



The Edmonton City Museum Strategy

PREPARED BY
INTELLIGENT FUTURES & WORLDVIEWS CONSULTING

FOR
THE EDMONTON HERITAGE COUNCIL

JULY 2015



intelligent futures

& WorldViews Consulting

intelligentfutures.ca • worldviewsconsulting.org

Document prepared June 2015.

Table of Contents

<i>01</i>	Executive Summary	1
<i>02</i>	Strategic Direction for the Edmonton City Museum	5
<i>03</i>	Phasing	9
<i>04</i>	Governance Structure: Constellation Method	17
<i>05</i>	Partnerships	24
<i>06</i>	Collections	28
<i>07</i>	Funding	30
<i>08</i>	Measuring Success	33
<i>09</i>	Rationale	35
<i>10</i>	Next Steps	43
<i>11</i>	Conclusion	44
<i>A4</i>	Experiment Profiles	45
<i>AB</i>	Evaluation & Planning Forms	78
<i>AC</i>	What We Heard	84

START!

1

Executive Summary

The Edmonton City Museum is on the cutting-edge of the museum world. Departing from the traditional notion/conception of museum, the Edmonton Heritage Council (EHC) is seeking a community-driven museum model. This is where the museum becomes completely integrated within the fabric of the city, or as Larry Beasley stated “city as museum: museum as city.”

This new approach involves a leap on multiple fronts. The Edmonton City Museum needs to trust the process and achieve comfort in uncertainty. The City of Edmonton and other funders need to buy into the vision/concept and the public needs to challenge its preconceived image of a museum, what it can do and how it can play a role in the day-to-day life of the city.

The strategy begins with a refined vision statement that reflects the concept of ‘city as museum: museum as city.’ Additional foundational elements – the mission and core values – provide a guiding framework about how to achieve a novel vision.

The most important part of this strategy (and one that warrants further conversation and ongoing dialogue) is the impacts that the museum wants to achieve in Edmonton. This strategy proposes a number of impacts that reflect the community-driven intent by framing the museum as a facilitator that uses the past to contextualize the present and inspire discussion about the future:

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

With these impacts in mind, the museum, in the early days, needs to go out into the community and embark on field testing a number of experiments to determine what resonates and what is relevant to Edmontonians. This strategy proposes a number of experiments to start the process in four categories – online, in situ: passive, in situ: interactive, and dialogue. A balance of selections from each of these areas needs to be implemented throughout the city while always considering the context of larger impacts.

The topics of these field tests will be current trends and issues facing Edmonton (see appendix 3). A big question for each experiment will be presented to inspire the public to provide feedback, insight or context. These topics also allow for focused research within the Edmonton City Museum to see how the past informed a current issue or trend. The findings from the engagement and research can also inform current and future-focused discussions and exploration with the public. It is also important, to regularly ask open-ended questions to the public about what they see as current issues and trends within Edmonton that can help with further experimentation.

The strategy proposes a three-part planning and evaluation procedure to help determine its success:

1. *Pre-field test planning – a checklist that focuses the experimentation by understanding how the activities will align with desired impacts and connect with stakeholders*
2. *Post-field test evaluation – a scorecard that evaluates the success of the experiment and how it helped achieve the desired impacts*
3. *Annual comprehensive review – a scorecard that places the entire year in review and how successful the experiments, taken as whole, work towards the desired impacts*

These thorough and regular evaluations will help reveal trends and needs that will start to arise to inform future capital and infrastructure requests. These requests will be anchored in evidence gleaned from the field testing. Field testing will form part of the core operating procedure for the museum, ensuring that it remains adaptable and nimble to respond to an ever-changing culture. It will also ensure that the organization remains fiscally responsible by anchoring key capital spending decisions in field testing.

Since field testing takes time to see results, the Edmonton City Museum will remain in the EHC's hands for the next year or so. Through E-CAMP (Edmonton City Museum Project), the EHC is already immersed in the experimental method and with the addition of consistent evaluation methods, tangible directions for development will emerge.

Experimental evaluation is essential along with a high level of planning that includes:

- *Being clear about assumptions about what will motivate the public to engage*
- *How people will engage in activities*
- *The types of behaviours, attitudes, values and visions that will become part of the ongoing cultural dynamic*
- *How the experiments will attract and hold public attention long enough to have meaningful impacts*
- *How the experiments are relevant to individuals, groups, neighbourhoods, organizations etc.*

This focus on planning is essential because it provides both an opportunity for the museum to fully think through their activities in advance and because it provides a rich backdrop with which to undertake their evaluations.

After one or two years of experimentation and thorough evaluation, the Edmonton City Museum can begin to stand on its own as a unique entity. Board recruitment can occur any time once the experimental approach becomes entrenched to provide potential board members a sense of their role and the propose of the community-driven museum model. To create a governance structure that is as adaptable as the museum itself, this report recommends the constellation method of governance. As with the field testing approach, this governance model will require regular evaluation and revision to ensure it remains adaptable and effective.

Like the governance structure, museum staff needs role flexibility to create a community-driven museum. Traditional museum roles, like curator, have a place but require additional strong community engagement and networking skill sets to achieve the desired impacts. Initially hiring temporary staff provides the opportunity to examine the skills best suited to this new model. After the initial field testing experience, the skill sets, positions, requirements, and assets will become clearer.

Once the board and staff are in place, further experimentation needs to occur with a focus towards determining further capital and infrastructure investments. For example, many place-based temporary events and pop-up museums may be successful within a particular neighbourhood that necessitates the need for a more permanent facility. These decisions can be made after a thorough evaluation of the field testing results.

Once strategic capital spending priorities emerge based on the evidence gleaned through field testing, a more comprehensive approach to construction and operational planning needs to take place. It is important to consider that this process does not work towards a predetermined final form or structure for the museum but instead creates a mode of business that is always experimenting and looking for new ways to connect with the community and adapt to the changing culture.

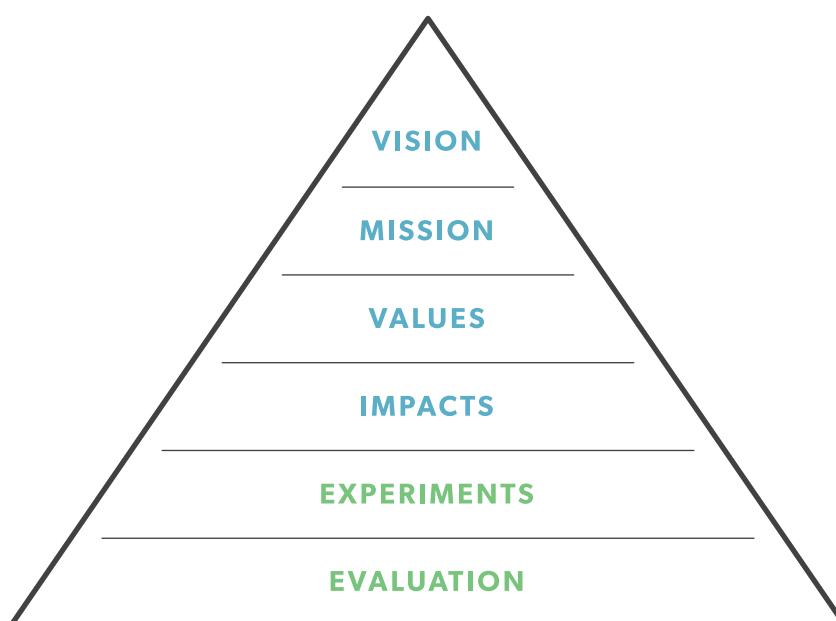
To conclude, the Edmonton City Museum needs to always ask itself – ‘To what ends?’ This is closely related to developing cultural measures of success in addition to attendance and financial indicators. These measures of success will relate to the desired impacts and let the organization know its progress towards strong positive community outcomes. A couple of big questions to continually reflect upon as an organization include:

1. *How will the Edmonton City Museum define cultural impact and ‘success’?*
2. *How will the Edmonton City Museum take the cultural pulse of Edmonton – the various needs and opportunities that are manifest in different parts of the city?*

2

Strategic Direction for the Edmonton City Museum

In order to establish a course of action, first a direction must be set. This section provides the strategic direction for the development of an Edmonton City Museum by outlining four key elements: vision, mission, values and impacts. When looked at comprehensively, this provides the strategic direction for developing a set of actions that will help realize these high level objectives through a field test approach. The diagram below outlines this relationship between strategic direction and field test action.



STRATEGIC DIRECTION

The key focus for all activities of the Edmonton City Museum.

FIELD TEST APPROACH

A learning-based actionable approach to realize the strategic direction of the Edmonton City Museum.

2.1 Vision

Vi·sion · /'vi-zhən/ · noun

A vivid mental image, especially a fanciful one of the future:

1. Defines the optimal desired future state – the mental picture – of what an organization wants to achieve over time
2. Provides guidance and inspiration as to what an organization is focused on achieving in five, ten, or more years
3. Functions as the “north star” – it is what all employees understand their work everyday ultimately contributes towards accomplishing over the long term
4. Is written succinctly in an inspirational manner that makes it easy for all employees to repeat it at any given time

[https://www.psychologytoday.com/
blog/smartzwork/201004
/vision-and-mission-whats-the-
difference-and-why-does-it-matter](https://www.psychologytoday.com/blog/smartzwork/201004/vision-and-mission-whats-the-difference-and-why-does-it-matter)

The vision captures the potential of the Edmonton City Museum as a community facilitator that is completely interwoven throughout Edmonton’s urban fabric. This means that the museum will remain current and up-to-date on the issues important in Edmonton by adding important historical, and potentially international, perspectives. Facilitation is the crux of the museum’s role – to connect people, institutions and ideas.

Vision for the Edmonton City Museum

A museum, interwoven throughout Edmonton, created by Edmontonians for Edmontonians.

2.2 Mission

Mi·sion · /'miSHən/ · noun

1. Defines the present state or purpose of an organization
2. Answers three questions about why an organization exists – what it does, who it does it for and how it does what it does
3. Is written succinctly in the form of a sentence or two, but for a shorter timeframe (one to three years) than a Vision statement
4. Is something that all employees should be able to articulate upon request

Since a mission statement is the strategic direction that states what the museum does, for who and how, the statement below provides a concise way to achieve the larger vision statement.

Mission of the Edmonton City Museum

The Edmonton City Museum will explore issues that are important to Edmontonians through co-creation, experimentation and dialogue.

2.3 Core Values

Core Values · /kôr 'valyooz/ · noun

1. Guiding principles that dictate the behaviors and actions of an organization

In addition to a vision, clarifying the organizational values will help in decision-making and identifying specific impacts that the museum can have in Edmonton. The following core values are important to a community-driven museum.

Core Values of the Edmonton City Museum

- 1. Social Cohesion:*

The strength of social bonds within a group of people. Strong social cohesion creates a sense of belonging, security, and equality.

- 2. Open Communication:*

The approach where honesty and transparency are cornerstones to all interaction.

- 3. Connection:*

The creation of a relationship between a person and another person / concept / movement.

- 4. Co-creation:*

A collaborative effort between multiple parties to make or design a product or concept to creates a more equal and accurate final result that better reflects those who use it.

- 5. Adaptability:*

The ability to change and modify to fit with new surroundings or scenarios.

- 6. Heritage:*

The whole series of past events related to someone or something.

- 7. Learning:*

The gaining of knowledge through studying, experience, or being taught.

- 8. Reflection:*

The process of looking internally at one's own values.

- 9. Action:*

Moving forward and starting to make changes and progress based upon what one learns and is motivated by.

2.4 Impacts

Impacts · /'im,paktz/ · verb

1. Have a strong effect on someone or something.

A community-driven museum must have clearly defined impacts. By clarifying intended impacts it becomes easier to design effective public engagement strategies. This strategy recommends developing both desired cultural impacts and related measures of success as the central planning focuses of the museum. The best way to do this is through experimentation.

To embark on this process of experimentation, the list below highlights measureable impacts for the Edmonton City Museum to use to determine what resonates with Edmontonians.

1. *Improved level of awareness and engagement with the issues of the city :*

Through a program of thoughtful and deliberate experiments, the Edmonton City Museum will educate citizens about Edmonton to raise the level of awareness and engagement with the city and its issues.

2. *Improved dialogue about city issues*

With an emphasis on interactivity and collaboration, the Edmonton City Museum will be a space for safe and productive conversation about Edmonton's historical and contemporary development, its successes, and its issues.

3. *Increased level of individual and collective action related to addressing city issues*

By prioritizing experiments and exhibits that position the citizen (visitor) as an active, rather than passive, participant in the city and its history, the Edmonton City Museum will encourage both individual and collective action in addressing issues facing the city at large.

4. *Celebration of opportunities and innovation occurring in Edmonton*

Drawing on a multi-faceted program of experiments designed to reach different communities, the Edmonton City Museum will celebrate both the prominent and understated opportunities and innovation occurring in Edmonton.

5. *Illuminate Edmonton's unique and evolving identity*

By attending to the diversity of communities, interests, and actions that have contributed to the development of a vibrant and contemporary northern city, the Edmonton City Museum will illuminate Edmonton's unique and constantly evolving identity.

6. *Strengthen relationships between different groups and communities*

Through a decentralized and varied approach to museum design and programming, the Edmonton City Museum will position itself as a fair and impartial cultural facilitator to strengthen relationships between different groups and communities within the city.

3

Phasing

The proposals in this report spring from the vision of the EHC to see the museum evolve under the notion of ‘museum as city: city as museum’. This path requires a solid foundation within the community and a rigorous methodology. Since an adaptable, community-driven museum constantly shifts to ensure its ongoing relevance there is a requirement for new approaches to setting goals, forging partnerships, developing strategies and measuring impacts.

In the early stages, experimentation needs to be strategic to test assumptions about the public interest, including their motivation to engage. Experimenting, partnering, testing assumptions and measuring impacts are all important aspects that are critical to realizing the vision of the Edmonton City Museum. This strategy outlines a field testing approach to guide the development of the Edmonton City Museum through experimentation to ensure evidence-based decision-making and growth.

2015	2016	2017	2018	2019 – 2022	2022
3-year budget	Funding approval	Board meeting	Capital and operational cost to Council	Funding approval with additional funding secured	Core operating budget
Foundational statements	Board recruited	Museum charitable organization	Executive director and key staff	Construction begins	Facility opens
Governance model	Sites proposed and reviewed	Location selected and costs estimated	Partnerships secured	Opening strategy: communications and marketing	Reevaluate foundational statements
Facility operational models	Museum website and public campaign	Facility chosen	Capital funding campaign		
Institutional plans	Museum website and public campaign	Operational policies	Institutional plans implemented		
E-CAMP expansion					

PHASE 1 / 2015 Formalized Experimentation	PHASE 2 / 2016 – 2017 Evidence-based Investment	PHASE 3 / 2018 – forward Permanence	CURRENT LINE OF SIGHT illustrates the EHC's current Edmonton City Museum development plan.
2 to 3 temporary staff, including an Executive Director Creation of the board, implement the constellation governance method and create the necessary documentation Experiment as much as possible with a thorough evaluation protocol to observe patterns that will inform infrastructure needs	Begin to separate the Edmonton City Museum from the Edmonton Heritage Council Permanent staff recruitment based on the evaluations of temporary staff Further refined experimentation to pinpoint infrastructure needs	Further staff expansion as needed Revisit the constellation governance model Permanent infrastructure decisions, capital planning, and approval and construction	RECOMMENDED LINE OF SIGHT highlighting the 3-phase approach recommended in this strategy.

A nimble, adaptive museum based on field testing will undertake an evidence-based approach to establishing its governance structure as well to ensure that the bylaws, board and staff are strategic, flexible and efficient. For this reason, the following model is phased to allow this approach to take hold within the community before permanent, and often costly, decisions are made. Each decision point will be evidence-based following a period of experimentation that is evaluated and used to highlight needs that require further investment and specific skill sets.

WHY FIELD TEST?

The approach to the Edmonton City Museum is extremely unique. There is no template for moving forward.

The field testing approach allows for the identification of need, based on action, learning, and a clear direction.

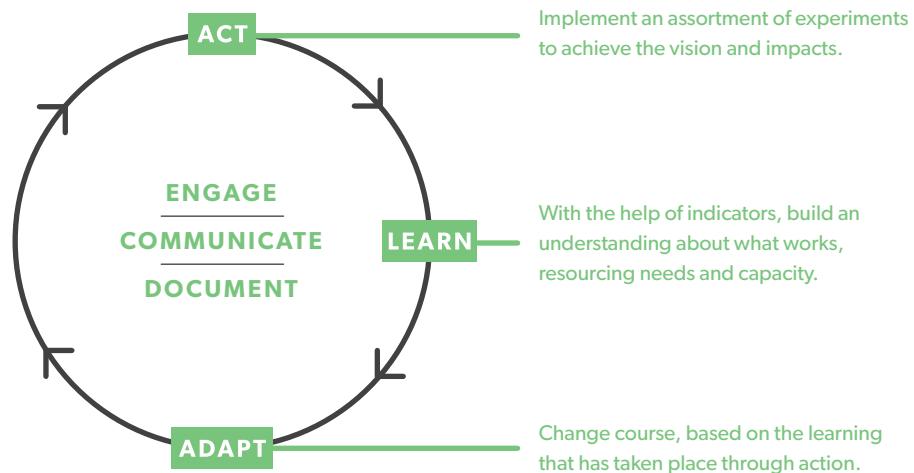
Permanent decisions can eventually be made on field tested information about how a city museum can best serve Edmonton and realize the vision and impacts set out in this document.

It is recommended that the field testing approach is integrated into the Edmonton City Museum's regular course of business. This will ensure the museum remains adaptable and responsive to the evolving local culture.

3.1 Phase 1: Formalized Experimentation (2015)

The Edmonton City Museum is already well into phase 1 through the ongoing outreach and community work occurring under the Edmonton-City as Museum Project (E-CAMP). At the moment, E-CAMP is predominantly online; however, many experiments, including bus tours and pop-up museums, have occurred under this project. The next step within Phase 1 is for the Edmonton City Museum to implement a robust program of on going evaluation of each experiment and their overall progress towards the impacts.

To spur action and progress towards the intended impacts set out in this document, it is recommended that the EHC use a 'Field Testing Approach' in the development of the Edmonton City Museum. This approach aligns with the strategic direction by using experiments to create an effective framework for action. Since the Edmonton City Museum intends to be a part of Edmonton's ongoing evolution, the field testing approach will provide a model of learning and adaptability within the structure of the museum itself. By taking this approach, the City Museum can experiment, learn and adapt throughout its existence in order to discover optimal scenarios to realize its vision and have tangible community impacts. The diagram below outlines the key elements of a field testing approach.



The field testing approach builds upon a set of proposed experiments to help realize the vision and intended impacts – particularly as it relates to Larry Beasley's challenge that:

“...perhaps the city itself—its streetscapes, its parks, its theatres, its neighbourhoods, its palaces and its slums—could become the actual museum; or at least a significant part of the museum.”

Experimentation needs to occur in a variety of formats and scales to accurately see what resonates with communities. A program of extensive experimentation and evaluation will provide the body of work needed to highlight future resourcing needs. In order to provide guidance for the EHC, this strategy includes four categories of experiments to create a robust field test (see appendix 1 for the detailed experiment profiles for each category).

- *Online – Use of online and mobile platforms to explore issues of the city*
- *In situ: passive – Static installations within the fabric of the city*
- *In situ: interactive – Interactive activities within the fabric of the city*
- *Dialogue – Intentionally designed interactive activities between citizens and organizations*

For the initial focus of topics during the experiments, refer to appendix 3, which houses the ‘what we heard’ report that highlights a number of current trends and issues in Edmonton. These trends and issues can inform big questions that can be asked in a number of ways through many types of experiments.

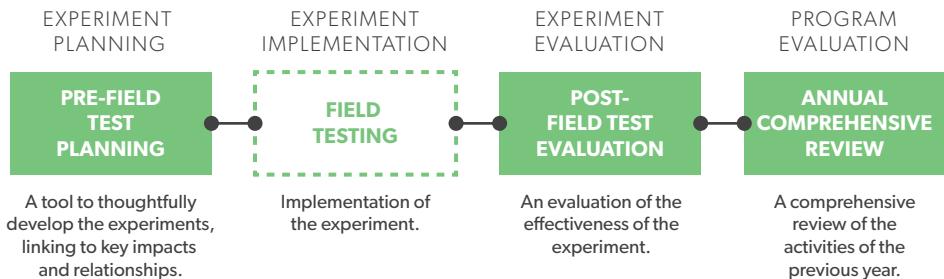
These trends can also provide research direction for the Edmonton City Museum to examine how the past created and informed the current experiences of Edmontonians. It is important to note, that this is an initial list and there should be an ongoing dialogue with the community about current issues and trends in Edmonton that are important to them. In this way, the museum is always focusing on issues that are relevant and important to citizens.

Since the Edmonton City Museum Strategy is on the leading edge of museum design, field testing provides an organized approach to experimentation by recognizing that the EHC must tread a fine line between the experimentation necessitated by a cutting edge approach such as this and the responsibility required of a non-profit organization to be accountable and deliberate in their practice.

A THREE-PART FIELD TEST

For the field testing approach to be an effective decision making tool and to ensure important investments are grounded in evidence, evaluation is critical. This strategy proposes a three-part planning and evaluation approach as illustrated.

Detail about each of these planning and evaluation tools can be found in appendix 2. Further description of measurement can be found in Section 5.7.



For the next one to two years, the EHC should continue to incubate the Edmonton City Museum. For this initial phase it is recommended the EHC expand in terms of staffing and capacity to conduct further experiments with an eye towards achieving the intended impacts and conducting thorough evaluations. Focusing on specific communities may help to continue to build skill sets, capacity and champions before a larger citywide reach. This will ensure the Edmonton - City as Museum philosophy becomes further enshrined not only within the heritage sector but also throughout Edmonton, encouraging discussion of its history and current challenges.

This will also provide the time for field testing and research to create and ensure that the bylaws, board, governance, and organizational structure are given proper consideration to allow for the flexibility and adaptation required of the museum. This phase can be described as moving deliberately and thoughtfully towards permanence using an evidence-based approach.

The staff supplement should be temporary initially with instruction to continue the experimentation developed through E-CAMP with an eye towards new approaches and thorough evaluations. The intent is to discover what resonates with Edmontonians (as a whole or towards a particular sub-group), what needs to be codified in the governing bylaws and what partnerships and relationships are critical to community building. Temporary initial staff will allow for critical thought and ongoing evaluation of the skillsets required before permanent staff investment.

From a governance perspective, the Edmonton City Museum will need a dedicated team that has the following skills and characteristics. These skillsets are already present within the EHC; however, further staff resources are needed to devote their time specifically to the Edmonton City Museum while allowing the EHC to focus on its other core duties.

Specifically, the skillsets required of the initial temporary two to three staff members are:

- *Insights into the potential of heritage to serve the evolving, living culture*
- *Strong skills in community facilitation, dialogue and multi-stakeholder projects*
- *A commitment to exploring the ‘museum as city: city as museum’ concept*
- *Ability to think in terms of achieving the desired impacts*
- *Understanding the ‘motivation to engage’ across the spectrum of individuals, groups, organizations and other stakeholders*
- *Creative thinking*
- *Conviction, empathy, and humility*
- *Ability to forge strong, vision-aligned partnerships*
- *Able to design effective, scalable, experimental initiatives*
- *Understanding of systems thinking and systems mapping*
- *Strong research and measurement skills (qualitative and quantitative)*
- *Ability to work in a cross-disciplinary environment*
- *Understanding that context is everything, and that different parts of the community will demand different things of the museum.*
- *Critical thinking to evaluate the success of experiments*

These employees will need to continuously ask themselves the ‘to what end(s)?’ of the Edmonton City Museum, what impacts are they making and how can they align with the visions of potential partners.

This initial phase will set the stage for the Edmonton City Museum gaining independence from the EHC while cementing its vision and values before more permanent decisions are made.

3.2 Phase 2: Evidence-based investment (2016-2017)

After a year of experimentation, bylaw creation and board recruitment, the Edmonton City Museum can begin to stand on its own. This is the moment the bylaws will become codified and the board recruited with an eye towards diversity in backgrounds covering the social, cultural, economic, natural and built environments, museums and history. Also, enough time needs to pass with the temporary positions to fully understand the skills required and the staff power needed to run a ‘learning organization’. Under this more formalized model, the experiments can expand beyond the initial one or two neighbourhoods to include a citywide mandate with the lessons from the earlier phases facilitating more focused experimentation.

As the initial phase of experimentation concludes with lessons gathered from thoughtful and considered evaluation, trends will emerge. Inevitably, certain experiments and experimental categories will resonate more with Edmontonians and this will inform the third phase of development.

Though the results of the successful and unsuccessful experiments will provide a clear direction of focus, this should not lead to the total abandonment of a type or category of experiment. Instead, this type of experiment should be paused and implemented in a future field test as a pulse check to see if it resonates more with time. This is a preservation measure to ensure that the museum always remains adaptable because what might not resonate now may in ten years time.

The scenarios below demonstrate how this process could occur and inform the third phase of development. When the word ‘success’ is used it does not mean that this category of experiments had the greatest attendance or revenue but instead refers to how close these experiments came to achieving the desired impacts identified earlier in this report. These scenarios are for illustration purposes and decisions should only be made after a thoughtful and considered evaluation of the field tests.

‘Online’ can and should be integrated to some extent in all the models but with a careful eye to resources allocation based on the results of the online experiments.

1. Predominantly Online Scenario

If... the ‘online’ experiments are the most successful and/or the amount of funding available decreases for capital planning.

Then... the museum will continue to remain a predominantly online experience with occasional ‘in-situ’ and ‘dialogue’ experiments as a pulse check on the community until the situation changes.

2. Distributed Model

If... the ‘in-situ’ experiments are the most successful.

Then... further investment in semi-permanent, permanent and mobile spaces around the city are required. A range of potential elements of a distributed model is shown below.



3. Hub and Spoke Model

If... both the 'in-situ' and 'dialogue' experiments are successful.

Then... distributed facility investment as described above should be planned for in addition to a central space to coordinate the spokes as well as house city-wide and regional scale events / displays / performances / programs.

4. Central Model

If... the 'dialogue' experiments are the most successful and/or there is little appetite for or resistance towards a non-traditional museum model.

Then... a more traditional central model should be proposed, with guidance from the Lord Report to help with its development. It is important to note that in-situ and online experiments should continue, but in a reduced role, to continuously check-in on the public appetite for unconventional community-based programming.

Lord Report, *City Museum Development Strategy Report*, 2012, (vol 1, p. 37-41).

As the above scenarios demonstrate, it is impossible to determine the ideal museum form that will resonate with Edmontonians without a methodical approach. This field testing approach is not a one-time proposal but instead the ongoing code of practice for the museum to ensure that it remains nimble and adaptable to the ever-changing culture while only investing in permanence once the need has been established and it is anchored in evidence.

3.3 Phase 3: Permanence (2018 and beyond)

After four to five years of experimentation, permanent and semi-permanent infrastructure needs will begin to crystallize whether it is decentralized spaces, a mobile museum, a central facility, etc.

The evidence will point towards a capital direction, but it is important to consider the permanence of infrastructure and capital decisions as well as the ongoing operating expenses that may impose limitations on freedom:

1. *There needs to be a clear line of sight from the vision, mission, values and community impacts to the capital investment*
2. *Infrastructure decisions must be based on the results of field testing / experimentation*

A learning organization exhibits five main characteristics: systems thinking, personal mastery, mental models, a shared vision, and team learning.

See: Senge, P.M. 1990.
The Fifth Discipline. London: Century Business; and Scharmer, C. Otto, *Theory U: Leading from the Future as it Emerges*, 2007

The ongoing governance of the Edmonton City Museum needs to support the goals of the museum. If these goals are rooted in cultivating the cultural wellbeing and social cohesion of the community, then the governance model needs to preserve the museum's adaptability and ability to become/remain a 'learning organization'. The challenge is complex because the needs of neighbourhoods and communities differ from place to place and from time to time. Thus, the governance structure and processes must support change within the museum as the world around it changes.

As outlined in the Lord Report there are three organizational structures that the museum can follow in this third phase:

1. *A Department Within the City Structure – with a mandate, budget and reporting structure aligned within the municipal government*
2. *An Arms-Length Organization that is tied to the City – overseen by its own board, funded largely through the municipal budget and ultimately responsible to city council*
3. *An Independent Non-Profit – overseen by its own board, funded through multiple sources (including the City), able to raise its own funds and forge its own partnerships.*

Any of the governance options mentioned above can be designed to meet the needs of the Edmonton City Museum, given a careful and sensitive approach. However, a new organization model is emerging in the health world that may provide the flexibility and adaptability needed for a community-based museum focused on ongoing field testing.

This model is called the Constellation Method. This model originates from the Canadian Partnership for Children's Health and Environment, who created this model as a way to create a cross-sectoral partnership of 11 organizations working on issues relating to toxins. Given the museum and heritage network within Edmonton and the multitude of potential partners within the social, cultural, economic, natural environment and built environment worlds, this model has potential for innovative collaborations. As with all the other recommendations in this report, a testing period is recommended first to implement the model and evaluate its effectiveness to determine if it will be an appropriate long term model.

4

Governance Structure: Constellation Method

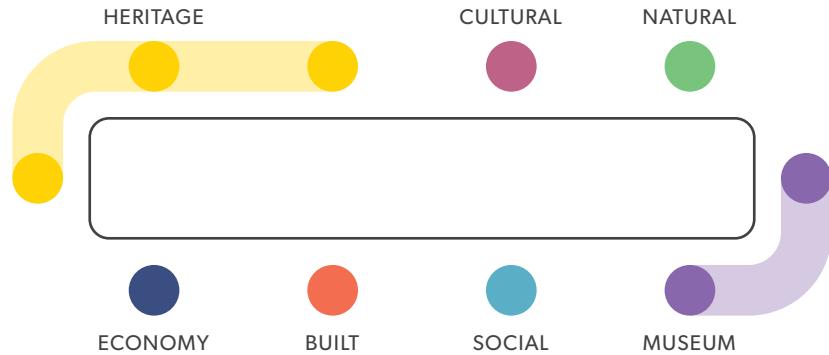
A cutting-edge, nimble and novel approach to museum planning also requires an unconventional approach to governance. A rigid hierarchy can stifle a museum that relies on adaptability, nimbleness and innovation as its regular course of business. The constellation model can provide the flexible organizational structure needed by a community-focused museum that continually strives for relevance and resonance with the community.

The constellation method is a partnership of organizations that believe in the vision of the Edmonton City Museum and share the desired impacts. They can see how membership will not only benefit Edmonton and the Edmonton City Museum but also their own organization to create a symbiotic relationship. These partners will oversee multiple projects or constellations to move toward the vision and have tangible impacts in the community.

See: Surman, T.

"Constellation Collaboration: A model for multi-organizational partnership," *Centre for Social Innovation*.
<http://theon.ca/wp-content/uploads/Constellation-Governance-Model.pdf>

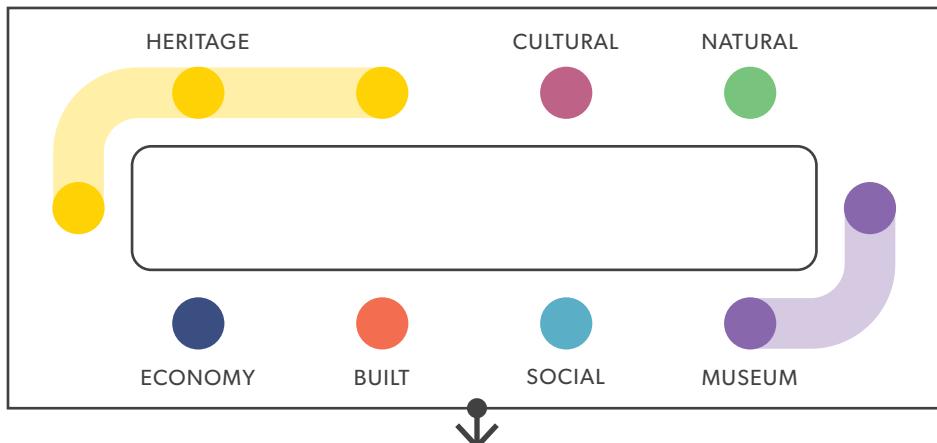
STEP ONE:
The Edmonton Heritage Council forms a stewardship board comprising representatives from partner organizations to create a symbiotic relationship.



The constellation method begins by forming a stewardship board. There are four important criteria to consider when recruiting the stewardship board:

1. *Members of the board are representatives from partner organizations instead of individuals. This is important because the partner organizations will contribute resources and alternate leadership of constellations*
2. *Partner organizations must buy into the vision for the Edmonton City Museum and see benefits to their organization through membership. Benefits can include projects they can enact, resource support, awareness raising, education and relationship building across organizations and sectors*
3. *Membership diversity will lead to greater opportunities, relevance and insight, so a balance needs to be struck between organizations that fall under heritage, museum, social, cultural, natural environment, built environment and economy*
4. *Though diverse membership is important, innovation is anchored in history and museum best practices*
5. *Partners can leave or join the board at anytime instead of standard term lengths. This will protect against stasis*

Once the board has been assembled, they need to review the Edmonton City Museum vision, mission, values and impacts to ensure buy-in. When agreement has been achieved and the board has discussed their shared outcomes they need to create a collaboration plan. The EHC has an important role to facilitate the creation of this plan, whose purpose is to outline how the partners will work together to provide the structure for quick mobilization while allowing the ability to change course organically.



STEP TWO:

The stewardship board reviews the Edmonton City Museum vision, mission, values, and impacts to ensure buy-in and create a plan to collaborate.

Edmonton City Museum Vision, Mission, Values, & Impacts Collaboration Plan

As part of the collaboration plan, each partner will also chart how their organization relates to the board and highlight the following:

1. *Their organization's assets*
2. *Their organization's core competencies*
3. *Where they are best mobilized*
4. *Their restrictions including ways that they can't or won't be involved*

Once the partner chart is complete, the board can assess the resources available, the assets and the needs. This will help to identify any gaps that can direct further recruitment efforts. This will be encompassed into the collaboration plan. As the board membership changes the collaboration plan will need to be reevaluated to remain current.

The collaboration plan will also include guidance on:

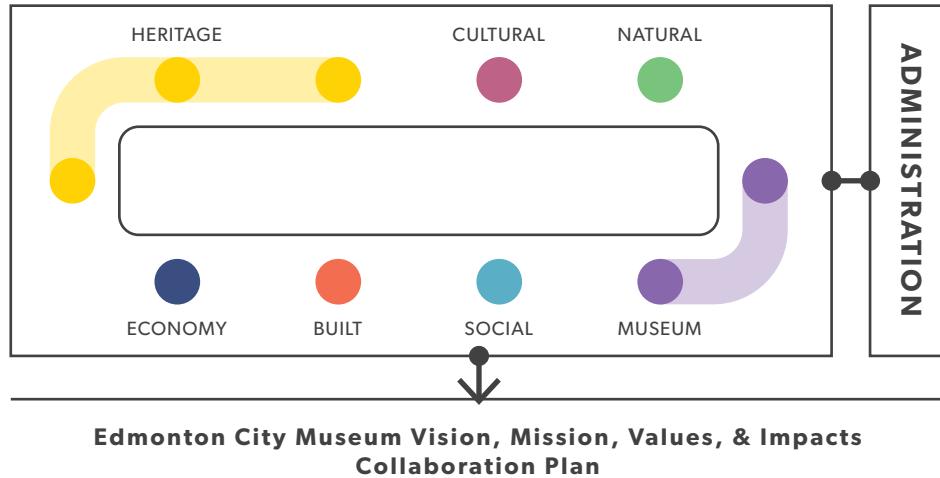
1. *Partner entry and exit*
2. *Collaboration and conflict resolution processes*
3. *How constellations are initiated*
4. *Create a standard annual evaluation process and template*

Once this document is in place, the board will need to ensure that it regularly re-evaluates how they function to ensure that they are always striving for improvement.

STEP THREE:

The Edmonton Heritage Council incorporates administrative support: at first through its staff and consultants.

When there is adequate support for an independent museum, the EHC can remove itself from administration and sit as a board partner.



The next step towards creating a constellation model of governance, involves ensuring administration support. Initially, this support will come from the EHC and potentially temporary staff or consulting support. While the EHC is serving this administrative function they cannot have representation on the board. This is to ensure equality amongst partners and preserve the third party status of the administration. When there is enough staff and support for an independent Edmonton City Museum, the EHC can remove itself from the administration role and sit on the board as a partner organization.

An executive director, will need to be hired early on to shape the development of the museum. They have many roles within the constellation model in addition to the day-to-day museum work including:

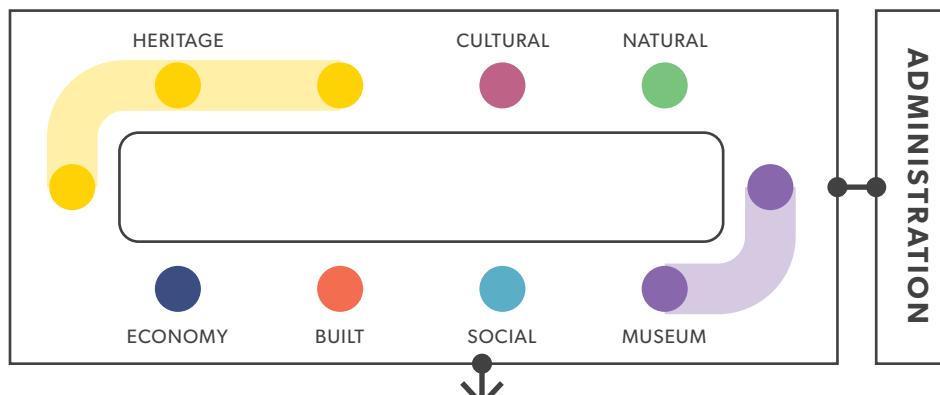
- *Stewarding the process*
- *Nurturing the leadership of the partners*
- *Facilitating board meetings*
- *Resolving conflict*
- *Developing constellations*
- *Strategic planning*
- *Developing partnerships*
- *Fundraising*
- *Incubating and supporting constellations*

The executive director will have support from another key staff person – the partnership director. The partnership director will assist in incubation support, resources, and building relationships with potential funders. Until the corporate organizational structure is defined and the permanent position is filled, this role can be fulfilled by temporary staff or consultants. The partnership director is responsible for:

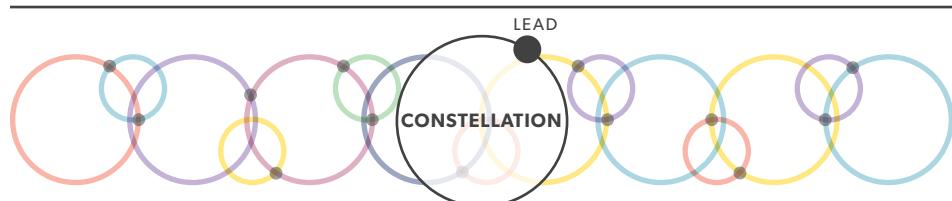
- *Guiding constellations during their planning stages*
- *Facilitating constellation meetings*
- *Incubating constellations until they are self-sufficient*
- *Fundraising work that crosses multiple constellations*
- *Mediating conflict*
- *Ensuring the flow of information*
- *Building the capacity of the project team*

The full staff complement required for the Edmonton City Museum will emerge organically through field testing as the experiments highlight the skills and resourcing required.

When the board is in place, along with the administration capacity, the partners can begin creating the constellations. In the field testing approach, a constellation would most likely be an experiment; however, research, fundraising, campaigns, service delivery and strategies also benefit from the constellation approach.



**Edmonton City Museum Vision, Mission, Values, & Impacts
Collaboration Plan**



STEP FOUR:

With the board and administration in place, the partners can create “constellations” comprising different interested parties throughout the city.

Constellations can be suggested by anyone – not just board members or staff. The board will evaluate the suggestions to ensure alignment with the vision, mission, values and desired impacts. Then once it is determined that the constellation is beneficial to the Edmonton City Museum, partners who see personal organizational benefit from the constellation will join. It is important to note that not every partner organization needs to join every constellation but they can if they see value.

Within the constellation, all the partners will decide amongst themselves which partner organization would make the best leader for the constellation based on interests, competencies and fit with funders. One of the advantages of the constellation model is that the board is not confined to a particular legal structure, which provides greater freedom for testing and innovation. In practice this means that the partner organization that leads the constellation will take on the legal and fiscal responsibility.

Careful coordination and planning will ensure that most, and ideally all, of the partner organizations lead constellations to ensure that the balance does not tilt to heavily in one organizational direction. For example an economic organization may lead one constellation and perhaps a heritage agency will lead another. This will protect against too narrow of a focus and ensure broad reach across all facets of Edmonton from heritage to the economy and from cultural to the environment and beyond.

At each constellation commencement, the team will draft a terms of reference and assign roles to the other team members matching the individual/organization to the role. Permeability is also a key feature of constellations to allow people to enter and leave easily. This creates pressure to remain relevant, active and progressive.

Constellations need to regularly check in with the board to ensure coordination but not duplication with other initiatives and demonstrated that they are working towards the vision and impacts identified. Constellations should end (either due to project completion or ineffectiveness/irrelevance) and generally respect the following life cycle:

INNOVATION › CONSERVATION › CREATIVE DESTRUCTION › REBIRTH

Once multiple constellations are running, then the system is complete. Though the overall structure and governance remain the same, the innovation and adaptability occurs through the constant creation, development and dismantling of constellations. The membership permeability of the board and the constellations ensure that they always strive for relevance to the vision of the Edmonton City Museum, their own organizational needs and the desired impacts in Edmonton.

In Phase 3 and potentially as early as Phase 2, the Edmonton City Museum will have to decide to continue with the constellation method or to move towards a more traditional structure, especially when creating a facility. The creation of a facility or any other major infrastructure/resource decisions need to be housed within the Edmonton City Museum organizational structure for practical reasons.

A hybrid model may be possible by using the constellation method for experiments, campaigns, research etc. complemented by a more traditional model to govern the museum's day-to-day operations and internal organization.

This system also works well within the evaluative framework outlined in the field testing model. Each constellation that is working on an experiment will need to conduct a pre-assessment and evaluation for the board and administration to consider and review. The board than conducts an annual review of progress towards the desired impacts. These evaluations can and should lead to tweaks and system adjustments to continually strive to greater efficiencies and impacts.

5

Partnerships

A critical focus for the Edmonton City Museum revolves around building partnerships from the expected (the Edmonton Heritage Network, historians etc.) to the novel (urban planners, social workers, community leagues, the LGBT community, etc.) Partnership development needs to be at the forefront of how the museum functions and can be entrenched as described in the constellation method above. Linking and connecting with other organizations, businesses, agencies and professions provide an opportunity to strengthen the impacts on local communities that the museum would like to have.

One of the first priorities for the Edmonton City Museum is to go out into the community and to have pre-engagement/preliminary discussions with as many organizations, agencies, businesses, and professions as possible. These initial conversations are the first step in establishing long-term relationships (including potential partnerships) cementing the Edmonton City Museum firmly within the community.

Many museums face challenges in engaging with the entire community, especially marginalized groups. Instead of guessing or undergoing extensive research ahead of time the best place to start is by reaching out to these groups and listening to what they have to say. These initial interviews will focus on:

1. *Describing the vision of the Edmonton City Museum and the impacts that it wishes to have on the community.*
2. *Describing the constellation method of partnership*
3. *Learning about the vision, mission, ambition and/or values of the organization / group / agency / business.*
4. *Learning about how best to engage and communicate with their membership / community / patrons.*
5. *Speaking about the field testing approach and brainstorming potential events / exhibits / programs / activities that will resonate with their membership / community / patrons.*
6. *Discussing and developing alternative indicators to understand if we have successfully engaged with their membership / community / patrons beyond participation numbers, linking to the desired impacts for the Edmonton City Museum.*

Building partnerships and relationships with as many groups as possible, especially within the local heritage community, at the beginning is critical to ensure the long-term success of the museum. Edmonton hosts numerous museums of various sizes as well as a strong heritage community. This network is critical to the success of Edmonton City museum. For example, the board will need to include representation from the heritage community to ensure the museum stays rooted in history and how history is a tool for understanding our present and future.

Also, the network of museums is important for resource sharing including expertise, staff, collections and infrastructure. Co-hosting and collaborating on events and experiments will help to strengthen the museum network and realize a more efficient use of resources while building capacity as a group that is greater than what a single institution can do on its own.

These relationships and partnerships need to be at various scales (street, neighbourhood, community, city, region), different structures (private, non-profit and government) and touch all facets of society. When selecting organizations / agencies / professions / businesses, it is best to reach-out as broadly as possible across the following categories:

- *Heritage and Museum Sector – Other local museums, historians etc.*
- *Cultural sector – The symphony, art galleries, theatre groups, festivals etc.*
- *Social – The City of Edmonton, multi-cultural organizations, Aboriginal organizations, Edmonton Federation of Community Leagues, homeless support organizations etc.*
- *Economy – The Edmonton Chamber of Commerce, tourism associations, Make Something Edmonton etc.*
- *Built Environment – Planning and architectural firms, bicycle advocacy groups, developers, special interest groups etc.*
- *Natural Environment – Environmental advocacy groups, river groups, biologists and naturalists etc.*

In addition to this broad citywide relationship and partnership building exercise, there are specific connections that would ensure the initial and ongoing success of the Edmonton City Museum.

1. The City of Edmonton

Edmonton City and Council are not only the approval and funding authority for the Edmonton City Museum but also a valuable partner in its mission. The many departments can provide insight into important citywide issues, past community engagement experiences and expertise in a variety of fields.

Also, on a more practical level, there will be many instances where permits are needed for temporary and permanent spaces, urban design interventions (wayfinding) and events. Connecting early and establishing relationships with the City while building EHC capacity and knowledge of these processes will help to run experiments smoothly.

2. Other Edmonton Museums and the Artifact Centre

Relationships with other Edmonton museums and the Artifact Centre will ensure partnerships, expertise and collection support for the various community-driven experiments. Though this direction does not address the immediate storage and support needs of the Artifact Centre, the Edmonton City Museum can provide support by linking material heritage to present community issues to increase the local resonance of these objects in the service of larger impacts.

Also, these partnerships are especially critical to the success of the Edmonton City Museum because of the skill sets housed within these institutions. A museum partnership will create efficiencies in staffing, space and other resources as well as tapping into the wisdom present within the museum and heritage communities. By connecting the museum and heritage community with experts in different fields, the Edmonton City Museum can create engaging experiments that tell the story of how the past informs the present in locally meaningful ways.

3. Community Leagues

Since this is a community-driven organization, partnerships with community leagues provide the Edmonton City Museum with local insight, space, volunteers and access to existing initiatives. Community leagues will make ideal partners to create and implement locally relevant experimentations across the city.

4. Web / Data Storage Company

A partnership with a Canadian web/data storage company will be required in order to store online content associated with the Edmonton City Museum. Connection with these companies early on is beneficial because their fee structure and storage costs will inform the upper storage limit.

Concerning logistics, a small but important consideration is the storage of museum information on Canadian data servers. This choice would not only ensure the 'fetch' time for user requests is kept to a minimum, but also ensure user-submitted content (where applicable) is governed by Canadian privacy laws.

5. Research Institutions

Partnerships with research institutions (such as local post-secondary institutions) will assist in experiment design, public engagement and local relevance. There is potential for a symbiotic relationship where the Edmonton Museum can support research initiatives and educational opportunities while the institution helps with background research and resources.

6. Property Management /Financing Agent

Partnerships with both property and financial agents are a must, primarily for acquiring temporary, semi-permanent and permanent distributed or centralized spaces. The place-based exhibits requiring external space will benefit from having an agent who knows how and where to find the spaces that best meet the museum's needs.

7. Brand / Design / Interaction Agencies

A partnership with a local branding, design, and/or interaction (creative) agency will inform the exhibit designs from a content delivery and constraint perspective to serve the implementation of experiments. They are also needed to develop the suite of online applications and tools to facilitate co-created content and ongoing 'meaning making'.

An agency is also critical for public campaigns by spreading the word about this community-driven museum approach in creative ways. Well-designed campaigns will inspire and excite the community to build momentum for the Edmonton City Museum project.

It is the most advantageous use of staff time and resources to build relationships wherever possible in the community and to think creatively and unconventionally about partnership opportunities. To constantly push towards vision/mission aligned partnerships will help ensure that partners are all working towards the same end.

Partnerships will help the Edmonton Museum:

- *Tap into the depth and breadth of Edmonton*
- *Create insights and ideas to lead to customized and innovative approaches to engagement*
- *Create opportunities to share resources whether spacing, staffing or funding*
- *Create cultural-based indicators to measure success beyond attendance*
- *Have tangible impacts on social cohesion*

As said before, the importance of partnerships, at all levels, cannot be underestimated and will be directly responsible to the success of the Museum.

6

Collections

Physical objects help to bridge history with the present through something tangible. They educate, inspire and provoke thought in visitors. The concept of ‘city as museum’ reframes the idea of collections to include the evolving fabric of the city itself – the buildings, sidewalks, alleys and parks – into becoming a “collection” of sorts. When the entire city is the museum, then everything within it can be considered part of the collection, but this section will delve into the role of physical objects and their continued importance in a community-driven museum.

It is important to think about how these valuable objects can enhance public engagement and education, creativity and cohesion related to the cultural issues defining continuously evolving communities.

Our recommendation is for the Edmonton City Museum to incorporate objects and collections into experiments whenever possible in service of the desired impacts and to bring objects to the public that may not have otherwise experienced them. Since there are extensive and rich collections housed throughout the many museums in Edmonton and the Artifact Centre, the Edmonton City Museum does not need to take on the responsibility of a permanent collection but instead showcase existing collections in novel and engaging ways. A strong partnership with the Artifact Centre will allow the museum to remain focused outward into the community while making use of the valuable resources housed in the Artifact Centre.

How can a material collection be in service to larger community-driven goals? The list below highlights a number of ways that the collections from the Artifact Centre and the Edmonton Heritage Network can be showcased in the service of the desire impacts that the Edmonton City Museum wishes to achieve:

1. *Displaying objects within the community at local gathering spaces either temporarily or permanent.*
2. *Showing pictures of objects online presented with an eye towards impacts, relevance, and dialogue.*
3. *Coordinating a long-term loan program to organizations around the city by selecting relevant objects that are meaningful to the organization and the community it serves. This offers the opportunity to facilitate discussion about how material culture informs the present and builds relationships around the community.*

These are just three suggestions to historic material objects into the larger mission of the Edmonton City Museum. This new museum structure provides an opportunity to critically evaluate how collections serve the larger public interest as well as entrenching partnerships with other museums and the Artifact Centre.

7

Funding

Funding should be multi-sourced; this is how it will need to be positioned to survive into the future. If the museum believes that heritage is central to the functioning of a healthy community, it needs to find partners that will work together towards this common goal. The City will be a critical funder; since it is in the interests of The City to think through how heritage, along with the arts, economics, creativity, social equity and community will all work together.

This changing nature of museums addresses some of the considerable issues that arise within the traditional model. Operational budgets and facility up-keep is one of the most notable issues faced by traditional museum models. Building ever-larger destination sites are relatively easy to raise capital funding for, but difficult to operate after opening. Considering the operating costs, permanence and reduced flexibility of facilities is critical since construction decisions cannot be easily undone.

Funding depends on how well this approach develops. In its favour, this approach does not involve a large capital investment in a landmark building. Instead, its infrastructure and space needs will be based on well-crafted experiments in cultural engagement with specific communities, to address issues and focuses that are important to stakeholders. Plus, the approach will be based on vision-aligned partnerships to help with costs and resources. In the early stages, The City should feel confident that it is funding a relatively small investment in the building of vibrancy within its communities. The pragmatic and fiscally-responsible approach of field testing prior to large capital decisions should also provide The City and other funders comfort.

The points below describe the funding priority for each phase of development:

Phase one:

- *Two to three temporary staff members*
- *Extensive experimentation starting in two to three neighbourhoods and then expanding city-wide*

Phase two:

- *Permanent staff members (based on the skillsets demonstrated by or missing from the Phase one temporary staff)*
- *Further experimentation with a refined approach based on the results of Phase one*
- *Mobile, temporary or semi-permanent infrastructure based on the results of Phase one*

Phase three:

- *Increased staffing – if a need is demonstrated*
- *Further and more refined experimentation based on the results of the earlier phases*
- *Permanent infrastructure investment – can be distributed throughout the City and/or central space*

As experimentation occurs in each phase, further infrastructure investment to inform facility and other space requirements will become clear. This approach ensures that every funding request and investment is evidence-based and pragmatic to fulfill the Edmonton City Museum's vision without extraneous spending or undocumented needs.

As the museum evolves, a decentralized model for the museum may be demonstrated as the most effective. This model can follow the example set by the *Maisons de la Culture* in Montreal, where there are 12 small nodes across the city that act as centrepieces of cultural activity. They are easily accessible, free to use and designed to meet the needs and opportunities of local populations.

It is possible for these nodes to conduct coordinated activities across neighbourhoods and/or the whole city. If the museum evolves along this path, then it may be possible to either use existing spaces (e.g. in community centres, attached to libraries) or build dedicated spaces that can accommodate the flexible programming. But it is also important to think about the museum occupying public space anywhere in the city, (such as parks and streets, etc.) – wherever co-creative initiatives can occur. It will be the relationships, dialogue, and creative energy that develops which will indicate the true value of the museum.

From the outset, partnerships are critical to maximizing the potential for cultural impacts and resource efficiencies (staffing, space and funding). This may help spread the costs. To supplement government funding, the potential exists to leverage contributions from other vision-aligned organizations, which may be private, non-profit or public.

Having a clear sense of community-based impacts will help provide a foundation for financial support. Money should not be tied to traditional notions of driving economic growth within the leisure-time economy. Traditional arguments about the economic impact of the arts and entertainment sectors should be used carefully and always considering alongside cultural measures of success. The core values revolve around social cohesion, open communication, connection, co-creation, adaptability, reflection, action and learning across communities as well as an awareness of how all histories related to Edmontonians are important to the emerging local cultural identity.

8

Measuring Success

Any organization needs to understand how progress is being made towards its goals; the Edmonton City Museum is no exception. Given the ambitious vision and its intended impacts, measurement needs to carefully consider the difference between measuring impacts and action. Both are important, however, the distinction between the two is critical. The impacts are not the exclusive responsibility of this new institution. Rather, the Edmonton City Museum can be a key contributor to achieving these impacts. The table below outlines the distinction between these two measures of success.

"I have been struck again and again by how important measurement is to improving the human condition"
- Bill Gates

	Impacts	Actions
<i>Definition</i>	Broad objectives that the City Museum seeks to achieve.	Activities that the City Museum undertakes in alignment with the vision and intended impacts.
<i>City Museum's level of influence</i>	The City Museum is NOT exclusively responsible for achieving these, but can be a vital contributor.	The City Museum IS exclusively responsible for these, sometimes in collaboration with other community partners.
<i>Kinds of measures of success</i>	Higher-level, community measures need to be used in order to understand the broader context of the intended impacts.	Programmatic measures on areas that the City Museum has control over. Links to the broader impacts need to be made
<i>EXAMPLE MEASURE OF SUCCESS Strengthen relationships between different groups and communities</i>	Statistics Canada: Sense of community belonging Canadian Community Health Survey, Annual	Number of original partnerships and collaborations facilitated by City Museum initiatives. A participation survey asking participants in City Museum initiatives to rate the level of new /strengthened relationships with different groups and communities.

While distinct, the two levels of measurement are connected. The higher-level, community measures can serve as a reflective piece and a tool to inform new programming, while the Edmonton City Museum measures can both contribute to the broader community and also inform programming decisions. All of these feedback measures are in the interest of achieving the desired impacts within the community.

REFLECTION & ACTION:

Community measures inform new programming while City Museum indicators can contribute to the broader community.



By developing a thoughtful set of measures within the field testing approach, the Edmonton City Museum can establish itself as a learning organization focused on impacts from day one. This will allow for experimentation and reflection in order to understand how to best achieve the vision and desired impacts. As a result, the Edmonton City Museum will be a more impactful organization; one that is able to achieve broader impacts than would be expected of a typical museum.

9

Rationale

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

The EHC is one such progressive institution interested in making Edmonton itself a living museum:

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

This is a bold and exciting vision, with few perfect role models. The keys to realizing this bold vision are planning for cultural outcomes/impacts and developing strategies /experiments (both traditional and novel) to investigate how best to achieve it.

The Edmonton City museum is in the enviable position at the beginning, unencumbered by its past and with an ability and willingness to explore how a museum can truly resonate with a community and ensure long-term relevance. The strategy described in this document follows this approach by compiling a vision along with important impacts that an Edmonton City Museum can have on the community. The steps proposed include multiple stages of experimentation, the results of which will inform important decisions about staff, infrastructure and capital spending over time using an evidence-based approach. Erik Schilp's speaks to this in his article: “*The Ten Principles of Museum Entrepreneurship.*”

'Institutional Strategy versus strategy of content – A museum is accustomed to planning ahead when compiling exhibitions and programs, but the core of its story, and the relevance of that story to a changing society, requires a more fundamental strategy.'

Using an evidence-based approach incorporating field testing in the form of various experiments, not only in the move towards permanence, but as a course of business will ensure a nimble Edmonton City Museum that remains adaptable to an ever-changing society that changes in an ever-accelerating pace.

Exploring emerging innovation within the museum field will help inspire and place the Edmonton City Museum within a larger community of community-driven museums. Generally, the museum world is changing in a number of ways, by:

- *Striving for greater public relevance*
- *Concentrating on local communities first*
- *Focusing on the public impacts of museum work*
- *Co-creating with the community, individuals and groups*
- *Seeing ‘success’ as building relationships, social cohesion and local relevance*
- *Focusing on public outcomes, not simply the museum outputs*
- *Creating feedback loops to guide the museum towards a common vision and specific outcomes*
- *Bringing historians, artists, scientists, story-tellers etc., together with the broader public, businesses, organizations and governments to create a culture of participation and ownership of the City’s culture*

The current front edge of museum research involves the role of museums in developing social cohesion – building connections, trust and relatedness between and amongst community members. This does not only refer to individuals, but also to groups and organizations within both built and natural environments.

From the earliest days of the 20th century, museum pioneers have explored the frontiers of cultural relevancy and the untapped potential of these organizations. Fundamentally, all of this work has revolved around the notion of relevancy, which focuses on the experiences of individuals, families, neighbourhoods, communities, cities, countries and more.

Starting with individuals, the work of Nina Simon offers good insight. Like others before her, she asked questions about what would motivate individuals to engage in a creative process that they would find personally meaningful. Realizing that simply reading information or passively looking at exhibits had limitations, she set out to find ways to engage in a dynamic way. For the public to become and remain engaged, museums need to understand their motivation. Simon devised ways to weave elements of play, challenge, controversy, surprise and more into museum experiences. A large body of research literature adds further supports the success of these strategies.

Falk, Dierking, Hein and Hooper-Greenhill are just a few who have contributed to that literature.

John Falk and Lynn Dierking have spent well over 25 years conducting longitudinal studies of the impacts on people of certain types of multi-visit museum. It is quite clear that, when social cohesion is generated through museums, the impacts are more memorable, meaningful and long-lasting.

Given the potential, it may seem surprising that few museums have transformed from their traditional form. This form is typically a top-down, expert-driven model of information dissemination. While many museum environments inspire awe – such as dioramas with large dinosaur skeletons– many exhibitions involves a series of rooms with labelled objects in cases. Research has found that this can lead to visitors ambling slowly past hundreds, even thousands, of objects and texts, rarely stopping or spending focused time. Often the building, collections and in-house expertise do not provide the flexibility needed to engage citizens on their own terms.

So how are museums addressing these challenges? Many start by shifting from a collections-focus to a community-focus. Once they have shifted in focus, they develop a clear vision and goals to direct their work, which often involves experimentation, partnerships and integration within the community. The following sections highlight examples from the museum world within each of these areas.

9.1 Shifting from a Collections-Focus to a Community Focus

Some museums have shifted from a collections-focus to a community focus. For example, The *Santa Cruz Museum* views its historic and art collections as important resources for achieving its evolving community-driven goals instead of the central focus of the museum.

The *Écomusée du Fier Monde* in Montreal bases its practice on popular education and establishes participatory projects in close collaboration with the neighbourhood's residents, institutions and organizations. Furthermore, it engages in issues that concerns the present and future development of its surroundings

Another example of a community-focused museum is the *Wing Luke Museum of the Asia Pacific American Experience*. The Wing Luke seeks to get 'our communities involved in their own stories but also building bridges to other communities.' This has expressed itself in many community-focused exhibits and programs, developing methods for engaging the community and fostering long-term relationships.

Articulating a Clear Vision and Goals

The shift from a collections-focus to a community-focus requires a strong vision and clear goals. This is especially critical because a community-focus can feel more abstract and intangible than the tradition collections-based model. The table below highlights examples of goals defined by other community-focused museums.

Santa Cruz Museum of Art and History

<i>Relevance</i>	Connecting to the needs, assets and interests of the area Connecting to a core content of contemporary art and regional history
<i>Sustainability</i>	Providing resources to help the museum thrive financially, organizationally and culturally
<i>Bridging</i>	Bringing community members together across differences Celebrating diversity and encouraging unexpected connections Bridging differences in culture, age and socio-economic status
<i>Bonding</i>	Helping citizens connect to existing group affiliations
<i>Participation</i>	Inviting the public to contribute as co-creators, collaborators and energized constituents
<i>Igniting</i>	Inspiring excitement and curiosity about art and history Expanding opportunities for deeper engagement beyond the museum

Écomusée du Fier Monde

<i>Education</i>	Making use of diverse community knowledge Raising awareness Inspiring public reflection The museum itself learns from its ongoing relationship with the public
<i>Cultural Democracy</i>	Emphasizing equality among diverse groups, acknowledging and valorizing their expertise and knowledge particularly those typically underrepresented or given little voice in museums
<i>Place and role of people</i>	Prioritizing people over objects Paying particular attention to marginalized groups and the relationships the institution creates with its surroundings
<i>Engagement</i>	Fostering and supporting people and organizations that want to play a role in advancing society Acknowledging the acts of individuals who contribute to changing the world

Ecomuseo Urbano di Torino

<i>Promotion</i>	Attracting interest and involvement
<i>Territory</i>	Defining a territory recognized by the social/cultural community that resides there so they feel ownership and identify with the territory
<i>Coherent documentation</i>	Documenting a territory's heritage and the commitment by the local authorities to its protection and enhancement
<i>Methodological Approach</i>	Applying a methodological approach that includes active citizen engagement
<i>Space</i>	Making physical spaces available to serve as a center of interpretation, engagement and creativity
<i>Public Support</i>	Supporting and sharing public projects

Ongoing Experimentation

Because of the lack of perfect examples to follow, a community-focused approach necessitates experimentation and learning. Experiments generate excitement, test concepts, encourage engagement and allow for constant evaluation and measurement about what resonates with the local community. Again, some museums have integrated experimentation into their ongoing operations that have lead to inspired and locally relevant results. Again, the *Wing Luke Museum of the Asia Pacific American Experience* articulates this best:

'We are perhaps best characterized not by our expertise but by our willingness to try.'

Notable experiments:

<i>Santa Cruz Museum of Art and History</i>	The Santa Cruz Museum applies an experimental approach to programming the adjacent public plaza through a temporary position to test and prototype as many events and programs as possible in the space to see what works. The temporary setup allows the museum to determine the skillsets required of a permanent employee as they discover what works best in the space.
<i>Queens Museum</i>	The Queens Museum pioneers many initiatives, such as hiring art therapists and reaching out to the community to help with local improvement initiatives
<i>Ecomuseo Urbano di Torino</i>	The Ecomuseo positions itself as a laboratory for understanding the issues of the day locally and citywide
<i>Re:Make Project, Derby Silk Mills</i>	The Silk Mills includes project labs and workshops for the public to develop new skills and techniques; they also frequently display the work created by the public.
<i>Chicago History Museum</i>	The Chicago History Museum has a long history of exploring edgy themes and issues that engage non-traditional museum audiences – especially youth. They have done pioneering work through a ‘teen council’ and have tackled issues such as the societal response to the LGBT community. The Chicago History Museum also crowd-sourced exhibits as a way to generate excitement and ownership.

Collaboration and Partnerships

An external community-focused approach and experimentation thrives when numerous and diverse partnerships are established. Partnerships provide efficiencies, greater creativity and can increase capacity for the museum to stretch beyond its traditional role to one of true facilitation within the community. For example, the Queens Museum partners with the Queens library system to create joint programs. Now a branch of the library will open within the museum itself.

Decentralization

To truly integrate with the citizenry, museums need a presence across the community. Many museums, especially in the ecomuseum world seek to integrate across the city to understand and facilitate discussions at various scales – neighbourhood, community, city and region. Below illustrates some examples of how museums have employed distributed models:

<i>Maison de la Culture</i>	12 spaces located across the city of Montreal that offer free or mostly free cultural programming at the local level
<i>Wing Luke Museum</i>	In addition to the central facility they offer many programs throughout the community
<i>Ecomuseo Urbano di Torino</i>	The Ecomuseo coordinates 10 interpretation and documentation centres (plus a historical archive) around the city which correspond to the 10 urban districts of Turin. These citizens not only receive information, they also – to differing degrees and levels of commitment – protect and promote cultural heritage, material culture and intangible cultures themselves.

An experimental, community-focused approach requires ongoing documentation and evaluation to ensure relevance and resonance with the larger community. It is important to measure ‘success’ in public and cultural terms.

Attendance and income are effective measures for the organizational side of the museum; however, the cultural goals measure how well the museum responds to and reflects the community. The Santa Cruz Museum of Art and History, implemented a ‘theory of change’ planning process to guide how to create public engagement strategies that truly have public, cultural impacts. It is on this threshold that the Edmonton City Museum finds itself as it plans to create a relevant, issues-based municipal museum that connects heritage to the present in a meaningful way, generates co-creative synergies and measures impacts.

9.3 How can museums engage and have impact?

The heart of culture is relationships. Specifically, how people relate to each other, to the past, to nature, to built systems and to the vision of the future. Museums need to engage the broader public; to be truly impactful they need a vision of what these relationships look like and mean. The vision does not need to define the future but can instead create a cultural dynamic that addresses the myriad forces that shape an evolving, pluralist, globalized reality. Fundamentally, museums are facilitators to help build a healthy, communicative, creative, respectful and trusting society.

For municipal museums to step into the role of City as Museum: Museum as City, they need to understand how their communities work – at all levels. Museums need to build relationships across the city and facilitate partnerships. These partnerships will help to identify their potential, support creativity, honour traditions and history with contemporary meaning and engage people in a process of imagining a future that rests on a culture of wellbeing. Humility is necessary. Expertise is also necessary. However, linking expertise with authority often inhibits the creative potential of the community, which is why it is important to temper it with humility.

Conducting a series of experiments within neighbourhoods helps to bring heritage perspectives to bear on situations that will aid in building trust, common ground and understanding. By starting at the scale of one or two neighbourhoods, it becomes easier to identify the skillsets required within the museum itself, and differentiate these from the resources that reside in other parts of the community. Experiments will need rigor to serve the museum well. The planning challenges include:

- *Goal setting*
- *Clarifying assumptions about what will motivate people to either engage or stay away*
- *Determining and establishing feedback loops that will help guide the process and illustrate movement towards the goals*

Importantly, museums can engage and have impact by using history as a tool to contextualize the past and inform discussions about the future. By framing the city itself as the ‘place of the muses,’ it strives to ensure that heritage is always brought together issues, ideas and challenges that are important to the community and allows them to have a richer dialogue about Edmonton.

9.4 How do museums become tools of adaptation?

Culture is always changing. Museums are associated with preserving tradition – and this is an important role. However, one can look at tradition from a couple of vantage points. Psychologist Mihályi Csíkszentmihályi refers to the “dead hand of tradition,” which involves a rote pattern of doing something in a particular way, simply because it has always been done that way. In contrast, Edmonton folklorist, curator and scholar David Goa refers to ‘living tradition’ when a pattern or insight is brought forward to shape the present in a meaningful way. Heritage lives when it breathes life into the present – providing insight into how the past shines a light into current day. It is a tricky balance that the museum must know intimately - how heritage relates to the community.

A central characteristic of culture is that it is adaptive. As the world around us changes, humanity must also change – or become threatened by forces beyond its control. Adaptation occurs when a system is confronted with changes in the environment. Human communities grew over time – putting stresses on existing systems. For example using wood for energy worked for a long time, but at a certain point, became unsustainable. The use of coal responded to the changing reality and made new things possible. But at a certain point in the Industrial Revolution, coal began to harm people’s health. Humans innovated to improve its energy systems, and petroleum evolved to meet the need. Many people simply want to embrace the new and forget the old.

Heritage is the notion of remembering the past to glean insights and wisdom to help with contemporary adaptation – realizing that ‘we stand on the shoulders of ancestors’. We are not the ancestors, but we rely on everything that ancestors have done – good and bad – that has shaped who we are. Each generation builds on the past by adding its own adaptive elements, some of which will be successful, while others will fail. Ideally, culture involves the conscious embrace of this adaptive process.

A municipal museum that understands the need to create ‘places of the muse’ needs to be well versed in both the emerging present as well as the events of the past. It can’t do it all, because the relevant insights are often woven throughout the community. So an Edmonton City Museum can help to play the role of facilitator of cultural adaptation through its ability to know the community intimately, have the trust and respect of the citizens and to mobilize action, cooperation and co-creation.

10

Next Steps

As the Edmonton City Museum continues to move along within Phase 1, the following are some immediate next steps to consider

1. *Implement a consistent evaluation framework for all experiment to note process towards the desired impacts and trends.*
2. *Assess and evaluate existing Edmonton City Museum initiatives*
3. *Finalize performance indicators and feedback loops*
4. *Solicit partners organizations to form the board following the constellation model*
5. *Create an experimental focus, this could be: neighbourhoods with special challenges / opportunities or a local hot topic that is important to people*
6. *Develop locally based materials that demonstrate the ‘museum as city’ concept and its use of objects, history, contemporary issues, stories, co-creation, and social forums*
7. *Develop a business plan that weaves together the impacts that will drive the organization as well as the experimental approach to guide its evolution. (e.g. Flourishing Business Model Canvas)*

11

Conclusion

In conclusion, a non-traditional museum model requires a non-traditional planning framework, which necessitates a certain level of comfort with uncertainty. The benefit of this community-driven approach is that instead of anchoring important funding, structural and programming decisions in tradition or fads every decision is evidence-based on the results of numerous experiments conducted in the field.

Though this provides more uncertainty during these initial stages, because further work is needed to identify specific facility needs and staff positions, it provides comfort at later decision points because due diligence has been conducted.

This community-driven model will create an adaptable museum that continues to remain relevant. Field testing and experimentation are not simply the means to a final product but the primary focus of the museum.

Facility space, research and collections are all secondary to need, interests and desires of the community. The community-driven model will allow the museum to respond to changing realities and forces without the encumbrances of large commitments or expenditures like collections and facilities.

A slow evolution to permanence, in terms of facilities, staffing etc., will give the community time to adjust to this new concept. This is the biggest challenge for the Edmonton City Museum because the word ‘museum’ has a specific meaning for both the heritage sector and the larger community and it will take time for the shift to occur. But as experiments are conducted, partnerships are forged and Edmontonians engage, Edmonton as museum: museum as Edmonton will begin to resonate within the community.

a

Experiment Profiles

The descriptions of experiments below provide a starting point for field testing. Each experiment is profiled along with the resources, facilities, partnerships, capacity and collections support needed. Most importantly each experiment highlights what impacts it will contribute to along with how its success can be measured. Of course, it is important to strategically choose experiments that cover all of the desired impacts. Lastly, each experiment is rated on its ability to provide different experiences for citizens using the metaphors described below:

<i>Mirror</i>	Encouraging reflection on one's values, behaviours, attitudes and actions
<i>Magnifying Glass</i>	Looking closely at the complexities and inter-relatedness of the world around us, and within us
<i>Forum</i>	Respectful, yet honest dialogue that helps create a path forward for the collective
<i>Fire</i>	Emotion and the fire of passion helps to motivate people to embark on paths of discovery and creativity
<i>Dream</i>	Being open to the emergence of new insights, images and possibilities. 'Dream' is related to creativity and often requires letting go of control in order to create spaces for new possibilities to emerge
<i>Team Spirit</i>	Trust & respect are the foundation of social cohesion and the ability of individuals to actively value what others have to offer

As much variety as possible should be sought from these experiments across the above metaphors to provide experiences that appeal to different individuals.

		Impacts					
		1	2	3	4	5	6
MUSEUM IMPACTS							
Experiments	1. Level of awareness with issues of the city	•	•	•	•	•	•
	2. Improved dialogue about city issues	•			•	•	
	3. Increased level of individual and collective action related to addressing city issues	•	•		•	•	
	4. Celebration of opportunities and innovation occurring in Edmonton	•	•		•	•	•
	5. Illuminate Edmonton's unique and evolving identity			•	•	•	•
	6. Strengthen relationships between different groups and communities		•	•	•	•	•
Online							
<i>Interactive Online Mapping</i>		•	•	•	•	•	•
<i>Mobile Application</i>		•			•	•	
<i>Virtual Tours</i>		•	•		•	•	
In-Situ Passive							
<i>Wayfinding Signage</i>		•	•		•	•	
<i>Interpretive Plaques</i>		•			•	•	
<i>Outdoor Exhibit Space</i>		•			•	•	
In-Situ Interactive							
<i>Street Festivals</i>		•	•		•	•	•
<i>Jane's Walk / Walking Tours</i>		•	•		•	•	
<i>Pop-up Museum</i>				•	•	•	•
<i>(if museum is located at a popular gathering place or during a popular event)</i>							
<i>Coffee Chat Toolkit</i>		•	•	•	•	•	•
<i>(if chat occurs on-site)</i>							
<i>Bus Tour</i>		•	•	•		•	•
Dialogue							
<i>Design Competition / Collaboration</i>		•	•	•	•	•	
<i>'Doors Open' Events</i>		•			•	•	
<i>Dialogue Series</i>		•	•	•	•	•	
<i>Pop-up Museum</i>				•	•	•	•
<i>(if museum needs to draw people to a particular location)</i>							
<i>Coffee Chat Toolkit</i>		•	•	•	•	•	•
<i>(if chat occurs at a central location)</i>							
<i>Maker Faire</i>					•	•	•

Interactive Online Mapping

INTERVENTION TYPE
ONLINE •

"Where did you come from?" Campaign

A "where did you come from" campaign taps into and exposes the collective history of individuals not born in the geographic boundary of Edmonton. This exercise intends to paint a compassionate picture of Edmontonians before they moved to Edmonton whether they migrated from Leduc or emigrated from Hong Kong.

Digging into the roots of Edmonton's living history will expose not only the diversity of places those who've moved here have lived but can potentially address wider discrimination issues through awareness building. Made available as a short survey or map, this campaign can build into all types of scenario programs and events.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

A questionnaire/survey or map-based form asking questions such as: what city / town were you born in? What other cities / towns have you lived in? What city / town did you go to school in? How long have you lived in Edmonton? To share the results of this campaign webpage management would also be required, thus IT resources would be necessary.

PARTNERSHIPS

What partnerships are needed?

The partnerships needed include those with: community leagues and cultural / ethnic associations (to distribute forms and promote the project), social media network connections would also be key partners, especially in the marketing.

AUDIENCE

Who is the intended audience?

Due to the question of origin, this exercise is for those living in Edmonton who were not born within the city's geo-political boundary

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

No permanent facility would be required, but the campaign would travel across the city, providing surveys to participants at festivals and events city-wide.

There is potential to look at the physical imprint of immigrant communities on the physical form of Edmonton – these can be individual buildings, collections of buildings, public art and districts.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

On the surface - no; however, the outcome of such a campaign would be a collection in itself. Sharing the collective story online may require some IT/web management support. There is also potential to coordinate this exercise with exhibits on the material history from the different immigrant groups to in Edmonton to provide a richer experience.

SCALE

The campaign is scalable, potentially engaging with residents from across the city, although participation is on an individual basis.

METAPHOR

- *Mirror: reflection on the places/cultures that have impacted and influenced Edmonton*
- *Dream: insights to residents' life before Edmonton*
- *Fire: get residents engaged in a fun exercise where they learn more about one another*
- *Temple: social cohesion is instigated by exposing the roots of people's trajectory to Edmonton*

INDICATORS

How do we measure the success of this experiment?

- *Number of responses received in the campaign*
- *Number of neighbourhoods represented*
- *Number of nationalities represented*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

*NOTE: being that the project is culturally engaging in nature, it may spark interest as a volunteer and/or summer student opportunity.

The Edmonton City Museum would be tasked with the campaign's branding (online, social media), survey/map production and distribution, as well as have to prepare materials for any festival or event staff attend to engage with the public. To simplify the tasks it would be recommended to have a campaign coordinator for the project.*

Mobile Application

INTERVENTION TYPE
ONLINE •

A smartphone or tablet-based software application that engages users through video, sound, cartography, and narrative. The parameters of the mobile application are flexible, being subject only to resource availability and design considerations. Heritage-centric mobile applications have ranged, in the past, from location-based augmented reality (seeing what a space used to look like through GPS and historic image overlay), self-guided walking tours, and geo-referenced listings of historic landmarks and buildings.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Archival information and collections access (to populate the application with content); cartographic data (for example, a mix of online cartographic content from providers like Google or Apple, and City of Edmonton open data).

PARTNERSHIPS

What partnerships are needed?

A partnership with a software / web application development agency would be required in order to design, write, and implement such an application. Additional partnerships with community-led historical societies, community leagues, and cultural community representatives would increase the likelihood that the histories represented in the application transcend conventional (or 'establishment') history.

AUDIENCE

Who is the intended audience?

The general public is the intended audience – with specific reference to smartphone or tablet users.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

No facility is required for the experiment. An online host for the application would need to be considered (dependent on platform; Apple's App Store or Google's Play Store).

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

The inclusion of archival photos, documents, audio narration, and object visualizations would form the basis of any mobile application.

SCALE

Precedent examples of mobile heritage applications involve the walking of urban spaces in conjunction with application use. As such, this experiment is best designed at a neighbourhood level, but could scale to city level assuming the inclusion of a number of neighbourhoods in the application's design.

METAPHOR

- *Mirror: The application can encourage self-directed urban exploration, reflection upon narratives, and historical materials en route*
- *Magnifying Glass: Self-directed and handheld, the application can encourage individuals to closely examine heritage (both virtual and in situ) at their own pace*
- *Dream: The use of mobile applications – a combination of walking tour, audio guide, augmented reality, and virtual collections – encourages individuals to new levels of insight*
- *Fire: The emphasis on self-direction that characterize mobile applications encourages users to explore their city and make new personal discoveries about the places and spaces in which they live*

INDICATORS

How do we measure the success of this experiment?

- *Number of downloads and page views (tracked through application storefronts)*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum and partners will need to define the application scope, thematic areas to be covered, and collections coordination. A partner organization or a web developer would handle the design and implementation of the application.

Virtual Tour

INTERVENTION TYPE
ONLINE •

As a component of the E-CAMP website, the virtual tour experiment allows users to embark on a tour of Edmonton's neighbourhoods via narrated video, highlighting each neighbourhood's most interesting and significant spaces. The virtual tour gives residents a chance to engage and familiarize themselves with places in Edmonton they may have never been. The Edmonton City Museum along with videographers, interaction designers and other partners would prepare this tour.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Neighbourhood virtual tours require technical resources including: a videographer (filming and editing), an online library to store/share the inventory of tours, and IT for webpage management.

PARTNERSHIPS

What partnerships are needed?

Partnering with community leagues and other well-organized community groups would enrich the outcome of the virtual tours. These groups offer insight on storyboard planning – the best commercial spots, old or unique residential buildings, favourite community spots, etc.

AUDIENCE

Who is the intended audience?

The virtual tour experiment is intended for residents, tourists as well as web-dwellers interested in Edmonton's urbanism. A more targeted audience would be those who are new to or considering moving to a particular neighbourhood that they'd like to get to know better.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

No facility is needed for the virtual tours, as they can be housed on a page in the E-CAMP website.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

The virtual tours are a hybrid of storytelling and orienting users in a neighbourhood. Again, community leagues and organizations could be involved in the development of these videos, potentially offering insight beyond identifying key places and telling a story through video narration.

SCALE

The videos will be conducted at the neighbourhood level. Starting with a handful of neighbourhoods, the experiment can scale up to include all neighbourhoods, city-wide, depending on interest-levels.

METAPHOR

-
- *Mirror: Gives individuals an opportunity to reflect on how other neighbourhoods have developed and visualize the pieces that make each place unique*
 - *Dream: Reflecting on other places can create opportunities to incorporate interesting / innovative spaces from the virtually tour neighbourhood*
 - *Fire: Speaks to the potential for discovery of unfamiliar places in one's own city*

INDICATORS

How do we measure the success of this experiment?

- *Tracking use by measuring the number of views*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

Planning and collaborating on neighbourhood storyboards as well as the uploading of finished tours onto the E-CAMP site will be the extent of staff implementation.

Wayfinding Signage

INTERVENTION TYPE
IN-SITU PASSIVE •

A series of interpretive signs or temporary installations that guide visitors through a linear narrative about the neighbourhood, city, and place; the signs themselves are positioned at various places along a significant pedestrian route.

Signage design can incorporate technology through the use of quick response (QR) codes or web addresses to direct smartphone users to further information about audio tours to provide an additional layer of context.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

The resources required for this experiment are space on storefronts and designated signage areas for the materials; the signage material itself; information about the sites; online presence to connect and share further information; and self-guided tour narration (facilitated through audio files downloaded to smartphones).

PARTNERSHIPS

What partnerships are needed?

Community leagues, local historians, educational institutions and other partners would provide historical information and research. Business Associations would also be an important partner to collaborate on signage and locations. Lastly, designers, communicators and sound engineers can provide the expertise to create an engaging visual and auditory experience for users.

AUDIENCE

Who is the intended audience?

The general public – the ‘heritage wayfinding’ approach situates relevant information along major walking corridors (e.g. main streets) to allow users to ‘engage in place’ and learn about their environments while visiting them.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

The experiment requires multiple spaces along a route to display the wayfinding signage. Such signs would be limited to local business / business associations / landowners along a route who are willing to host the signage on or inside their storefronts as well as public spaces.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

Narrative and archival photos drawn from collections and personal stories can assist in the design and development of the ‘heritage wayfinding’ system to walk people through a linear story of place. Connecting with partners in the social, cultural, built environment, natural environment and economic sectors can add further depth to the content.

SCALE

Heritage wayfinding is best suited to the neighbourhood scale, given its focus on engaging with local business associations and businesses – but can scale to city level assuming buy-in from multiple main streets.

METAPHOR

- *Mirror: The opportunity to reflect on how places grow and change over time; to visualize both heritage lost and preserved.*
- *Magnifying Glass: The nature of the signage, rooted in storefront and intersection places, allows users to learn about the ‘hyperlocal’: facts about blocks, buildings, local people associated with these places.*
- *Dream: This element allows for unexpected learning, and the contextualization of the city as a continually evolving and growing place not necessarily limited to one method of growth.*

INDICATORS

How do we measure the success of this experiment?

- *If accompanied by audio narrative – number of audio downloads*
- *If signage features QR codes – number of visits to web content using QR code redirect*
- *Adoption of project by various Edmonton ‘main street’ Business Associations*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum will focus on community outreach and liaising (to coordinate and implement with stakeholders) but also need to incorporate design literacy or capability (to either coordinate or produce the wayfinding materials) as well as archival research and collections coordination.

Interpretive Plaque

INTERVENTION TYPE
IN-SITU PASSIVE •

These are plaques, signs or structures that provide on-site information about significant spaces throughout the City. There is opportunity for this to be connected to a web application to incorporate an interactive component (augmented reality, QR codes, etc.) for those who use smartphones.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Resources include curated and graphically stimulating plaques / signage including historical facts and images of each site.

PARTNERSHIPS

What partnerships are needed?

Partnerships may be needed with private land and / or business owners to negotiate placement of plaques on historically significant, now private places.

AUDIENCE

Who is the intended audience?

Individuals, both local to Edmonton and tourists, can enjoy these plaques. Each plaque may vary in audience, as the information will appeal to different groups of people. The evolution of a park will interest one type of person while the history of a building's uses may intrigue another. Location, design and content will be key to drawing certain audiences.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

Each plaque primarily represents the space it's affixed to, thus installment would be required at various locations / facilities.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

The plaques will be an opportunity to share stories of the intertwined history of place. They can link the past to present day or speak to transition/renewal of a space.

SCALE

The plaques can be distributed city – or region – wide but will be a learning opportunity at the individual scale.

METAPHOR

- *Mirror: The plaques will offer stories of a space that even those who pass by daily may not know of to offer an opportunity for reflection*
- *Magnifying Glass: Most of us walk by buildings, parks, and other urban features mindlessly; interpretive plaques, especially if designed thoughtfully, give individuals the opportunity to delve into a more meaningful understanding with the urban form.*
- *Dream: The insights on a space's history can influence people's imaginations and creativity.*

INDICATORS

How do we measure the success of this experiment?

A plaque can be determined successful based on its use, however this is not easy to track. Incorporating an interactive piece, and tracking using QR codes or application “hits” can enhance the capacity of measuring how many people are interacting with the plaque.

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

Staffing requirements range from the curation of plaques (identifying site, organizing information), working with designers to create engaging plaques and coordinating the production and installation of plaques.

Outdoor Exhibit Space

INTERVENTION TYPE
IN-SITU PASSIVE •

The intent is to take displays out of a building and immerse them within the urban environment. By confronting people with the unexpected they can be quite thought provoking and stimulating.

Outdoor exhibit spaces are strategically located within public areas and can take a number of forms:

- *Small, free standing pedestals with an enclosed display space*
- *Display windows on a building*
- *A graffiti wall where anyone can contribute*
- *Outdoor galleries*
- *Mobile display*
- *Any other form of temporary display*

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Ideal exhibit locations are the most important resource, yet will depend each time on the respective intent of the displays. For some displays it is important to put them in prominent, busy places, which can create opportunities for spontaneous dialogue around the object. Other displays benefit from a quiet, off the beaten path, location to stimulate quiet reflection. The importance is that the exhibit is tied to the place. The appropriate permissions are needed, likely in the form of a city permit/process. Lastly is the construction and display of the material, which can be as elaborate or simple as desired.

PARTNERSHIPS

What partnerships are needed?

The City of Edmonton and, where applicable, private landowners, will help to facilitate display space. Partnerships with artists, organizations, museums and The Artifact Centre can provide the objects.

AUDIENCE

Who is the intended audience?

The audience can range from all City residents (if a high profile location is selected) or it can be smaller scale (attracting members of a specific neighbourhood). The target audience could even be more refined to a user group depending on the location – pathway users, children on a playground etc.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

No facility is required with the exception of an exterior wall for a community art wall or display window. Otherwise freestanding or mobile display spaces are flexible.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

Collections/objects/stories play a vital role. They are the messengers of the desired impact the display space is intended to achieve. The only exception being a community art wall where community members are the curators of the space.

SCALE

Outdoor display spaces are scalable. They can be a small installation in a quiet part of a community or a coordinated, unified collection of display spaces across neighbourhoods, the city and region. Also high profile locations, even with a single display, impact at a larger scale.

METAPHOR

- *Mirror: Opportunity to reflect on exhibit content*
- *Magnifying Glass: Opportunity to tease out stories from those interacting with exhibits, whilst highlighting a piece of history in itself*
- *Dream: This setting offers a space to use one's imagination*
- *Fire: in some cases, the display may evoke passion or inspiration in the userbase interacting with it*

INDICATORS

How do we measure the success of this experiment?

- *Feedback from viewers, community (link to online feedback form, or in space survey)*
- *A motion sensor-based camera can be installed to record interactions (with the viewer's full awareness) which can be tabulated to collect basic metrics*
- *Social media and tradition media capture (frequency, content and tone)*
- *Vandalism – what type and how often*
- *Site watch – an employee or volunteer sent out during different times and days of the week to observe interaction with the space and engage the audience in the work*
- *Views of collateral material (online hits on the project)*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

Internally there will be four main capacities required: knowledge of the permits and process to install display space in the public realm, relational skills to work with private landowners, artists, organizations, museum and the Artifact Centre on the display, ability to ensure the display is secondary to a larger impact and goal, and ability to provide meaningful measurement and analysis of its success.

Street Festival Presence

Fostering connections with organizers of established street festivals would give the museum opportunity to introduce heritage and engage with Edmontonians in unexpected ways. Being the City of Festivals, this experiment allows the Edmonton City Museum to draw on existing cultural infrastructure to ensure its programming achieves a large reach of festival attendees.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Resources for piggy-backing on street festivals will be a combination of the other experiment resources including: a pop-up tent/equipment, artifacts, collections, stories or other dialogue initiating pieces (e.g. how'd you get here campaign), coffee chat toolkits for distribution, event specific materials (city issues questions sparked by the theme of the event/festival).

PARTNERSHIPS

What partnerships are needed?

Partnering with existing festival and event organizers will be necessary to execute this experiment.

AUDIENCE

Who is the intended audience?

The audience depends on the event and its intended audience.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

Wherever existing festivals exist are potential locations, varying depending based on the event, such as: city streets, public and private buildings, etc.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

Any collections or stories that align with the event could play a role. For example, collections from past Edmonton filmmakers would make for great discussion pieces at the Edmonton Fringe Festival. Stories of pig farming, butchering and even consuming pairs perfectly with Porkapalooza.

SCALE

The scale will vary depending on the event, from neighbourhood block parties, to regionally reaching events like the Edmonton Folk Festival.

METAPHOR

-
- *Mirror: Opportunity to reflect on “how we got here” in terms of the festival or event (or even just a small piece of its history to becoming)*
 - *Magnifying Glass: Similar to above, the piggy-backing of festivals allows for honing in one element or piece of the event*
 - *Dream: Most festivals and events have an inherent inclining for new insight and possibility*

INDICATORS

How do we measure the success of this experiment?

- *Booth visits / attendance*
- *Other indicators would be associated with the experiment being executed (e.g. “where’d you come from campaign” surveys being distributed)*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

Staffing requirements include a staff presence for each event and logistics around organizing collections and displays for each event.

Jane's Walk / Walking Tour

A series of neighbourhood walking tours – the Jane's Walk concept is volunteer-led free tour undertaken during the first weekend of May to coincide with the birthday of urbanist Jane Jacobs. Avoiding duplication amongst walking tours and differentiating the Edmonton City Museum tours from others would be an important consideration in selecting this tool.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Outreach materials (to engage people and recruit volunteers); experiment materials (walking tour route, historical information).

PARTNERSHIPS

What partnerships are needed?

Given the volunteer nature of the Jane's Walk neighbourhood walking tour concept, partnerships with community leagues (to broaden event reach), The City of Edmonton (city planning and heritage representatives), and members drawn from the arts, architecture, and heritage communities would be key. Coordination with the Jane's Walk city organizer would also be important to avoid duplication of efforts with other tours.

AUDIENCE

Who is the intended audience?

The general public is the intended audience with different walking tours programmed to attract people along thematic lines.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

The experiment does not require a facility, as it treats the city as a laboratory and discussion space. That being said, the walking tours would need to be sensitively planned to account for thematic, travel, time, environmental and safety considerations.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

Personal and collective narratives would play an important role in informing the content and routes of the tour. Further, objects could play an important role inasmuch as they could form the basis for walking tours (e.g. explorations of ephemeral public art in the Quarters can lead to broader conversations about the role of art in urban redevelopment and neighbourhood change).

SCALE

Given time and travel considerations, this experiment would scale best to neighbourhood level.

METAPHOR

- *Mirror: The opportunity to learn about spaces in situ and discover both important historical and contemporary information in a setting that allows one to reflect as they move through it*
- *Magnifying Glass: Walking tours allow individuals to examine spaces closely and learn through first hand experience*
- *Dream: The walking tour format creates the conditions to gain new insights and appreciate new possibilities by seeing the city through the perspectives of the tour leader and their group*
- *Forum: The walking tour format encourages sharing amongst people, to explore and understand different experiences of space and place*

INDICATORS

How do we measure the success of this experiment?

- *Attendees at the event*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum would guide the tour or recruit qualified volunteers; developing a tour program (tying route selections to themes). If guided by an Edmonton City Museum employee, the ability to speak publicly and lead a group would be required.

Bus Tour

The success of the EHC's 'Curiosities' bus tour may be a model to duplicate, with respect to its focus on content that can set the Edmonton City Museum apart from other organizations. Bus tours, like walking tours, are organized around a theme or topic. They have the added benefit of covering a greater area and can be an easier option for those with mobility challenges.

An example of a bus tour can be done in collaboration with local First Nations. Based on a similar tour developed more than a decade ago in Toronto, it takes people to important locations for First Nations peoples. Although what is being remembered no longer has a physical presence in the City, First Nations guides share perspectives and talk about the links between the past, present and future, with an emphasis on what people can do today to honour this part of Edmonton's history.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

The resources required for this experiment include: a group to design an effective bus tour, tour guides, a bus with PA system and a logistical system for booking.

PARTNERSHIPS

What partnerships are needed?

Partnerships will need to be developed with various organizations across the social, economic, cultural, natural and built environment areas to create distinct and interesting bus tours.

AUDIENCE

Who is the intended audience?

The audience could be any residents of, or tourist in, Edmonton. Groups that may have particular interest including: politicians, planners and developers.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

It is a mobile program (i.e. a bus); however, as one thinks more long-term about it, there may be spin-off activities that may evolve in static locations in many neighbourhoods.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

There are lots of roles for stories, images, objects to help amplify the experience and stimulate deep connection and empathy.

SCALE

It is completely scalable – and, in fact, depending on how the history emerges, could become a series of walking tours, as part of a group or self-guided program. These programs could also scale up to be accessible online as virtual tours.

METAPHOR

- *Magnifying Glass: It is possible to tease out how history has evolved, including moments representing great pride and strength, as well as moments of great tragedy*
- *Dream: This setting offers a great opportunity to imagine other scenarios*
- *Fire: This program will generate some heat and passion. All the more reason that the people running the program will need to be skilled at managing the interpersonal dynamics*
- *Forum: This is the goal of the program, and it is based on creating a common ground/ framework to have the dialogue*
- *Temple: This program, if effectively created, may help to lay the framework for the ‘temple’ function – seeing ourselves within the larger context of time, ancestral origins and common futures*

INDICATORS

How do we measure the success of this experiment?

- *Report back from guides on tour and what surfaces in terms of new insights and reflection*
- *Post-Tour Participant Satisfaction Survey*
- *Meetings between community members to discuss the issues and opportunities within their communities*
- *Trackable marketing tools, easiest via online platforms (e.g. Eventbrite sign-ups, retweets, post shares)*
- *Revenue generated*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum will be responsible for developing a detailed planning framework, essential to making sure that the project is executed in a way that it is not merely telling people stories, but building cohesion, understanding and trust.

INTERVENTION TYPE
IN-SITU ACTIVE •
DIALOGUE •

Coffee Chat Toolkit

The toolkit acts as a method to guiding conversation around city issues. The coffee chat toolkit can help guide eager citizens in leading dialogues with neighbours and friends. The toolkit gives individuals support in shaping the conversations that can build awareness about the issues affecting their community.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

The coffee chat toolkit is a resource in itself. It will provide direction for dialogue, which will need to be designed with museum staff insights.

PARTNERSHIPS

What partnerships are needed?

Partnerships are not necessary as individuals can access the toolkit directly from the Edmonton City Museum. However, connecting with community leagues to utilize their networks for distribution of the package could be useful.

AUDIENCE

Who is the intended audience?

The audience will be keen residents, hoping to engage with their friends and neighbours about Edmonton's past, present and future.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

Being that the chats are self-organized, participants can host in their home, at a coffee shop or in a neighbourhood park, they are free to choose.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

The toolkit is a means of facilitating self-guided conversation rather than being a conversation piece itself.

SCALE

The toolkit will be available to anyone – region-wide – but again is self-directed at the individual/community level.

METAPHOR

- *Mirror: Conversation centred around challenge leaves a great deal of room for reflection*
- *Magnifying Glass: The toolkit will merely direct dialogue*
- *Dream: Chatting with friends and acquaintances can generate real inspiration*

INDICATORS

How do we measure the success of this experiment?

- *The number of times the toolkit is downloaded or requested*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

Insight from staff on coffee chat content will be key. Producing the actual toolkit could be done internally or externally and doesn't require much more than adding it as a downloadable function online as well as providing hard copies to community leagues.

Pop-Up Museum

Pop-up museums, as already conducted through the E-CAMP project, allow for displays, exhibits and events to locate across the city in a variety of facilities (mobile or fixed) to simulate a traditional museum experience in an unconventional and temporary context.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

A pop-up museum would require: portable furniture (owned or rented, depending on frequency of use), portable exhibits/displays/artifacts and promotional campaign resources (signage, social media plan, etc.).

PARTNERSHIPS

What partnerships are needed?

Partnerships aren't necessary to execute the pop-up museum, although they have the potential to enhance both the presence and appeal of the event. Partnering with local food and entertainment vendors, including food trucks, local artists and musicians, can turn the pop-up museum into a stand-alone event.

There is also the potential to build a theme around each pop-up event. Each theme would likely require partnerships in order to supply diverse displays, artifacts and / or exhibits related to each theme. Examples of themes include:

- *Evolution of Music – music students, music stores (Long and McQuaid), musical organizations (Edmonton Philharmonic Orchestra or the musicians association)*
- *Untold Stories (building off the “where'd you come from” campaign) – a variety of potential partners including those involved in the campaign leading up to the pop-up event*
- *Show and Tell (community members share their own possessions/collections) – community leagues*

AUDIENCE

Who is the intended audience?

The audience would span a variety of groups depending on the particular theme, anyone from the general public to the host community or specific organizations associated with the themes. If *Evolution of Music* became a theme, the audience would be geared toward music lovers and individuals in the industry.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

This experiment will take place in multiple locations around Edmonton. Each should be decided based on insight from the community it is popping-up in. Hosting a series of pop-up events has the advantage of reaching a larger audience and encouraging repeat participation.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

There is a particularly unique opportunity here to exhibit collections that are both from the museum and community at large.

SCALE

The scale will be at the neighbourhood level but could draw individuals from across the city. As the pop-up museum travels it will build more recognition with citizens and could scale up to be a citywide draw.

METAPHOR

- *Magnifying Glass: With pop-up museums there is an opportunity to expose collections (museum or citizen owned) that aren't often shown publicly*
- *Dream: Collections and the stories they tell can influence insight and spark imagination*
- *Fire: This is a direct opportunity to discover things people may not even know exists within the boundary of their city*
- *Forum: Though citizen led, show n' tell especially, there is opportunity to foster dialogue among neighbours*

INDICATORS

How do we measure the success of this experiment?

- *Participation/ attendance at events, especially as its tracked over time*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum will be focused on planning and logistics, as well as a day of set-up, tear down and staff presence throughout the event. The number of staff will vary based on size of the event and theme being executed.

Design Competition

An event that gathers together a diversity of skilled individuals to collaborate and work towards a solution to a problem identified by the host organization. This tool can be invoked in many different ways, from the ‘charrette’ format used by environmental design fields to the ‘hackathon’ format used by technology professionals. Given the context, the problem can be centred on museum and heritage fields, or trends affecting Edmonton.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton’s unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

The resources required for this event includes: a workspace (1 - 2 days); stationary tools and related brainstorming materials; audio/visual and computer equipment; data and information concerning Edmonton and a problem designed to suit context of Edmonton.

PARTNERSHIPS

What partnerships are needed?

Partnerships would be needed with organizations experienced in hosting design competitions (e.g. Startup Edmonton for hackathons, and City-Region Studies Centre for charrettes); and organizations suited to mobilizing individuals to participate (University of Alberta, community leagues, Spacing Edmonton).

AUDIENCE

Who is the intended audience?

Due to the time commitment (which typically ranges from an evening to two days worth of work) and specialization required to participate in design competitions, the intended audience is a mix of professionals in the fields of environmental design, heritage and museum design, technology and culture to assist the Edmonton City Museum overcome identified issues.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

This experiment would require a workspace with the appropriate resources. Co-working and venue spaces would be suitable sites to stage this experiment (such as the Mercer Building, the University of Alberta’s Enterprise Square, or the Edmonton Public Library).

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

This experiment focuses instead on more abstract problem solving related to museum design (where, for example, the Edmonton City Museum can seek answers to improve) or contemporary issues drawing from city history and development (where the Edmonton City Museum can seek to engage and push conversation forward as facilitator).

SCALE

While the competition is invariably focused on neighbourhood scale with respect to venue, the scope of problem solving could scale from neighbourhood to regional scale given the appropriate design of a problem.

METAPHOR

- *Mirror: The intensive workshop atmosphere generated by problem-solving and collaboration provides an opportunity for individuals to reflect on the growth, history, and emergent issues of the city*
- *Dream/Fire: Collaboration between individuals allows for new insights and possibilities; while problem-solving pushes individuals and groups to mobilize their creativity to discover new solutions to the identified problem*
- *Forum/Temple: The act of collaboration towards an end goal (the presentation of developed ideas in a workshop setting) allows individuals to discuss perspectives respectively and contribute to social cohesions*

INDICATORS

How do we measure the success of this experiment?

- *Attendees at the event*
- *Ideas generated by attendees*
- *Ideas implemented by Edmonton City Museum and associates (longitudinal)*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum would be tasked with the identification of a problem (whether focused on heritage specifically or a broader urban issue) to be solved; the strategic programming of an event and the practical requirements of playing host to a half- to two-day exercise (such as workspace rental, catering, booking a keynote speaker, providing workshop materials). Staff numbers would be determined proportional to attendee number and scope of design competition.

Dialogue Series

A curated speaker series that connects with local, national, and international thought leaders to discuss ideas and issues relevant to the history of Edmonton in an engaging and animated exchange.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

This event needs access to presentation or performance venue space.

PARTNERSHIPS

What partnerships are needed?

The Edmonton City Museum would connect with local, national, or international thought-leaders to facilitate a conversation about the contemporary issues and history of Edmonton.

Given the similar roles played by the City of Edmonton's Planning Academy, Pecha Kucha nights (Edmonton NextGen, Designing Downtown) and the City-Region Studies Centre, the Edmonton City Museum would be best served by fostering a dialogue series that focuses on the museum's unique role within the city and the connection between the present and history.

AUDIENCE

Who is the intended audience?

The general public; the dialogue series provides a bridge between those interested in exploring the past of Edmonton and those interested in discussing the present and future of the city.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

The experiment would require a venue scaled appropriately to the audience size (e.g. the Alberta Gallery of Art, Myer Horowitz Theatre, Edmonton City Hall).

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

Narrative could play a vital role, given the verbal nature of this experiment. The thematic nature of this experiment – related to both museum planning and speaker availability – will naturally guide the selection of materials from collection to enhance or inform the discussion.

SCALE

This experiment is scalable, in terms of the scope of discussion. The venue-based nature of this experiment limits the physical scale to the neighbourhood level.

METAPHOR

- *Mirror: A dialogue series creates opportunities and intellectual space to reflect on what was said, and to consider the city from new perspectives based on the discussion and its emergent themes*
- *Dream: A dialogue series introduces attendees to new possibilities rooted in speaker experiences, and insights imported from elsewhere*
- *Forum: The dialogue component of the series allows attendees to tease apart potentially difficult discussions, and to develop a greater understanding of each other and the city*

INDICATORS

How do we measure the success of this experiment?

- *Attendees at the event*
- *Growth of attendees over time (longitudinal)*
- *Breadth of topics covered*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum would need to focus on organizational and logistical considerations as they relate to the booking of venue space, speakers and facilitation skills as it relates to the mediation of discussions between speakers and attendees.

Doors Open / Behind the Scenes

Door Open/Beyond the scenes is an event – likely part of a broader initiative in the city, such as Doors Open Edmonton – where free access is provided to buildings not generally open to the public. This is an opportunity for the Edmonton City Museum to introduce interested Edmontonians to different aspects of museum collection and programming, and under appreciated histories. As well, it would allow the Edmonton City Museum to integrate into an existing event, and to develop new connections and partnerships.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Access to archival collections, heritage facilities and other enclosed urban spaces throughout Edmonton.

PARTNERSHIPS

What partnerships are needed?

Partnerships would be needed with relevant heritage collections (e.g. City of Edmonton Archives, Government of Alberta Provincial Archives, The Artifact Centre); community leagues, neighbourhood-level heritage groups and Edmonton's arts and cultural communities, to position the Edmonton City Museum as a steward of the city's conventional and unconventional heritage. Also, partnerships beyond the heritage community should be sought to allow the Edmonton Heritage Museum to add historical context to areas where history is not often discussed or considered.

AUDIENCE

Who is the intended audience?

Attendees to the Doors Open Edmonton events: both the general public and different representatives who will visit the archives, collections, and spaces they are most familiar with. This will also allow these individuals and groups to think critically and holistically about how their own history incorporates into the broader Edmonton narrative.

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

By its nature, the experiment requires access to different facilities, as they form the basis of the ‘Doors Open’ event. Choice of facility is subject to the partnerships made and the thematic programming developed for any given Doors Open event. Were the Edmonton City City to adopt a ‘bricks and mortar’ museum model, the Edmonton City Museum would be able to situate a ‘Doors Open’ event in its own facility.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

Archival collections and their associated objects form the basis of many ‘Doors Open’ events, where individuals are granted greater latitude in exploring heritage through facilities generally closed to the public.

SCALE

This is an experiment that, while operationalized at the neighbourhood level, has the potential to scale up to the regional level. This assumes partnerships are nurtured between different groups at the latter level, as it is explicitly tied to access to historical sites, collections, and museum spaces.

METAPHOR

- *Mirror: The opportunity to reflect on previously unknown spaces*
- *Magnifying Glass: The ability to examine something closely by having (relatively) unfettered access to different collections and spaces*
- *Dream: The opportunity to experience heritage and space in a different context, and to gain insight into heritage programming, museum design, and curatorial choices city*

INDICATORS

How do we measure the success of this experiment?

- *Attendees at the event*
- *Events hosted in a year*
- *Number of different organizations / neighbourhoods engaged in process*

INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

The Edmonton City Museum would be tasked with developing (and maintaining) partnerships with representatives from heritage and cultural communities, and archival organizations.

The Edmonton City Museum would act as a facilitator and guide, to connect the general public with different organizations that embody the culture and history of Edmonton.

New Heritage Maker Faire

A Makers Faire is a space where residents from a diversity of backgrounds are encouraged to create objects that have a foot in the past and the present. Participants are challenged to incorporate one or more elements that spring from part of their heritage. Some may choose to draw heavily on tradition, while others will play with elements from their ancestral past. Each artist brings to the event their existing inspiration, while experiencing each others work.

IMPACTS

Which of the impacts does this experiment help achieve?

1. *Improved level of awareness and engagement with the issues of the city*
2. *Improved dialogue about city issues*
3. *Increased level of individual and collective action related to addressing city issues*
4. *Celebration of opportunities and innovation occurring in Edmonton*
5. *Illuminate Edmonton's unique and evolving identity*
6. *Strengthen relationships between different groups and communities*

RESOURCES

What resources are required for this experiment?

Once the concept is developed in detail, including clarification of goals and desired impacts, the following will be needed: space for the event to take place; tables, work spaces, appropriate lighting, etc.; effective marketing; a financial model; documentation. It may be useful to conduct a prototype of the event with a smallish group of hand-picked makers in order to test the 'heritage' aspect that will make this unique.

PARTNERSHIPS

What partnerships are needed?

Partnerships would range from community leagues, business associations, local organizations where specific heritage groups congregate, media (to help capture stories), etc.

AUDIENCE

Who is the intended audience?

The Heritage Maker Faire would be looking to attract makers, as well as those who bring insight to the dialogue (e.g. elders with knowledge of traditions, youth with a knowledge of evolving urban cultural context, etc.).

LOCATION / FACILITY

Does this experiment need a facility; where is it located?

This experiment would require an appropriately sized space that has the necessary characteristics, electricity, lighting, tables, seating, for congregation and dialogue. Depending on the size of the event, and the focal neighbourhood, the facility will have to meet different needs.

COLLECTIONS SUPPORT

Is there an opportunity for collections / objects / stories / etc. to play a vital role?

There is an opportunity for collections/objects/stories to play a vital role. These may be the objects makers create themselves but they can also be collections brought in from elsewhere in the community. A special Maker Faire could revolve around objects to help frame a focus for the event and to encourage respectful playfulness (caution should not be exercised with anything that is considered sacred).

SCALE

The event is scalable from neighbourhood to regional in size and reach.

METAPHOR

The metaphors really depend, based on how the event is structured and programmed. Each of these metaphors can be woven into the Faire and care should be taken to think through each of these so that the dynamics of the event are effective for individuals and groups.

INDICATORS

How do we measure the success of this experiment?

- *Ethnocultural backgrounds survey among makers (requires a sense of the demographics in the selected neighbourhood before the event happens, and a way to assess who attends)*
- *Social media coverage (retweets, shares, hashtags)*
- *Stories in mainstream media*
- *Demand for more Faire events*

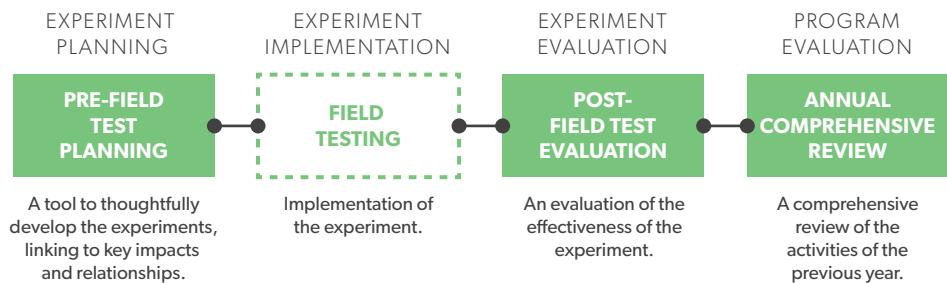
INTERNAL CAPACITY REQUIRED

What skills / staffing / organizational structure does the ECM need to implement this experiment?

Staffing requirements would include a presence at the event, facilitation skills, as well as logistics, planning, and marketing of the event.

b

Evaluation & Planning Forms



The following forms will assist in the development of experiments, the evaluation of specific experiments and the annual evaluation of progress toward the identified impacts.

Pre-Field Test Planning – Sec 1

Experiment			
Description			
Stakeholders			
How will we motivate stakeholders to engage?			
Nature of the engagement	<input type="checkbox"/> Consumption of information	<input type="checkbox"/> Dialogue	<input type="checkbox"/> Creative Response
Partners:			
Desired impacts (check all that apply)	<input type="checkbox"/> Improved level of awareness and engagement with the issues of the city <input type="checkbox"/> Improved dialogue about city issues <input type="checkbox"/> Increased level of individual and collective action related to addressing city issues	<input type="checkbox"/> Celebration of opportunities and innovation occurring in Edmonton <input type="checkbox"/> Illuminate Edmonton's unique and evolving identity <input type="checkbox"/> Strengthen relationships between different groups and communities	
Measures of success for this experiment			
How does heritage add value to the contemporary culture in this experiment?			

Pre-Field Test Planning – Sec 2

Experiment			
Desired impacts (check all that apply)	<input type="checkbox"/> Individuals (interpersonal)	<input type="checkbox"/> Demographic Groups	
	<input type="checkbox"/> Individuals (intrapersonal)	<input type="checkbox"/> Neighbourhoods	
	<input type="checkbox"/> Families	<input type="checkbox"/> Organizations	
	<input type="checkbox"/> Cultural Groups		
Note how each group will be engaged			
	Social:		
	Cultural:		
	Natural Environment:		
	Built Environment:		
Topic category: Note how each topic will be addressed in experiment	Economy:		
	Past:		
	Future:		

Post-Field Test Evaluation

Experiment		
Stakeholders engaged	New stakeholders to the City Museum:	Established stakeholders of the City Museum:
Partners in delivering the experiment	New partners to the City Museum:	Established partners to the City Museum:
Desired impacts (check all that apply)	<input type="checkbox"/> Improved level of awareness and engagement with the issues of the city <input type="checkbox"/> Improved dialogue about city issues <input type="checkbox"/> Increased level of individual and collective action related to addressing city issues	<input type="checkbox"/> Celebration of opportunities and innovation occurring in Edmonton <input type="checkbox"/> Illuminate Edmonton's unique and evolving identity <input type="checkbox"/> Strengthen relationships between different groups and communities
Measures of success for this experiment	<hr/> <hr/> <hr/> <hr/> <hr/>	
Key lessons learned		
Implications for permanent infrastructure		

Annual Comprehensive Review

Stakeholders engaged this year	New stakeholders to the City Museum:	Established stakeholders of the City Museum:
Partners in delivering experiments this year	New partners to the City Museum:	Established partners to the City Museum:
Desired impacts (check all that apply)	<input type="checkbox"/> Improved level of awareness and engagement with the issues of the city <input type="checkbox"/> Improved dialogue about city issues <input type="checkbox"/> Increased level of individual and collective action related to addressing city issues	<input type="checkbox"/> Celebration of opportunities and innovation occurring in Edmonton <input type="checkbox"/> Illuminate Edmonton's unique and evolving identity <input type="checkbox"/> Strengthen relationships between different groups and communities
Measures of success for this experiment	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	
Key lessons learned	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	
Most effective experiments	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	
Least effective experiments	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	
Permanent infrastructure implications	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	

Post-Field Test Evaluation: Sample questionnaire for participating stakeholders and partners

Experiment:			
Your involvement in this engagement?	Attendee / participant		Partner in delivering this initiative

Impact of the City Museum: As part of our vision, the Edmonton City Museum aims to achieve a number of impacts in the community. Your feedback on the following questions will help us understand how effective we have been through this experiment.

Please share your response to the following statements (*Note to EHC: only 3 impacts were selected. This will be dependent on the experiment itself):

1. The (experiment name) helped improve the level of awareness and engagement with issues of the city.

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
---	--------------------------------------	-------------------------------------	-----------------------------------	--

2. The (experiment name) helped increase the level of individual and collective action related to addressing city issues.

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
---	--------------------------------------	-------------------------------------	-----------------------------------	--

3. The (experiment name) helped strengthen relationships between different groups and communities.

Strongly disagree <input type="checkbox"/>	Disagree <input type="checkbox"/>	Neutral <input type="checkbox"/>	Agree <input type="checkbox"/>	Strongly Agree <input type="checkbox"/>
---	--------------------------------------	-------------------------------------	-----------------------------------	--

Key insights or advice you would like to share with the City Museum:

C

What We Heard

This report includes current trends in the social, cultural, economic, natural environment and built environment as well as future considerations within each area. What follows is the report reproduced in full.

Document originally prepared 9 April 2015 for the Edmonton Heritage Council and attendees of the Edmonton City Museum walking tour and workshops on 17 - 18 March 2015.

REPORT



Title

Edmonton City Museum Project

Description

What We Heard

Date Issued

9 April 2015

Recipient

Edmonton Heritage Council



Contents

Engagement Summary	1
Walking Tour Insights	2
Workshop Summary	3
Trends in Edmonton Discussion	4
Connections across facets	9
Storyboard Summary	11
Reflection	16
Next Steps	17

Engagement

18 participants on walking tour | 31 participants at workshop

The public engagement for the Edmonton City Museum Strategy occurred over two days in March 2015. As the project centres on the ‘City as Museum’ concept, it was important that participants get out and walk the city to start thinking about how a museum can reflect what they live. After the walking tour, a workshop was organized to tap into the wisdom and experience of the group to get their thoughts on Edmonton as well as their ideas for the Edmonton City Museum.

Attendees represented the following groups:

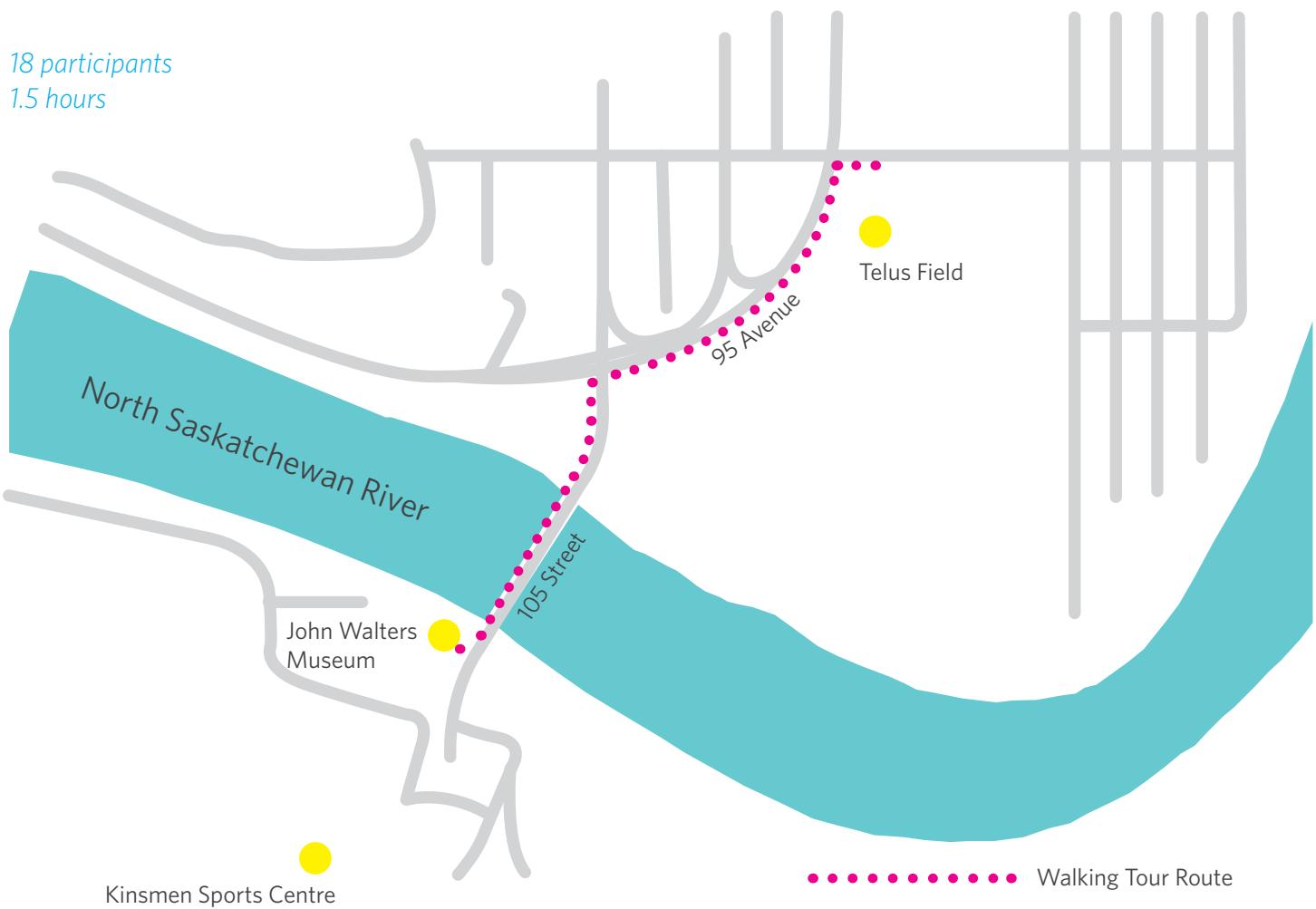
- Edmonton Heritage Council Board
- City of Edmonton (Parks; Planning; Art and Culture)
- City of Edmonton Historian Laureate
- University of Alberta
- Grant MacEwan University
- Sierra Club
- Edmonton Sport Council
- Consulting Architects
- Make Something Edmonton
- Quarters Renewal
- Heritage Consultant
- Edmonton Multicultural Coalition
- Edmonton Interfaith Centre for Education & Action
- Edmonton Youth Council
- Government of Alberta
- Provincial Archive
- Edmonton Federation of Community Leagues
- Alberta Aviation Museum
- Manasc Isaac
- Spacing Edmonton

Walking Tour

The variety of facets in Edmonton (economic, social, cultural, natural environment and built environment) are all present in the founding of Edmonton and its evolution over time. These are all interconnected. The discussion focused on the history of the area and became particularly animated when the group discussed contemporary issues facing the area - this is an interesting sign for the City Museum.

At one point in the tour, a local resident visited the walking tour to ask what was happening. This is a good sign of the direction the Museum can go - to engage in a two-way conversation with local residents.

18 participants
1.5 hours



Workshop

The workshop occurred on March 18, 2015 from 10:00 am to 2:00 pm. The workshop began with a general discussion about Edmonton and group trend identification. This discussion was followed by an overview of museum best practices to spark ideas and discussion amongst the attendees. The workshop concluded with a group storyboard exercise to identify potential ideas for the future of the Edmonton Museum.

The following section is divided into two. The first examines current trends in Edmonton. Participants responded to initial trends, added their own and contributed future considerations. The second section summarizes the storyboard responses.



Social Lens

The trends identified prior to the workshop included **urban growth** (as a result of economic booms and increased population), **civil rights movements** and **immigration patterns**.

The feedback on social trends showed wide acceptance of the initial trends as a starting point. Added comments spoke specifically to considering unique populations, including the aboriginal population, transient populations, the aging population, and the youth. The idea of inclusivity was also a popular insight, especially as a “future consideration.”

Other trends identified

- The influence of people from other provinces
- The influence of the transitory population (including those from rural areas)
- Education trends (past/present/future, including access to education)
- The political history
- Edmonton as medium-sized city
- The LGBTQ community
- Early civil rights movements in Edmonton (including religious aspects)
- The Aboriginal identity
- All Canadians need ways to learn about Aboriginal history.
- The aging population (including the growing number of 60+ year olds that still need to work)
- Children in Edmonton
- Community leagues (public engagement, evolving methods)
- Technology as a distraction and as a tool for social connective-ness
- Increasing homelessness and poverty
- The growing disparity between wages

Future Considerations

Reconciliation and truth

Growth of communities of interest

Open and reveal untold histories

Becoming more inclusive in all aspects
(not just lip service)

Young population (please let the young take over)

Increase public involvement

More inclusive communities (immigrants, schools)

Culture Lens

Urban Aboriginal population, the influence of conflict and building healthy and connected communities started the conversation around cultural trends.

The cultural trends sparked debate about roles and contemporary realities. The influence of conflict was seen by some as no longer influencing Edmonton, while others believe it as much a part of the city's make-up today as it was in the First World War. In terms of roles, there was great input on how to better connect arts, culture and the people they influence.

Other trends identified

- Artist culture has a strong, vital role to play in addressing societal issues
- A 'trending' mentality hurts the arts/culture community by focusing attention on high profile events
- How the boom/bust economy affects migration/immigration
- The sense of disconnection/disaffection (ISIS fighters)
- Education is central (past, present and future)
- Tendency to ignore uncomfortable discussions
- Renaissance of indigenous cultures and language
- Diversity both embraced and rejected by different individuals
- War/conflict brought people, ideas, and issues to Edmonton
- The loss of the centre/revival of centre
- Externality, culture of connection
- Sport and active recreation
- Conflict is contemporary, not only history, as seen by the community of military families and impact on economy and social networks

Future Considerations

Can we continue to sustain the number of organizations?

Maintaining the culture of volunteerism

Tendency to see cultural diversity as "mosaic"

This engagement should be 50% aboriginal

Support for new issues of sustainability

Heritage capacity, social capacity, cultural dynamism

Marriage of cultural initiatives and social media

Focus on reconciliation and moving forward together

Economy Lens

Initial trends for economy included **natural resource dependence** (and the evolution of the resource service sector), **boom-bust cycles** and **politics of fiscal conservatism**.

The Economic trends were somewhat controversial and received a wide variety of added ideas to the list. Comments spoke to consideration everything from education and infrastructure to debt and hidden political agendas. Another important conversation at the theme board focused on the widening gap of disparity and the growing number of working poor citizens

Other trends identified

- Post-secondary research economy
- Reputation building
- Infrastructure challenges
- Income disparity gap widening (working poor)
- Civic economies (taxation, levy model, city-revenue models)
- Provincial government moderates resource cycles
- Growth of big box/large format retail
- Local food & goods movement
- Evolution of new industries— demand for quick adaptation to change
- “Dumb-sizing” — creating panic over boom/bust
- Still a wealthy city
- Knowledge economy
- Entrepreneurial spirit (maker economy)
- World class medical research

Future Considerations

Entrepreneurial mentoring/facilitating (foster transition from older generation to young)

Diversify the economy

Annexation

Young people have a hard time getting into the housing market, particularly in the core

Edmonton's booming economy only booms for some, for others it just gets more expensive

Fiscal conservatism is a misnomer

Affordable housing

Natural Environment Lens

The natural environment trends started with the **evolution of the North Saskatchewan River Valley, redefining the City's relationship with winter, food security and loss of agricultural lands to suburbanization, and resources extraction.**

In conversation about Edmonton's natural environment trends, most directed their ideas to the River Valley and how it can be better protected, and integrated as a usable feature in the community. Additionally, there were remarks on how the built and natural environments should have a more symbiotic relationship.

Other trends identified

- Recognition of First Nations presence in river flats for 10,000 years, fox farms, etc.
- Edmontonians are very proud of the River Valley but the number of walkable trails in Central Edmonton has reduced considerably over the past 20 years. Need to care for what is already developed, not add more.
- Geological/ecological history of the land
- All year focus to natural environment
- Winter life (explore, celebrate)
- Biodiversity in the city (celebrate, expand)
- Engagement with community gardeners
- Resurgent of interest in urban farming
- Local food production
- Wetlands are receiving more respect
- Impact of city building on the natural environment (green technology, waste management, water quality, habitat, etc.)

Future Considerations

More attention paid to environmental goods and services

Human-nature, culture, identity

LRT interaction with River Valley (how to integrate responsibly)

Ensuring that the heavy use of our river valley doesn't result in eroding its beauty

Conservation of natural land (flood plain)

Air quality

Loss of connection to the land

Climate change adaptation

Generate wilderness in the city

Net positive building and infrastructure

Biomimicry

Resiliency

Built Environment Lens

Light rail transit expansion, downtown revitalization, and neighbourhood design and development (at both the periphery and in the urban core) were the initial trends identified for built environment.

The Built Environment mainly raised concern over built form, specifically residential buildings and transportation infrastructure. Although there were varying opinions on the type of buildings we should build most were aligned on their desire for multi-modal transportation options and the hard infrastructure that supports them.

Other trends identified

- Tower envy
- Densification of the entire city (esp. downtown and infills, loss of single detached dwellings)
- The life-cycle of neighbourhoods (Downtown East, Boyle-McCauley)
- Impact of: private property rights, speculation, developer levy model on way (city has developed)
- Suburban development (it takes time to gain amenities and schools)
- Widespread home ownership
- Crossing point
- Lack structures/patterns to save historic buildings
- Evolving buildings technologies/materials
- Lack of a regional vernacular
- Maturing design appreciation
- Great city projects (Commonwealth Stadium, Borden Park Pavilion, Jasper Place Library)
- Balancing old and new buildings
- Lifestyle changes altering character of residential structures including interior spaces
- Demographics driving changing patterns, changing housing forms
- More condos, more rentals

Future Considerations

Suburbs are pushing the boundaries, current inner city communities used to be suburbs

Transportation is driving form:
changing modes and the nature of vehicles

Region expansion and annexation

Beauty

Little parks

Densify

Urban housing (not high rise: row house, townhouses, Blatchford redevelopment)

Demand for non-automobile modes of travel:
safe investment in infrastructure

More outdoor art

Better parks & public space

Stop strip malls

Walkable neighbourhood

More river valley multi-use (bike, ski, skate) trails

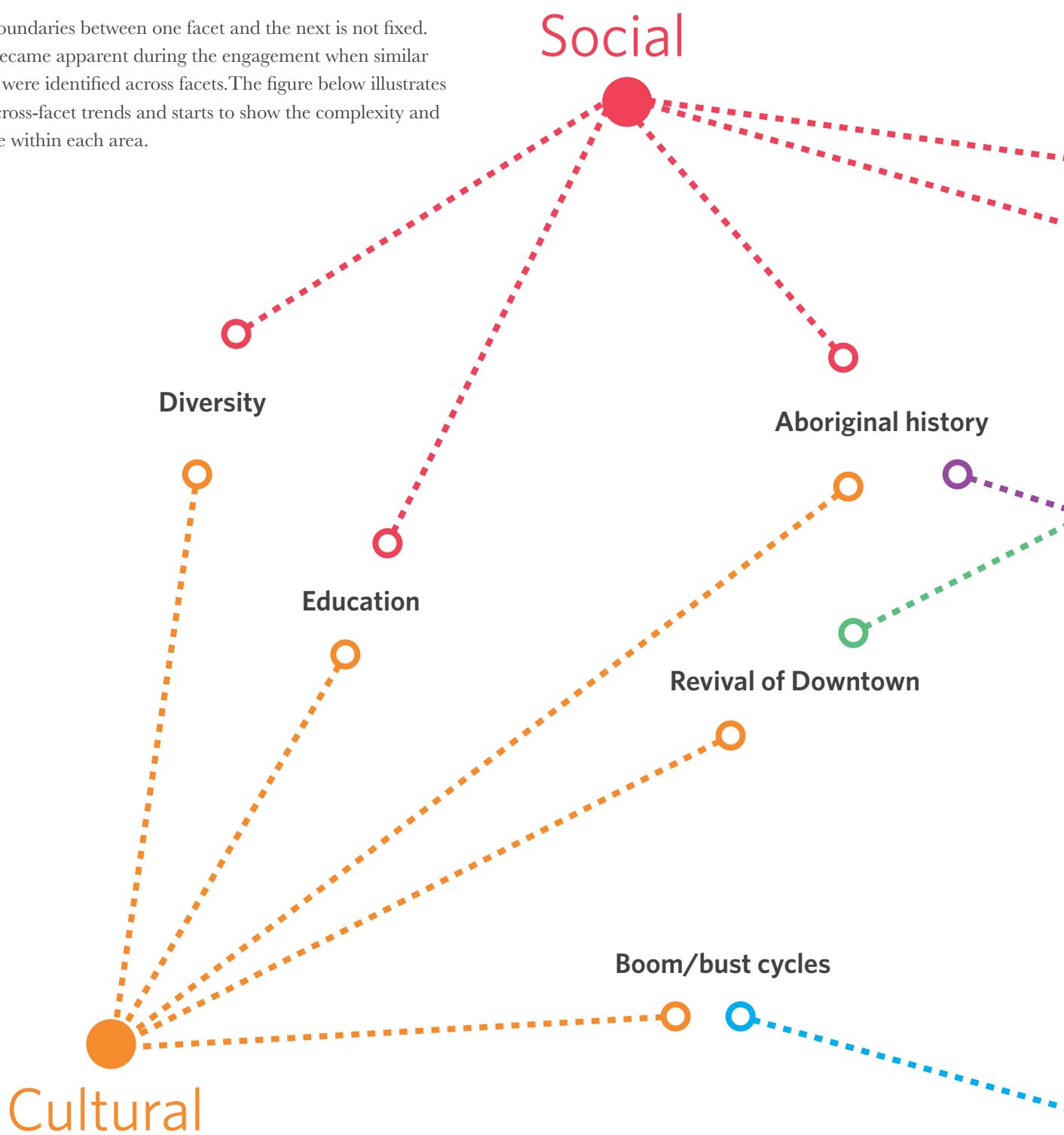
Build oodles of 4-5 storey buildings & park space

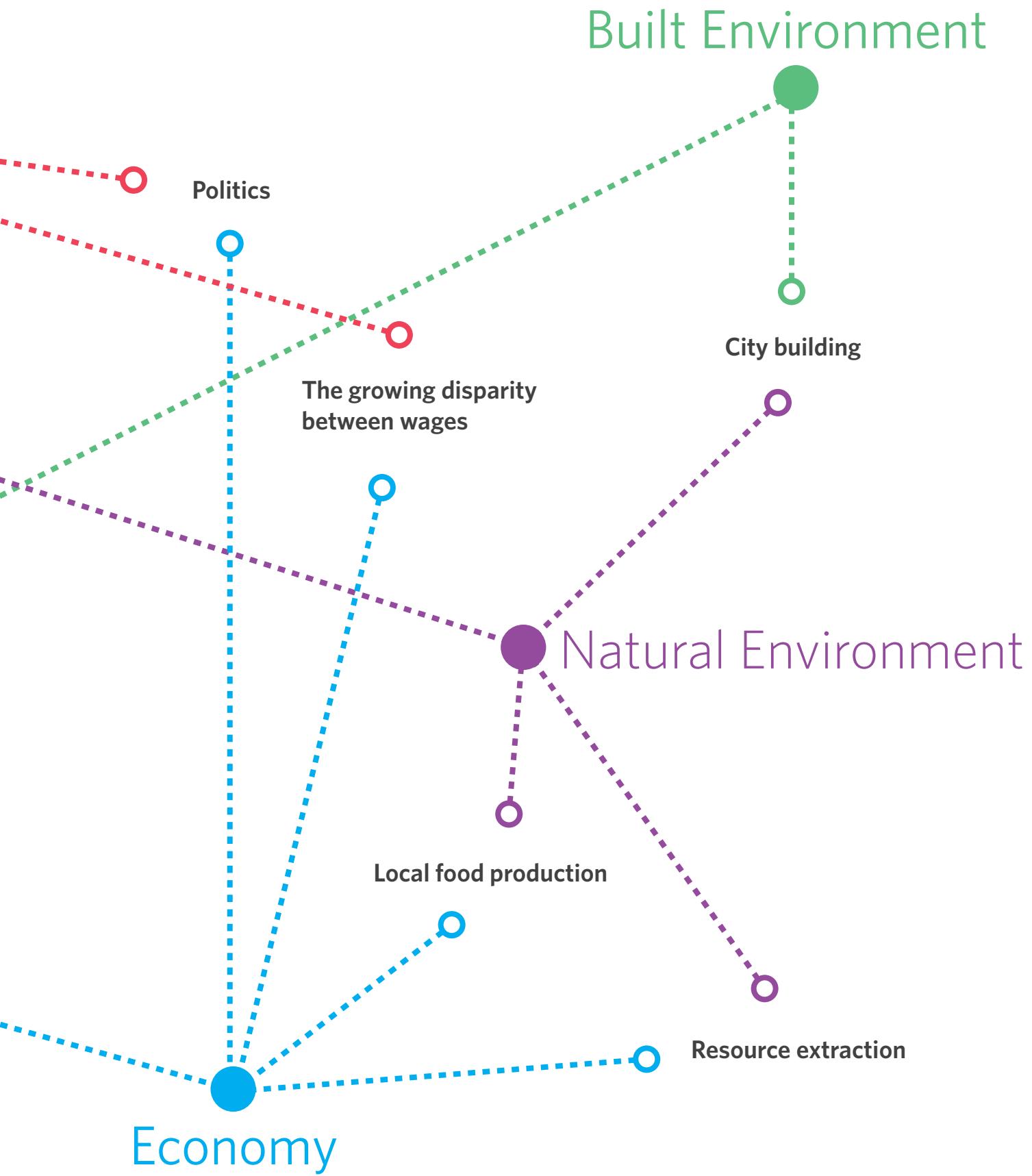
We need to ditch our single family home attachment

Streets that accommodate multiple modes of transportation (bike, foot, car, trains, bus)

Connections across facets

The boundaries between one facet and the next is not fixed. This became apparent during the engagement when similar trends were identified across facets. The figure below illustrates these cross-facet trends and starts to show the complexity and nuance within each area.





Storyboard Themes

There was great discussion generated by the storyboard activity. Though not every participant was keen on visually representing their ideas, great conversations arose from the process. Overall, there seemed to be four high-level themes to come out of the museum visioning exercise, these were **the model, curation, communication** and **participation**. The following gives a brief overview of some of the dialogue shared in each category.

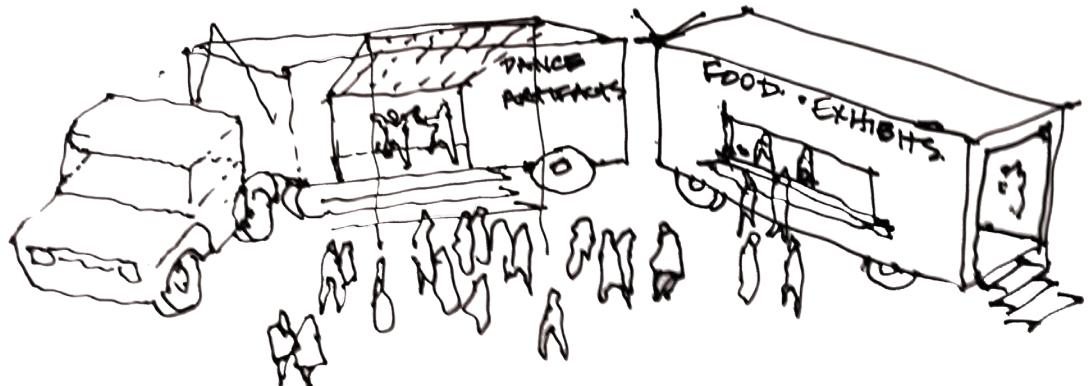
“incubating connections from the Edmonton City Museum to community and between communities”

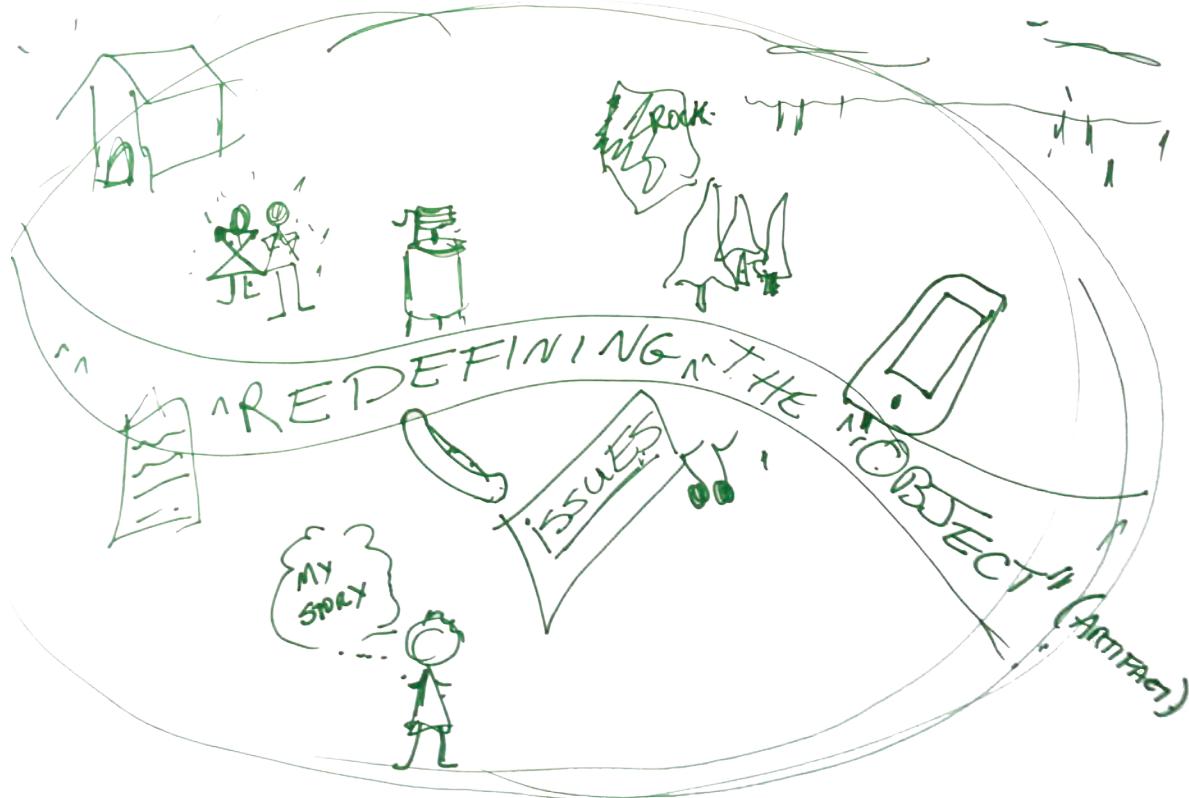
The model

Although the idea of a decentralized model was new to many participants, most had no problem envisioning how the Edmonton City Museum could adopt it. Everything from positioning the museum online (social media and mobile apps) to pop-up spaces and the utilization of other institutional places were brought to attention. Pointing to existing models such as the Edmonton Public Library and computer database systems were also raised for consideration in this strategy. Databased systems specifically, were identified as a way to include public input, by using a wiki format citizens can provide their local knowledge of a place.

Not completely losing the role of experts and ensuring some centrality is maintained, was important to participants as they thought about the recasting of museum space. There seemed to be a desire for a hub where research can be conducted, inventory on place-based curation can be kept as well as act as a directory to other places and profiles through-out the city. The centrality idea translated into the database system option as well, having a “ring-master” may be required to provide validation of public input.

In addition to these considerations other ideas included influencing the spatial choices of curated space in history, thinking outside the box on how to bring a museum presence to non-traditionally built neighbourhoods (i.e. suburbs) and being a safe arena for working through complex issues.





“unexpected methods connect unexpected stories”

Curation

When it came to the vision of curation, there were a number of ideas of what the City as a Museum could be. A storyboard developed at one table spoke to story-telling of life elsewhere—“how’d you come here?”. The group saw this simple question as being an entire campaign that supports discussion around Edmontonian’s migration and immigration history. It was also mentioned Edmonton does not have a common identity that there is opportunity to be a part of, thus investigating individual history collectively starts the conversation and steers curators away from manufacturing narratives.

Other input heard spoke to curating functions—focusing on memorabilia not history, educating not just informing and acting as a foundation for urbanity. Spatial consideration for curation included utilizing commercial spaces, specifically those commercial spaces that are suffering and could use new life.

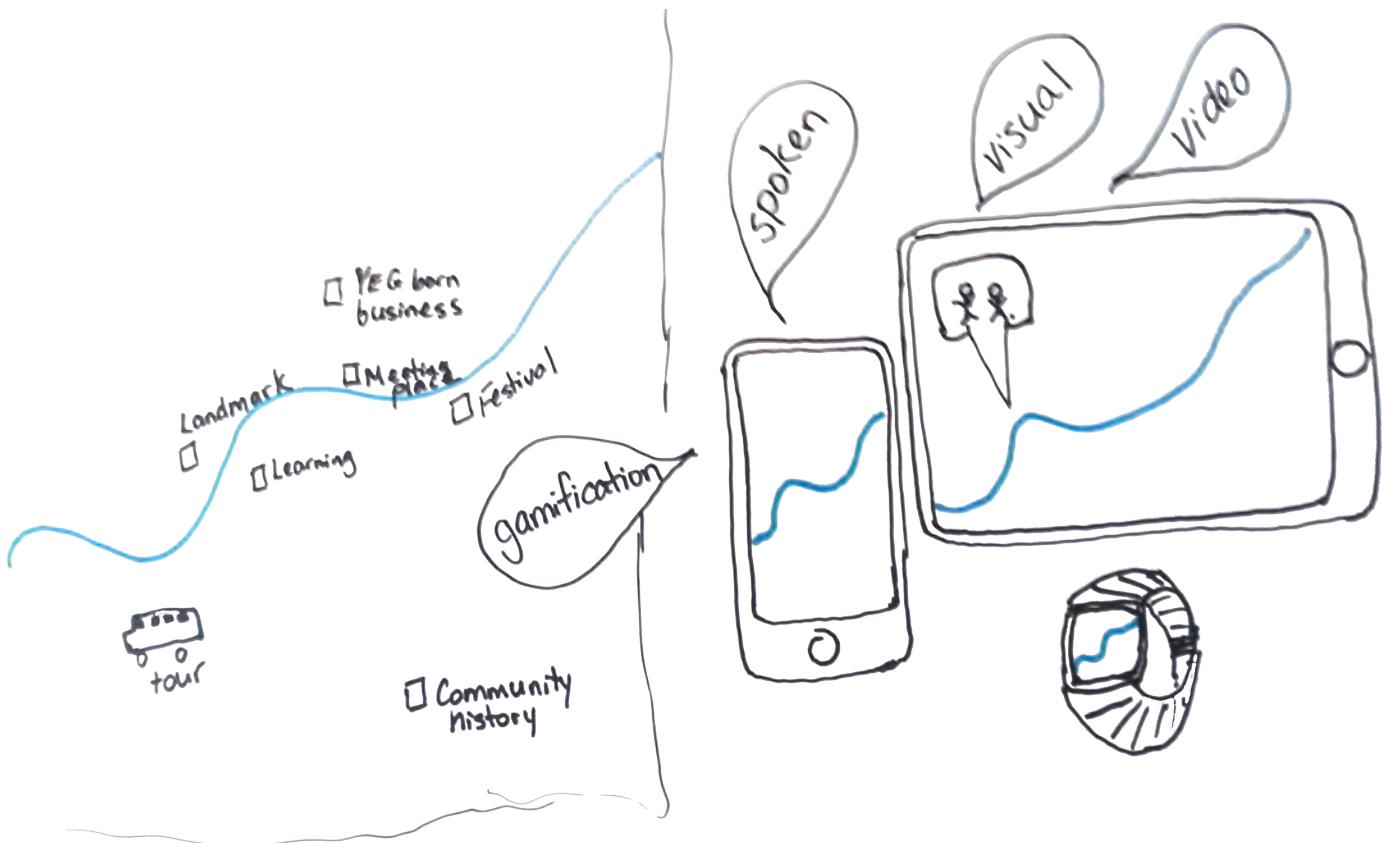
The curation component of the discussion also raised many questions from participants including: how do we effect connection without physical space? Who curates these spaces? How will we balance ideas?

Communication

Similar to any process, communication is key and as such was a major component of the discussion. For a museum, especially one taking a distributed model approach, participants believe strong communication connections will need to be established. Some said this could be providing identifiers in place to highlight the relevance of each space. Others spoke to the use of social media as it has a known power to move people. Cutting across cultures was also mentioned, as the goal should be bringing diverse communities together.

Additionally, participants spoke to varying scales of communication. We should consider how we show people their stories are valued at the local level while also using a global lens to look at Edmonton in terms of its relationship to the world.

“Edmonton City Museum as feedback loop between community and museum”

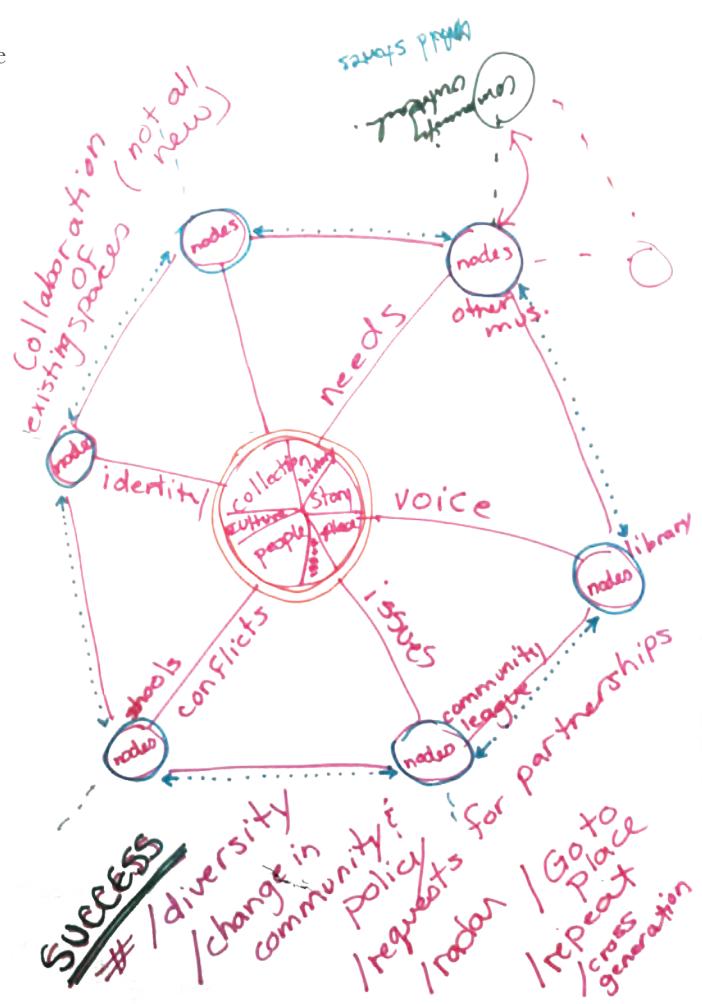


“creating reasons to congregate”

Participation

Last but certainly not least was the theme of participation. Understanding how to get people involved and interested in the projects Edmonton City Museum provides. A number of considerations were raised from consideration for societal norms to how outreach can be conducted. One group suggested the decentralized model can take a “Sesame Street” approach by bringing the action to the streets. This coincided with the idea that public spaces are much more conducive for two-way participation than the typical 4 wall model of institutional spaces.

Other participatory considerations the group thought were important include how to make the decentralized model approachable for tourists and visitors.



citizen's Reflection

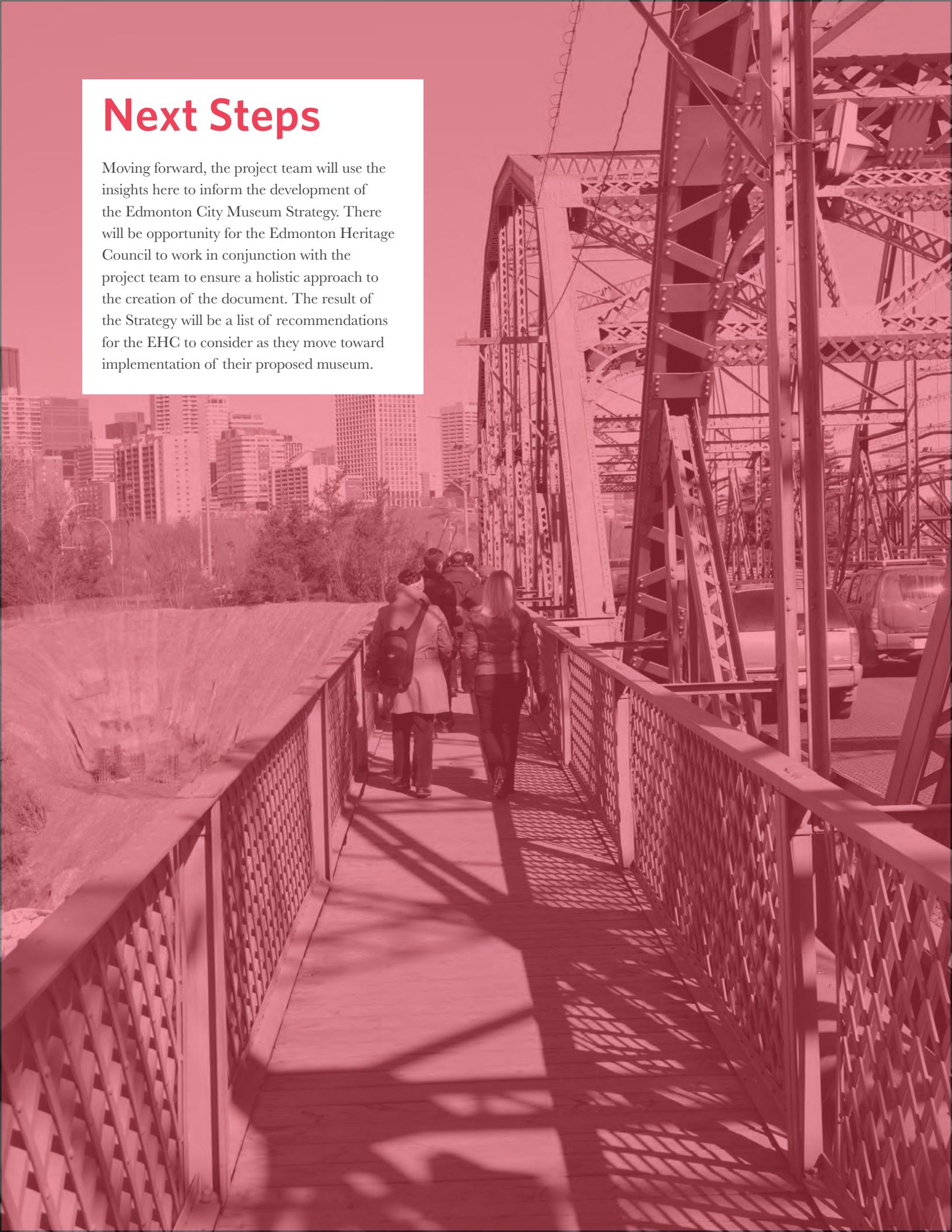
The discussions and ideas shared at the March 18 workshop were very valuable to building out a strategy for Edmonton's City Museum. The participating group left no shortage of inspirations for the project team, while also raising key directional considerations as they pertain to the challenges of adopting new and innovative solutions.

city



Next Steps

Moving forward, the project team will use the insights here to inform the development of the Edmonton City Museum Strategy. There will be opportunity for the Edmonton Heritage Council to work in conjunction with the project team to ensure a holistic approach to the creation of the document. The result of the Strategy will be a list of recommendations for the EHC to consider as they move toward implementation of their proposed museum.



GO!



Prince of Wales Armouries Heritage Centre
2nd Floor : 10440 – 108 Avenue
Edmonton AB T5H 3Z9