



COMMUNITY AND PROTECTIVE SERVICES COMMITTEE

**Wednesday, July 6, 2016
4:00 PM**

Henry Baker Hall, Main Floor, City Hall



**Public Agenda
Community and Protective Services Committee
Wednesday, July 6, 2016**

Approval of Public Agenda

Minutes of the meeting held on June 15, 2016

Administration Reports

CPS16-19 Saskatchewan Roughriders Transit Service Agreement

Recommendation

1. That the Saskatchewan Roughriders Transit Service as described in this report be approved.
2. That City Council authorize the Executive Director, City Services, to negotiate, approve amend, and extend an agreement with the Saskatchewan Roughriders Football Club on terms as further detailed in this report for an initial two-year period which may be extended to a maximum of five years.
3. That the City Clerk be authorized to execute the agreement with the Saskatchewan Roughriders Football Club after review by the City Solicitor.
4. That this report be forwarded to the July 25, 2016 City Council meeting for approval.

CPS16-20 Regina Plains Museum Support (also known as the Civic Museum of Regina)

Recommendation

1. That the City of Regina (City) provide up to \$85,500 in one-time funding (from the Community Investment Grants Reserve) to enable the Regina Plains Museum (the Organization) to implement their business plan and that Administration enter into an agreement with the Organization for phasing the funding against the Organization's performance on key milestones.
2. That the Executive Director, City Services, be authorized to negotiate and approve the funding agreement with Regina Plains Museum as further outlined in this report.
3. That the City Clerk be authorized to execute the funding agreement on behalf of the City.



Office of the City Clerk

4. That Regina Plains Museum receive a core operating increase from \$115,000 in 2016, to \$120,000 in 2017, then up to a \$5,000 increase each subsequent year up to the year 2020 based on their performance review through the Community Investment Grants Program (CIGP).
5. That increases to the CIGP, matching the anticipated increases for the Regina Plains Museum, be considered by City Council annually through the budget process.
6. That CR15-99 be removed from the List of Outstanding Items for the Community and Protective Services Committee.
7. That this report be forwarded to Council on July 25, 2016, for approval.

Adjournment

AT REGINA, SASKATCHEWAN, WEDNESDAY, JUNE 15, 2016

AT A MEETING OF THE COMMUNITY AND PROTECTIVE SERVICES
COMMITTEE
HELD IN PUBLIC SESSION

AT 4:00 PM

Present: Councillor Jerry Flegel, in the Chair
Councillor John Findura
Councillor Shawn Fraser
Councillor Bob Hawkins

Regrets: Councillor Mike O'Donnell

Also in Attendance: Council Officer, Ashley Thompson
Solicitor, Chrystal Atchison
Executive Director, City Services, Kim Onrait
Director, Community Services, Laurie Shalley
Director, Fire & Protective Services, Ernie Polsom
Director, Parks and Open Space, Ray Morgan
Manager - Forestry, Pest Control and Horticulture, Russell Eirich
Manager, Recreation Facility Development & Partnerships, Janine Daradich

APPROVAL OF PUBLIC AGENDA

Councillor Bob Hawkins moved, AND IT WAS RESOLVED, that the agenda for this meeting be approved, as submitted.

ADOPTION OF MINUTES

Councillor John Findura moved, AND IT WAS RESOLVED, that the minutes for the meeting held on May 18, 2016 be adopted, as circulated.

ADMINISTRATION REPORTS

CPS16-17 Regina Fire Bylaw

Recommendation

1. That The Regina Fire Bylaw, Bylaw 2005-18 be repealed.
2. That the City Solicitor be instructed to bring forward a new Fire Bylaw consistent with the draft bylaw attached as Schedule "A" to this report.
3. That this report be forwarded to the June 27, 2016 meeting of City Council for approval.

Councillor Bob Hawkins moved, AND IT WAS RESOLVED, that the recommendations contained in the report be concurred in.

CPS16-18 Community Investments Grants Program Update

Recommendation

1. That City Council approve an increase of \$200,000 beginning in 2017 to the Community Investment Grants Program.
2. That the recommendations contained in this report be part of the 2017 budget process.
3. That item CM15-13 be removed from the List of Outstanding Items for the Community & Protective Services Committee.

Councillor Bob Hawkins moved that the recommendations contained in the report be concurred in.

Councillor Shawn Fraser moved, in amendment, that option #3 of the report, to approve an increase of \$400,000 to the Community Investments Grant Program by Council in 2016 be considered.

The amendment was put and declared LOST.

The main motion was put and declared CARRIED.

MOTIONS

CPS16-19 Councillor Jerry Flegel - Use of Pesticides and Control of Weeds/Insects

Dr. Tanya Dahms, representing herself and the Canadian Cancer Society, addressed the Committee.

Pursuant to due notice, Councillor John Findura moved, on behalf of Councillor Jerry Flegel that:

Administration provide a report to the September 14, 2016 meeting of the Community and Protective Services Committee providing details on the current control program, the structure and mandate of the Pesticide Reduction Committee, what changes to the program can be made to address the increase in the incidents/populations and what other alternatives are available to provide a more publicly acceptable control program.

The motion was put and declared LOST.

ADJOURNMENT

Councillor Shawn Fraser moved, AND IT WAS RESOLVED, that the meeting adjourn.

The meeting adjourned at 6:10 p.m.

Chairperson

Secretary

July 6, 2016

To: Members,
Community and Protective Services Committee

Re: Saskatchewan Roughriders Transit Service Agreement

RECOMMENDATION

1. That the Saskatchewan Roughriders Transit Service as described in this report be approved.
2. That City Council authorize the Executive Director, City Services, to negotiate, approve amend, and extend an agreement with the Saskatchewan Roughriders Football Club on terms as further detailed in this report for an initial two-year period which may be extended to a maximum of five years.
3. That the City Clerk be authorized to execute the agreement with the Saskatchewan Roughriders Football Club after review by the City Solicitor.
4. That this report be forwarded to the July 25, 2016 City Council meeting for approval.

CONCLUSION

The Transportation and Parking plan for the new stadium emphasizes multiple modes of transportation for events occurring at the new stadium. The Saskatchewan Roughriders have agreed to pay the City a service fee to provide transit service for all home games in 2017 and 2018. The contract would recover all costs of the service. This agreement will expand the service hours and make the service free for customers to use. Enhancing transit service to Saskatchewan Roughriders home games will make alternate transportation more attractive to help reduce demand for parking in a primarily residential neighbourhood near the stadium.

BACKGROUND

The stadium project team has been working on a Transportation and Parking plan for the new stadium. In order to reduce demand for parking in the surrounding residential neighbourhoods, other active modes of travel including walking, biking and transit, need to be emphasized and enhanced to be more attractive to customers visiting the stadium. The current transit service that supports Saskatchewan Roughriders home games is called Football Express. This is a City run program that transports customers to the stadium from four mall locations (Northgate, Normanview, Southland and Victoria Square) starting 1.5 hours before game time. It then returns customers back to the mall immediately after the game, with the last buses leaving 20 minutes after the game. The cost is \$3 per person each way. This fee is charged to recover the cost of the service. In 2015, the program recovered 95 per cent of the transit cost to deliver the service with the 2016 forecast to be 95 to 100 per cent.

DISCUSSION

The Transportation and Parking team for the new stadium has had discussions with the Saskatchewan Roughriders about getting more customers to use transit to get to and from the games. Looking towards 2017, with the new stadium and the reduced amount of parking, the Saskatchewan Roughriders understood the importance of promoting other forms of transportation.

Other CFL teams run additional mass transportation to support the amount of customers travelling to their stadiums. Typically in other cities, the football club pays for this service as it is a support for their customers to get to their venue. The Saskatchewan Roughriders have agreed to pay for the service starting in 2017 to coincide with the inaugural season of the new stadium.

Although the current football bus service runs well, it does not transport enough customers to help alleviate the reduced amount of parking. In discussions with the Football Club, there are a number of improvements that will start in 2017:

- 1) The service will be free for all customers to use – The current \$3 fee is charged to recover the funds of running the program. The Saskatchewan Roughriders will be paying for the program so the City will not have to worry about cost recovery of fees. The Saskatchewan Roughriders wanted to pass this benefit on to their customers to use.
- 2) The service will start earlier – The current service starts 1.5 hours before game time. In 2017, this will increase to 2.25 hours before game time. This extra time will allow customers to get to the stadium early to enjoy the pre-game activities. It also allows Transit to provide more trips to the stadium and increase the capacity of how many people can take the bus to the game.
- 3) An additional pick-up location will be added – The four mall locations currently cover a good portion of the city, but a fifth location will be added in the downtown area to help support the use of the parking spaces that would be available for customers to use. Although many customers may park in the downtown and walk, there are parking spots that may be too far for individuals to walk. This shuttle will develop a good connection between the stadium and downtown area where customers may go before or after the game to get a meal or shop.
- 4) Reliance on existing transit service – Transit will allow customers with valid game day tickets to ride the regular transit system and Paratransit system free of charge. Customers who have a transit route near them that travels to the stadium will have this option instead of driving to a mall to catch a shuttle.

These improvements to the football bus program will remove any financial barriers, increase the service levels, and increase the amount of access points for customers. If the service runs at full capacity, Transit will be able to move 5,600 people which represents 17 per cent mode share, an increase from the current three per cent mode share. The table below shows a comparison between the current model to the proposed 2017 model.

	Current Model	2017 Model
Service Hours per game	89	155
Bus Trips per game to the game	36	102
Potential Capacity to the game if full loads	1980	5610
Potential Mode Share*	6%	17%
Current Mode Share*	3%	

*Based on a sold out game

The key terms of the proposed Service Agreement between the City and the Saskatchewan Roughriders are as follows:

- An initial two year term, renewable up to five years;
- 155 service hours of transit services per game for 10 games to be provided for the cost of \$165,000 in each of 2017 and 2018;
- Any additional service hours requested or approved by the Saskatchewan Roughriders will be charged at the City's current hourly charter rates; and
- Users will not be charged a fare.

In accordance with section 35 of *The Regina Administration Bylaw*, City Council approval is required for this Agreement as it is a revenue agreement exceeding \$100,000 in annual revenue.

RECOMMENDATION IMPLICATIONS

Financial Implications

The Saskatchewan Roughriders have agreed to pay the City \$165,000 to provide transit service for ten games in both 2017 and 2018. This translates into 155 hours of service including supervision per game, which is an increase of over 60 hours of service per game from the current Football Express model.

This contract would recover all costs of the service. This is an increase in the cost recovery of the program that averaged around 95 per cent cost recovery.

Additional operators or buses will not be required for the service as this will be a charter service that is in off-peak periods. There will be an increased expense of \$100,000 variance in the budget related to the additional service hours, however, this is offset by the additional charter revenue that will be paid by the Saskatchewan Roughriders. There is a net zero impact on the 2017 budget.

Environmental Implications

The use of mass transportation to large events at the stadium will allow residents to not rely solely on the private automobile to get around. A standard sized bus replaces 40 single occupant vehicles, thus, reducing traffic congestion and parking issues.

Policy and/or Strategic Implications

None with respect to this report.

Other Implications

Although this transit plan is specifically for Saskatchewan Roughriders home games, it is intended that this service could be duplicated for any major event at the stadium. The payment of the service would have to be negotiated with the individual organizations.

Accessibility Implications

This agreement for transit service does not include any additional Paratransit services as it is not forecast for the demand to go up, however, anyone taking a Paratransit bus to the game with a valid game day ticket will get a free ride to the game and back. All buses used in conventional transit will be low-floor and wheelchair accessible.

COMMUNICATIONS

A comprehensive communications strategy for the new stadium's Transportation and Parking Plan will employ both traditional and unique tactics to provide clear information to target audiences. A key part of the communications strategy is promoting the 2017 Saskatchewan Roughriders Transit Bus Service as a key option to reducing traffic and parking at the new site. The communications strategy will launch in earnest July 2016 when we host a public information session and be executed in four strategic phases to the end of 2017. Partners such as Evraz Place and the Saskatchewan Roughriders Football Club will collaborate with the City on communications.

DELEGATED AUTHORITY

The recommendations contained in this report require City Council approval as this is a revenue contract over \$100,000 per year.

Respectfully submitted,

A handwritten signature in blue ink, appearing to read "Brad Bells".

Brad Bells, Director
Transit Department

Respectfully submitted,

A handwritten signature in blue ink, appearing to read "Kim Onrait".

Kim Onrait, Executive Director
City Services

Report prepared by:
Nathan Luhning, Manager of Business Development

July 6, 2016

To: Members,
Community and Protective Services Committee

Re: Regina Plains Museum Support (also known as the Civic Museum of Regina)

RECOMMENDATION

1. That the City of Regina (City) provide up to \$85,500 in one-time funding (from the Community Investment Grants Reserve) to enable the Regina Plains Museum (the Organization) to implement their business plan and that Administration enter into an agreement with the Organization for phasing the funding against the Organization's performance on key milestones.
2. That the Executive Director, City Services, be authorized to negotiate and approve the funding agreement with Regina Plains Museum as further outlined in this report.
3. That the City Clerk be authorized to execute the funding agreement on behalf of the City.
4. That Regina Plains Museum receive a core operating increase from \$115,000 in 2016, to \$120,000 in 2017, then up to a \$5,000 increase each subsequent year up to the year 2020 based on their performance review through the Community Investment Grants Program (CIGP).
5. That increases to the CIGP, matching the anticipated increases for the Regina Plains Museum, be considered by City Council annually through the budget process.
6. That CR15-99 be removed from the List of Outstanding Items for the Community and Protective Services Committee.
7. That this report be forwarded to Council on July 25, 2016, for approval.

CONCLUSION

The Regina Plains Museum (the Organization) has developed a business plan for transitioning to a new operational model. It is recommended that the Organization receive financial support to significantly alter their operating model based on their business plan (Appendix A).

BACKGROUND

Located originally at the Regina Exhibition grounds in 1960 the Regina Plains Museum was led by the Old Timers Association and attracted estimates of 30,000 visitors each year. By the 1970s the Museum, serving as a history museum, exhibiting artifacts from its collection which reflect the social, political, cultural, and economic climates of the city's history, had relocated a number of times. In 1981, the Organization found a home in downtown Regina on Scarth Street. At this

location, there was a peak level of attendance of 8,900 visitors in 2008¹, but a steady decline of attendance from 2009 through 2011, resulting in approximately 2,500 visitors per year. The Museum was then open six days a week with extensive hours. Volunteer hours were approximately 3,000 per year over this period. Since 2004, the City's financial support for the Organization remained steady with an annual allocation of \$100,200 for the core operations and programs.

In 2012, precipitated by an upcoming rent increase and desire by the board of directors to address waning attendance and maximize their delivery of service to the public (i.e. exhibit more of the collection), the Organization began the process of facilitating a move to a new location at 1375 South Broad Street. The board had also endorsed a new five-year strategic plan outlining the Organization's vision, mission, partners, state of financial strength and capacity, including the detailed strategies for achieving its mandate.

In 2013, along with the planned relocation, the Organization changed its operational name to 'Civic Museum of Regina.' Throughout this year the Museum was closed to the public to facilitate the move and refurbishment of the new location. The new location provides 3,757 square feet of display and programming space, parking, and wheel chair accessibility. The Organization took the opportunity to create new governing policies supporting the collection. In support of the Organization's policy work and application for annual support as a 'Community Partner' in the CIGP, the City provided a 10 per cent increase to the Organization's core operations, bringing the annual grant to \$110,000.

With the reopening of the Museum in February 2014, the Museum was open to the public five days a week with limited hours (i.e. closing by 4 p.m. each day). In this year, the Museum increased visitation from historical numbers with an estimate of 3,500 visitors; however, volunteer hours fell to approximately 925 hours.

In 2015 the Organization was provided a small increase of City funding for core operations from \$110,000 to \$115,000. Also, the Organization received a tax exemption for \$13,328. On May 22, 2015, the Organization submitted a one-time ask for \$80,000 which included \$60,000 in support of continued operations through 2015 and \$20,000 to contract a consultant to work with the Organization's staff and board to create a business plan to determine methods for sustaining operations into the future. The Organization announced that it would close to the public in August 2015 and would then proceed to wind down its operations until December 31, 2015, at which time the Organization would cease operations.

In September 2015 City Council approved \$85,000 for the Organization; \$25,000 for the creation of a plan to address sustainability and \$60,000 to continue operations to December 31, 2015 (report CR15-99). The City's total 2015 contribution to the Organization through the CIGP, tax exemption, and the development of the business plan was \$213,328. The Organization spent \$21,000 of the allocated \$25,000 on the development of the business plan and \$43,183 of the allocated \$60,000 in maintaining their operations to December 31, 2015 (totalling \$64,183 of expenses against the \$85,000 approved by Council, the remainder of which was returned to the Community Investment Grants Reserve).

Through assessment of the Organization in the CIGP, the Organization received the same amount of operating funding in 2016 as in 2015 (\$115,000).

¹ Figures from the organization's reporting to the City's Community Investment Grants Program

The Organization has provided the business plan on sustainability supported by City Council (see Appendix A). The Appendix includes the full business plan, as well as the Organization's 'Executive Briefing' reflecting on the plan, the timeframes, and the budget.

DISCUSSION

In developing a business plan, the Organization considered a range of possible models against an analysis of the current state of resources dedicated to cultural heritage. The Organization spoke with a range of possible new partnering organizations and was diligent in considering the perspectives of emerging City plans, particularly the statements in *Design Regina: The Official Community Plan* and the Regina Cultural Plan.

The new model

Developed with a perspective in addressing community need, the new 'Contemporary Collaborative' model would see the Organization shift to the following way of working:

- Scale down the amount of physical space required from the current 5,000 square feet to approximately 2,000 square feet;
- Scale down the number of items in the collection, maintaining those artifacts with established heritage value;
- Shift resources to bring on staff to create new marketing and fund development plans, as well as packages of collections that would be installed at various locations throughout the city;
- Focus attention to the stories and history of the city, told through the making use of artifacts from the collection and via social media; and,
- Establish partnerships with other like-minded cultural heritage organizations to share resources.

The model is consistent with a need identified through the Regina Cultural Plan engagement process to better celebrate Regina's cultural heritage. Administration is dedicated to including the Organization in cultural heritage related programs and initiatives as they are developed.

Financial viability

The Organization, through the business planning process, is not looking to transition as much as they are proposing to develop a new start-up enterprise. The only commonality between the past Organization and the new one is that it involves a collection, but even the size, location, and use of the artifacts would change. The Organization anticipates significant, rapid increase in self-generated revenue and public funding to offset an aggressive new staffing structure. The business plan indicates a need to develop a fund development strategy, a critical document for the Organization which aims to increase and diversify its revenues. Furthermore, the anticipated increases in donations and sponsorship require investment from the Organization in communications, developing relationships with the private sector and possibly securing a major sponsor. Table 1 indicates the increase in revenues over a four-year period.

Table 1 – Anticipated Revenues

REVENUES	2016/17	2017/18	2018/19	2019/20	% INCREASE YR 1 TO YR 4
City of Regina	\$115,000	\$120,000	\$125,000	\$130,000	11%
City of Regina one time support	\$53,000	\$32,500	-	-	
Canadian Heritage	\$0	\$25,000	\$50,000	\$75,000	n/a
Other Grants	\$0	\$25,000	\$45,000	\$60,000	n/a
Donations/Sponsorships/Memberships	\$13,000	\$15,500	\$39,000	\$62,500	380%
Other	\$400	\$400	\$400	\$400	0%
TOTAL	\$181,400	\$218,400	\$259,400	\$327,900	80%

Table 2 indicates the breakdown of annual expenses in major categories. While the facility costs, which had been a significant expense for the Organization through 2015, are vastly reduced, there is a significant rise in staffing, which comprises of 69 per cent of the anticipated budget in the second year of operation (2017/18). The Organization is hopeful that they may move from a 2015 staffing level of 1.5 employees (one part-time) to two employees in 2016 and four employees in 2017/18.

Table 2 – Anticipated Expenses

EXPENSES	2016/17	2017/18	2018/19	2019/20
Facility Costs	\$88,000	\$27,000	\$27,000	\$27,000
Personnel	\$39,000	\$150,000	\$196,250	\$260,000
Administration	\$10,750	\$16,000	\$19,500	\$21,500
Programming	\$10,000	\$12,000	\$10,000	\$17,000
Collection/Capital	\$47,500	\$12,000	\$5,500	\$1,000
Amortization	\$1,000	\$1,000	\$1,000	\$1,000
TOTAL	*\$186,250	\$218,000	\$258,250	\$327,500
NET INCOME/LOSS	\$(4,850)	\$400	\$150	\$400

*The Executive Briefing budget provided by the Organization does not account for spending \$6,000 on capital for new displays and interpretation, resulting in different budget figures.

The Organization, once accumulating deficits with a large percentage of expenses being non-discretionary, now anticipates break even reporting after this first year of transition (2016/17). The new model for operating is flexible enough to curb spending based on the Organization's revenues, where 'Personnel' expenses, accrued through contracted staff, can be tailored annually.

City of Regina financial support

The Organization is asking for support for both their ongoing operations and a one-time funding allocation to support transition to a significantly new way of operating. The annual support for operations exists through the CIGP, where the Organization is seeking up to \$5,000 increases each year, beginning with \$120,000 for 2017 and culminating in \$130,000 for 2020. The ask for a one-time allocation of funds is for an additional \$120,000 to support the Organization in undertaking their transition (see Table 3).

The request for up to \$5,000 in annual increases to the Organization's core operating is supported as the new model, if successful, will come with meaningful cultural, social, and economic benefits to the community.

Through discussion with the Regina Plains Museum after the submission of the business plan, a detailed breakdown of the one-time ask for financial support the Organization is seeking from the City was developed. Table 3 indicates, over an extended two-year period ending December 31, 2017, the one-time ask of \$120,000 of funds from the Organization and the recommended City support.

Table 3 – One Time Financial Ask

ITEM	DETAIL	AMOUNT OF ASK	RECOMMENDED AMOUNT
2016			
Staff	Staff Training	\$1,000	\$0
Relocation	Moving Costs	\$8,000	\$8,000
	Leasehold improvements	\$3,000	\$0
	Crossover of lease costs	\$3,000	\$0
Inventory	Capital for new displays	\$5,000	\$5,000
	Collection inventory	\$40,000	\$40,000
SUBTOTAL		\$60,000	\$53,000
2017			
Staff	Staff Training	\$5,000	\$0
	Programming officer	\$12,500	\$12,500
	Outreach coordinator	\$10,000	\$10,000
Relocation	Lease and utilities	\$22,500	\$0
	Implementation of new model	\$10,000	\$10,000
SUBTOTAL		\$60,000	\$32,500
	TOTAL	\$120,000	\$85,500

Supported expenses are those that relate to the exploration of the new model and are not associated with core operational expenses already supported through the CIGP, such as lease, utilities, and professional development of staff. These costs include the crating and moving of the collection to a new location, the costs associated with creating an inventory of the collection, and in the second year of operating (2017), the costs to contract positions to undertake the new partnerships and support the creation of new collection packages for the community. These positions, if desired by the Organization as part of the new model, will require the Organization to develop and implement a fund development strategy in order to sustain them into the future as part of their core operations.

Monitoring and performance

The ongoing annual support for the Organization is measured through the CIGP follow-up report. The report, submitted annually for assessment, tracks the Organization's financial and program management and will govern the ask for up to \$5,000 of increases to the Organization's allotment.

The one time ask, with recommended support of up to \$85,500, will be governed by an agreement that outlines a phased approach to funding based on the Organization meeting key milestones over the two-year period. Some of those measures will include:

- The completion of the collection inventory;
- The selection of a new location and moving all of the Organization's materials;
- Establishing two contract positions and monitoring their efficacy related to the development of artifact packages and new partnerships; and,
- The financial management of the Organization, including a fund development strategy and revenue diversification over the two-year period.

The agreement with the Organization will outline the Organization's responsibilities for meeting and reporting on the Organization's successes along with the steps that Administration may take to withhold any funding support. In the event that the Organization is not meeting their responsibility and the City of Regina must withhold continued financial support, the Organization's board of directors will make a decision on the Organization's viability.

Based on financial support from the City of Regina, the Organization is able to make significant in-roads on their new business plan. It is believed that the \$115,000 provided by the City for 2016 and the recommended amount of \$120,000 for 2017 are substantive enough to allow the Organization to cover core operational needs related to the lease and basic staffing levels. The \$85,500 of one-time funding will enable the Organization to facilitate the move to a new location and to contract key staff to undertake the critical work related to the collection.

RECOMMENDATION IMPLICATIONS

Financial Implications

The 2016 core operational funding for the Organization of \$115,000 is already allocated through the CIGP. With the recommendation, an additional \$5,000 would be considered by Council through the budget process to the CIGP for 2017, and again for each year up to 2020, based on the monitoring and performance of the Organization's success as outlined in the report.

The recommendation of \$85,500 for one time funding support for 2016 would be allocated from the Community Investment Grants Reserve with Community & Protective Services, which has \$104,649 available. There will be \$19,149 remaining in this Reserve at the end of 2016. The minimum balance for this reserve is a minimum amount equal to or more than \$0.

Environmental Implications

None with respect to this report.

Policy and/or Strategic Implications

The 'Culture' chapter of *Design Regina: The Official Community Plan* contains a range of statements in support of the mandate and work of the Regina Plains Museum. Goal 1 asks that the City of Regina continue to 'Support Cultural Development and Cultural Heritage.'

The Regina Cultural Plan has two Goals relating to the work of the Regina Plains Museum; 'Strengthen the Artistic and Cultural Community' and to 'Commemorate and Celebrate Regina's Cultural Heritage.'

Other Implications

None with respect to this report.

Accessibility Implications

It is anticipated that the new 'Contemporary Collaborative' model of operations will broaden and deepen accessibility of the Organization's collection, and related histories and stories, to a wider cross section of the public via social media, new partnerships, and increased visibility of the artifacts.

COMMUNICATIONS

None with respect to this report.

DELEGATED AUTHORITY

The recommendations contained in this report require City Council approval.

Respectfully submitted,



Laurie Shalley, Director
Community Services

Respectfully submitted,



Kim Onrait, Executive Director
City Services

Report prepared by:
Jeff Erbach, Manager, Community & Cultural Development

APPENDIX A



Executive Briefing – City of Regina Feasibility Study and Business Plan Implementation Plan - June 22, 2016

1.0 Preamble

The Regina Plains Museum Inc., operating as the Civic Museum of Regina, has enjoyed a long and meaningful relationship with the City of Regina. This was further demonstrated through financial support from the City in the fall of 2015, to commission a feasibility study and business plan which would assess sustainability options for the Museum. Following an RFP process the Museum contracted the services of Mr. Ken Alexce to complete the study and plan. Phase I of the plan was submitted to the City December 31, 2015 and Phase II (final report) was submitted on April 15, 2016.

After consideration of potential museum models, sustainability considerations and merits of the various options presented in the report, the Board of Directors adopted the recommendations of the Feasibility Study and Business Plan with a mandate to begin immediate implementation of the Contemporary Collaborative Museum model. It was deemed that this model would best allow the Museum to build upon the strengths demonstrated in the past in providing a story-driven approach, and in building successful community partnerships. The Board agreed that implementation would take place in parallel to working closely with City administration, to formally bring the report forward to the Community and Protective Services Committee and ultimately City Council.

2.0 Implementation Strategy and Partnerships

In establishing a hub-and-spoke approach to cultural heritage satellites based upon strategic partnerships, and to provide heritages services for a Regina network of museums and cultural heritage, the following key priorities and high level project plan timeline was established:

Activity	Start Date	Status
Implement focus of Regina as “placemaking” with a continuous timeline, layered heritage approach, and narrative as living heritage. Collaborative story-based use of artifacts and sponsored satellite exhibits in existing spaces. Develop a heritage museum without walls that engages the entire city, as follows:	April 6	Model implementation began immediately with status provided to Board on May 9. This approach is on-going as it forms the operational model for the Museum to establish interpretive and storytelling functions; a curated satellite of installations around the City using story first and supported by artifacts.
Reduce exhibit hall footprint. Move out of the existing exhibit hall space into about 2000 sq. ft. of space for offices, storage, workshops/activity room, and a small space for a revolving, storytelling exhibit and installation.	May 9	With approval from the Board, investigation of subject properties commenced. As at June 22, the most favourable property will allow for 2,000 sq.ft. of storage and other required space and is expected to result in an annual cost savings of \$80,200. Current landlord has agreed to a \$25K reduction in arrears and a reduced lease until relocation resulting in monthly savings of \$6,500. Regarding the Regina Public Library (RPL) whitepaper submitted in the Business Plan report, discussions continue with the RPL on possible future opportunities for co-location.
Enhance programming through federal, provincial and foundation grant programs	June 10	Feasibility Plan and Business Plan shared with SaskCulture. Work will continue to engage all levels of government and build relationships with appropriate granting agencies and foundations.
Use cost savings to hire Curator/Outreach Coordinator and Program Coordinator	Deferred	Cost savings redirected to critical Director of Strategic Management and Director/Curator positions. Outreach and Program positions to be piloted as a contract in Year 2.
Develop an Education/Activity Coordinator/administration function	Deferred	Need for this support will be evaluated in Year 2 for consideration if required, and feasible, in future years.
Create Director of Strategic Management - responsible to administer, liaise with the board, accountant, auditor, budget development, grant writing and related relationship management including City, SaskCulture,	May 1	HR Committee of Board has been struck to select appropriate candidate. Position may need to be part-time in Year 2 and 3 until self-generated and exhibit revenues provide sustainable funding to support the position.

Activity	Start Date	Status
Canadian Heritage and funding stakeholders. Will support Director/Curator, Program Officer and Community Outreach Officer.		
Director/Curator - responsible for development a 3 year rolling storytelling and curatorial plan in conjunction with the Program Officer and Community Outreach Officer. This position translates the Board's vision into interpretive/curatorial programming for all exhibit installations, programming and outreach activities and will create the exhibits and be supported by the Program Officer and Community Outreach Officer.	May 1	HR Committee of Board has been struck to select appropriate candidate. As this is a critical position relative to model implementation, this will be fulltime position and is expected to realistically be staffed by the end of the calendar year.
Explore service agreement with City	May 15	Not viable and will not proceed.
Adopt Ecomuseum concept as key aspect and begin building a living heritage narrative from community engagement	April 6	On-going as an aspect of the new operating model.
Enhance the web presence, digital mapping of data bases, and use of social media.	June 15	Liaised with web management services to refresh website and working to secure volunteer resources to develop and engage in social media for the Museum.
Revamp budget	May 15	Ensure sustainability within existing funding. See Section 3 below.
Collection management, assessment, documentation and deaccessioning as appropriate	June 1	Preliminary assessment of collection commenced. To avoid duplication in work, new collection inventory to be implemented prior to deaccession activities. This work will be a priority to commence once Director/Curator is staffed.
Determine immediate satellite exhibit installation possibilities and have ready to implement when Director/Curator is hired.	May 10	A number of possible partnerships have been identified (with letters of support from many) including installations/partnerships with: City of Regina – Fur Press in foyer SK Science Centre – satellite installation (to be curated) Warehouse BID – partnership on Vintage Mural Project Ross Keith – installations (TBD) in Frontenac building, Leader Building, location on 11 th Participate in Open Door Project Downtown BID – Museum provided letter of support to participate in Cultural Trail Project Regina Public Library – Prairie History Room (installation TBD)

3.0 Sustainable Financial Model for Implementation

To ensure a sustainable Contemporary Collaborative model, it has been necessary to continue to adjust the budget. The largest cost savings, and focus on what is required to execute the new model, will be realized through the reduced footprint and staffing as allowable with part-time positions being utilized until self-generated funding is robust to support the fully envisioned model. The revised financial model for sustainable implementation of the Contemporary Collaborative Model is attached as Table 1 (next page). This proposed financial structures includes a number of one-time ask items for each of Year 1 and 2, and are highlighted in Table 1. These unique, one-time costs, are requested to allow for implementation of the model including moving costs, collection management and a proposed contract model to pilot the Program Officer and Outreach Coordinator as a prototype in Year 2 of implementation of the new model.

TABLE 1 - FINANCIAL STRUCTURE FOR NEW CC MODEL
(Projections estimated as at June 23, 2016)

	Year 1	Year 2	Year 3	Year 4
REVENUE				
City of Regina - Operating	115,000	120,000	125,000	130,000
City of Regina - One-time ask	53,000	32,500		
SaskCulture - Operating	-	10,000	20,000	30,000
SaskCulture - Capacity Building				
Canadian Heritage	-	25,000	50,000	75,000
Summer Student Grants		5,000	5,000	5,000
Special Grants i.e. major/minor, artsVest	-	10,000	20,000	25,000
Investment Income	400	400	400	400
Memberships	500	1,000	1,500	2,500
Donations	2,500	2,500	7,500	10,000
Sponsorships	10,000	12,000	30,000	50,000
Total Revenue	181,400	218,400	259,400	327,900
EXPENSES				
FACILITY COSTS				
Gallery/Office/Collection	76,500	23,000	23,000	23,000
SaskPower/Energy	3,000	3,000	3,000	3,000
Move Expenses	8,000	-	-	-
Facility Maintenance	500	1,000	1,000	1,000
Sub-Total Facility Costs	88,000	27,000	27,000	27,000
PERSONNEL COSTS				
Director of Strategic Management	33,000	37,500	56,250	75,000
Director/Curator	6,000	70,000	70,000	70,000
Program Officer	-	12,500	25,000	50,000
Community Outreach Officer	-	10,000	20,000	40,000
Admin. Support	-	-	-	-
Summer Student	-	10,000	10,000	10,000
Benefits	-	10,000	15,000	15,000
Sub-Total Personnel Costs	39,000	150,000	196,250	260,000
ADMINISTRATION COSTS				
HR Development	-	1,000	1,000	1,000
Bank Charges	200	200	200	200
Payroll Admin	-	1,000	1,000	1,000
Audit	2,450	2,450	2,450	2,450
Accounting Fees	2,400	2,400	2,400	2,400
Equipment Maintenance	-	250	250	250
Insurance	4,700	4,700	4,700	4,700
Office Supplies/Expenses	500	1,000	1,000	2,000
Advertising/Website	500	2,000	4,500	4,500
Fundraising Projects/Events	-	1,000	2,000	3,000
Sub-Total Administration Costs	10,750	16,000	19,500	21,500
COLLECTION COSTS				
Documentation/Conservation/Photo	500	2,000	500	1,000
New Collection Management Software	40,000	-	-	-
Sub-Total Collection Costs	40,500	2,000	500	1,000
IMPLEMENTATION OF NEW MODEL				
	-	10,000	-	-
PROGRAMMING COSTS				
Exhibits/Installation	1,000	12,000	10,000	17,000
Sub-Total Programming Costs	1,000	12,000	10,000	17,000
Capital				
New Displays	5,000	-	-	-
Digitization - Interpretative Equipment	1,000	-	5,000	-
Total Operating Expenses	180,250	217,000	258,250	326,500
INCOME/LOSS				
Amortization	(1,000)	(1,000)	(1,000)	(1,000)
NET INCOME (LOSS)	\$ 150	\$ 400	\$ 150	\$ 400



Civic Museum of Regina
1375 Broad Street
Regina, SK S4R 7V1

P | 306.780.9435
F | 306.565.2979

W | civilmuseumofregina.com
E | cmor@civilmuseumofregina.com

April 19, 2016

Mr. Jeff Erbach
Manager, Community & Cultural Development
City of Regina
2476 Victoria Avenue
PO Box 1790
Regina SK S4P 3C8

Dear Mr. Erbach:

**Re: Phase II Report – Business Plan and related 2016 Cultural
Community Partner Grant**

Further to your letter of March 14, 2016, we thank you for the continued support of the City through the Community Partner Grant Program and support for completion of the Business Plan.

Enclosed is the Phase II Report of the Business Plan, along with the 2015 Audited Financial Statements.

I look forward to hearing from you regarding next steps related to the Phase II Report, release of the second half of the 2016 operating grant, and of course, to address any questions administration may have.

Again, thank you for your continued support and we look forward to working with the City going forward and during implementation of the Phase II Business Plan.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Rob Deglau', is written over a horizontal line.

Rob Deglau, President

2016

Civic Museum of Regina Feasibility Study and Business Plan: Final Report



Prepared for the Civic Museum of
Regina and the City of Regina
by Ken Alecxe, President
Alecxe Business Consulting
April 15, 2016

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Introduction

The Civic Museum of Regina (CMOR) Feasibility Study and Business Plan Phase 1 Report was proposed by the CMOR Board of Directors, and subsequently, funded by the City of Regina as the primary funder for the museum and the CMOR Board of Directors. It was precipitated by a fiscal crisis when rising operating costs and a rapid increase in lease costs forced the Museum to relocate into new premises. The leasehold improvements and outfitting of the new premises only momentarily alleviated the fiscal crisis. As a result, the City of Regina has funded this two-phase study and the associated business plan to provide new options and a recommendation on a way forward for the Museum.

The two-phase approach was used due to severe time constraints in order to meet the initial deadline set by the City of Regina of December 31, 2015. The first phase explored the primary models adopted to establish and operate modern museums, and reviews high level business plans for each of the models. In this case, the models reviewed are, as follows: traditional, virtual, eco-museum, and contemporary collaborative. The CMOR Board of Directors are presenting these findings to the City of Regina for a go-forward decision on operational funding to the museum. In Phase Two the consultant worked with the Board of Directors to develop a more detailed business plan and implementation plan for the preferred model. Phase Two was completed by April 6, 2016.

The writer would like to extend sincerely thanks and acknowledgement to those that supported the development of this report through their time and contributions, including: Mr. Rob Deglau, Chair of the Board of Directors, the trustees of the Board of the Museum, Mr. Carey Isaak, Mr. Vincent Houghtaling, Mr. Zach Perras (student from the Management Development Centre at the University of Regina with support from Mr. Larry Hines), the City of Regina, Museum staff and countless local arts, culture and heritage organizations.

“...That's why we have the Museum, Matty, to remind us of how we came, and why: to start fresh, and begin a new place from what we had learned and carried from the old.”

— Lois Lowry, *The Messenger*

EXECUTIVE SUMMARY

The Civic Museum of Regina will describe the “face” of Regina to people who live here now, to tourists, to newcomers, and to potential investors who want to know what Regina and its people are all about. There is no better way to do that than through looking at our cultural heritage and what has come before us to define our present and help us shape our future.

CMOR will “flip” its mandate from being artifact-driven to being story-driven. The artifacts, thus, become either the trigger to stories or the supporting cast. The primary purpose of the museum becomes the telling of our stories on a researched, themed basis. Expensive, large exhibit halls in one place will be replaced by sponsored exhibits in a set of satellites based in the community around the City. Community engagement becomes more pronounced and emphasized to develop our storylines and themes in CMOR

programming. This programming will permit a coordinated set of storyboards in various locations using interactive exhibits, where possible. In this way, CMOR will create a platform for the new museum from which it can evolve over time. It will be a more inclusive model, whereby Indigenous people and newcomers will also be able to see themselves reflected.

In doing so, CMOR becomes a “museum without walls”, or more accurately, becomes “the City as museum” where public and corporate spaces and historic sites are utilized to tell the stories of the City on a continuous timeline. It is about this place we call the City of Regina, what it has meant to the people who came here in the past, what it has come to mean in the present, and the basis that lays for the future. We come to understand our heritage in layers: i.e., through our cultural heritage; our flora and fauna; our waterways and byways; our geological formations; and how that has all changed over time.

There are many examples in the past of the Civic Museum of Regina (formerly known as the Regina Plains Museum) where CMOR conducted highly effective community outreach and community engagement, but it was always done as a one-off activity. Now, it will become the museum’s *raison d’être* with core operations, skills, and programming built around these key heritage perspectives of the Contemporary Collaborative Model as an ecomuseum: living heritage; layered heritage; and placemaking.

The Needs Assessment, Market Analysis, Heritage Assets Inventory and Stakeholder Interview Survey that were conducted as part of this study demonstrate the following key characteristics for heritage institutions in the City of Regina:

- The Regina Public Library and CMOR have an opportunity to begin discussions on how close their collaboration and even possible integration might occur (see ‘The Discussion on p. 53).
- CMOR can play a critical role as an heritage institution with a mandate to tell Regina’s stories in a holistic manner that portrays the City’s layered heritage¹
- The capacity of CMOR to collaborate with other heritage and education institutions to portray the City’s heritage is highly valued, as evidenced by a number of Letters of Intent from potential partners in a short span of time (see the Appendix for a listing of current Stakeholders and Letters of Intent)
- Current heritage institutions are national or provincial in their heritage mandates, or they describe a particular time or piece of Regina’s heritage
- Corporate and institutional partners want to work with CMOR on a “hub and spoke” or sponsored satellite system of exhibits and storyboard themes
- CMOR should be the place where dialogue takes place by engaging the community and by providing authenticity

The recommended Museum Model and key factors to be considered in a museum business plan for the Regina Plains Museum Inc. are outlined in this study. The Regina Plains Museum Inc. is the non-profit corporation that operates the Civic Museum of Regina (CMOR), hereinafter referred to as ‘CMOR’. The City of Regina is the major funder for the museum, along with additional core funding from SaskCulture.

¹ See, *CMOR Year in Review 2015* in the Appendix for a description of the kind of community-based activities that should become the primary focus of CMOR with a story-driven mandate.

The requested increment in core funding from the City could include a service agreement for CMOR to provide heritage services on behalf of the City. The range of services to the City could include the following examples:

- Coordinate a Regina Network of Museums
- Develop the cultural heritage 'face' of Regina on a coordinated, themed basis by pulling stories from archival, artifact, historic site, and ecological sources || Act as a cultural heritage clearinghouse that describes the full range and character of the City's heritage assets, thus building upon the extensive Regina Heritage Inventory that has been compiled through this study
- Coordinate archival services and artifacts for the City through its varied locations
- Develop a continuous timeline for the City of Regina as 'place' and provide historic reports on a themed basis in collaboration with the community
- Provide curatorial and storytelling services to the assorted City sites that do not currently have curators
- Engage community-based associations to assist them in telling their stories and being part of the cultural heritage satellites.

The Board of CMOR and staff have the background and experience to make this work effective and efficiently with the assistance of the Consultant and City officials. In Phase Two of this project further detail was provided on the heritage services that might be purchased by the City through agreement and how it would roll out over the next three years.

The Board includes people who have actively led the North Central project, worked with Treaty Four, are community lawyers, strategic planners for a provincial crown corporation, and local museum planners. The Executive Director has extensive community and project experience. However, additional professional staff is required to implement the Contemporary Collaborative model with an emphasis on storytelling with community engagement.

The savings in moving from a costly exhibit hall footprint to smaller workspace (where coordination of the storylines, satellites, community engagements, and heritage services can take place) would need to be used to hire two professional staff who can work on curatorial services, community engagement, storyline development, and exhibit management. The existence of professional museum staff will allow CMOR to take much greater advantage of programming dollars available through the federal government, foundations, and sponsors. This will translate into more effective storytelling that will describe the depth and breadth of Regina's story in place and time.

The keys to success of the recommended model are, as follows:

- Change to a story-driven mandate from an artifact-driven mandate
- Provide an effective range of heritage services to the City of Regina through a multi-year service agreement or similar arrangement
- Change from a single, static exhibit hall to a set of sponsored satellite exhibits throughout the community, as measured by specific letters of intent from potential partners/sponsors such as those obtained through this study
- Build an interactive website with navigation tools built on an Heritage Inventory
- Use the savings to obtain professional staff to assist in satellite exhibit curation, storytelling and artifact management

- Develop an ecomuseum aspect to CMOR that focuses on *living heritage* and *placemaking*, whereby people in community participate in the storytelling and launching exhibit installations where they live and work
- Use the new model and staff as leverage to obtain new programming funding from various levels of government, foundations, and sponsors
- Adapt to new fundraising models, such as crowdfunding online
- Attract more youth in the community to the development of storytelling and exhibit development
- Obtain greater corporate involvement and sponsorship
- Over the next five years, re-examine the basis for a capital campaign for the case can be made to the community for specific space and exhibits that portray the stories of Regina
- Provide greater understanding of the Regina cultural heritage 'face' of Regina for newcomers and investors
- Establish multi-level lines of communication with key funders, particularly the City of Regina to accommodate the new governance model developed by the City in recent years

The Modern Museum

A modern museum model focuses on *living heritage*, *layered heritage* and *placemaking*². It is all about dialogue with the community to reflect on interaction with each other and with our environment over time in a particular place. It is also about engaging people in their community to establish a vision of the cultural heritage they see in their places, and seeing those anew through newly discovered layers of heritage.

The museum models outlined in the next section were used because they are the most common ones found in sustainable community museums, both in Saskatchewan and in Canada for cities of similar size to Regina. The key point is that by reflecting our living heritage, a museum must tell our stories and reflect our ever-changing community.

As both an overarching idea and a hands-on approach for improving a neighborhood, city, or region, **Placemaking** inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Strengthening the connection between people and the places they share, Placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared value. More than just promoting better urban design, Placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.³

The Ecomuseum Aspect

The ecomuseum concept has been steadily adopted in different forms since the 1970s, particularly in Europe. This aspect of the museum puts more emphasis on the connection of people with their ecosystem in the place where they live and on sustainable development. It also puts less emphasis on artifacts and

² See the webpages of Heritage Saskatchewan (www.heritagesask.ca) for a description of *living heritage* by Sandra Massey. See the webpages of Project for Public Spaces (www.pps.org/reference/what_is_placemaking/) for a description of *placemaking* as a concept extracted from the work of William H. Whyte and Jane Jacobs.

³ From the Project for Public Spaces (www.pps.org/reference/what_is_placemaking/).

more reliance on working with people in their community to develop stories about their connections with the place in which they live.

Ecomuseums are community museums that provide a unique mechanism for community engagement, in which community members work to preserve and learn from tangible and intangible heritage in its living form. Through community consultations, stakeholders agree on cultural assets that they value and create plans to ensure they are preserved and used as the basis of sustainability planning. Unlike a traditional museum, ecomuseums do not necessarily gather objects in a museum facility. Instead, they enable communities to preserve and learn from valued objects, sites, and cultural practices where they exist, enhancing their visibility and the contributions they make to community development activities.⁴

The Proposal: Contemporary Collaborative Museum

It is recommended that the key funders (City of Regina and SaskCulture) support CMOR in developing a Contemporary Collaborative Museum, accompanied by a Phased approach that utilizes the best practices of the other models examined:

- Traditional: stewards of the community's artifacts collection through conservation, preservation and interpretation
- Ecomuseum: storytelling emphasis and building a narrative from community engagement;
- Virtual: Enhance the web presence, digital mapping of data bases, and use of social media;
- Collaborative: Story-based use of traditional artifacts and sponsored satellite exhibits in existing spaces -- develop a heritage museum without walls that engages the entire city and creates space for both public viewing and community engagement

The Contemporary Collaborative Phased approach will adopt the following focus:

1. Place: Regina as "placemaking" with a continuous timeline, layered heritage approach, and narrative as living heritage;
2. Collaborative: Story-based use of artifacts and sponsored satellite exhibits in existing spaces -- develop a heritage museum without walls that engages the communities of the city with consideration to the following aspects:
 - Reduce the exhibit hall footprint;
 - Enhance programming through federal, provincial and foundation grant programs;
 - Use cost savings to hire a Director/Curator, a Community Outreach Coordinator who develops relationships and installation agreements with local institutions and corporations, and a Program Coordinator who develops education/activity programs and installations;

⁴ Definition of "ecomuseum" adopted by Saskatchewan Ecomuseums Steering Committee, <http://www.royalsaskmuseum.ca/blog/musing-about-ecomuseums-whats-in-a-name>, blog by Dr. Glenn Sutter, Royal Saskatchewan Museum

- Enter into a heritage services agreement with the City of Regina to tell the City's story, and to provide a Regina Museum Network that links all the heritage resources in the City to provide ease of public access and greater awareness;
- Adopt the Ecomuseum concept as a key aspect of the model: establish a storytelling emphasis and building a living heritage and placemaking narrative from community engagement;
- Virtual: Enhance the web presence, digital mapping of data bases, and use of social media; and
- Work with the City and stakeholders to develop the Regina Cultural Heritage Network, sometimes known as a Network of Museums in other urban centres.

This model allows CMOR to turn around its vision and mission to: become story-driven, rather than artifact-driven; establish a hub-and-spoke approach to cultural heritage satellites based upon strategic partnerships; and provide heritage services for a Regina Network of Museums. The latter might be better articulated as a Regina Network of Cultural Heritage. However, that can be further discussed during the Transition and Implementation Phase.

While all of the models have their merits, the Contemporary Collaborative Museum model builds upon the strengths of CMOR in the near-term, while providing for long-term adaptability and growth. When CMOR has delved into a story-driven approach with the community, it has had very positive results; e.g., school tours, educational heritage kits, and in terms of exploring such themed storylines as the Regina Cyclone 1912.

Transition and Implementation Plan

In the near-term, the development of the Contemporary Collaborative Model requires a renewal of core funding from the principal funders of CMOR. Initial annual, core funding of \$120,000, growing by 10% per annum over the next five years from the City of Regina would need to be supplemented with one-time transition funding of \$120,000 to assist CMOR in the following:

Year One (2016)

- Review the collaborative potential with the Regina Public Library, and develop an implementation plan accordingly. In the meantime, the following implementation scenario needs to unfold:
- Move CMOR out of its current location into space that would allow CMOR to establish the strategic partnerships needed for the hub-and-spoke satellite approach. CMOR will need a one-time transition grant of \$120,000 from the City of Regina to implement this model
- Establish a full-time Director of Strategic Management, Director/Curator, Program Officer and Community Outreach Officer
- Work with the City of Regina under a service agreement to build an interactive website that portrays the full breadth of cultural heritage assets in Regina – the Regina Network of Museums;
- Begin working with the Saskatchewan Ecomuseums Initiative to establish the ecomuseum as a key aspect of the Contemporary Collaborative Museum model

- Move the collection and review the artifacts and their provenance and their capacity to support community-based storytelling.
- Establish 2-3 corporate/community agreements for satellite installations accompanied by community-based storytelling guided by CMOR and its partners

Year Two (2017)

- Implement the potential collaboration model between the Regina Public Library and the Civic Museum of Regina, while leaving open the potential for also supplying heritage services under agreement with the City of Regina. Notwithstanding the development of this collaboration between the three parties, the following tasks will be required:
- Establish 5-6 additional corporate/community agreements for satellite installations accompanied by community-based storytelling
- Expand the Ecomuseums aspect of CMOR in cooperation with the Provincial Ecomuseum Committee and Dr. Glenn Sutter's Ecomuseum class at the University of Regina
- Work with the City of Regina to review the City Archives function and develop a service agreement to provide archival access and interpretation to the community
- Develop a capital fundraising campaign based upon the first two years of implementation of the new model to acquire appropriate installation and exhibit support in the community

Year Three (2018)

- Establish a total of 10 ongoing corporate/community agreements for satellite installations and community-based storytelling

Year Four (2019)

- Conduct a review of the success of the hub and satellite model of community based installations and storytelling

Risk Assessment

Near-Term

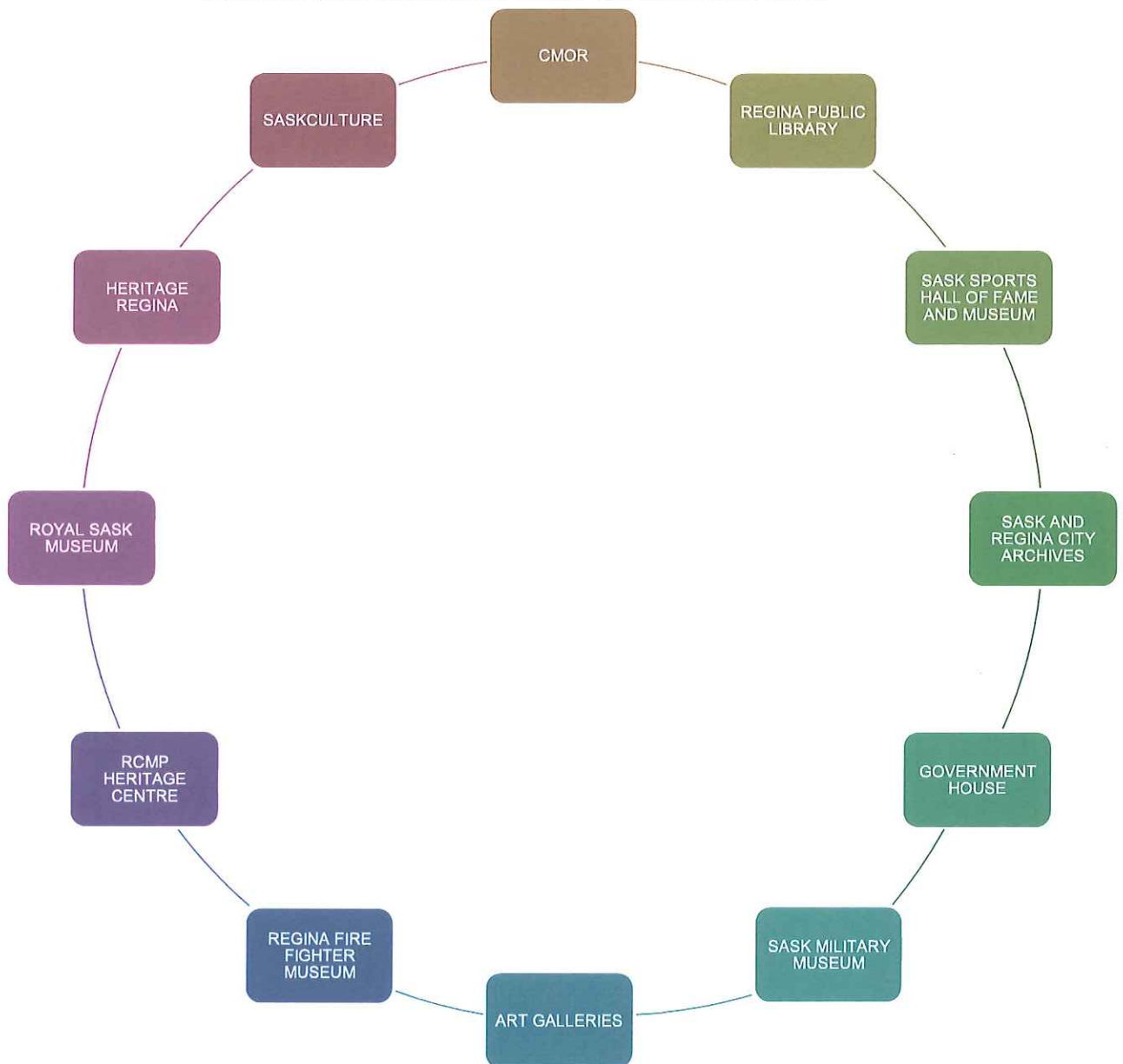
- The CMOR Board of Directors has initiated the Transition and Implementation Plan for the Contemporary Collaborative Model, which focuses on 'Regina as museum' by initiating Year One of the plan
- The ecomuseum approach to community engagement with a new sense of placemaking has been adopted by the Board of Directors, along with the 'hub and satellite' model for a story-based installation network around the City
- This means the large, static exhibit hall is being replaced with a new complement of staff with complementary and necessary skill sets toward community outreach and interpretation of placemaking storylines

- Operationally, the current lease has been renegotiated, debt is being paid down substantially, and a new home is being actively sought for the approximate 2000 sq. ft. needed for museum offices, workshops/activity room, and storage space
- New community-based relationships are being established in keeping with the new model, as evidenced by the enthusiasm of the stakeholders who were interviewed to engage in agreements with CMOR to establish storylines and installations in their facilities/buildings

Long-Term

- A proposal for a long-term service and funding agreement will be developed with City officials immediately following submission of this report. This agreement is the essential glue to the model being adopted
- In order to prevent the fiscal attrition that occurred over the past 10 years, the long-term, five-year agreement should consider providing an initial \$120,000 in 2016, plus \$120,000 in one-time transition costs, followed by an increase of 10% per annum in core budget over the subsequent four years. The new model being adopted means less operational costs for a large exhibit hall, but there will be a great deal more community-based museum activity to coordinate.

REGINA CULTURAL HERITAGE NETWORK CHART



This chart provides an overview of the various heritage institutions in Regina. There needs to be a linkage between the museums that provides context and narrative for residents, tourists, immigrants, and investors, alike. A virtual linkage between them could be initiated by CMOR, which could act as a 'clearinghouse' of cultural heritage information. Relationships with other cultural heritage organizations could be added, such as the following: North Central Regina Ecomuseum; Treaty Four and File Hills Qu'Appelle Tribal Council; First Nations University; University of Regina; Boards of Education; Saskatchewan Science Centre; Heritage Saskatchewan (Youth Heritage Fairs); Museums Association of Saskatchewan; Saskatchewan Folklore and History; Regina Archaeological Society; Saskatchewan Arts Board; *et al.*

CIVIC MUSEUM OF REGINA FEASIBILITY STUDY AND BUSINESS PLAN

This is the main body of the CMOR Feasibility Study and Business Plan Report. This study was proposed by the CMOR Board of Directors and was funded by the City of Regina, as the primary funder for the museum and the CMOR Board of Directors. It was precipitated by a fiscal crisis when rising operating costs and a rapid increase in lease costs forced the Museum to relocate into new premises. The leasehold improvements and outfitting of the new premises only momentarily alleviated the fiscal crisis. As a result, the City of Regina has funded this study and the associated business plan to provide new options and a recommendation on a way forward for the Museum.

Expectations

This study is oriented toward the following expectations:

- Provide the CMOR Board of Directors with a business plan for a new operating model for the museum;
- Review the Regina heritage narrative, gaps, and purposes;
- Conduct an environmental scan and market analysis for the context of CMOR as a community museum, including a comparative analysis of funding for a sample of sustainable museums in Saskatchewan and others in similar population centres in Canada;
- Review complementary museum models: ecomuseum; virtual; traditional, contemporary collaborative;
- Present the role of CMOR in a Regina Network of Museums with the outline of a potential service agreement with the City of Regina for a range of heritage services;
- Revisit the purposes of CMOR (vision and mission) in the new context of a new mandate;
- Lay the groundwork for implementing the recommendations, whereby the proposed model begins to be developed in the near-term.

The study and business plan has been divided into two parts:

- Phase 1: Discovery and Review - Review the following five elements of the feasibility study and business plan, including a recommendation as to the preferred model for future feasibility, viability and sustainability of the museum as a heritage resource for the communities of Regina:
 - Stakeholder Consultation Survey – first round of in-person interviews using the Interview Guide in the Appendix to facilitate open dialogue;
 - Environmental Scan – review of key trends (PEST) for key political, economic, social and technological trends that conceivably have an impact upon the museum and its relationships with the communities of Regina; plus, a SWOT Analysis of the CMOR operations in the context of the City group of museums;
 - Gaps Analysis – review of CMOR programming in relation to other local heritage institutions and organizations;
 - Comparative Analysis – review of a sampling of other museum models operating successfully in Saskatchewan and parts of Canada;
 - Near-term Business Plan – high-level review of operating and capital requirements of the current CMOR model with recommended near-term adjustments until the key recommended museum model can be fully explored and detailed in Phase 2 of this study between January and April of 2016;

- Transition Plan – Review the timing and costs of the transition of CMOR from the previous traditional museum model to the contemporary collaborative model.
- Phase 2: Detail and Discussion
 - Expanded Stakeholder Consultation Survey – build on the previous survey results to detail specific community-based relationships with such groups as the Regina Chamber of Commerce, the Regina Public Library, Evraz Place, et al;
 - Detail the Contemporary Collaborative Museum Model arising from the Comparative Assessment – review the detailed business and operating plans of other working models;
 - Cost-benefit and Planning Implications – establish a cost/benefit analysis of the recommended and accepted model for CMOR, including an operations/implementation plan and opening financial statements.

WHAT IS A MUSEUM?

The following quote from the International Council of Museums has been recently updated, and the Contemporary Collaborative Museum model that is highlighted in this document is designed to closely follow the intention of this definition.

According to the ICOM Statutes, adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

This definition is a reference in the international community.

- <http://icom.museum/the-vision/museum-definition/>

The key takeaways from this new definition are that the modern museum operates “in service of society and its development...” and reflects both “tangible and intangible heritage of humanity and its environment...” This new definition is also closely aligned with the UNESCO resolutions of the World Heritage Convention. It opens up a new emphasis on the interaction between people and their environment. The emphasis on the development of society also emphasizes the need to seek public engagement that transcends the traditional focus on tangible heritage (artifact and buildings) alone.

WHY A MUSEUM?

Museums, tasked with the role of protecting the tangible and intangible heritage of human cultures, have become increasingly popular institutions around the world, notably in the second half of the 20th century. Given that museums are spaces of cultural transmission, apprenticeship, discussion and training, they play a key role in education, social cohesion and sustainable development.

- International Council of Museums (ICOM)/
UNESCO Resolution

WHY NOW?

Beyond their role in engaging and being accessible to the entire public, they also contribute to economic development, particularly through tourism and the cultural and creative industries.

Done well, museums are the window through which one can see the face of the community...heritage as reflection of who we have been, we are, and who we are becoming.

- White City Museum Feasibility Study, 2014

Purpose

The following stated purpose of the Civic Museum of Regina has a very thoughtful premise based in the realities of a community's narrative...their stories:

"Our purpose is to share the story of Regina's history by telling Regina's story as it happened, as it happens, we contribute to the City of Regina's vision to be Canada's most vibrant, inclusive, attractive, sustainable community, where people live in harmony and thrive in opportunity"

- CMOR Strategic Plan 2012

Vision

The need to locate and narrate the stories of the communities of Regina was further reinforced in the CMOR Strategic Plan 2015-2018, as follows:

The CMoR is deeply and passionately committed to sharing the story and history of the City of Regina. This continuing Vision of the future is demonstrated through:

- ***A Place of Learning*** – the Museum is a unique resource that provides alternative ways of learning by sharing the Collection through exhibitions and programming.
- ***A Place of Community*** – the Museum is socially responsible to continually contribute to development of the City of Regina's community growth through creating opportunity for all visitors to explore their own history, traditions, values and community pride.
- ***Looking to the Future to Tell the Story of the Past*** - by recognizing the power of memory to shape present experience, the Museum of the future will provide public space with historical context, allowing all residents and visitors to share the opportunity of creating public culture in the City of Regina.

Upon further examination, however, we find that the CMOR purpose and vision have quickly become artifact-driven by "the collection", rather than by story. The "collection" refers to the existing group of 17,000 artifacts from the settlement and growth part of the City's past from the early 1900s to around 1950. The intention to be focused on the display and exhibit of the pioneer and settlement artifacts is reinforced by the mission statements of the precursor to CMOR, the Regina Plains Museum:

2012 Mission:

“We tell the story of our history as a city in a visual manner. Through our collection, we demonstrate a strong sense of place and what makes Regina’s people thrive, then and now. From the pioneering families on the plains whose perseverance and resilience forged our City to the history of today, as it unfolds, we are inclusive of all people who created Regina and who make it “home”. Our displays describe how Regina came to be, what shaped us then and what shapes us now.”

- CMOR Strategic Plan 2012

There is nothing inherently wrong with the focus on “pioneering families”, except that it excludes a great deal of Regina’s heritage, as we will see. The following mission statement from 2015 is an even stronger dedication to artifacts, rather than our stories in this place we now call the City of Regina.

2015 Mission:

“The Regina Plains Museum Inc., operating as the Civic Museum of Regina (CMoR), has been part of Regina’s cultural community for over 50 years and manages approximately 17,000 civic artifacts which are held in public trust. The CMoR carries out this Mission:

- Through collection, exhibition and programming activities that reflect and share the story of the history of the City of Regina.
- Through appropriately maintaining a collection which preserves the significant cultural, social, political and economic development of the City of Regina.”

CMOR Strategic Plan 2015-2018

Now, let’s look at the Key Principles by which CMOR dedicates its purpose as a museum. What we will find below are such key principles as “Inclusive”, “harmony”, “opportunity”, etc. What we also find CMOR somewhat disconnected between its Purposes, Key Principles and the vision and mission statements we just reviewed. It is a disconnect because the place we call Regina has had over 10,000 years of human interaction, yet CMOR is limited to just over 100 years of human settlement and interaction.

When we later examine the full extent of our heritage resources in Regina, we find an ancient habitat with 200 generations of human involvement, and those Indigenous peoples are present through their descendants here today. They also represent opportunity for new collaborations and storytelling that enriches our experience as people who are at the same time residents of the City of Regina and Treaty 4, a rapidly growing urban experience that stems from one of the richest historical buffalo hunting grounds on the continent. A fact of everyday life for hundreds of years...and, from which the present City of Regina first sprung from the town of Oskana, or Pile of Bones.

We also find ourselves disconnect from the past to the present. The heritage of Regina is like a river, constantly in motion. From Indigenous people we layered our human interaction with English and French fur traders, Métis, and successive waves of immigration from eastern Canada, the United States of America, Europe, Asia, and then every part of the globe.

This has continued through the arrival of more recent people, such as the eastern Europeans brought in under Clifford Sifton’s policies to turn the vast range land into farm land, Vietnamese “boat people”, Bosnians, and more recently, Syrians. This is a very small sample of the extensive groups of people who have come here and created communities. They all have stories to tell.

Each wave represents a historical context, a new set of cultural practices and art forms, a new opportunity for human interaction and understanding. Our heritage is in motion and changes even as we write these words.

In every instance we have much to learn from each other's stories...from being inclusive and taking advantage of new opportunities for collaboration.

Principles

- **Vibrant**
- **Inclusive**
- **Attractive**
- **Sustainable**
- **Harmony**
- **Opportunity**

There are two driving forces for recognizing our heritage in motion, our "living heritage" as described by Heritage Saskatchewan. These driving forces can be described as quality of life and investment, and they are the lifeblood for building a healthy community.

Describing and cultivating the stories of our heritage are another way of helping others look into the "face of Regina". Our face is only in small part our buildings. It is in much larger part, our people and their interaction with their environment over a continuous timeline. They are our essential resource. External investment looks closely at the communities in which they choose to invest. How we explain ourselves and our heritage is a bellwether to how those investors will regard whether this is one of those key places in which they wish to invest their money and their people. Investment travels. Often that investment will become fixed in a place in which there exists a sense of community pride and ownership in what communities we have built here.

Regina: The Museum Experience

Following is a chronology of the museum experience over the history of this place we call Regina:

- **10,000 year-old legacy – First Nations and Métis elders;**
- **Turn of the 20th century – foresight and birth of museums;**
- **Mid-20th century – institutions (Western Development Museum, Wanuskewin Heritage Park, RCMP Museum);**
- **1882 – Regina established;**
- **1891 – Government House built and designated as a heritage museum in 1984;**
- **1895 – Territorial Exhibition, later become the Regina Exhibition Association, which housed heritage displays under the Grandstand during the Summer Fair;**
- **1906 – Provincial Museum to preserve natural history, installed at current location in 1954, and now known as the Royal Saskatchewan Museum;**

- **1933 – RCMP Centennial Museum established at Depot, later to become the RCMP Heritage Centre;**
- **1959 – Plains Historical Museum, later the Regina Plains Museum, and then Civic Museum of Regina;**
- **1968 – 400 members of the Museums Association of Saskatchewan;**
- **1979 – Fire Fighter Museum opens at the RFD headquarters;**
- **1984 – Military collection began; 1992 collection was designated by National Defense; and opened as the Saskatchewan Military Museum at the Regina Armouries in 1994;**
- **1985 – City of Regina Archives;**
- **2010 – Alex Youck School Museum presents an 1880s classroom replica;**
- **2012 – Regina Plains Museum recognizes the need to consider developing a new location and becomes the Civic Museum of Regina**
- **2015/2016 – Civic Museum of Regina Feasibility and Business Plan Study**

WHY HERE?

Because

... we have a story to tell about this region. It's our unique story, and it's worth telling now and capturing for future generations, and

... a gathering place is important to education, a community's sense of identity, and for knowledge transfer to future generations.

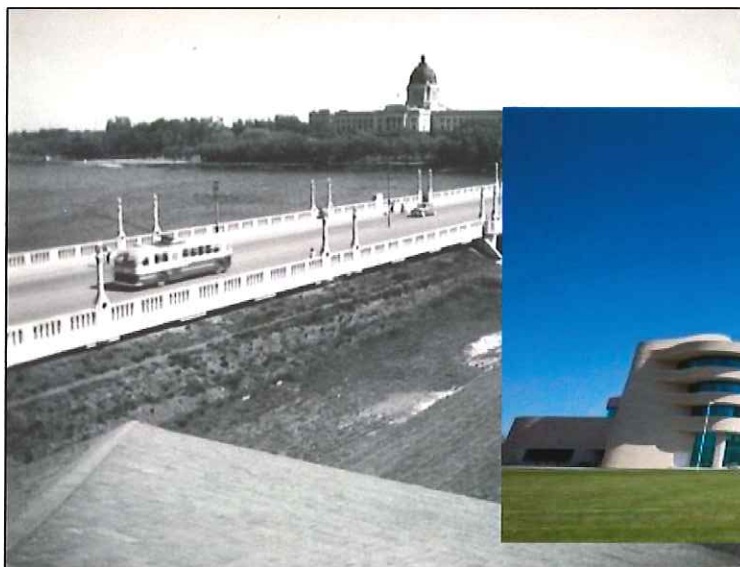
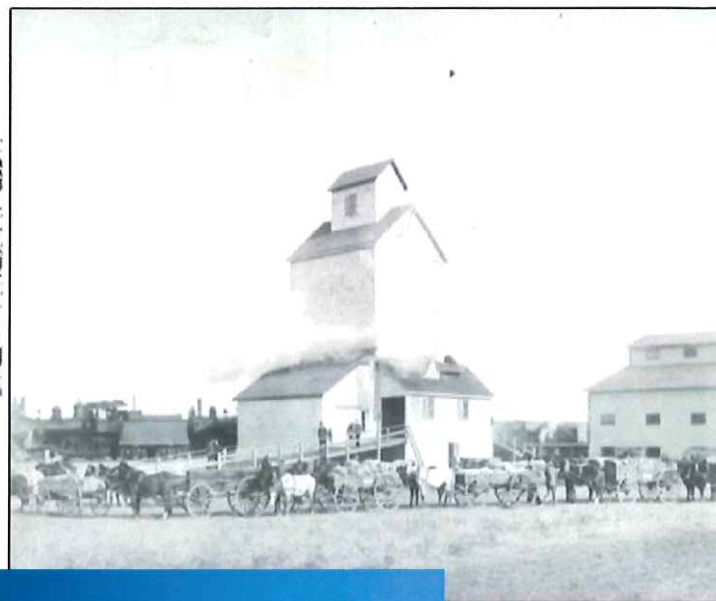
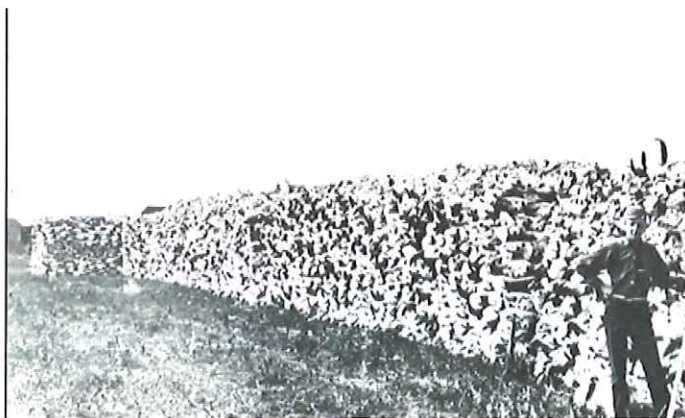
So,

...what is our story?

OUR LAYERED HERITAGE

Heritage is both tangible and intangible. Tangible because we can see and feel it...like our buildings or hard artifacts. But, it is much more than that. World Heritage resolutions by UNESCO have shown for the past 30 years that the world has much more to offer. It has parkland, waterways, place where historic events occurred; it has a cultural mosaic of people both past and present; it has unique ecozones with prairie grasslands, unique animals and flora; it has a 12,000 year horizon of human interaction with the environment since the glaciers last receded. It is rich, and it is layered. The following examples demonstrate some of the extent of the layers of our heritage:

OUR STORY: BONES, WHEAT, BRIDGES, INDIGENOUS EDUCATION⁵



Heritage Defined:

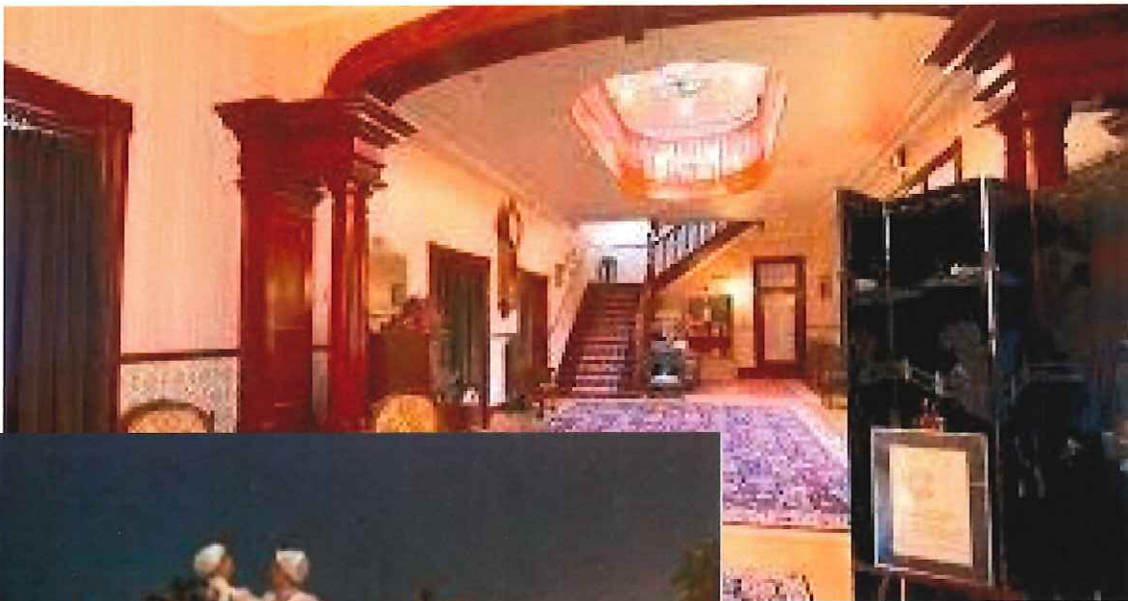
Heritage is what we have received from the past. It shapes our present identity and provides insight for our future. Heritage includes a range of activities in the areas of stewardship, preservation, research, education and engagement. Within this context these activities must exhibit sensitivity to:

- *The indigenous natural environment;*
- *The impact of the interaction between human activity and natural environments; and*
- *Differing perspectives regarding objects, ideas, places and tradition.*

- Heritage Saskatchewan

⁵ Photos courtesy of the City of Regina Archives

OUR STORY: RCMP, RAILROADS, GOVERNMENT, MULTICULTURAL, DIRTY THIRTIES³



³Photos courtesy of the City of Regina Archives.



The previous two pages are, again, a small sampling of the over 150 heritage events, sites, and places that make up our city's narrative. As a sample of the vast array of the City narrative, it included pictures of the following: the buffalo bones that originally represented a life force for people who lived and hunted here; the first grain elevator; the Albert Street Bridge that opened up the prospects for community growth across what are essentially the wet grasslands that are the base of the 'city'; and the Regina Riot that reflected the difficult times of the "Dirty Thirties" when young men rode the rails looking for work wherever they could find it.

Government House represents a more complex narrative than being the grand heritage building that it is. So much of western development and settlement of communities is bound up in the history of the railroad and the massive land development that went with it. Consortiums developed. Sites were mapped out in anticipation of the railroad needing a dieseling centre and roundhouse where water and trade routes were readily available. Regina was very close to such a location, but, arguably, it was really Moose Jaw that won the battle for water and central location of the freight railyards.

Regina, however, had a consortium led by Lt. Gov. Dewdney, and their land was to the northwest of the CPR land. Territorial government buildings, the RCMP depot, and Government House were all located on Dewdney land. The Regina railyards and train station were developed on CPR property. Settlement of Regina was shaped in large part by the jockeying for position by the two land interests. To this day, water rights, water control, and the costs of that water is a subject of much discussion. Arguably, Regina water rates are an inheritance of this heritage story. There is not enough groundwater or well water, so it is piped in from Buffalo Pound with significant treatment costs. However, we rarely stop to think about how this came to pass. This is just one of many stories that affect our "living heritage" throughout the community.

There are stories in our past that provide lessons for the future, including some that are tragic. Following are pictures of the Indian Industrial School burial ground that has been the subject of recent media reports in 2015. Another picture from the Regina Leader Post depicts an excavation of an old bomb shelter in Regina that epitomizes the fearful times of the Cold War and school drills that instructed children on what to do in case of nuclear attack. Yet another is simply a park, but not just a park. It is Stanley Park, the first such park in Regina in front of the old railroad station. Parks and green spaces are not natural to Regina. They have to be grown...living legacy to the heritage of our location in this particular ecozone, as shown in the diagram that follows the pictures on the next page.

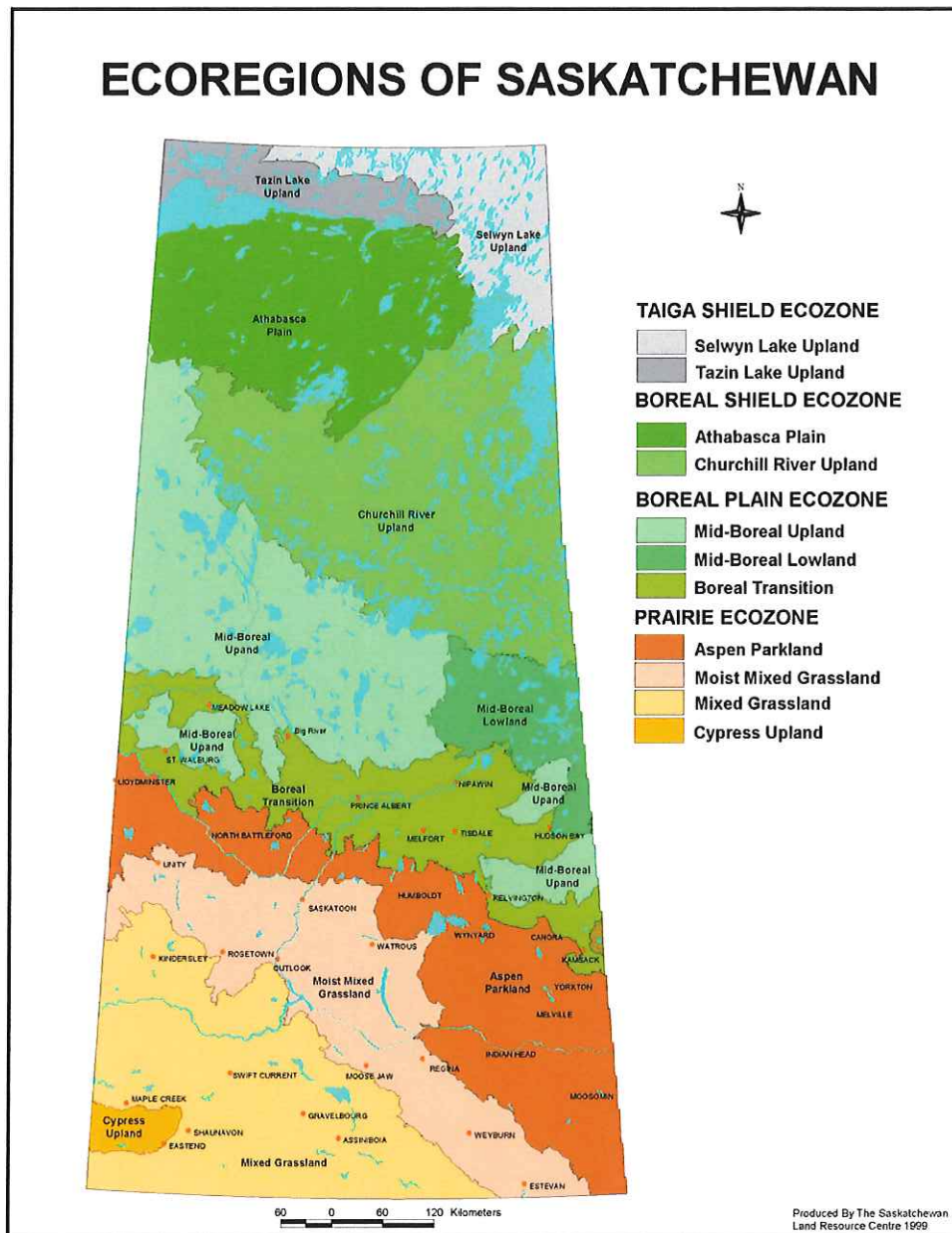
OUR STORIES: INDIGENOUS RESIDENTIAL SCHOOLS, COLD WAR, AND PARKS⁶



Who else is going to tell the story of this place?! (Glenn Gordon, The Public Art Group) We need an agreement where community takes care of place...where there is a strong memorandum of understanding as to what the museum will deliver for the City.

...We need a Centre of Dialogue...public space for authenticity... (CMOR Stakeholder Interviews)

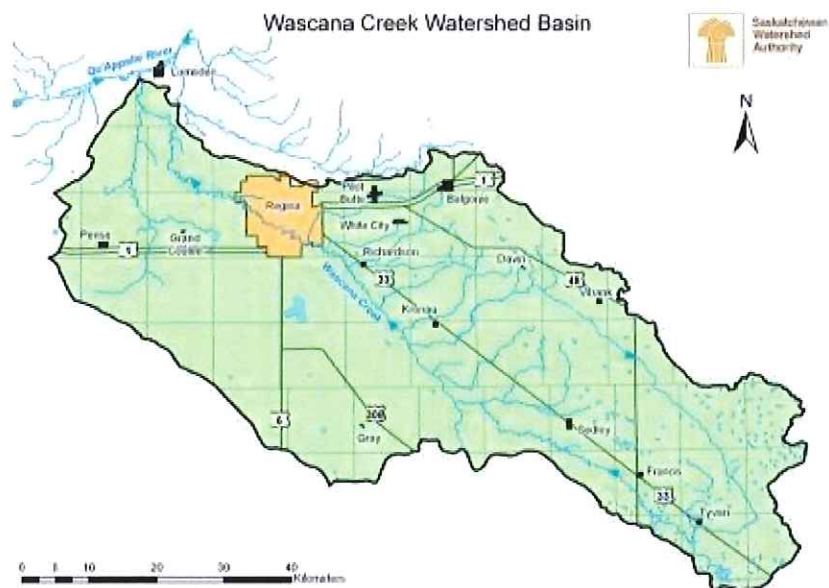
⁶ Pictures courtesy of the Regina Leader Post and the City of Regina Archives



Regina is well within the ecoregion known as “Moist Mixed Grassland” or also known as “wet grasslands”. There are extensive waterways through this area that are also part of our heritage resource and help us tell our stories.

The Wascana and Qu’Appelle Water Basins are in this area and they heavily influenced what settlement occurred and where going back thousands of years to when this was prime buffalo hunting ground. This is demonstrated in the following two diagrams, first one of the waterways and then one of the ancient hunting grounds that extended from the Missouri all the way northwest toward the South Saskatchewan River. Regina is in the northwest quadrant of these diagrams that show further evidence of our layered heritage. They provide great explanatory value for why Regina, why here, and why much of this heritage carries forward to the present day and the future of new generations.

OUR WATERWAYS: WASCANA CREEK WATERSHED



TRADITIONAL BUFFALO HUNTING GROUNDS



Regional Transportation

- **FIRST NATIONS PATHWAYS – MIGRATION AND HUNTING**
- **CARTS AND WAGON TRAILS – METIS HUNTING AND SETTLERS**
- **RAILROAD – SETTLERS AND COMMERCE**
- **TRANSCANADA HIGHWAY – COMMERCE AND MIGRATION/IMMIGRATION**

<https://www.google.ca/maps/@50.4597967,-104.3500171,12z>

Our great highways and railroads follow the ancient paths of those who came thousands of years before. They helped us find our way, and they allowed great migrations and commerce to occur that continue to this day. These continued migrations reflect the living cultural heritage that continues to develop and enrich the community.

“LAYERED HERITAGE”: THE COMMUNITY HERITAGE INVENTORY

We have conducted an extensive inventory of the over 150 heritage assets in the City of Regina, both tangible and intangible⁷. As extensive as this is, it is only a base from which so much more can be collected. However, it provides some insights as to what our overall heritage resources are and the need to pay attention to it. I once accompanied the Minister of Education to an interprovincial conference in Newfoundland, as the senior civil servant in the portfolio. There, we were treated to a wonderful youth chorus that performed an assortment of songs for us. The young choirmaster turned to us and gave us a little preamble on their choir music as a provincial heritage asset. She said, “You know, we’re well known for our choir singing wherever we go in this country. But, it’s not that we are so much talented than everyone else. It’s just that we take care of it.” So it is with our heritage everywhere. If we take care of it, we can benefit greatly from it in our quality of community life and in our economic attractiveness.

The CMOR Heritage Inventory is building a listing of heritage areas of interest, such as the following:

- **Pioneer past, folklore and family history**
- **Evolving community history**
- **Archaeology/First Nations and Métis**
- **Architecture**
- **Eco-region: geological features, Parklands, Wetlands, flora and fauna, conservation district, waterways, regional ecological influences**
- **Geology and Paleontology**
- **Art**
- **Library links**
- **Education**
- **Genealogy**

⁷ See the partial listings in the Appendix. Complete listings are available.

ENVIRONMENTAL SCAN

An environmental scan and SWOT analysis was conducted on behalf of this study by Zach Perras through the Centre for Management Development at the Faculty of Business Administration of the University of Regina. This work is summarized in the following tables, followed by excerpts from the report:

CMOR Feasibility/Business
Plan December 7, 2015

PEST ANALYSIS: CMOR

Political	Economic	Social	Technology
<ul style="list-style-type: none">• Primary, stable funding for CMOR as Community Partner is the City of Regina• Municipal government funding is restrictive• Competing as one of many "non-profit" groups	<ul style="list-style-type: none">• Fiscal pressures and restraint for granting agencies• Economic growth diminishing• CMOR has increased costs due to increased facility costs and cost of living	<ul style="list-style-type: none">• Changing social fabric• Newcomers and investors want to see the "face of Regina" and sense of community• Help the City tell its story	<ul style="list-style-type: none">• Internet-based• Digital exhibits, story-telling attract youth• Social media• Blogging• Access

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Civic Museum of Regina

CMOR Feasibility/Business
Plan December 7, 2015

PEST ANALYSIS: CMOR

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Civic Museum of Regina

COMPARATIVE FUNDING

- Guelph, Ontario – census population in 2011 was 121,688
- New 30,000 sq ft Guelph Civic Museum in 2012:
 - The \$12.7 million project Included: \$1.5 million in funding from the Government of Canada through Cultural Spaces Canada; \$5 million in funding from the Province of Ontario; and a community capital campaign that raised \$772,000
 - This was an adaptive re-use project of a heritage property

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Civic Museum of Regina

PEST Analysis⁸

The full PEST Analysis is in the Appendix. Excerpts are provided herein.

Political

The funding provided by the city is fixed funding given every year to the Museum. The Civic Museum of Regina has to compete with a number of other community programs and initiatives within the city for funding. There is also more restraint within the government, meaning that the City of Regina now typically requires a program to extensively plan before they are given the money so that the City can justify the funds. This can create a delay in funding as organizations prove their case to the city.

Historically, there has always been a lack of clarity as to the relationship between the Reginal Plains Museum and the City of Regina. The withdrawal of the City Councilor as an appointment to the CMOR Board of Directors has created a potential disconnect with the City Council.

The governance model for CMOR is quite typical of most non-profit incorporated groups. It is membership-driven with an Annual General Meeting that elects a Board of Directors according to set bylaws. CMOR also has an Executive Director hired by the Board of Directors, as well as part-time staff when they can afford them. The number of staff has steadily eroded over the past 10 years, as fixed core funding from the City of Regina did not keep up with the costs of inflation.

⁸ *Civic Museum of Regina – Environmental Scan Report*, Zach Perras, Centre for Management Development, University of Regina, November 2015

Economic

Museum funding for the Civic Museum of Regina has remained relatively constant over the last five years despite an increased demand for funds and the inflation of the general price index over the last few years. In addition, possible grant money from other programs such as the Museum and Gallery Grant Program has become even more difficult to access due to the increased demand from other qualified applicants within the province. The deflation of the dollar (in regards to the U.S.) could provide an opportunity for increased American tourism.

Social

Both Saskatchewan and Regina's population continues to grow year after year. Over half of the visitors of the Museum are from within the province while the other half of the visitors are from other provinces of Canada (25%) and international visitors (19%). This means that the museum does have some success in attracting tourists from outside of the province.

One of the biggest social factors involving the museum is the aging of its volunteers.

These volunteers are especially valuable as they had lived through much of Regina's past and could provide personal commentary about it

Places such as the Saskatchewan Science Centre or the RCMP Heritage Museum are flashier and parents are more likely to bring their kids there then the Civic Museum of Regina. It takes a lot more to impress kids now and their expectations are much higher due to the increase of technology around them.

Volunteers, particularly the youth, tend to now be more interested in specific projects in which they can be involved. This is true for interactive, web-based activities as well as tangible projects. The strong expansion of the Youth Heritage Fairs throughout Saskatchewan, including Regina, is evidence of this.

Technological

The technology of our time is creating a lot of opportunities for museums to show off history in an interesting and dynamic way. People now just expect new technology to be blended into displays. Similarly, there is an increased demand for interactive displays within the community. These demands usually develop after people see the more interactive and engaging exhibits that larger museums such as the Western Development Museum in Saskatoon or the RCMP Heritage Centre are able to create. This leads to increased expectations in the presentation of artifacts at the museum, which the Civic Museum of Regina cannot afford to produce.

There is also an increased presence in areas such as blogging and online databases. Virtual museums are functionally just websites that hold a variety of information on a topic in a number of different mediums such as videos, articles and forums.

Legal

Museums are responsible for following the legal and ethical restrictions that are associated with the business. Museums must follow municipal, provincial, federal, and even international laws. Legal issues that could impact a museum include not-for-profit, business, contract, tax, property, intellectual property, employment, insurance and art and cultural heritage law amongst others..

Environmental

Environmental Factors can cause extensive damage to museum artifacts if proper preservation practices are not used. The major environmental factors that can affect artifacts include light, temperature, relative humidity, air pollution, and pests.

Comparative Funding

City of Humboldt (Humboldt and District Museum): this Museum is funded by the City of Humboldt at an annual cost of \$638,742.

Swift Current (Swift Current Museum): this Museum is funded by the City of Swift Current as a division of the City with total annual operating costs being funded at \$370,625.

Prince Albert (PA Historical Museum): This Museum is funded by the City of Prince Albert at an annual rate of \$125,640. It is important to note that the annual rate does not include the facility (plant costs) but those costs are estimated to be an additional \$100,000 and are provided by the City.

Moose Jaw (Moose Jaw Museum and Art Gallery): This Museum is funded by the City of Moose Jaw at an annual rate of \$363,672.

Red Deer, Alberta (Red Deer Museum and Arts Gallery): The City of Red Deer provided \$1,012,048 in funds during the 2014-2015 operating year.

Lethbridge, Alberta (Alexander Galt Museum): The City of Lethbridge funded 80% (~\$1,427,957) of the museum's total budget during the 2014-2015 operating year.

Winnipeg, Manitoba (11 Museums): While the Province of Manitoba does contribute to some of these museums, all of these museums receive at least some funding from the City of Winnipeg, broken down as follows. (Of these, the most relevant situation for a broad, urban museum such as CMOR is the first one, Le Musée de Saint-Boniface - \$427,500

SWOT

Strengths

The Civic Museum of Regina is in a great location after their move and has seen increased attendance year after year since the move. (This is true for school-based tours. School bus tours increased from 16 to 64 in the first year. There remains confusion, however, about the nature of the museum and its location among the public according to the Stakeholder Consultation Survey.) This location allows the entire collection to be displayed under one roof. The building also will not require the constant upkeep that other heritage museums that are located within actual historical buildings may face.

The museum also has what appears to be a diverse and strong board based on all of the member's credentials and past experience. It is good to have a strong board that is passionate about preserving Regina's heritage.

Weaknesses

Because there are no full time staff members at the museum, it falls to the Board of Directors to market the Civic Museum of Regina to the community. Currently, there is very little promotion for the museum. The signage for the building is also quite small and makes it difficult for the general public to identify what the building is when they drive past it. The location of the museum could also be seen as a disadvantage. Because it is not located within a building that is tied to Regina's heritage or history like a lot of other civic museums typically are, the Civic Museum of Regina may not be able to generate the historical atmosphere that other museums can. This may undermine some of the historical significance of the artifacts present within the museum.

The Civic Museum of Regina does not have the funding to hire staff to curate and maintain the museum. Rather, it relies on volunteers to run the museum. This leads to the museum to be open on reduced hours and severely limits the public's access to the Museum. The Museum was previously only open Tuesday

to Fridays from 10 am – 4 pm and on Saturdays from noon until 4 pm. This availability can make it extremely difficult for people with busy schedules to ever see the museum.

Opportunities and Threats

As mentioned in the Technology section of the E-scan, there are increasing expectations of interaction within museums. Interactive displays help people connect to the artifacts displayed and improve the quality of the exhibit. Similarly, many museums are shifting to an increased online presence. Forums and other online tools allow a museum to connect with the community and facilitate discussion about history and heritage. This is an opportunity for the Civic Museum of Regina to generate new interest in the museum while retaining its current hours and volunteer base. This online shift can also be seen as a threat if the museum does not take steps to be a part of this space. A weak internet presence is often worse than not having one at all.

The competition within this industry has remained consistent. Larger museums and learning centres such as the Saskatchewan Science Centre and the RCMP Heritage Centre draw larger crowds than the Civic Museum of Regina. This is because their larger budget allows them to create more engaging exhibits. These organizations are a direct threat to the museum, who cannot match the quality of these exhibits. There is also an increased amount of competitors for funding within the Arts and Culture scene in Regina. While these organizations may not be museums, they fall into the same category to the City of Regina in terms of funding. This is a threat and the Civic Museum of Regina needs to identify ways that help identify the need for its presence within Regina. In the case of attracting volunteers, there are a huge variety of worthwhile programs within the city for people to donate their time. Community centers, sports leagues, as well as charity organizations can all draw away potential volunteers away from the Museum.

The Civic Museum of Regina may prove to be a great opportunity for the Syrian refugees that have been arriving in Regina. The museum provides them with a resource to better understand how the City of Regina came to be and the culture that encompasses it. The reduced hours of the museum makes it difficult for tourists that are in Regina for the weekend to attend. Regina is continuing to increase its profile as a tourist destination within the prairies and the Civic Museum of Regina could work to become an important stop for tourists as they visit Regina.

Market Perceptions⁹

A social media survey was conducted to gauge the perceptions of CMOR by the public. It was a small, self-selecting survey, but it provides useful data for cross-reference and potential corroboration of findings from other sources. Following are some of the findings of the social media survey:

- There were people who had been to the Plains Museum in the Old Post Office Mall who did not know about the newly branded Civic Museum at its new location, and people who noted confusion about the simultaneous occurrence of the move and the rebranding.
- People are interested in exploring the history from all angles, even approaching difficult subjects, and are interested in creating inclusive content.
- People are strongly in favour of basic content like rotating exhibitions, school programming, and lectures.

⁹ *Market Research Report*, Vincent Houghtaling, Civic Museum of Regina, November 2015

- People also have clever ideas for internal and external programming, including some non-traditional programming in the museum space like film screenings, or external things like downtown tours of historical buildings and spaces.
- People are interested in content that ties the modern day to historical events, and that is inclusive. They also want stories that tie the local history to a greater context without creeping outside the mandate.
- They have great partnership ideas, including collaborations with other museums in the province for things like touring exhibitions, and locally for things like an inter-promotional scavenger hunt that sends people to all the local museums, and allows the more popular museums to generate awareness of the smaller or newer organizations. Also, partnerships are available with local clubs that may choose to offer volunteering or other in-kind services rather than a fee to use the museum as a meeting space. People think the museum is in a less-than-ideal place for walk-in traffic, while providing a limited draw for repeat visitors. It has drawn, however, a much larger increase in school-based bus tours. It could work if there was enough draw to choose the museum as a destination, or if it had significant opportunities for community interaction and outreach, but no one is going to go there because they were just walking or driving by.

Marketing Recommendations:

- Offer a regularly-rotating schedule of temporary exhibitions with enough draw to bring people through on their merit.
- Offer curriculum-relevant school programming for all ages. (This will also bring awareness of the museum to those children's families, who will visit the museum if their child had a good experience.)
- Offer targeted senior programming on site at the museum, and remotely at care homes.
- Create inclusive exhibitions and programming to engage target communities like newcomers and First Nations people; and take those exhibits out to satellite installations around the City.
- Make sure the museum is accessible in every sense. Open the doors when people want them open, which seems to be evenings and weekends even more importantly than day shifts.
- Seek and be open to partnerships, both seemingly obvious ones and surprising ones. Engage the community where they live to help tell their own stories...their own living heritage.
- Experiment with non-standard programming and satellite installations, as it is very important to make people comfortable even with the idea of entering the museum or interacting with satellite installations.
- Continue to work with the public to collect ideas for the museum's direction, as they not only offer some clever ideas, but are appreciative of the opportunity, and will feel engaged just to have had a say.
- Some people believe the museum could continue to exist in its current format as long as there is enough of a reason to go there, and it is more than a stagnant box of objects. However, there is strong group who indicated in the Stakeholder Survey that they believe the museum needs to change its operating model and become more accessible through outreach and storytelling.
- Rent out ancillary spaces, consider a fee once the museum's product is of value, and provide other revenue-generating services, such as a cafe or gift shop. People are fine with buying things as long as they feel like they are receiving value for their money.

SO, WHAT HAVE WE GOT NOW AND WHAT DOES IT REPRESENT?

NEEDS ASSESSMENT¹⁰

The gist of this extensive inventory follows. The 150+ sites, buildings, stories, and events show the richness of Regina's layered heritage. The inventory also indicates what kind of activities the varied museums and heritage-related institutions are conducting at the present time in Regina. However, this broad range of heritage assets lacks a networked, coordinated approach, a modern approach found in similar urban centres in Canada and elsewhere.

The following listing of Regina's heritage assets provides a baseline that can be augmented over time. It demonstrates clearly that there is a strong heritage presence in Regina that could benefit from a networked approach to assisting visitors and immigrants to look at "the face of Regina" and better understand who we have been and who we are becoming. It helps the visitor and the investor to obtain a clearer vision the cultural heritage and stories that underpin our social and economic fabric as a community.

Regina's Heritage Assets

This portrays a collection of local heritage assets (institutions, organizations, individuals, etc.) that could collaborate with the Civic Museum of Regina (CMOR) in pursuing stories that exhibit 'Pride and Place'. A short description of the institution is provided below; they include:

- City of Regina:
 - City of Regina Archives – the city's collection of historical records was established in 1985 to identify, collect, preserve, and make accessible records of historical value to the City of Regina and its citizens. Records that are acquired must represent a significant contribution to understanding the City of Regina's development, culture, its natural and built environment, political life, and the people who have had an impact upon its community. The collection includes more than 6,000,000 documents, including textual records, photographs and architectural drawings. Currently the City no longer operates a 'store-front' facility, CMOR could offer a service that allows the public greater access to the City's archival record collection – a function they are mandated by law to offer.
 - Municipal Heritage Advisory Committee - advises and makes recommendations on the preservation, interpretation, development and designation of heritage buildings and cultural properties within the city of Regina in accordance with *The Heritage Property Act*. It also has a dual reporting relationship with the Community and Protective Services Committee reporting intangible cultural heritage and the Regina Planning Commission reporting built heritage.

¹⁰ These excerpts of the Heritage Inventory for the City of Regina are from the listing provided in the Appendix. A larger Heritage Inventory was conducted by Carey Isaak, Isaak Heritage and Archival Consulting Services, as an associate of Alecxe Business Consulting, in November 2015. The inventory in the Appendix is a partial listing and a full listing can be provided upon request.

- Regina Public Library: Prairie History Room - maintains a specialized collection of non-circulating community history and genealogical materials focusing on the history and peoples of the Northern Great Plains (Alberta, Manitoba and Saskatchewan) from pre-settlement times to present day.
The room is located at the Central branch of the Regina Public Library. Resources in the Prairie History Room include census records, city directories, passenger lists, newspapers, and more.
- Dunlop Art Gallery – located in the Regina Public Library’s downtown branch the gallery receives operational funding municipally through the Regina Public Library as well as provincial and federal granting agencies. CMOR could work with the gallery on possible loan of art work(s) for display or space for future exhibitions (also storage space available for art work).
- Art Gallery of Regina - an independent, public gallery located in the Neil Balkwill Civic Arts Centre. The Gallery features contemporary art work with an emphasis on Saskatchewan artists. In addition to the art exhibitions, the Gallery offers an extensive public education program including informational and hands-on workshops, lectures, visiting artist events, and demonstrations; CMOR could arrange possible loan of art work(s) for display or space for future exhibitions (also storage space available for art work).
- Provincial Archives of Saskatchewan - plays an important role in preserving the heritage and cultural resources of the province. It acquires and preserves records essential not just for self-knowledge, but also for the protection of our rights, individually and collectively. The Archives collects both private and public records, and once acquired, these records are made part of the permanent collection.
- Wascana Centre Authority - Wascana Centre is a 930 hectare area in the heart of Regina, established by an act of the Saskatchewan Legislature, The Wascana Centre Act, in 1962. The Act united the Province of Saskatchewan, the City of Regina, and the University of Regina to form a separate corporate body, The Wascana Centre Authority. Walking, jogging and cycling loops are popular with many Regina residents and offer unique vistas of Regina’s landscape/environment assets, including: the Wascana Waterfowl Park (Lakeshore Drive, east of Centre of the Arts in Wascana Centre); the Wascana Nature Walks (complete listing in Appendix), and; the nine hectare Habitat Conservation Area, located south of Wascana Hill has been set aside strictly for wildlife.
- Regina Exhibition Association Limited - established in 1884 as the Assiniboia Agricultural Association, the first fall fair brought together 150 community-minded individuals to exchange goods, information and experiences. And today... the Regina Exhibition Association Limited manages, maintains and markets Evraz Place, a 102-acre site with several multi-purpose buildings worth more than \$40 million. The Association, operates on an annual budget of \$9 million and employs approximately 100 full-time and more than 400 part-time staff. The Board of Directors of the Association directs policies and activities. The Board is elected by the Association's shareholders (members). In addition, representatives from City Council and the Saskatchewan Department of Agriculture are appointed to the Board.

- Government House - built in 1891 and served as the official residence and office of the Lieutenant-Governor until 1945. The Lieutenant-Governor is the Queen's representative for Saskatchewan. Currently, our Lieutenant-Governor is Vaughn Solomon Schofield. She was installed as Saskatchewan's 21st Lieutenant Governor on March 22, 2012.

Today, Government House is restored to the time period of 1898-1910, during the tenure of Lieutenant Governor Amédée Forget. Government House boasts engaging exhibits, an interpretive centre, an art exhibition gallery, and a feature exhibit space. Government House property also includes 8.5 acres of beautiful Edwardian Gardens, a very rare heritage asset located on the vast Canadian prairie.

- Government of Saskatchewan Legislative Building – is located in the capital City of Regina and houses the Legislative Assembly of the Province of Saskatchewan; it is the largest capital building in Canada, and a symbol of British parliamentary democracy and provincial pride.
- Saskatchewan Arts Board - provides support to the arts in Saskatchewan: to artists, arts organizations and communities on behalf of the people of the province. It was established in 1948 as the first agency of its kind in North America and second in the world to the Arts Council of Great Britain. In the decades since then, it has continued as a leader in the country, and builds on this strong tradition to meet ongoing opportunities for public investment in the arts community.
- Royal Saskatchewan Museum – began operation in 1906, the Provincial Museum (as it was called then) was formed to 'secure and preserve natural history specimens and objects of historical and ethnological interest'. Since these early beginnings, the Museum's purpose has expanded to use these specimens and objects to educate communities through our programs, exhibits and research. By clearly defining our current vision, mission and mandate, we provide ourselves with a guidepost to follow when building exhibits, delivering programs and doing research.¹¹

The Royal Saskatchewan Museum furthers an understanding of Saskatchewan's natural history and aboriginal cultures, past and present. It communicates that understanding through all available media, especially exhibits and publications, in a culturally and scientifically sensitive manner for the purposes of education and enjoyment. The Museum's principal means of understanding and communicating is through acquisition, conservation and research of appropriate material evidence of human and natural history.

¹²

¹¹ Royal Saskatchewan Museum Mandate and Vision Statement

¹² Royal Saskatchewan Museum Mandate and Vision Statement

- Saskatchewan Sports Hall of Fame - was established to honour outstanding Saskatchewan athletes, championship teams and sport builders as well as preserving the history of Saskatchewan sport.
- RCMP Heritage Centre - The RCMP Historical Collections Unit (RCMP HCU) cares for an extensive collection of artifacts, art, archival material and library resources. Begun in 1933, the collection today numbers almost 33,000 objects dating back to the formation of the North West Mounted Police in 1873. By far the largest of the collections managed by the RCMP HCU, the Historical Collection also includes the widest variety of pieces: uniforms, badges, medals, artwork, vehicles, firearms and souvenirs of all kinds. The Historical Collection tells the story of the Mounted Police from their formation to the present day.
- Saskatchewan Science Centre - a non-profit community organization dedicated to promoting better public understanding and appreciation of science. The Centre is an informal educational facility for the province of Saskatchewan. It creates opportunities for students, teachers and families to interact with science and learn from a hands-on perspective. The Science Centre does this through two facilities: the Powerhouse of Discovery and the Kramer IMAX Theatre.
- Regina's Warehouse District Business Improvement District – was created in 2003 to promote the development of a vibrant and attractive Warehouse District. The area has a rich and diverse history. Today's Warehouse District is a mixture of old and new, past and present.
- Saskatchewan History and Folklore Society - since 1957, the Saskatchewan History & Folklore Society, Inc. (SHFS), has vigilantly sought to preserve the province's past through a vast collection of stories, poems, songs, memoirs, interview podcasts, old letters and pictures.
- Heritage Saskatchewan – work with organization on the idea of 'Living Heritage' and strategies for building stories. The development of stories, as well as interaction with the Youth Heritage Fair, could be themes to be pursued by CMOR. Heritage Saskatchewan also procures funding to develop theatrical vignettes for such heritage institutions in Regina as Government House and the Legislative Building. There may be opportunities to link with these theatrical vignettes to expand upon them or link other storylines from the community that CMOR can facilitate.
- Additional: CMOR to explore opportunities with the following:
 - Alex Youck School Museum (1600 4th Ave in Regina). This working one-room school house is a museum with teaching artifacts going back 100 years. Open year-round, Monday - Friday 8:30 am to 4:30 pm (weekends by appointment).

- Native Heritage Foundation Gallery (East Wing of Legislative Building, Legislative Drive in Wascana Centre). This gallery is devoted to the exhibition and promotion of native art. Open Victoria Day to Labour Day 8 am to 9 pm, remainder of the year 8 am to 5 pm. Free admission.
- North Central Regina Ecomuseum - The North Central Community Association and its partners started the North Central Regina History Project and launched it on a website to tell their stories as an urban ecomuseum. It started out as an immigrant, working class neighbourhood in the 19th C. and has gone through significant inner city changes.
(<http://www.uregina.ca/fm/assets/docs/pdf/nort-central-ecomuseum-2014.pdf>)
- Regina Firefighters Museum/ Fire Hall (1205 Ross Ave, Headquarters Building). This modern fire station contains both fire-fighting equipment and the Regina Firefighters Museum. Tours are offered by appointment (age restriction may apply), and school age children must have 1 adult for each 5 kids. Open Monday to Friday 8 am to 12 noon and 1 pm to 4:45 pm. Free admission.
- Saskatchewan Military Museum (1600 Elphinstone - The Armoury, Room 112). Saskatchewan military history from 1885 to present is displayed with artifacts and archival material. Exhibits showcase units, communities, and individual struggles. Open year-round Tuesday & Wednesdays 1-3 pm and Saturdays 2 - 5 pm (and by appointment). Free admission.
- Regina Police Service – There are some museum pieces on 3rd floor of Police Headquarters at 1717 Osler Street, with a very good history timeline on Regina Police Service website.
- Saskatchewan Pharmacy Museum Society (700-4010 Pasqua Street, Regina). Pharmacy artifacts collected from around Saskatchewan.
- Regina and District Old Timers Association – mandated to collect and preserve information connected with the history of the pioneers of Saskatchewan.

What We Need

This section provides a brief overview of what a city like Regina needs to present the ‘face’ of Regina, and how that could be accomplished by a community-based museum using the Contemporary Collaborative Model.

- Vibrant, dynamic cities:
 - Know and describe themselves to others through their community-based museums;
 - Help new generations understand how and why a place was important enough to people to establish a community, to grow and to welcome others;
 - Use their museum to help build community identity as centre of learning and understanding through the past, present and future.
- Community-based museum:

- Use *living heritage* as a means of linking past, present and future through a strong narrative;
- Use *placemaking* as a means of establishing a sense of discover and place through the eyes of people in our communities and their new understandings of the world around us in this place called Regina
- Link to the community to establish key themes to develop the narrative; ○ Collects or coordinates narratives to express the living heritage of the community;
- Create a coherent “face” of the community through time;
- Map and coordinate with other heritage institutions to “tell the story” on the time continuum that is inclusive of all heritage: Indigenous and nonindigenous people (past and present);
- Link directly with the local government as well as community groups based in social and business sectors;
- Act as an “Agency of Record” to provide heritage services to establish a Network of Museums for the City of Regina.

The Gap

Given all of the heritage assets we have in Regina, however, there are some missing elements from a civic community point of view. These are gaps that could not be filled by the Contemporary Collaborative Museum model that would constitute the reinvented CMOR. ‘Gaps’ are also ‘opportunities’ for authenticity and relevance to the community, such as the following:

- The Network: It would be of great benefit to utilize a reinvented CMOR as a single point of entry that allows the community and the visitor to obtain an overall picture of what is available, what it offers, and how to access it...a picture of the Regina Network of Museums. Through this Network of Museums CMOR could also provide ancillary museum services to the other heritage-related institutions that do not already have their own curatorial and storytelling capacity;
- The Map: Currently, there are various maps or snapshots of specific tours, events, or sites, but there is not an overall digital map or a of the city’s 150+ heritage assets...an interactive Map of Regina’s Cultural Heritage;
- The Stories: Similarly, there are sets of specific storylines, such as the Regina Tornado, but there is not a coherent set of themes that provide the narrative arch for the City of Regina... the Regina Storyboard;
- The Community: We have a diverse set of communities in Regina from which can be drawn a constant set of stories and themes. These stories provide an opportunity for community engagement over the interpretation of the past in order to understand the present. It is an opportunity for CMOR to help the communities of interest to find their voice over contemporary issues that are grounded in our past, and that need exploration for future understanding... Community-based Heritage Themes.

CMOR could be funded directly to provide the services that would fill these gaps and take advantage of the opportunities, and they could also consider a fee-for-service. It could be a premise for establishing CMOR as an “agency of record” for the City of Regina, not just provided a grant, but provided fees by the City in exchange for these services.

Working transparently, museums must now move beyond mere representations of evidence to demonstrate explicitly how knowledge is developed, shared, or revisited. Making evident the gaps

or omissions in our knowledge, identifying marginal or absent voices, helps audiences to explore with confidence and promotes engagement through nuance, perspective, and diversity. Authoritativeness has not enhanced cultural institutions, but authenticity has. Leveraging – and sharing – authenticity, museums must speak from multiple points of view, encouraging stakeholder and audience participation, even while bolstering scholarship. In assisting audiences to better understand how the past informs the present, how patterns and similarities can be observed in the seeming diversity and idiosyncrasies of history, museums can transcend institutionalism or parochialism to demystify a shared humanity in a singular world.

Whether museums remain physical destinations or digital tools is of little importance. It is not the container that will define them. Public trust will. Continued vigorous inquiries, courageously shared; democratized access to knowledge and uncertainty; transparent professional practices and accountability: these are the cornerstones of the museums of the future.

- “The #FutureMuseum Project”, *Future of Museums: Transparency, Authenticity and Participation* by Lisa Leblanc Director, Creative Development, Canadian History Hall at Canadian Museum of History, <http://www.museum-id.com/idea-detail.asp?id=283>

WHAT DO OUR STAKEHOLDERS THINK?

Phases I and II of this study included an in-person survey of an assortment of community stakeholders. (See the Survey Interview Guide in the Appendix.) The sample survey was used to initiate dialogue on issues and opportunities facing the CMOR as a community-based museum, the challenges, and the potential models that they would prefer to see. Phase 2 would include a wider sample of heritage stakeholders, as Phase 1 was limited by time and scope. See the Appendix for the listing of stakeholders interviewed in Phase 1, those who have committed to providing Letters of Intent to work with CMOR in collaborating on storytelling, programming and exhibits.

The list of stakeholders to be approached and interviewed in Phase 2 is also included.

The following Key Issues and Opportunities tables show the broad range of stakeholder views on the CMOR that, when aggregated, reveal opportunities to establish many of the characteristics of the Contemporary Collaborative Museum model: i.e. the best practices of various museum models.

KEY ISSUES	OPPORTUNITIES
Indigenous/Non-Indigenous Gap	<ul style="list-style-type: none"> Inclusive timeline and narrative on place and people - decolonization theme Link to FNUiv, Treaty 4
Funding	<ul style="list-style-type: none"> Expand revenues: sublet space; corporate sponsors; planned giving; program grants; crowdfunding; gift shop Reduce costs: reduce exhibit hall; evaluate collection Capital campaign
Location <ul style="list-style-type: none"> 50/50 Inaccessible to high traffic areas Irregular hours open Low profile 	<ul style="list-style-type: none"> Museum without Walls: Hosted satellites throughout the city to use available space and partners for exhibits, tours, themes Location analysis/market analysis Co-location potential: RDBID, et al Signage marketing

Civic Museum of Regina

KEY ISSUES	OPPORTUNITIES
Storytelling Capacity <ul style="list-style-type: none"> Outdated curatorial approach - fragmented collection Not connected to community that is constantly changing and enriching its heritage 	<ul style="list-style-type: none"> Centre of dialogue: Build on authenticity with a storytelling focus: myth-making; oral and documented histories with current relevance Cultural Heritage Engagement: Focus on layered and living heritage Inclusive and relevant - help the changing community to tell their varied stories City as Artifact: Artifacts as tool to trigger stories/themes, e.g. expand Doors Open with storytelling Connected - link with the different parts of the community to tell their stories: other heritage resources; museums; associations Ecomuseum and virtual museum approach - connect with story

Civic Museum of Regina

KEY ISSUES	OPPORTUNITIES
Storytelling (cont'd)	<ul style="list-style-type: none"> • Relevance - link yesterday to today, e.g. Regina has no local water source and high utility rates because of land battles between CPR and Dewdney consortium • Storytelling and satellite partners: <ul style="list-style-type: none"> • City of Regina would welcome help to tell stories, e.g. New York's "Place Matters"; • RDBID and Heritage Regina need help to host and expand Doors Open; • Chamber of Commerce would partner with their heritage legacy in mind; • Nicor would partner with their heritage buildings (Frontenac, Leader, Donahue); • REAL - Brandt Centre lobby and cases available for exhibits

Civic Museum of Regina

KEY ISSUES	OPPORTUNITIES
Storytelling (cont'd)	<ul style="list-style-type: none"> • Interactive Social Media - Tell Stories: <ul style="list-style-type: none"> • RCMP Heritage Centre - Virtual Reality • E.g. "If you live in Regina, do you remember...?" • Vintage facebook page • Multiple mediums approach • Online teacher/parent kits for downloading • Interactive maps of heritage sites, habitats • Walking Tours <ul style="list-style-type: none"> • E.g., Expanded Doors Open; MJ Tunnels • Themed and interpreted • On-site events for heritage sites • Educators, Learners and Outreach <ul style="list-style-type: none"> • Link with educators and learners in the classroom with travelling exhibits/speakers mixed with other art forms (dance, song, languages, drama, etc.) • Link with Youth Heritage Fairs

Civic Museum of Regina

KEY ISSUES	OPPORTUNITIES
Storytelling (cont'd)	<ul style="list-style-type: none"> Families: Be relevant to families and their issues, how they can learn from the past to deal with the present and prepare for the future Refresh exhibits, make them tactile with professional interpretation and visuals Create virtual reality space, e.g. Tornado Room at the Museum of the Great Plains, Lawton, OK
Research	<ul style="list-style-type: none"> Quality interpretation requires story which requires quality research capacity Layered heritage data base: <ul style="list-style-type: none"> Establish an interactive multi-level data base of heritage sites, buildings, events, habitats, e.g. Chickasaw Cultural Centre Link to the Regina City Archives

Civic Museum of Regina

KEY ISSUES	OPPORTUNITIES
Public Awareness <ul style="list-style-type: none"> Low recognition level Low return visitation rate 	<ul style="list-style-type: none"> Location and signage are a significant aspect Storytelling links to community-based programs for telling and harvesting stories Partnership and sponsorship links with the City of Regina, business sector, and social sector to connect the stories of the community Satellite exhibits, programs and localized research Indigenous people links to community through FNUiv and Treaty 4 to share their stories Ethnography history and storytelling from representative communities: past to present Heritage themes that relate to contemporary issues

Civic Museum of Regina

In Phase II, the key stakeholders interviewed were enthusiastic about the potential for collaboration on shared storytelling and co-hosting satellite installations with CMOR. For example, the Saskatchewan Science Centre in in a heritage building with historical value as the old City Power House, and resides in a natural environment that has further layers of heritage and interaction between people and their environment. All of this can be further explored

in the form of storytelling and *in situ* exhibits in which the public can participate. Telling stories and working with others in the community is a sound working model. It is critical to “know the community” and, whatever storylines and exhibits one undertakes, it is critical to “ground-truth it!”¹³ It is important to test the learning opportunities with the public. It is all about interactivity and creating learning opportunities. Be relevant, tell interesting stories, and do not be try to be too many things to people.

The RCMP Heritage Centre is another obvious institution that has a lot of potential for collaboration with CMOR in storytelling and the development of a satellite exhibit, e.g. Sam Steele and the location of the RCMP headquarters in Regina (it was originally supposed to be where the Legislative Building is now). CMOR could have a strong role to play in the Tourism Leadership Group that is being coordinated by Tourism Regina.

Heritage Regina can assist in developing installations, collaborate on walking tours, work together on corporate support and help produce materials. For example, Heritage Regina and CMOR could develop a travelling “storytelling and artifact wagon” for school visits, a possible “exhibit on wheels”.¹⁴ Heritage Regina and CMOR are beginning to work with the Regina Downtown BID on a Cultural Trailway from downtown toward the RCMP Depot, as part of the renewed collaborative model on which CMOR has now decided to operate.

In the second phase of this study, Stakeholder Survey interviews were also held with the CEOs of the Ottawa Bytown Museum (Robin Etherington), the Canadian Science and Technology Museum (Alex Benay), the Friends of the Royal Saskatchewan Museum (Michelle Hunter) and the Royal Saskatchewan Museum (Dr. Harold Bryant).

The rebuilt Canadian Science and Technology Museum is also shifting to a collaborative/partnership model as the way of the world in all sectors. The ‘newgen’ also is growing up with online engagement and access to everything through their technology. Museums have to catch up to this generation, and static websites are not sufficient to the task. In the ‘old museum model’ the specialists interpreted the world for everyone else, and the curator was the “source of truth”. In the new model, authenticity requires a new paradigm that creates a community of participant to building storylines and interacting online.

*Our job is to get a dialogue going around heritage...we’re custodians, not owners!*¹⁵

WHAT ARE OUR OPTIONS?

In summary, the following Stakeholder Survey results provided a clear indication of what they would expect to see in the new CMOR museum model that they could get excited about and that they could support with collaborative partnerships.

¹³ Quoted from a Stakeholder Survey Interview with Sandy Baumgartner, CEO of the Saskatchewan Science Centre.

¹⁴ Extracted from a Stakeholder Survey Interview with Jackie Schmidt, President of Heritage Regina.

¹⁵ Quoted from a Stakeholder Survey Interview with Alex Benay, President and CEO of the Canada Science and Technology Museum.

BUILDING NEW MUSEUM MODELS

- Leading edge museology:
 - Living heritage: focus on narrative – intangible heritage (the stories and concerns of people, places, events, habitat) over a continuous timeline from distant past to present
 - Ecomuseums: focus on the layered heritage of a place over a continuous timeline; and emphasizes a community-based, strategic collaboration with the community and partners

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CMOR
Feasibility/Busin
ness Plan
December 7,
2016
Civic Museum of Regina

BUILDING NEW MUSEUM MODELS

- Leading edge museology:
 - Virtual: Strong web-based interaction and access
 - Modular exhibits that are frequently refreshed
 - Targeted collection based on key themes and storylines
 - Self-guided exhibits with digital storytelling and interaction
 - Establish global context for the relationship of a community to its place in the world

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CMOR
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ness Plan
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The Modern Museum

Let us first have a look at what the modern or contemporary museum has become these days. It turns out there are many options to choose from, but in this study we are going to look for best practices from the key models.

Public institution dedicated to preserving and interpreting the primary tangible evidence of humans and their environment. (www.britannica.com)

□ Modern models for a museum:

- Traditional historical (pioneer collections and stories)
- Regional (interpretation and conservation area)
- Community-based (local participation)
- Ecomuseum (an overlay of the living heritage in the community and how humans interact with it)
- Virtual (entirely web-based)
- Comprehensive Collaborative (all of the above, beginning with an inventory of the heritage and art assets in the community and region)

A traditional museum tends to be artifact-driven around a specific collection, which the museum collects, stores, exhibits, conserves, and interprets. This has been the primary role of the Regina Plains Museum to date. Most major towns in Saskatchewan will have such a museum. In Saskatchewan this is often a static collection around a range of post-contact, settlement artifacts. Regional conservation areas are usually organized around a unique habitat, such as one could find in Wascana Park. They are often characterized by a trail system and the preservation of unique waterways, parklands, or animal habitat. Regina is underneath one of the major continental flyways for North America, which accounts for the proliferation of geese and other birds in Wascana Park. Some of the original prairie grassland ecosystem can be found along the railroad easement west of Regina, but it is being steadily encroached by invasive species.

Community-based museums can be found among the various communities of Regina, and one can think of them in different ways. They are usually purposed toward a specific community of activity. For example, there is a Saskatchewan Military Museum in the Regina Armouries that has been designated as a national museum by the Department of National Defense. The Regina Exhibition Association Ltd. has a Heritage Hallway that it exhibits during the Summer Fair, and has had an exhibition along these lines since the World's Grain Exhibition and Conference of 1933. The Pasqua Hospital has an exhibit built around the artifacts and stories of the Grey Nuns who established the original hospital there. The Regina Fire Fighters Museum reflects upon the history of fire fighters in the city. The Regina Public Library has the Prairie Room that hosts many of the stories of Regina and area.

That is just a sample of the many examples of museum-related collections and exhibits in the city...but you have to hunt for them. That will lead us to another part of the Contemporary Collaborative Museum model we need to consider: To foster a Regina Museum Network that is connected and collaborative among the various communities of interest in the heritage sector.

Half the World Will Meet Other Half at International Show



<https://earlysaskatchewanartinthenews.wordpress.com/2015/04/12/art-at-the1933-worlds-grain-conference-and-exhibition-in-regina/>

Ecomuseums are the most recent example of the reinvented museum. It incorporates a community-based process of engagement to develop narrative and story. The community defines its museum interests based upon place and the contemporary heritage issues that focus on how people interact with their environment... issues that they find most compelling. Ecomuseums began primarily in Italy, spread to Europe, and are now found in many places in North America, including Saskatchewan.

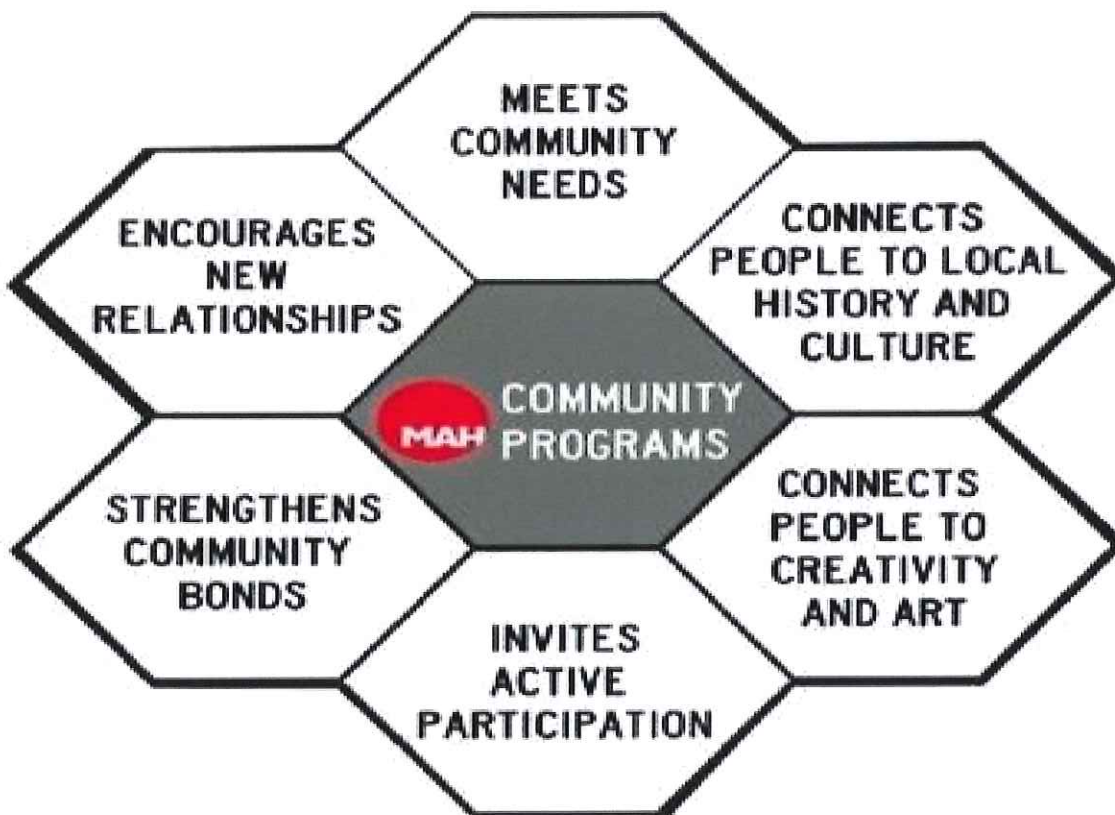
Ecomuseums are about fostering positive cultural change by using the living heritage of a community or region to encourage community participation, local sustainable development, and in-situ preservation. The word "culture" is used here in its broadest sense -- as the way we live. And rather than being a "fourth pillar" alongside society, the economy, and the environment, cultural issues are seen as the central focus of plans and actions that aim to move our world onto a more sustainable path. To this end, ecomuseums have a specific sort of culture in their sights. Their overriding purpose is to help local residents and visitors create, rediscover, or reinforce cultures of sustainability, where decisions are based on adaptive management and projects are designed "to meet the needs of the present, without compromising the ability of future generations to meet their own needs" (Our Common Future: World Commission on Environment and Development, 1987).

- Saskatchewan Ecomuseums Initiative

The virtual museum model is one that exists where the website is used extensively to tell stories and provide an array of heritage sites, resources and narratives in the community. For example, there is the City as Museum website in Edmonton, where Heritage Edmonton seeks to tell the stories of the city, while continuing to seek a heritage facility that they can use as a museum for exhibit purposes, collection, conservation and education. The Chickasaw Cultural Centre and the Great Plains Museum in the American central prairie have websites and research centres that focus on “native cultural heritage”.

The Contemporary Collaborative Museum model that is recommended in this study adapts the best practices of the traditional, regional, community-based, and ecomuseum models. The use of a virtual website is a common practice among all of these models. The Contemporary Collaborative Museum model takes the artifact-driven purposes of the traditional museum and turns them around to put story and narrative first. Artifacts become a supporting tool to help tell the story and make it more tangible to people. Basic pedagogy and andragogy tells us that the more tools we can bring to bear in telling our story (visual, sound, touch, etc.), the more likely true learning and comprehension will take place. It adopts the ecomuseum approach as a key operating aspect of the model to emphasize the need to focus upon sustainability in our heritage environment at every level of our interactive ecosystems. It is a base from which the model can evolve to build upon community engagement, and the stories people in our communities feel they need to tell, or to which they can relate. It is holistic, and includes both tangible and intangible heritage. It is flexible and adaptive.

Santa Cruz Museum of Art and History



The community-based model that epitomizes the Contemporary Collaborative Museum establishes community programs based upon community engagement and consultation. It is about our connections to each other, and works on new partnerships and relationships. For example, instead of a large exhibit hall that is currently a financial burden to CMOR, new partnerships and collaboration opportunities could be established throughout the community. A “hub and spoke” system of satellite exhibits and storyboards could be established and linked throughout the city on a themed basis. The community story themes come first, and the exhibits and storyboards follow with appropriate research and exhibits. It is coordinated, functional, and helps our communities of interest understand and appreciate where they live.

Existing heritage buildings and sites could be utilized to host our stories, accompanied by relevant storyboards and artifacts. For example, heritage satellites could be established in such locations as the Frontenac, Leader Building, Donahue Building, Evraz Place, and the Regina Public Library, just to name a few. Companies with public lobbies could also be sponsors for specific satellite exhibits that would be temporary or change over on a regular basis, along with public engagement discussions and tours that would tell our stories, while also providing strong profile opportunities for companies.

To test this proposition, we worked with the CMOR Board of Directors to engage key stakeholders in many sectors and corners of the city. We found an extremely receptive audience and willing partners who followed up by providing Letters of Intent to work with the reinvented CMOR with its narrative, story focused approach to our layered heritage. .

The varied stakeholders consulted included such entities as the Regina Public Library, Nicor Developments, Regina Exhibition Association, Regina Chamber of Commerce, Regina Fire Fighters, Museum Association of Saskatchewan, Heritage Saskatchewan, and the Twin Lakes Community Association, to name a few. The Community Associations in Regina are generally considered to be very strong players in the local communities, and they could play an important role in providing museum story and exhibit access along with public culture and heritage engagement opportunities.

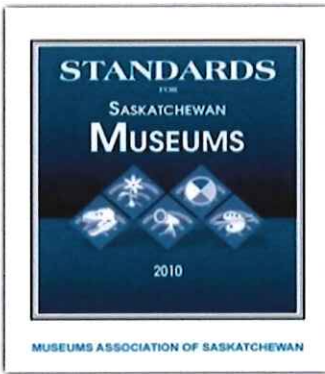
Culture engagement includes:

1. *an awareness of arts, culture and heritage that exist in our communities;*
2. *participation in community arts, culture and heritage activities; and*
3. *recognition of the value of arts, culture and heritage to communities in economic, cultural and social terms.*

- <http://www.creativecity.ca/research-hub/culture-andheritage-engagement.php>

The artifact collection of the CMOR has been previously culled and assessed, but it would need reassessment for its value and provenance from the storytelling point of view. The current, artifact-driven Collections Policy for CMOR would need to be revisited to refashion the purposes statements and story-driven focus of CMOR under the new model. The Museums Association of Saskatchewan has offered to enter into a Letter of Intent to facilitate this review. Heritage Saskatchewan has a new Storyteller function that could also be helpful to this evaluation.

The reinvented CMOR, using the Contemporary Collaborative Museum model, would also be well-positioned to perform the Regina Network of Museums services mentioned earlier in the ‘gaps and opportunities’ portion of the Needs Assessment.



Key Traits for Museum Models for Regina

The following traits or key results that the stakeholders expect for a reinvented CMOR include the following:

- Act as a centre of learning, engagement and connection for community: understand the past to be relevant to the present and prepared for the future;
- Be relevant to the narrative of their communities;
- Expand their museum knowledge base;
- Operate according to standards of excellence recognized by their peers;
- Realize their value to the communities they serve;
- Be recognized by the general public for their value;
- Have a strong collective voice;
- Have resources (\$ & human) sufficient for their defined community-based needs;
- Have a strong sense of ownership of their public;
- Share and collaborate with the community sectors and with other heritage contributors.

We need to look back at our wonderful natural and human heritage, and cherish and protect the abundant values to be found there. We need to look out to the sides and see other parts of the world that need our help and can provide good ideas to go forward... We need to look ahead to be certain that our actions of today will make the world a better and richer and more varied place for our grandchildren and their grandchildren.” – Robert Bateman

Museum Business Models and Applied Key Factors

The following charts provide an overview of the four key business models under examination in Phase 1 and their characteristics. Depending upon the acceptance of the recommendations in this study, the high-level Business Plan would be further detailed in Phase 2, along with further stakeholder consultations. The Traditional Museum model is the most expensive due to requires professional resources to properly adjudicate, collect, conserve, preserve and interpret artifacts. Other staff and programming dollars are needed in this model to develop and refresh exhibits and establish community education, activity, and interpretation programs. In the case of both the Traditional and Contemporary Collaborative museum models the existence of professional staff allows the museum to apply and receive greater programming dollars from other sources, such as the federal government and foundations.

BUSINESS MODELS AND KEY FACTORS: APPLIED

TRADITIONAL	ECOMUSEUM	VIRTUAL	CONTEMPORARY COLLABORATIVE
Limited market	Broad, self-defined market	Web-users	Broad, segmented markets sensitive to community
Project partners	Community partners	Web-based partners	Community partners; satellite hosts/sponsors; community sectors enabled
Director/Curator, Outreach/Education Program	Director, Storyteller/Narrator, Community Outreach/Engagement, Webmaster	Director, Storyteller, Webmaster	Director/Curator, Storyteller/Narrator, Community Outreach, Education and Community Programmer

Civic Museum of Regina

BUSINESS MODELS AND KEY FACTORS:

TRADITIONAL	ECOMUSEUM	VIRTUAL	CONTEMPORARY COLLABORATIVE
\$533K (salaries, exhibit space, programming)	\$150K (primarily salaries)	\$150K (primarily salaries)	\$250K (salaries, collection, limited exhibit space)
Revenue: grants, limited sponsors	Revenue: grants, community sponsors	Revenue: grants, sponsors	Revenue: grants, exhibit hosts/sponsors, gift shop, planned giving, programming grants, crowdfunding
Status: CMOR not currently sustainable	Status: needs to be developed from current CMOR to be Regina Plains Ecomuseum	Status: needs to be developed from current website	Status: needs to be developed in stages: 1. Ecomuseum 2. Satellite focus 3. Hub and spoke: Regina Museum Network 4. Education capacity

Civic Museum of Regina

The Proposal: Contemporary Collaborative Museum

It is proposed that the key funders (City of Regina and SaskCulture) support CMOR in developing a Contemporary Collaborative Museum, accompanied by a Phased approach that utilizes the best practices from:

- Ecomuseum: storytelling emphasis and building a narrative from community engagement;
- Virtual: Enhance the web presence, digital mapping of data bases, and use of social media;
- Collaborative: Story-based use of traditional artifacts and sponsored satellite exhibits in existing spaces -- develop a heritage museum without walls that engages the entire city and creates space for both public viewing and community engagement;

The Contemporary Collaborative Phased approach would adopt the following focus:

- Focus: Regina as “placemaking” with a continuous timeline, layered heritage approach, and narrative as living heritage
- Collaborative: Story-based use of artifacts and sponsored satellite exhibits in existing spaces -- develop a heritage museum without walls that engages the entire city, as follows:
 - Reduce the exhibit hall footprint
 - Enhance programming through federal, provincial and foundation grant programs
 - Use cost savings to hire a Curator/Outreach Coordinator and a Program Coordinator
 - Develop an Education/Activity Coordinator function
 - Enter into a service agreement with the City of Regina to tell the City’s story, to provide the City’s public archival services and interpretation, and to provide a Regina Museum Network that links all the heritage resources in the City to provide ease of public access and greater awareness
 - Adopt the Ecomuseum concept as a key aspect of the model: establish a storytelling emphasis and building a living heritage narrative from community engagement
 - Virtual: Enhance the web presence, digital mapping of data bases, and use of social media

Operations:

- Move out of the existing exhibit hall space into about 2000 sq. ft. of space for offices, storage, workshops/activity room, and a small space for a revolving, storytelling exhibit and installation
- Establish interpretive and storytelling functions; a curated satellite of installations around the City using story first and supported by artifacts;
- Establish four staff positions to meet the skills required of this model, as follows:

- Director of Strategic Management - is responsible to administer the overall statutory obligations of the organization including liaise with the board, accountant, auditor and includes budget development, grant writing and all related relationship management including those with the City, SaskCulture, Canadian Heritage and all funding stakeholders. The Director of Strategic Management provides support to the Director/Curator, Program Officer and Community Outreach Officer
- Director/Curator - is responsible for development a 3 year rolling storytelling and curatorial plan in conjunction with the Program Officer and Community Outreach Officer. This Director/Curator position translates the Board's vision into an interpretive/curatorial program for all exhibit installations and related programming and outreach activities. The curator will create the exhibits and will be supported by the Program Officer and Community Outreach Officer
- The Program Officer - supports the curator in developing interpretive and educational programming and activities for exhibit installations; and Community Outreach programming and assists the curator with exhibit development and installation, as required
- The Community Outreach Officer - supports both the Program Officer and Curator, as required, in the development and delivery of community engagement; particularly, in order to establish outreach relationships and interpretive storytelling that support service agreements for the City and satellite installations.

While all of the models have their merits, the Contemporary Collaborative Museum model builds upon the strengths of CMOR that have been displayed in the past. When CMOR has delved into a story-driven approach in the past with the community it has had very positive results. This has been true in terms of school tours, educational heritage kits, and in terms of exploring such themed storylines as the Regina Cyclone 2012, for example. This model allows CMOR to turn around its vision and mission to become story-driven, establish a hub-and-spoke approach to cultural heritage satellites based upon strategic partnerships, and provide heritage services for a Regina Network of Museums. The latter might be better articulated as a Regina Network of Cultural Heritage.

The Regina Public Library and the Civic Museum: A Discussion

The Civic Museum of Regina and the Regina Public Library have a mutual interest in exploring new models of cooperation and collaboration. This discussion opportunity outlines the following major options available to both parties. These options can also be considered as a three-phase approach to working together more closely over the next three years. This would allow the development of the following three optional working models (*pro tempore*, "Regina Public Museum and Archives"):

1. Cooperation/Collaboration

- Function: Separate organizations working together on joint programs and themes using the "hub and satellite" approach identified in the Phase I Report, whereby CMOR works with community nonprofit institutions and the corporate sector to establish satellite installations with stories and

supporting artifacts. These would require mutual agreements whereby the institution or corporation would provide space and in-kind support for interpretation. CMOR, in cooperation with the RPL, would provide storylines, interpretation, artifacts, and curatorial services.

- **Programming:**
 - Ecomuseum initiatives – community engagement
 - Mutual program assessment and development
 - Satellite exhibit development – libraries, corporate, community associations
 - Locate space: office, storage, constrained central exhibit space
- **Cost (annual): Total = \$507,000**
 - Staff: \$235,000
 - Director of Strategic Management
 - Director/curator
 - Program officer
 - Community Outreach Officer
 - Exhibit Management and Programming: \$175,000
 - Facility rent: \$15,000
- **Revenue (annual): Total = \$418,000 plus Canadian Heritage**
 - City of Regina: \$120,000
 - SaskCulture - Museum Grant Program: \$30,000
 - Department of Canadian Heritage: \$50,000 - \$200,000 (highly variable depending upon the success of exhibit and program proposals)
 - Members (fees and donations): \$10,000
 - Corporate (estimated exhibit support financial and in-kind): \$175,000

2. Association/Co-location

- **Function:** Co-locate in RPL space or available heritage space where the RPL could also set up a branch library. The joint operation would still have separate administration and separate Boards of Directors, and CMOR would operate the Museum space under a service agreement with the RPL.
- **Programming:** As above, and also begin to discuss integrating the City Archives in the long-term
- **Cost/Revenue (annual):** (Total costs and offsetting revenue would be the same as for Option #1, but would be mitigated by the availability of RPL space and services).
 - **Services:** Some of the operating costs are dependent upon the amount of leverage the RPL has in supporting the current operating costs of the Museum. For example, curatorial services, inventory management, physical plant maintenance, and others, come to mind as possibly having a natural fit in a co-location model with common space usage.
 - **Space:** Capital costs are dependent upon whether the RPL has existing space that would fit the needs of the new Museum model (story-driven, hub and satellite, plus ecomuseum). CMOR requires 1000-1500 sq. ft. for storage of artifacts, and 500-1000 sq. ft. for workshop and office space. Another alternative to using existing RPL space is to jointly lease available heritage space, such as the old Weston's Bakery Building in the Warehouse district, where the RPL could also consider co-locating a branch library.
 - A public capital fundraising campaign or one-time grant from the City of Regina would be required for any leasehold improvements to available space, as well as, an investment in digital technology, to accommodate the new RPL/Museum. It may be possible to jointly approach the City of

Regina to co-locate the City Archives in this space with appropriate public access services.

- The operating costs for the final option or phase have the potential for even greater horizontal and vertical integration.
- A capital campaign for the Museum (#sq. ft. required X \$/sq. ft. = building costs) would be very complementary to the capital campaign for the RPL for new space. If the City Archives were placed in this facility as well, it could create an excellent, accessible Intelligent Cultural Heritage Hub for public access to heritage-related information, education and research at the community level.
- An addition to this phase could be the development of the Regina Network of Museums using digital technology to emphasize the richness and accessibility of the entire range of cultural heritage assets in Regina for newcomers, investors, and the community in general.

3. Integration

- **Function:** Administrative integration of municipal cultural heritage, whereby the museum becomes a program and facility of the RPL with a separate community-based association and Board to support the museum programming; and, with the added possibility of including the City Archives
- **Programming:** As in the second option above, plus establishing an online profile for a Regina Network of Museums on behalf of the City of Regina and Tourism Regina
 - **Cost (annual):** (Total costs and offsetting revenue would be the same, but would be mitigated by the potential integration of programming and administration costs into the RPL. With a separate museum association and Board, the nonprofit association would still be able to apply to traditional funding sources.)
 - The operating costs for the final option or phase have the potential for even greater horizontal and vertical integration.
 - A capital campaign for the Museum (#sq. ft. required X \$/sq. ft. = building costs) would be very complementary to the capital campaign for the RPL for new space. If the City Archives were placed in this facility as well, it could create an excellent, accessible Intelligent Cultural Heritage Hub for public access to heritage-related information, education and research at the community level.
 - An addition to this phase could be the development of the Regina Network of Museums using digital technology to emphasize the richness and accessibility of the entire range of cultural heritage assets in Regina for newcomers, investors, and the community in general.

The following table outlines the potential opening financial statement of the Civic Museum of Regina in 2016. The Regina Public Library and the Civic Museum will need to assess the various components of this budget and determine where there would be potential for developing a compatible mutual governance and funding model, including economies of scale and overlaps.



MUSEUM MODEL COSTING OPTIONS
(Estimated as at March 29, 2016)

	Traditional	Eco	Virtual	Contemporary Collaborative	Cooperative Coll. (RPL)	One-Time Costs
REVENUE						
City of Regina - Operating	120,000	120,000	120,000	120,000	120,000	
SaskCulture - Operating	30,000	30,000	30,000	30,000	30,000	
SaskCulture - Capacity Building						
Canadian Heritage	50,000	50,000	100,000	25,000	-	
Summer Student Grants	5,000	5,000	5,000	5,000	5,000	
Special Grants i.e. major/minor, artsVest	5,000	5,000	5,000	50,000	75,000	
Investment Income	400	400	400	400	400	
Memberships	1,500	1,500	1,500	2,500	2,500	
Donations	6,000	6,000	6,000	10,000	10,000	
Sponsorships	25,000	25,000	25,000	175,000	175,000	
Total Revenue	242,900	242,900	292,900	417,900	417,900	
EXPENSES						
FACILITY COSTS						
Gallery/Office/Collection	109,134	20,000	20,000	20,000	20,000	
SaskPower/Energy	7,600	3,000	3,000	3,000	3,000	
Security System/monitoring	-	1,200	1,200	1,200	1,200	
Move Expenses	-	-	-	-	-	8,000
Lease Hold Improvements						5,000
Facility Maintenance	4,000	500	500	1,000	1,000	
Sub-Total Facility Costs	120,734	24,700	24,700	25,200	25,200	13,000
PERSONNEL COSTS						
Director of Strategic Management	75,000	75,000	75,000	75,000	75,000	
Director/Curator	70,000	70,000	70,000	70,000	70,000	
Program Officer	50,000	-	-	50,000	50,000	
Community Outreach Officer	40,000	-	-	40,000	40,000	
Admin. Support	12,000	12,000	12,000	-	12,000	
Summer Student	10,000	-	-	10,000	10,000	
Benefits	15,000	7,500	7,500	7,500	15,000	
Sub-Total Personnel Costs	272,000	164,500	164,500	252,500	272,000	-
ADMINISTRATION COSTS						
HR Development	2,500	2,500	2,500	2,500	2,500	
Bank Charges	200	200	200	200	200	
Payroll Admin	1,000	1,000	1,000	1,000	1,000	
Audit	2,450	2,450	2,450	2,450	2,450	
Accounting Fees	2,400	2,400	2,400	2,400	2,400	
Equipment Maintenance	250	250	250	250	250	
Insurance	4,700	4,700	4,700	4,700	4,700	
Office Supplies/Expenses	7,500	4,500	4,500	5,500	5,500	
Advertising/Website	4,500	4,500	4,500	4,500	4,500	
Fundraising Projects/Events	1,000	1,000	1,000	1,000	1,000	
Sub-Total Administration Costs	26,500	23,500	23,500	24,500	24,500	-
COLLECTION COSTS						
Doc./Conservation/Photo.	1,000	1,000	1,000	1,000	1,000	
New Collection Management Software						10,000
Sub-Total Collection Costs	1,000	1,000	1,000	1,000	1,000	10,000
PROGRAMMING COSTS						
Exhibits/Installation	2,500	25,000	25,000	50,000	175,000	
Sub-Total Programming Costs	2,500	25,000	25,000	50,000	175,000	-
Capital						
Digitization - Interpretative Equipment	10,000	10,000	10,000	10,000	10,000	
Total Operating Expenses	432,734	248,700	248,700	363,200	507,700	23,000
INCOME/LOSS						
Amortization	(189,834)	(5,800)	44,200	54,700	(89,800)	
	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)	
NET INCOME (LOSS)	\$ (190,834)	\$ (6,800)	\$ 43,200	\$ 53,700	\$ (90,800)	

Transition and Implementation Plan

In the near-term, the development of the Contemporary Collaborative Model requires a renewal of core funding from the principal funders of CMOR.

The table following this section outlines the four year approach to the Contemporary Collaborative Model from a financial standpoint and is designed to achieve a sustainable model.

Core funding of \$120,000 annually from the City of Regina would need to be supplemented with one-time transition funding of \$138,600 to assist CMOR in the following:

Year One (2016)

- Review the collaborative potential with the Regina Public Library, and develop an implementation plan accordingly. In the meantime, the following implementation scenario needs to unfold:
- Move CMOR out of its current location into space that would allow CMOR to establish the strategic partnerships needed for the hub-and-spoke satellite approach. CMOR will need a one-time transition grant of \$120,000 from the City of Regina to implement this model. The fact that CMOR already has a number of Letters of Intent to establish such strategic relationships is extremely promising. It also shows the strong interest of the communities of interest in coming forward to be part of the new model. For example, the Regina Downtown Business Improvement District has already offered to provide relatively low-cost space (\$700/month) for CMOR as part of its strategic relationship. CMOR is also examining other space options that are suitable to the new model, such as the Weston Building;
- Establish a full-time Director of Strategic Management, Director/Curator, Program Officer and Community Outreach Officer, as new staff positions and skills sets needed to cultivate the storytelling and community engagement initiatives exemplary of the Contemporary Collaborative Museum model
- Work with the City of Regina under a service agreement to build an interactive website that portrays the full breadth of cultural heritage assets in Regina – the Regina Network of Museums;
- Begin working with the Saskatchewan Ecomuseums Initiative to establish the ecomuseum as a key aspect of the Contemporary Collaborative Museum model
- Move the collection and review the artifacts and their provenance and their capacity to support community-based storytelling.
- Establish 2-3 corporate/community agreements for satellite installations accompanied by community-based storytelling guided by CMOR and its partners

Year Two (2017)

- Implement the potential collaboration model between the Regina Public Library and the Civic Museum of Regina, while leaving open the potential for also supplying heritage services under agreement with the City of Regina. Notwithstanding the development of this collaboration between the three parties, the following tasks will be required:
- Establish 5-6 additional corporate/community agreements for satellite installations accompanied by community-based storytelling

- Expand the Ecomuseums aspect of CMOR in cooperation with the Provincial Ecomuseum Committee and Dr. Glenn Sutter's Ecomuseum class at the University of Regina
- Work with the City of Regina to review the City Archives function and develop a service agreement to provide archival access and interpretation to the community
- Develop a capital fundraising campaign based upon the first two years of implementation of the new model to acquire appropriate installation and exhibit support in the community. This could include the further development of workshop/activity centre space and expanded exhibit hall space that reflects the character of the new collaborative, community-based museum model. In other words, while exhibit hall space is still a strong possibility downstream, it would be fundamentally different in character and function than traditional static, artifact-driven space

Year Three (2018)

- Establish a total of 10 ongoing corporate/community agreements for satellite installations and community-based storytelling

Year Four (2019)

- Conduct a review of the success of the hub and satellite model of community based installations and storytelling

The table on the next page outlines the four year approach to the Contemporary Collaborative Model from a financial standpoint:

CONTEMPORARY COLLABORATIVE MUSEUM MODEL EXPANDED COSTING OPTIONS



(Estimated as at April 10, 2016)

	Year 1	Year 2	Year 3	Year 4	One-Time Costs
REVENUE					
City of Regina - Operating	120,000	125,000	130,000	135,000	
SaskCulture - Operating	30,000	30,000	30,000	30,000	
SaskCulture - Capacity Building					
Canadian Heritage	-	25,000	50,000	75,000	
Summer Student Grants	5,000	5,000	5,000	5,000	
Special Grants i.e. major/minor, artsVest	10,000	15,000	20,000	25,000	
Investment Income	400	400	400	400	
Memberships	500	1,000	1,500	2,500	
Donations	2,500	5,000	7,500	10,000	
Sponsorships	30,000	75,000	150,000	180,000	
Total Revenue	198,400	281,400	394,400	462,900	
EXPENSES					
FACILITY COSTS					
Gallery/Office/Collection	20,000	20,000	20,000	20,000	
SaskPower/Energy	3,000	3,000	3,000	3,000	
Security System/monitoring	1,200	1,200	1,200	1,200	
Move Expenses	-	-	-	-	8,000
Lease Hold Improvements					5,000
Facility Maintenance	1,000	1,000	1,000	1,000	
Sub-Total Facility Costs	25,200	25,200	25,200	25,200	13,000
PERSONNEL COSTS					
Director of Strategic Management	75,000	75,000	75,000	75,000	80,800
Director/Curator	70,000	70,000	70,000	70,000	57,800
Program Officer	25,000	50,000	50,000	50,000	
Community Outreach Officer	20,000	40,000	40,000	40,000	
Admin. Support	-	-	-	-	
Summer Student	10,000	10,000	10,000	10,000	
Benefits	7,500	15,000	15,000	15,000	
Sub-Total Personnel Costs	207,500	260,000	260,000	260,000	138,600
ADMINISTRATION COSTS					
HR Development	2,500	2,500	2,500	2,500	
Bank Charges	200	200	200	200	
Payroll Admin	1,000	1,000	1,000	1,000	
Audit	2,450	2,450	2,450	2,450	
Accounting Fees	2,400	2,400	2,400	2,400	
Equipment Maintenance	250	250	250	250	
Insurance	4,700	4,700	4,700	4,700	
Office Supplies/Expenses	5,500	5,500	5,500	5,500	
Advertising/Website	4,500	4,500	4,500	4,500	
Fundraising Projects/Events	1,000	1,000	1,000	1,000	
Sub-Total Administration Costs	24,500	24,500	24,500	24,500	-
COLLECTION COSTS					
Documentation/Conservation/Photographer	1,000	1,000	1,000	1,000	
New Collection Management Software					10,000
Sub-Total Collection Costs	1,000	1,000	1,000	1,000	10,000
PROGRAMMING COSTS					
Exhibits/Installation	10,000	25,000	50,000	60,000	
Sub-Total Programming Costs	10,000	25,000	50,000	60,000	-
Capital					
Digitization - Interpretative Equipment	10,000	10,000	10,000	10,000	
Total Operating Expenses	278,200	345,700	370,700	380,700	161,600
INCOME/LOSS					
Amortization	(79,800)	(64,300)	23,700	82,200	
	(1,000)	(1,000)	(1,000)	(1,000)	
NET INCOME (LOSS)	\$ (80,800)	\$ (65,300)	\$ 22,700	\$ 81,200	\$ -

Risk Assessment

The following risk assessment provides an overview of the key items that need to be further assessed for their level of risk to the continued operation of CMOR as a keystone heritage institution for the long-term cultural heritage memory and interpretation of the stories of the City of Regina. These are critical to the ability of the Contemporary Collaborative Model to be successful and sustainable.

Near-Term

- The CMOR Board of Directors has initiated the Transition and Implementation Plan for the Contemporary Collaborative Model, which focuses on 'Regina as museum' by initiating Year One of the plan
- The ecomuseum approach to community engagement with a new sense of placemaking has been adopted by the Board of Directors, along with the 'hub and satellite' model for a story-based installation network around the City
- This means the large, static exhibit hall is being replaced with a new complement of staff with complementary and necessary skill sets toward community outreach and interpretation of placemaking storylines
- Critical to the success in implementing the Contemporary Collaborative Model will be a staff recruitment strategy supported with funding that allows appropriate attraction and retention of key staff, ensuring a solid future that is not perceived as temporary in nature; and, one that attracts staff that understand and can implement a non-traditional museum model
- Operationally, the current lease has been renegotiated, debt is being paid down substantially, and a new home is being actively sought for the approximate 2000 sq. ft. needed for museum offices, workshops/activity room, and storage space
- New community-based relationships are being established in keeping with the new model, as evidenced by the enthusiasm of the stakeholders who were interviewed to engage in agreements with CMOR to establish storylines and installations in their facilities/buildings

Long-Term

- A proposal for a long-term service and funding agreement will be developed with City officials immediately following submission of this report. This agreement is the essential glue to the model being adopted
- In order to prevent the fiscal attrition that occurred over the past 10 years, the long-term, five-year agreement should consider providing an initial \$120,000 in 2016, plus \$138,600 in one-time transition costs, followed by an increase of 10% per annum in core budget over the subsequent four years. The new model being adopted means less operational costs for a large exhibit hall, but there will be a great deal more community-based museum activity to coordinate

APPENDIX



2015 YEAR IN REVIEW

Overview

2015 was the year that the viability of the current, traditional museum model proved to be no longer sustainable. That being said, the Museum was able to deliver core programming for the majority of the year - this was only due to additional support provided by the City of Regina, in addition to the Community Partner Grant. The most significant and critical challenge for the Museum is to determine a delivery model and related business plan that will allow the Museum to provide programming in a sustainable way. Although this is noted as a challenge, it is also noted that the City of Regina generously (and in a timely manner) approved request for additional funding to engage a consultant to complete the formal business/sustaining planning that is required to re-evision the Museum moving forward, in a relevant, meaningful and sustainable manner.

Core Programming Provided

- 13 semi-permanent exhibitions
- 3 permanent exhibitions: *The Glass Wheat Field* by Jacqueline Berting; *Building Community Mural* by Sherry Farrell Racette and displayed in the F. W. Hill Mall; and, Engine #5093 Locomotive at Casino Regina
- 1 temporary/seasonal exhibit space
- Resource Centre Library and Reflection Space

2015 Results

Engagement Outcomes:

- 2,980 Visitors
- 1,130 programming hours
- 47 facilitated tours
- 26 volunteers
- 1,030 volunteer hours

Resource Considerations:

- Paid staff: 1.75 FTE
- Economic impact to City of Regina – est. \$565,000
- \$35,648 generated in grants, donations and sponsorships
- 4 university student learning opportunities provided
- 35 programming partnerships

Community Leadership: Over the past year, the Museum has made its location and space available at no cost to a number of community and like-minded organizations to host a variety of events. These types of partnerships have enhanced the profile of the Museum and provided exposure through sharing the highly accessible location as well as the unique environment that the Museum offers.

In 2015, the Museum wanted to expand the reach to community, and looked to do this in as many unique ways as possible! The most significant leadership opportunities in the community included:

- With a very limited resource and ability to continue operations, Biographies Regina was on the brink of folding their operations entirely. As the founding fathers of Biographies Regina were the same as those of the original Plains Historic Society, the Civic Museum of Regina felt there was a unique opportunity to 'park' Biographies Regina under the Museum umbrella until such time that they had the appropriate resources to resume operations. The Museum felt that given the importance of collecting stories is equally an perhaps more important than the artifacts themselves, that absorbing Biographies Regina would be a natural fit and provide a logical synergy. The hope is that Biographies will take a new life and partner on initiatives with the Museum. In the meantime, Biographies Regina was fully moved under the umbrella of the Museum effective November 30, 2015.
- Partnering with Kenton de Jong to have the Museum appear regularly in his blogs. Kenton was provided access to the Collection, to the stories and history of the artifacts as well as photography opportunities. In turn he created energy and excitement about the Museum through his blog and provided the Museum with high quality digital images at no cost.
- Partnering with the Regina Public Library, to provide outreach presentations in the community and collaborative exhibit and programming partnerships in areas of common theme and interest to both adult and youth audiences.
- The Civic Museum of Regina nominated Rob Deglau, Board Chair and President for the University of Regina, Alumni Crowning Achievement Award for Humanitarian and Community Service Award.
Arrangements were made for a congratulatory video to be completed by Museum staff in the event Rob won. Rob was successful in winning with Award, and in turn provided great positive exposure for the Museum, and continues to be the Museum's top ambassador

Partnerships

In 2015 the Museum endeavored to expand community reach through facilitating educational opportunities. This was done two-fold, both internal and external through four significant partnerships: □ Partnering with Campion College at the University of Regina through the Engaged Learning Unit. This partnership resulted in providing an opportunity to a history major student, to engage with the Museum at the local level to better understand community engagement. The idea is that the student would have an opportunity to see the concepts they were learning about in action by spending time with an organization that is focused at the civic level. The student was assigned a history research project in support of the temporary exhibition development, *Back to the Front: WWI*. As well as the student had an opportunity to be engaged in the Museum's day-to-day work.

- Partnering with Government House to provide photographic images and permission for use of the images, for the Government House Historical Society in their latest publication, *A History of Government House, Regina, Saskatchewan, second edition*.
- Providing an opportunity for a Saskatchewan student studying Arts & Cultural Management at Grant MacEwan. As a Regina resident and employee of the Swift Current Museum, this student was taking a course in Advanced Audience and Resource Development and was seeking a semester-long project in market research. This student was provided the opportunity to complete a sector survey as well as participate in facilitating focus group work. The results were of a level significant and appropriate to be used as an additional resource in the consultant development business/sustaining plan which forms part of this report.
- Partnered with the new Capitol Jazz Bar and Tapas Club. This partnership included the installation of Capitol theatre doors from the Museum's Collection, in the new restaurant location, with signage regarding the artifact and its history in Regina. The owner of Capitol Jazz Bar and Tapas Club are working with the Museum on preferred vendor/sponsorship engagement, to be finalized in 2016.

Best Testimonial of the Year!

In support of City of Regina Cultural Priority to improve awareness/access through physical, emotional or intellectual tools to audiences to augment their capacity to appreciate cultural objects:

I am writing to extend my sincere appreciation and thanks for facilitating a wonderful museum experience for each of the groups of children I brought in on August 11. As we discussed when setting up the logistics of our visit, the YMCA's Inclusive Summer Program is focused on enhancing the child's potential by introducing them to positive opportunities to gain new skills, challenge personal limits and have fun! And certainly for the Autism Resource Center children, providing these types of positive opportunities has unique challenges. I greatly appreciated the support of staff at the museum to assist the children in engaging in activities (without doing the activities for them!). It was truly special for the children to have the very unique opportunity to 'put on white gloves' and reinforce the stories they heard with a tactile experience of touching historical objects. They students knew this was very special when the signs said 'don't touch' and they were allowed to! This support provided meaningful social interactions that resulted in a positive and fun learning experience! Thank you!

Stakeholders and Letters of Intent

Following is a list of Stakeholders interviewed in Phase One and Letters of Intent received to date. Further interviews and partnership development will occur in Phase Two.

Stakeholder Interviews**Letters of Intent****Phase One**

Regina Chamber of Commerce	Yes
Regina Regional Opportunities Council	
Regina Public Library	Yes
Heritage Saskatchewan	Yes
Museums Association of Saskatchewan	Yes
Saskatchewan Ecomuseums Initiative Committee	Yes
SaskCulture	Yes
Swift Current Museum	
Humboldt and District Museum	
City of Regina – cultural officials	
Regina Exhibition Association Ltd. (Evraz Place)	Yes
St. Paul's Cathedral	Yes
Nicor Developments	Yes
Individual Board Members of CMOR	
Former Board Members and Executive Directors of CMOR	
Regina Downtown Business Improvement District	Yes
Regina Warehouse Business Improvement District	Yes
Regina Fire Fighters Museum	Yes
First Nations University	Yes

Phase Two: Stakeholder Interviews

Saskatchewan Science Centre	Yes
Royal Saskatchewan Museum	Yes
RCMP Heritage Centre	Yes
University of Regina	Yes

Heritage Regina

Yes

Regina Public Library (Discussion Paper)

Yes

Comparative Museum Funding

The following museums were examined for comparative funding purposes. Most of them are in Saskatchewan, one in Manitoba and one in Ontario. There are others in Ontario of similar size to Regina, such as Windsor, Waterloo and Kitchener. The common model in Ontario is a fully staffed, traditional museum that is part of the line capital and operating budgets for their respective cities.

- City of Humboldt (Humboldt and District Museum): this Museum is funded by the City of Humboldt at an annual cost of \$638,742.
- Swift Current (Swift Current Museum): this Museum is funded by the City of Swift Current as a division of the City with total annual operating costs being funded at \$370,625.
- Prince Albert (PA Historical Museum): This Museum is funded by the City of Prince Albert at an annual rate of \$125,640. It is important to note that the annual rate does not include the facility (plant costs) but those costs are estimated to be \$100,000 and are provided by the City.
- Moose Jaw (Moose Jaw Museum and Art Gallery): This Museum is funded by the City of Moose Jaw at an annual rate of \$363,672.
- Red Deer, Alberta (Red Deer Museum and Arts Gallery): The City of Red Deer provided \$1,012,048 in funds during the 2014-2015 operating year.
- Lethbridge, Alberta (Alexander Galt Museum): The City of Lethbridge funded 80% (~ \$1,427,957) of the museum's total budget during the 2014-2015 operating year.
- Winnipeg, Manitoba (11 Museums): While the Province of Manitoba does contribute to some of these museums, all of these museums receive at least some funding from the City of Winnipeg, broken down as follows. (Of these, the most relevant situation for a broad, urban museum such as CMOR is the first one, Le Musee :
 - Le Musee De St. Boniface - \$427,500
 - Moose Jaw Museum and Gallery: 4200 sq ft (art gallery), 4500 sq ft (museum), and 1500 sq ft (activity discovery room); \$500k budget with \$400K coming from the City of MJ, which includes a \$130 operating grant plus \$270K covered directly for facility and maintenance costs
 - Guelph, Ontario – census population in 2011 was 121,688
 - New 30,000 sq ft Guelph Civic Museum in 2012:
 - The \$12.7 million project Included: \$1.5 million in funding from the Government of Canada through Cultural Spaces Canada; \$5 million in funding from the Province of Ontario; and a community capital campaign that raised \$772,000
 - This was an adaptive re-use project of a heritage property

PEST Analysis¹⁶

Political

The Civic Museum of Regina relies almost exclusively on funding from the City of Regina (Municipal Government). The Museum is part of a number of organizations and programs that make up the Arts and Culture scene of Regina. The Museum is also a Community Partner with the City of Regina and as such, can apply for a number of grants provided by the city, although there is competition for these grants. The funding provided by the city is fixed funding given every year to the Museum. The Civic Museum of Regina has to compete with a number of other community programs and initiatives within the city for funding. There is also more restraint within the government, meaning that the City of Regina now typically requires a program to extensively plan before they are given the money so that the City can justify the funds. This can create a delay in funding as organizations prove their case to the city.

Historically, there has always been a lack of clarity as to the relationship between the Regina Plains Museum and the City of Regina. The City administration has historically seen the museum as simply one of many non-profit organizations it provides grants; whereas, the Museum has always made the case that it should be seen as the steward of the City's artifacts and stories. The discussion around this and the lack of clarity have been highlighted as far back as the mid-80s during when Dr. Riddell was the President of the Regina Plains Museum, and the Lord feasibility studies were conducted.

Around 2012, the City of Regina changed its governance model with the Regina Plains Museum (CMOR) by removing the appointment of a City Councillor to the Board of Directors.. At the same time, historical continuity in communications between CMOR and the City further changed when the senior manager from the City administration retired. CMOR appears to have been trying to adapt to the new model ever since.

The governance model for CMOR is quite typical of most non-profit incorporated groups. It is membership-driven with an Annual General Meeting that elects a Board of Directors according to set bylaws. CMOR also has an Executive Director hired by the Board of Directors, as well as part-time staff when they can afford them.

Economic

Museum funding for the Civic Museum of Regina has remained relatively constant over the last five years despite an increased demand for funds and the inflation of the general price index over the last few years. In addition, possible grant money from other programs such as the Museum and Gallery Grant Program has become even more difficult to access due to the increased demand from other qualified applicants within the province. The deflation of the dollar (in regards to the U.S.) could provide an opportunity for increased American tourism.

The Museum Association of Canada claims that there are almost 300 public museums that are located throughout the province. Of the almost 250 museums that are members of the association, almost half of them are local museums such as the Civic Museum of Regina. Many of these museums are in small towns and may be perceived to be in more dire need of grant money from supporting organizations, as they do not have a large municipal government to help support them. Corporate sponsors are also becoming harder to acquire as more and more worthy causes continue to be created that would compete

¹⁶ *Civic Museum of Regina – Environmental Scan Report*, Zach Perras, Centre for Management Development, University of Regina, November 2015

with the museum. Things such as return on investment are difficult to measure for a museum and can make it difficult for museums to generate and retain funding.

Social

Both Saskatchewan and Regina's population continues to grow year after year. Over half of the visitors of the Museum are from within the province while the other half of the visitors are from other provinces of Canada (25%) and international visitors (19%). This means that the museum does have some success in attracting tourists from outside of the province.

One of the biggest social factors involving the museum is the aging of its volunteers. These volunteers are especially valuable as they had lived through much of Regina's past and could provide personal commentary about it. Many of the volunteers that actively take part in maintaining the museum are growing too old to continue doing it and finding replacement volunteers can prove to be difficult. A lack of volunteers results in reduced public access to the museum. That being said, there is a large amount of people that have retired or are about to retire over the next few years. These people could be utilized as replacement volunteers, provided that they understand the importance of maintaining Regina's heritage and are willing to volunteer their time.

The other big factor is the younger generations within Regina. These people often have little interest in combing through the relics of the past and learning about the heritage of the city. This greatly limits the appeal of the Museum to younger generations. This indifference makes it difficult to generate a lot of interest for the Museum and limits the potential volunteers that the Museum can acquire. There is also so much interesting history around the world that even those that share a passion for history may prefer to not limit themselves to just the history of Regina. The diversity and competitiveness of the tourism market also makes it difficult for small museums such as the Civic Museum of Regina to compete for the younger generation's attention. Places such as the Saskatchewan Science Centre or the RCMP Heritage Museum are flashier and parents are more likely to bring their kids there then the Civic Museum of Regina. It takes a lot more to impress kids now and their expectations are much higher due to the increase of technology around them.

This is not to say that younger people do not value culture and history. They are just trained to look for engaging mediums to learn from and will pursue other areas of history and culture where learning is more interesting and engaging. Young people also seem to have less attachment and pride in Regina than previous generations. This limits their enthusiasm in learning about the city's heritage.

(Volunteers, particularly the youth, tend to now be more interested in specific projects in which they can be involved. This is true for interactive, web-based activities as well as tangible projects. The strong expansion of the Youth Heritage Fairs throughout Saskatchewan, including Regina, is evidence of this.)

Technological

The technology of our time is creating a lot of opportunities for museums to show off history in an interesting and dynamic way. People now just expect new technology to be blended into displays. Similarly, there is an increased demand for interactive displays within the community. These demands usually develop after people see the more interactive and engaging exhibits that larger museums such as the Western Development Museum in Saskatoon or the RCMP Heritage Centre are able to create. This leads to increased expectations in the presentation of artifacts at the museum, which the Civic Museum of Regina cannot afford to produce. Videos and recordings within the Western Development Museums help a person to better imagine themselves within the past.

(The RCMP Heritage Centre has a fascinating virtual reality installation that draws visitors of all ages. They are also building an interactive website that uses 3D modelling to point at an artifact and obtain a visual pop-up. These are excellent examples of how to build digital exhibits.)

There is also an increased presence in areas such as blogging and online databases. Virtual museums are functionally just websites that hold a variety of information on a topic in a number of different mediums such as videos, articles and forums. This is a new avenue that allows the heritage of a city or town to be made accessible to the public without the need for an actual physical location. Forums also provide the opportunity for people to be brought together from all over to discuss history and heritage. Edmonton, Alberta is still in the process of identifying and developing a civic museum. In the meantime, they utilize a website (<http://citymuseumedmonton.ca/>) to serve as a medium for collecting and sharing the history of Edmonton. This website is very flashy and appealing and utilizes a number of authors to help tell Edmonton's stories. It is also highly interactive with the public and shares history on a regular basis through social media platforms such as Twitter and Instagram.

Legal

Museums are responsible for following the legal and ethical restrictions that are associated with the business. Museums must follow municipal, provincial, federal, and even international laws. Legal issues that could impact a museum include not-for-profit, business, contract, tax, property, intellectual property, employment, insurance and art and cultural heritage law amongst others.

Ethical guidelines also influence museum's actions. While ethical guidelines are nonbinding, they do indicate the industry standard and they must be met to be continually involved with organizations such as the Museum Association of Saskatchewan.

Environmental

Environmental Factors can cause extensive damage to museum artifacts if proper preservation practices are not used. The major environmental factors that can affect artifacts include light, temperature, relative humidity, air pollution, and pests. Prolonged exposure to light can cause chemical reactions within an artifact, changing the colour of it. Light damage is cumulative and irreversible. UV light found in natural light and some specific light bulbs cause the most amount of damage. Museums must ensure that all natural light is either blocked or filtered within an exhibit. Similarly, UV filters can be used on light bulbs to limit the exposure from them as well.

Fluctuations of temperature and humidity are what cause the most amount of damage to artifacts. These changes can cause artifacts to swell or contract, leading to irreversible damage. This means that museums cannot lower or turn off their systems at night in an effort to be more efficient. The museum must set a temperature and humidity which can be maintained at all times. Air pollutants can create chemical reactions that can damage artifacts and pests are also capable of damaging a wide range of artifacts, depending on the artifact's material. A high grade HVAC system can help to alleviate both of these threats.

SWOT Analysis

Strengths

The Civic Museum of Regina is in a great location after their move and has seen increased attendance year after year since the move. (This is true for school-based tours. School bus tours increased from 16 to 64 in the first year. There remains confusion, however, about the nature of the museum and its location among the public according to the Stakeholder Consultation Survey.) This location allows the entire collection to be displayed under one roof. The building also will not require the constant upkeep that other heritage museums that are located within actual historical buildings may face.

The museum also has what appears to be a diverse and strong board based on all of the member's credentials and past experience. It is good to have a strong board that is passionate about preserving Regina's heritage.

Weaknesses

Because there are no full time staff members at the museum, it falls to the Board of Directors to market the Civic Museum of Regina to the community. Currently, there is very little promotion for the museum. The signage for the building is also quite small and makes it difficult for the general public to identify what the building is when they drive past it. The location of the museum could also be seen as a disadvantage. Because it is not located within a building that is tied to Regina's heritage or history like a lot of other civic museums typically are, the Civic Museum of Regina may not be able to generate the historical atmosphere that other museums can. This may undermine some of the historical significance of the artifacts present within the museum.

The Civic Museum of Regina does not have the funding to hire staff to curate and maintain the museum. Rather, it relies on volunteers to run the museum. This leads to the museum to be open on reduced hours and severely limits the public's access to the Museum. The Museum is only open Tuesday to Fridays from 10 am – 4 pm and on Saturdays from noon until 4 pm. This availability can make it extremely difficult for people with busy schedules to ever see the museum.

Opportunities and Threats

As mentioned in the Technology section of the E-scan, there are increasing expectations of interaction within museums. Interactive displays help people connect to the artifacts displayed and improve the quality of the exhibit. Similarly, many museums are shifting to an increased online presence. Forums and other online tools allow a museum to connect with the community and facilitate discussion about history and heritage. This is an opportunity for the Civic Museum of Regina to generate new interest in the museum while retaining its current hours and volunteer base. This online shift can also be seen as a threat if the museum does not take steps to be a part of this space. A weak internet presence is often worse than not having one at all.

The competition within this industry has remained consistent. Larger museums and learning centres such as the Saskatchewan Science Centre and the RCMP Heritage Centre draw larger crowds than the Civic Museum of Regina. This is because their larger budget allows them to create more engaging exhibits. These organizations are a direct threat to the museum, who cannot match the quality of these exhibits. There is also an increased amount of competitors for funding within the Arts and Culture scene in Regina. While these organizations may not be museums, they fall into the same category to the City of Regina in terms of funding. This is a threat and the Civic Museum of Regina needs to identify ways that help identify the need for its presence within Regina. In the case of attracting volunteers, there are a huge variety of worthwhile programs within the city for people to donate their time. Community centers, sports leagues, as well as charity organizations can all draw away potential volunteers away from the Museum.

The Civic Museum of Regina may prove to be a great opportunity for the Syrian refugees that will be arriving in Regina. The museum provides them with a resource to better understand how the City of Regina came to be and the culture that encompasses it. The reduced hours of the museum makes it difficult for tourists that are in Regina for the weekend to attend. Regina is continuing to increase its profile as a tourist destination within the prairies and the Civic Museum of Regina could work to become an important stop for tourists as they visit Regina.

Regina's Heritage Assets

A collection of local heritage assets (institutions, organizations, individuals, etc.) that are able to contribute to the Civic Museum of Regina (CMOR) efforts in pursuing stories that exhibit 'Pride and Place'. They include:

- City of Regina:
 - City of Regina Archives – the city's collection of historical records was established in 1985 to identify, collect, preserve, and make accessible records of historical value to the City of Regina and its citizens. Records that are acquired must represent a significant contribution to understanding the City of Regina's development, culture, its natural and built environment, political life, and the people who have had an impact upon its community. The collection includes more than 6,000,000 documents, including textual records, photographs and architectural drawings. Currently the City no longer operates a 'store-front' facility, CMOR could offer a service that allows the public greater access to the City's archival record collection – a function they are mandated by law to offer.
 - Municipal Heritage Advisory Committee - advises and makes recommendations on the preservation, interpretation, development and designation of heritage buildings and cultural properties within the city of Regina in accordance with *The Heritage Property Act*. It also has a dual reporting relationship with the Community and Protective Services Committee reporting intangible cultural heritage and the Regina Planning Commission reporting built heritage.
 - Regina Public Library: Prairie History Room - maintains a specialized collection of non-circulating community history and genealogical materials focusing on the history and peoples of the Northern Great Plains (Alberta, Manitoba and Saskatchewan) from pre-settlement times to present day.
The room is located at the Central branch of the Regina Public Library. Resources in the Prairie History Room include census records, city directories, passenger lists, newspapers, and more.
 - Dunlop Art Gallery – located in the Regina Public Library's downtown branch the gallery receives operational funding municipally through the Regina Public Library as well as provincial and federal granting agencies. CMOR could work with the gallery on possible loan of art work(s) for display or space for future exhibitions (also storage space available for art work).
 - Art Gallery of Regina - an independent, public gallery located in the Neil Balkwill Civic Arts Centre. The Gallery features contemporary art work with an emphasis on Saskatchewan artists. In addition to the art exhibitions, the Gallery offers an extensive public education program including informational and hands-on workshops, lectures, visiting artist events, and demonstrations.

- Provincial Archives of Saskatchewan - plays an important role in preserving the heritage and cultural resources of the province. It acquires and preserves records essential not just for self-knowledge, but also for the protection of our rights, individually and collectively. The Archives collects both private and public records, and once acquired, these records are made part of the permanent collection. The types of records in the Provincial Archives' Permanent Collection, including:
 - court records
 - documentary art
 - education and school records
 - government records
 - homestead/land use records
 - maps and architectural drawings
 - moving images
 - municipal records
 - newspapers and other publications
 - photographs
 - political and ministerial records
 - recorded sound
 - records from private donors.

- Wascana Centre Authority - Wascana Centre is a 930 hectare area in the heart of Regina, established by an act of the Saskatchewan Legislature, The Wascana Centre Act, in 1962. The Act united the Province of Saskatchewan, the City of Regina, and the University of Regina to form a separate corporate body, The Wascana Centre Authority. It is governed by an eleven-member Board representing the three participating parties. Five Members are appointed by the Lieutenant Governor in Council, three by the City of Regina, and three by the University of Regina. This Board sets the policies for Wascana Centre Authority in accordance with the purposes for which it was established, that being to ensure that an area surrounding Wascana Lake in the City of Regina, known as Wascana Centre, be devoted to the development of the seat of government, enlargement of educational opportunities, advancement of cultural arts, improvement of recreational facilities and conservation of the environment.¹⁷
 - Walking Tours offered in Wascana Park include:
 - Wascana Waterfowl Park (Lakeshore Drive, east of Centre of the Arts in Wascana Centre). Several waterfowl ponds adjoining Wascana Lake support a native bird population that includes ducks, geese, pelicans, swans. Operating May 1 - November 1 from 9 am to 9 pm. Guided tours can be arranged weekdays 9 am to 4 pm during the summer. Free admission.
 - Wascana Nature Walks (North Shore of Wascana Lake at Assiniboine Ave. & MacDonald St.). There are eight self-guided tours that encourage exploration of the park's history and natural attractions.

¹⁷ Wascana Centre Authority website

- Walk 1 - A Place for You: 1.07km walk begins at the Royal Saskatchewan Museum (College and Albert) and takes in sites on the lake's N shore.
- Walk 2 - A Place for Vision: 1.75km walk begins at Darke Hall and incorporates historic and educational sites.
- Walk 3 - A Place with Purpose: 1.5km walk begins at the parking lot beside Pine Island and includes 12 stops.
- Walk 4 - A Place for Government: 1.73km tour begins at Trafalgar Fountain and heads south to the MacKenzie Art Gallery.
- Walk 5 - A Place for Family: 1.25km walk invites families to picnic in Goosehill Park, explore the Saskatchewan Science Centre and play at Candy Cane Park.
- Walk 6 - A Place for Recreation: 2.25km walk past recreational facilities and some of the natural areas of Wascana Centre.
- Walk 7 - A Place for Education: 1.38km walk which follows the bike path that skirts the north side of the University of Regina.
- Walk 8 - A Place for Wildlife: 1.35km walk begins along the boardwalk by the shoreline at 23rd Ave and Broad St, and takes in the Waterfowl Display Ponds, views of Goose Island, Pelican Island, and Waterfowl Park.¹⁸

The nine hectare Habitat Conservation Area, located south of Wascana Hill has been set aside strictly for wildlife: Park in lot on McDonald Street, walk south to the marsh's gated entrance, and allow one hour for this 11-station nature tour. No dogs or bikes allowed.

- Regina Exhibition Association Limited - established in 1884 as the Assiniboia Agricultural Association, the first fall fair brought together 150 community-minded individuals to exchange goods, information and experiences. The two-day event was held near today's Victoria Park and came just two years after the coming of the railway and the change of Regina's name from Pile-Of-Bones. The fair remained local in nature until 1895, when the Dominion Government sponsored the Territorial Exhibition to stimulate interest in the North West Territories. The Fair's location moved to its present site that year to accommodate its exhibits and visitors.

The next fair was not held until 1899 under the new Regina Agricultural Association. Since 1899, the Fair has been an annual event. In 1905, the Fair was the focus of attention for the entire nation during the celebrations surrounding the inauguration of the Province of Saskatchewan into Confederation. In 1907, the Saskatchewan Legislature formally passed the Associations Act of Incorporation, the objectives of which were to exhibit products, goods, merchandise, machinery and paintings; to exhibit several breeds of horses and other animals by competitive tests, and to provide entertainment and amusement.

The next 40 years saw growth, construction of permanent facilities and ever expanding volunteer participation. Midway rides and sideshows were added in the 1920's, as were automobile racing,

¹⁸ Wascana Centre Authority website

professional baseball and giant horse pulling competitions. The biggest event was the two-week World Grain Show in 1933, which showcased exhibits from more than 40 countries.

The 1950's was a decade of development in which the Exhibition Auditorium, Jubilee Building and paving of the midway were completed. In 1955, the Exhibition's theme was the celebration of the Province's Golden Jubilee. Fair attendance exceeded 200,000 for the first time.

With the 1960's came the adoption of the Buffalo Days theme. During the 1970's, the first annual Canadian Western Agribition was held (1971) as was the Silver Broom (1973). The Agridome opened in 1977 and the Western Canada Farm Progress Show was launched in 1978. In 1978 and 1982 the Buffalo Days Exhibition was named "Major Fair of the Year" by the Canadian Association of Exhibitions

The Grain Show Building opened in 1933 to great fanfare as the centre-piece of the World Grain Congress, which drew 200,000 visitors to Regina. Two-thirds of the building, a well-known landmark for generations of fairgoers, burned to the ground in a spectacular fire in 1955. That fire wiped out the west and south wings, leaving only the east wing standing. On Sunday, June 14, 2009, the last remaining wing of the historic building was destroyed by fire as well.¹⁹

And today... the Regina Exhibition Association Limited manages, maintains and markets Evraz Place, a 102-acre site with several multi-purpose buildings worth more than \$40 million. The Association, operates on an annual budget of \$9 million and employs approximately 100 full-time and more than 400 part-time staff. The Board of Directors of the Association directs policies and activities. The Board is elected by the Association's shareholders (members). In addition, representatives from City Council and the Saskatchewan Department of Agriculture are appointed to the Board.

Government House - built in 1891 and served as the official residence and office of the Lieutenant-Governor until 1945. The Lieutenant-Governor is the Queen's representative for Saskatchewan. Currently, our Lieutenant-Governor is Vaughn Solomon Schofield. She was installed as Saskatchewan's 21st Lieutenant Governor on March 22, 2012.

In 1945, Government House was leased to the Department of Veterans Affairs as a convalescent home until 1957. In 1958-1977, the house was used as a centre for adult education and became known as Saskatchewan House. Restoration on Government House started in 1978 and it opened as a museum in 1980. The Office of the Lieutenant-Governor did not return to the house until 1984 and currently occupies the north wing of the house.

Today, Government House is restored to the time period of 1898-1910, during the tenure of Lieutenant Governor Amédée Forget. Government House boasts engaging exhibits, an interpretive centre, an art exhibition gallery, and a feature exhibit space. Government House property also includes 8.5 acres of beautiful Edwardian Gardens, a hands-on play space for our younger visitors and a lush conservatory to soak in the sunshine.²⁰

¹⁹ Regina: *The First Fifty Years*, website of the City of Regina Archives

²⁰ Regina: *The First Fifty Years*, website of the City of Regina Archives

Government of Saskatchewan Legislative Building – is located in the capital city of Regina and houses the Legislative Assembly of the province of Saskatchewan; it is the largest capital building in Canada, and a symbol of British parliamentary democracy and provincial pride. The creation and passage of laws and other legislative responsibilities are carried out in the building's Chamber and Executive Quarters. Less than a year after Saskatchewan became a province on September 1, 1905, planning for the proposed Legislative Building began with the selection of an appropriate site, followed by a competition for the building's design. The architectural plans of Edward and W.S. Maxwell of Montreal were chosen on December 20, 1907. The Maxwell brothers designed the building's floor plan in the shape of a Latin cross, with a monumental dome over the intersection of the major and minor axis. The façade and interior reflect the influence of the beaux-arts style, a popular architectural movement of that era.

Work on the Legislative Building's foundation began on August 31, 1908.

Although the original plans specified red brick for the exterior, Premier Walter Scott decided that Tyndall stone should be used instead; quarried from Manitoba, the cream-coloured limestone remains one of the most distinguishing features of the Legislative Building. Governor General Earl Grey laid the cornerstone on October 4, 1909, and the first session of the Legislative Assembly was held in the Chamber on January 25, 1912. Built at a cost of roughly \$1.75 million, more than double the original estimate, Saskatchewan's Legislative Building was officially opened by Governor General, the Duke of Connaught, on October 12, 1912. Since then, the grounds surrounding the building have developed into one of the largest urban parks in North America. A series of renovations were made to the building during the 1960s through to the 1980s. In 1997 a four-year restoration project repaired the Legislative Building's structural deficiencies, and improved safety and accessibility.²¹

- Saskatchewan Arts Board - provides support to the arts in Saskatchewan: to artists, arts organizations and communities on behalf of the people of the province. It was established in 1948 as the first agency of its kind in North America and second in the world to the Arts Council of Great Britain. In the decades since then, it has continued as a leader in the country, and builds on this strong tradition to meet ongoing opportunities for public investment in the arts community.²²
- Royal Saskatchewan Museum – began operation in 1906, the Provincial Museum (as it was called then) was formed to "secure and preserve natural history specimens and objects of historical and ethnological interest". Since these early beginnings, the Museum's purpose has expanded to use these specimens and objects to educate communities through our programs, exhibits and research. By clearly defining our current vision, mission and mandate, we provide ourselves with a guidepost to follow when building exhibits, delivering programs and doing research.

The Royal Saskatchewan Museum furthers an understanding of Saskatchewan's natural history and aboriginal cultures, past and present. It communicates that understanding through all available media, especially exhibits and publications, in a culturally and scientifically sensitive manner for the purposes of education and enjoyment. The Museum's principal means of

²¹ Regina: *The First Fifty Years*, website of the City of Regina Archives

²² Saskatchewan Arts Board website

understanding and communicating is through acquisition, conservation and research of appropriate material evidence of human and natural history.

To further the understanding of Saskatchewan's natural history and aboriginal cultures the Museum –

- collects, studies and preserves specimens, artifacts and information that illustrate and contribute to knowledge of Saskatchewan's natural history and aboriginal cultures;
 - interprets and communicates knowledge about Saskatchewan's natural history and aboriginal cultures through exhibits, demonstrations, lectures, publications, films and special programs;
 - and actively supports other scientific, scholarly or amateur groups or individuals involved in the study of Saskatchewan's natural history and aboriginal cultures.²³
- Saskatchewan Sports Hall of Fame - was established to honour outstanding Saskatchewan athletes, championship teams and sport builders as well as preserving the history of Saskatchewan sport. There are 505 inductees in the Hall of Fame (including the 2015 inductees): 223 athletes; 158 builders, and; 124 championship teams. Fifty-three sports are represented in the Hall of Fame and the permanent collection contains more than 12,000 sport artifacts and archives.
 - RCMP Heritage Centre - The RCMP Historical Collections Unit (RCMP HCU) cares for an extensive collection of artifacts, art, archival material and library resources. Begun in 1933, the collection today numbers almost 33,000 objects dating back to the formation of the North West Mounted Police in 1873. By far the largest of the collections managed by the RCMP HCU, the Historical Collection also includes the widest variety of pieces: uniforms, badges, medals, artwork, vehicles, firearms and souvenirs of all kinds. The Historical Collection tells the story of the Mounted Police from their formation to the present day.
- Although small, the RCMP HCU does maintain an archival collection including diaries, letters, scrapbooks and photographs for numerous Mounted Police and their families. Over the last few years, the RCMP HCU has been creating digital copies of many of its archival holdings thus making it easier to assist researchers across the country. The RCMP HCU maintains a small on-site collection of secondary source and research material. The Library includes published materials, fiction and non-fiction, periodicals, research files and a small video collection. This material is available to researchers for consultation at the RCMP Heritage Centre. Recently, the RCMP HCU set up a small Outreach Collection including original objects and replicas. The purpose is to make objects available for circulation in situations where a loan from the Historical Collection would not be possible. In this way, the RCMP HCU is able to support a broader range of activities and assist programming events at the RCMP Heritage Centre and at outside agencies.
- Saskatchewan Science Centre - a non-profit community organization dedicated to promoting better public understanding and appreciation of science. The Centre is an informal educational facility for the province of Saskatchewan. It creates opportunities for students, teachers and

²³ Royal Saskatchewan Museum website

families to interact with science and learn from a hands-on perspective. The Science Centre does this through two facilities: the Powerhouse of Discovery and the Kramer IMAX Theatre.

The Powerhouse of Discovery features hands-on exhibits that explore basic scientific principles, while the Kramer IMAX Theatre presents films, primarily science- or nature-oriented, in the giant-screen IMAX format. Innovative programs for everyone from preschoolers to senior citizens enhance the effectiveness of both. The Powerhouse of Discovery is located inside the former city powerhouse, a landmark on the north shore of Wascana Lake since 1914. The red-brick exterior has been left essentially unchanged, while the interior features three floors of exhibit space, a laboratory, a roof-top observatory, a 100-seat theatre, a gift shop, a restaurant, and meeting rooms.²⁴

- Regina's Warehouse District Business Improvement District – was created in 2003 to promote the development of a vibrant and attractive Warehouse District. The area has a rich and diverse history. Today's Warehouse District is a mixture of old and new, past and present. Many historical warehouses, built in the early 1900s, still dot the landscape, standing as magnificent reminders of what the district once was and what it can be again.

The original town plan of Regina was designed by the Canadian Pacific Railway surveyors to meet the needs of the railroad in accessing new markets in Western Canada. The first train came through the soon-to-be capital city on August 23, 1882.

Regina's formation was influenced by an economic and settlement boom. Between 1906 and 1913, the population rapidly increased from 6 000 to 30 000. A profitable agriculture sector offered prosperous opportunities for many. As the city grew with the population, so did the service industry. It developed centrally, within a one-mile radius of Union Station (Casino Regina today). To the south of the rail yards, the public face of the city emerged in the now Downtown. To the north, another, more industrious site emerged in the Warehouse District.

Regina's Warehouse District (then known as the Wholesale District) grew as a multipurpose settlement. A mixture of offices, warehouses and spur rail lines defined the area as a central distribution and warehousing center. Many lucrative businesses, such as John Deere Plow Co., Sears Mail Order, General Motors, and Army and Navy, built significant warehouses in the area. Spur rail lines ran between these buildings, easing access to the main rail line. By 1924, there were 22 rail lines radiating from Regina with up to 50 arrivals and departures per day.

Regina's Warehouse District was a flurry of activity in those early days. Warehouses were not the only buildings in the neighbourhood as family homes, grocery stores, pharmacies, shops, restaurants and even a school lined the streets. The original home of the Roughriders was in the Dominion Park Stadium from 1909 to 1917 before eventually becoming the now Sears Outlet Center.

Although it is barely evident today, the Warehouse District once had numerous family homes. Some houses were simple single floor dwellings while others were larger with two and a half

²⁴ Saskatchewan Science Centre website

floors. Behind them there would have been sheds, stables and outhouses. Most families grew their own food in vegetable gardens and raised livestock for food.

As much as the economic boom of the early twentieth century defines the Warehouse District so too did later world events. World Wars I and II slowed industry down and shifted production. During WW I, women worked in the warehouses, keeping the economy going. During WW II, the Warehouse District became involved in war production. The General Motors plant was converted to the manufacturing of munitions in 1939. The Great Depression of the 1930s led to a major hit in agricultural production. Money was scarce due to the lack of employment as many workers lost their jobs at the rail yards and the warehouses.²⁵

- Saskatchewan History and Folklore Society - since 1957, the Saskatchewan History & Folklore Society, Inc. (SHFS), has vigilantly sought to preserve the province's past through a vast collection of stories, poems, songs, memoirs, interview podcasts, old letters and pictures. Additionally, the society seeks to capture a "snapshot" of present day Saskatchewan for future generations. Viewed as a whole, the SHFS collection provides comprehensive background to many of Saskatchewan's traditions and customs, which defines the unique character of our province and provides insight into the unfolding of Saskatchewan's unique history.²⁶
- Additional: CMOR to explore opportunities with the following:
 - Alex Youck School Museum (1600 4th Ave in Regina). This working one-room school house is a museum with teaching artifacts going back 100 years. Open year-round, Monday - Friday 8:30 am to 4:30 pm (weekends by appointment).
 - Native Heritage Foundation Gallery (East Wing of Legislative Building, Legislative Drive in Wascana Centre). This gallery is devoted to the exhibition and promotion of native art. Open Victoria Day to Labour Day 8 am to 9 pm, remainder of the year 8 am to 5 pm. Free admission.
 - Regina Firefighters Museum/ Fire Hall (1205 Ross Ave, Headquarters Building). This modern fire station contains both firefighting equipment and the Regina Firefighters Museum. Tours are offered by appointment (age restriction may apply), and school age children must have 1 adult for each 5 kids. Open Monday to Friday 8 am to 12 noon and 1 pm to 4:45 pm. Free admission.
 - Saskatchewan Military Museum (1600 Elphinstone - The Armoury, Room 112). Saskatchewan military history from 1885 to present is displayed with artifacts and archival material. Exhibits showcase units, communities, and individual struggles. Open year-round Tuesday & Wednesdays 1-3 pm and Saturdays 2 - 5 pm (and by appointment). Free admission.

²⁵ Regina's Warehouse Business Improvement District website

²⁶ Saskatchewan History and Folklore Society website

- Regina Police Service – some museum pieces on 3rd floor of Police Headquarters at 1717 Osler Street (very good history timeline on Regina Police Service website)
- Saskatchewan Pharmacy Museum Society (700-4010 Pasqua Street, Regina). Pharmacy artifacts collected from around Saskatchewan.

Civic Museum of Regina: A New Approach – Stories to Tell²⁷

This section of the Appendix provides examples of about 50 compelling stories about placemaking in Regina using a layered heritage approach to finding our connections to this place: people, places, buildings, ecosystems, and culture.

- Ecosystem of our waterways: Wascana Lake and its relationship to the entire Wascana watershed — history of use/abuse; the big dig; the old beachfront and boat club; the coming of the dragon boat races; why it matters to people

Examples:

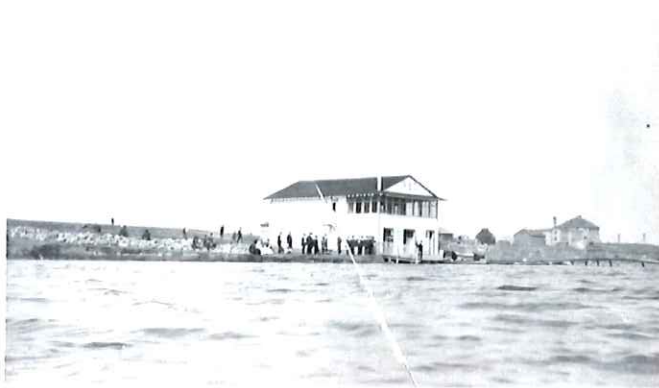
Wascana

The name "Wascana" is derived from the Cree word *Oscana* meaning "pile of bones" in reference to the plains bison bones scattered around Wascana Creek before the area was populated by non-indigenous people. Wascana Lake was originally created in 1883 by damming Wascana Creek between Angus and Rae Streets, 1½ blocks west of the present Albert Street dam and bridge, to provide a "stock watering hole" for the steam engines of the Canadian Pacific Railway (CPR). The Lake was soon turned to recreational use and Regina residents took to the lake for sailing and canoeing. Its size was slightly reduced in 1908 when a new dam and bridge were constructed in their present location.



(Canoeing on Wascana Lake, pre-1905 when weir was 1½ blocks west of present location and lake larger: Note farm buildings on the future site of the provincial legislative building).

²⁷ These stories were collected by Carey Isaak, Isaak Archival Heritage Consulting Services, Regina, SK.



(Regina Boat Club, Wascana Lake; ca. 1909)



(Wascana Lake; 1919)

The lake continued for a time to be used as a domestic water supply and for stock watering; it also supplied water to the new legislative building (built 1909-1911). A longer term effect resulted, however, when lake water was used to cool machinery in the City of Regina's power plant (now the Regina Science Centre) that was built on the Lake's eastern end. Heated water returned to the lake, causing the area around the power plant to remain ice-free through the winter, and several species of migratory birds made it their year-round habitat. The eastern end of Wascana Lake is now a waterfowl sanctuary. (see below)

Wascana Lake was drained and deepened in the early 1930s as part of a Great Depression era government relief project. Approximately 2,100 men (married men with families only...explain why) widened and dredged the lake bed and created two islands using only hand tools (shovels mostly) and horse-drawn wagons.



(Ariel photo of a drained Wascana Lake, early September, 1932, days before work on the original 'Big Dig' began...very rare photo, explain why).

In 1961, Minoru Yamasaki, the Seattle-based architect famous for design of the original World Trade Center in New York, was commissioned to prepare a 100-year master plan for the whole of a new 'Wascana Centre' (along with his design for the new University of Regina campus complex).

In 1962, Wascana Centre was formally established, comprising a 9.3 square kilometre (2,300 acre) park built around Wascana Lake. It brought together lands and buildings owned by the City of Regina, University of Regina, and Province of Saskatchewan, each of which is represented on its board of directors, and contains government, recreational, cultural, educational and environmental facilities.

During the fall and winter of 2003-2004, Wascana Lake was again drained and dredged to deepen it by an average of about 5 metres/16 feet. The 'Big Dig', as it was known locally, was primarily to decrease aquatic weed growth, improve water quality, and allow more competitive and recreational canoeing and paddling during the summer months. The 'Big Dig' also included the addition of a new island and general re-landscaping around the lake. The dredging was completed in mid-March 2004, in time for the spring runoff. The newly-deepened Wascana Lake now includes several small islands: Willow Island, Spruce Island, Pine Island, Goose Island and Tern Island.

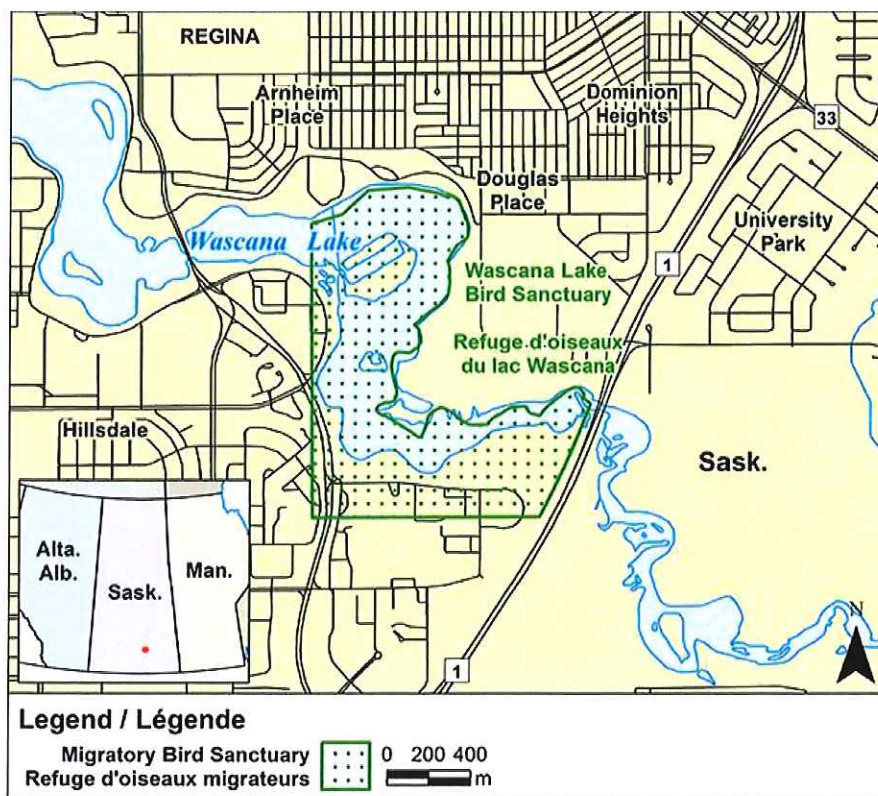
Walking Tours offered in Wascana Park include:

- Wascana Waterfowl Park (Lakeshore Drive, east of Centre of the Arts in Wascana Centre). Several waterfowl ponds adjoining Wascana Lake support a native bird population that includes ducks, geese, pelicans, swans. Operating May 1 - November 1 from 9 am to 9 pm. Guided tours can be arranged weekdays 9 am to 4 pm during the summer. Free admission.
- Wascana Nature Walks (North Shore of Wascana Lake at Assiniboine Ave. & MacDonald St.). There are eight self-guided tours that encourage exploration of the park's history and natural attractions.
 - Walk 1 - A Place for You: 1.07 km walk begins at the Royal Saskatchewan Museum (College and Albert) and takes in sites on the Lake's north shore.
 - Walk 2 - A Place for Vision: 1.75 km walk begins at Darke Hall and incorporates historic and educational sites.
 - Walk 3 - A Place with Purpose: 1.5 km walk begins at the parking lot beside Pine Island and includes 12 stops.
 - Walk 4 - A Place for Government: 1.73 km tour begins at Trafalgar Fountain and heads south to the MacKenzie Art Gallery.

- Walk 5 - A Place for Family: 1.25 km walk invites families to picnic in Goosehill Park, explore the Saskatchewan Science Centre and play at Candy Cane Park.
- Walk 6 - A Place for Recreation: 2.25 km walk past recreational facilities and some of the natural areas of Wascana Centre.
- Walk 7 - A Place for Education: 1.38 km walk which follows the bike path that skirts the north side of the University of Regina.
- Walk 8 - A Place for Wildlife: 1.35 km walk begins along the boardwalk by the shoreline at 23rd Ave and Broad St, and takes in the Waterfowl Display Ponds, views of Goose Island, Pelican Island, and Waterfowl Park.

Wascana Lake Migratory Bird Sanctuary

Over 200 breeding pairs of Canada Geese nest in the park each year. The main duck species that regularly nest in the Sanctuary include Mallard, Northern Pintail and Blue-winged Teal. The site also attracts at least 115 species of migrants, including large numbers of spring and fall staging waterfowl, with up to 7500 Canada Geese at a time in recent years. Canada Geese from the Wascana flock were used in restocking programs throughout Saskatchewan and as far away as Quebec, British Columbia, Florida and New Mexico at a time when conservation of this species was a priority.



The nine hectare Habitat Conservation Area, located south of Wascana Hill has been set aside strictly for wildlife. Park in lot on McDonald Street, walk south to the marsh's gated entrance, and allow one hour for this 11-station nature tour. No dogs or bikes allowed.

Walking, jogging and cycling loops are popular with Regina residents. The Wascana Lake walk around is 4km and the Wascana Marsh walk around covers 6.6km. Combining the two trails makes a great exercise loop of 10km. You can book nature ID kits with binoculars, field guides and brochures (24 hours in advance) and observe the wildlife and waterfowl in their habitat at Wascana Centre. Free admission.

- source: Wascana Centre website and *Regina: The First Fifty Years*, website of the City of Regina Archives

- Ecosystem of the flora and fauna native to the Regina area: why buffalo loved the grasslands; relationships of different people to the grassland biosphere through buffalo hunting; sod busting; ranching; danger and regeneration of prairie fires; flooding of lowlands that used to be bog; underneath a major continental bird flyway; changing endangered species over time

Examples:

Pre-Contact

The last 1,000 years before contact with Europeans was a very dynamic time in the Pre-contact Period with technological and cultural developments across the northern Plains. People in the Missouri River area, in North and South Dakota, adopted horticulture (growing corn) and also began to live in permanent earth-lodge villages. There is evidence of population increases, the movement of people, and the transport of goods through trade networks across the Plains. At the time, people of southern Saskatchewan were influenced by other cultural groups in the surrounding area, including Manitoba, northern Ontario, Minnesota, the Dakotas, and northern Saskatchewan.

The Old Woman's culture (1,200-550 BP) can be seen at archaeological sites all across southern Saskatchewan. This widespread cultural group employed Prairie Side-notched projectile points (1,200-550 BP). The pottery found at Old Women's sites is recognized by its thick and course appearance; the exterior surface is cord-roughened, and is usually decorated with finger-pinching, rows of punctuates, and/or cord-wrapped tools. Some of the notable Old Women's sites include the Gull Lake bison jumps, the Estuary bison trap, the Walter Felt site, the Garratt site, the Sjovold site, and the Tschetter bison trap. As can be seen from this list of sites, bison jumps and traps were still used by Old Women's people for hunting bison.

Following the Old Women's culture is the Mortlach culture (450-250 BP) and the archaeological sites associated with these people are located mainly south of the Qu'Appelle River Valley. The projectile points dating to this time period are known as Plains Side-notched (550-170 BP), similar in size to the Prairie Side-notched points, but due to their square bases and higher positioned notches, they have a more distinct triangular appearance. Mortlach pottery is also quite unique, displaying stylistic influences from northern Selkirk pottery and Middle Missouri vessels. The pottery assemblages contain fragments that have smooth fabric impressed exteriors with cord-

wrapped tool impressions on the lip and/or a row of punctuates around the rim. Other fragments have incised and check-stamped impressions on the exterior surface. Mortlach culture artefacts have been recovered from the Lake Midden site near Bulyea, the Stony Beach site near Regina, two sites within the city of Saskatoon.

The Moose Jaw culture (400 BP) existed at the same time as the Mortlach culture, but their geographic range extends from north of the Qu'Appelle River valley to the parkland region. These sites are characterized by Wascana-ware pottery, which is fabric-impressed, cord-roughened, or plain exteriors. The decoration is positioned on the lips and rims with cord-wrapped tool impressions, notches, or punctuates. The Late Pre-contact Period in southern Saskatchewan can also be linked to several boulder alignments and monuments that have been identified across the prairie landscape. These include sites with medicine wheels, and animal and human effigies. Some examples of these types of sites include the Moose Mountain Medicine Wheel, the Minton Turtle Effigy, and the Cabri Effigy. These monuments have religious and ceremonious affiliations, but some may even serve as geographical markers. There are also several rock art sites across the southern portion of the province. Pictograph and petroglyph sites in the grassland region are not as abundant as compared to northern Saskatchewan, and this is due to the lack of rock outcrops. St. Victor's petroglyph site is an example of a rock art in southern Saskatchewan.

There exists a wide variety of surface features created by the province's first peoples, which can be summarized only briefly here. Classic, bedrock-based stone quarries for stone tool making are few and far between in the glaciated landscape of the south, but there were a small number of localities where suitable stone was concentrated and which were used by First Nations people. These include rich cobble deposits of a siliceous rock called Swan River Chert along the Armit River and possibly other places, and some of the fused shale beds near Estevan.

One red and yellow ochre deposit near Lucky Lake may have been used for pigment. Even today, across the agricultural part of Saskatchewan, acknowledged to be one of the world's most altered landscapes, we can still find numerous examples of what may be collectively termed stone configurations. These can be found today, of course, only on unplowed lands. These encompass sites of both, known or probable function or purpose, and others which are as yet little understood or unknown. Thousands of stone circles of tipi size either large or small, conforming to tipi cover sizes that could be transported either by horses or dogs at different periods, undoubtedly represent ancient camps. These so-called tipi rings may occur singly, or in the tens or hundreds, and probably are the remains of camps. Some rock cairns probably cover human burials, but many do not; they could have been used as caches, markers, or even monuments to individuals or events.

The more spectacular medicine wheels and boulder effigies would seem to be more connected to the spiritual and ceremonial aspects of life. Some dating of such sites has been done, indicating construction at least 2000 years ago. There are probably at least 18 of each of these site types remaining in the province. Theories abound on their functions and significance. Some of the medicine wheels and associated stone features in particular appear to possess alignments related to astronomical phenomena such as the summer solstice sunrise, but most do not.

Some stone-lined or -edged pits could have been used as lookout spots for warrior scouts, or as entrenchments during battle, or even as eagle-trapping pits or vision-questing structures where boys or young men would seek visions and spiritual guidance. All these functions are plausible and based on historic and ethnographic facts; one problem of interpretation is the lack of excavation information. As well, sites used for very different original purposes may nevertheless share a similarity in appearance. These sites fall within the category of Sites of Special Nature (SSN) and SSNs are not excavated under provincial policy.

Other SSNs include burials, medicine wheels, effigies, rock art, etc. Drive lanes or lines – long lines of stones used to direct bison into traps or over jumps – are of more certain identification, especially since they are inevitably associated with known kill sites or topographic features suitable for this use.

The position and arrangement of features is probably more important than has been recognized or recorded heretofore by archaeologists. For example, boulder effigies or medicine wheels are often observed to have other stone features nearby, such as stone circles or cairns.

More research on the associational characteristics of such large sites will have to include investigation for other sites and features within a wider radius of single features. The usual situation of high prominence of medicine wheels in relation to the surrounding terrain may well mean that the central feature is but one of a number that together give that feature its true context and meaning.

Rock carvings were made both on bedrock surfaces such as at Pinto, Churchill River, Roche Percée and St. Victor, and on individual glacial erratic boulders, such as at Herschel. Some 20 or more such features once dotted the south. Today a few are still in place, others are in museums, and others have been destroyed or lost. These carvings include abstract or unrecognizable figures, human faces, feet and hands, bison and other animals, and, at SwiftCurrent Creek and St. Victor, numerous animal tracks, especially bison.

Earthen excavations still exist from the Battle of Batoche in 1885, when Metis defenders of the village dug rifle pits. Similar rifle pits from the same year, dug by Big Bear's warriors, may be seen at Frenchman's Butte. One very unusual site is a circular feature comprised of 13 pits dug into earth on Stranraer Hill. This may be a vision-questing spot or something entirely different. Trails – the remains of wagon wheel passage and animal and human foot traffic – may be seen on numerous pasture lands. How many of these trails predate the 1870s is uncertain, but it is likely that most do not.

Aside from these tangible, physical remains that may be seen and touched, the oral traditions of the Aboriginal cultures reveal a far richer cultural landscape aspect to the surface of the province. Many places in the north and the south, especially unusual topographic features, have myths and stories associated with them. Some of these, such as a sliding hill near the Battlefords, are associated with the actions and exploits of Wisakicak, the Cree culture hero/trickster. A cave near La Ronge is said to be one of the places where the Memekwesiwak (loosely translated as the "little people") gave medicine in the old days to the People. Many of the largest glacial erratics were regarded as very special. The best known of these was a (now destroyed) 400-ton granitic boulder near Elbow (Mōstos Awasis Asini "Buffalo Child Stone"), which was associated with a legend giving its origin as a bison dropped by a giant bird. Archaeological sites are associated with many of the large rocks, indicating long cultural use of these features.

Before the arrival of Europeans on the prairies, trade goods from eastern Canada filtered into Saskatchewan through trade networks around the mid-1500s. This period, until the time of a consistent European presence, is known as the Protohistoric Period. Over the next 200 years, European settlement continued to increase in Rupert's Land and by the mid-1700s, fur traders had established permanent trading posts in western Canada. This is the beginning of the Contact Period.

English and French fur trading companies were in direct contact with First Nations people in the mid-1700s. Beaver pelts were highly sought after by European countries to be made into men's hats. Furs of other animals were also valuable and were often made into coats and other types of clothing. The two largest, and very competitive, companies were the Hudson's Bay Company (HBC) and the North West Company (NWC). The HBC

first established posts on Hudson's Bay and used the strategy of First Nations people bring furs to these posts. French companies positioned themselves in Manitoba and then began to build posts along the Saskatchewan River (sites known as François-Finlay, Thorburn's House, and Grant and McLeod sites). This forced the HBC to move further inland, and as a result, Cumberland House was founded in 1774 on the Saskatchewan River. This rivalry ultimately ended in 1821 when the two companies merged under the HBC name. The HBC still survives today – you may know it better as 'The Bay'. Hundreds of fur trade posts existed in Saskatchewan and many of these have undergone archaeological investigations. Some of these include Fort Pelly, Fort Carlton, and Fort Pitt. These can be visited by the public, as some have interpretive signs and/or reconstructed buildings.

As years passed, the buffalo became targeted for their hides, while the hunting and trapping of beaver and other small game decreased over time. American trading companies were profiting from the buffalo robe trade in the United States. Métis people from Red River (Winnipeg) in Manitoba became heavily involved in the buffalo robe trade and soon bison numbers were very limited in this area. As a result of this, Métis people moved further west into Saskatchewan to take advantage of the large bison herds. The further west these groups travelled, the further away they were from home, forcing Métis families to setup wintering villages in several areas of southern Saskatchewan. An example of this type of settlement is Petite Ville, a provincial historic site, situated on the South Saskatchewan River just south of Batoche.

By the mid to late 19th century, there was an increased presence of European and American traders in Saskatchewan. Some American traders even worked out of fur trade posts in Canada, such as Farwell's and Solomon's posts, who became involved in the Cypress Hills Massacre. The West continued to become dangerous and out of control, and finally in 1875, the North-West Mounted Police setup their first post at Fort Walsh. This important site in Saskatchewan history is designated as a National Historic Site.

By 1870, there were major changes concerning the people living in Saskatchewan. The bison had almost disappeared from over-hunting and Treaties were signed by the government of Canada and First Nations people. This essentially ended the traditional lifestyles lead by First Nations people.

The early 1900s was a time when settlers began to establish homesteads across the southern portion of the province. Immigrants came from many different countries, including: Ukraine, France, Russia, the United States, Belgium, and Hungary, to name a few. Many of these people congregated in settlements, such as Kirilowa and Ospennia, both Doukhobour villages, and the colony at Cannington Manor, an English community. These sites, and several others, have been explored archaeologically to better understand how people lived, how they adapted to living in a different country, and how they maintained their cultural identity.

The lands of the southern half of the province, having less dense vegetation, permit one to see surface features somewhat more readily than in the forested north.

Even though the process of immigration of non-Aboriginal peoples and rapid and massive alienation of land to non-Aboriginal ownership is scarcely a century old, two things have happened to the material culture of the homestead and later periods. First, many early settlement developments such as homes, out buildings, and land breaking are now invisible to the untrained eye. Second, many still-standing early buildings and other architectural structures like bridges are in various states of disrepair or abandonment, advancing toward a state where they are of more interest to the archaeologist than the architect or historian!

The south contains more industrial sites than the north. These mainly relate to coal mining (e.g. the abandoned mine building at Pinto) and clay extraction and brick manufacture (most notably the Claybank brick works, now being preserved and developed as a National Historic Site).

From: 'A Teaching Guide to Saskatchewan Archaeology: Companion Document to Incorporating Archaeology into Lesson Plans: Educational Outcomes from the Saskatchewan Curriculum – Grades Four through Nine'
Saskatchewan Archeological Society, November, 2010

Other Examples:

- Story of bison herds on the prairies...what they meant to the Aboriginal/First Nations peoples of the prairies (also the Metis); how they were an important part of the prairie ecosystem).
 - Jumping off point to talk about the prairie ecosystem before settlement and how large scale settlement and farming has changed the nature of the landscape...debate of how man controls/conquers nature or should man work with nature (like Aboriginal/First Nations view 'Mother Earth') always an interesting discussion and one in which young people today are very interested .
-
- Ecosystem of weather and climate change: relevance of storms, history of tornados, flood to Dirty Thirties, wetlands to drylands, Dirty Thirties to the 1975 flooding of Whitmore Park

Examples:

Regina Cyclone, June 30 1912





Many, many photos in the City of Regina Archives photo collection detail the Regina Cyclone. Some large panoramas, like the two above, are framed and can be used as display pieces. Lots of very good interesting photos could be used to tell many stories

On June 30, 1912, Mayor Peter McAra Jr. was escorting some Grand Trunk Pacific (GTP) Railway dignitaries around Regina. His goal was to show the men that Regina was a new, modern city full of growth and excitement. He had much to be proud of – in the eight years since the incorporation of Regina as a city, there had been trees planted, sewer and water lines installed, and a municipal railway established. The population had grown almost five-fold, housing developments had started in areas near the city that had once been bald prairie, and many businesses had expanded into the warehouse district north of the railroad tracks. The city had been confirmed as Saskatchewan's capital and a lavish new Legislative Assembly had been constructed. Truly, Regina was unrecognizable from the unattractive barren patch of bald prairie it had been when the CPR built their railroad tracks through the area less than thirty years before.

But as McAra stood on the front lawn of his Victoria Avenue house with the GTP officials that afternoon, he watched the modern city he'd been bragging about turned into a pile of rubble. A horrific storm struck the city at 4:45 p.m. Within a matter of minutes, the downtown area was completely destroyed. Although the storm was called a 'cyclone' for many years, it appears that two funnel clouds – tornadoes – struck the city that day. The funnel clouds started south of Regina and tore a path northward that chewed up houses, businesses – and people. In the end, 28 people died during the terrible storm, and over \$1.2 million in property damage occurred. 2,500 people found themselves homeless by the end of the day.

The worst of the damage occurred in the heart of the downtown area. Many of the buildings were utterly destroyed. The affluent stretch of houses between Wascana Park and Victoria Avenue were decimated. The storm was capricious, razing some houses to the ground while leaving others right next door virtually untouched.

It took only a year for most of the city's buildings and houses to be rebuilt. Carpenters and other tradesmen came from as far away as Winnipeg to help with the massive rebuilding efforts. The debt stayed behind considerably longer – it took almost 40 years to pay off the loans that the city and its residents took out to aid in the rebuilding efforts.

Stories to tell:

- Why was it called a cyclone? What is the difference between a cyclone and a tornado?
- How very, very dangerous and unpredictable tornados are. Those who track tornados/storm chasers have to be extremely careful in what they are doing...in fact, **Tim Samaras, one of the world's best-known storm chasers, died in June, 2013 near El Reno, Oklahoma, along with his 24-year-old son, a gifted filmmaker.** Tim Samaras, who was 55, spent the past 20 years zigzagging across the North American Plains, predicting where tornadoes would develop and placing probes he designed in a twister's path to measure data from inside the cyclone. Always, always respect the forces of nature.
- How much damage was caused? Where was it happen? Mention the Regina Cyclone walking tour.
- Explain how the panorama photos were taken and how they were preserved.

Other Examples:

- The Big Dig (1930's version – two very good aerial photos in the City of Regina Archives), part of a larger story relating to the Dust Bowl and how drought, old farming methods, etc. contributed; also, explain why there are so few photographs of the Big Dig...men working on the project were 'men on relief' (only married men with children...have foreman work books in the City of Regina Archives as well...strict rules on who could work on the site...explain why)

- Ecosystem of people — Constant coming and going of people since the glaciers receded: early First Nations hunters; time continuum of multicultural people who became part of a longstanding Treaty system (we are all Treaty people) and changing ways of life; importance of travel routes and travel technologies from foot trail (the dog people) - to horse - to cart - to wagon - to railway - to road; movement of people off the land and off the reserve to the urban environment and changes that came with it; the changing nature of work, technology, housing, and buildings

Examples:

Wascana, Pile of Bones



If you look at a map of North America, you'll find Regina right at the center of the continent, in the heart of the Canadian plains. The land is flat and seems to stretch out forever. Regina is like an oasis of trees, people and buildings. Though now home to nearly 200,000 people, it was once barren grassland with no trees and little water.

Before the arrival of settlers in the 1880s, First Nations hunters came to the area to hunt the roaming herds of buffalo. They used nearly all of the buffalo they killed for food, shelter and clothing. Only the bones remained.

The Cree hunters stacked the bones about 2 metres high and 12 metres in diameter. They believed that the buffalo herds would return to the area to visit the bones. The hunters named the area Oskana-Ka-asateki or "the place where bones are piled." The explorers, fur traders, surveyors and settlers who moved through the area called it Pile of Bones.

Stories to tell:

- Pre-contact history of the Regina/Regina Plains area. Could touch on archaeology here as well. (maybe not so academic as the example I used above...probably best to have a native elder or a native story-teller talk about this aspect)
- Story of 'buffalo jumps' like the one at Wanuskawin near Saskatoon...how were they used
- Metis cart trails across the prairies and how the Metis and Cree followed the large bison herds. Could be used as a starting point about Metis history (one of my specialties...)
- Story of Captain John Palliser who led the British North American Exploring Expedition which investigated the geography, climate and ecology of western Canada (mid 1850's) (copy of this report to the British House of Commons resides in the City of Regina Archives...very valuable eye witness account of the area at the time. Important document, explain how a 'primary' source is important to historical documentation... primary vs secondary sources).
- Beginning of settlement in the area. Use copies of pioneer diaries to tell their stories (again, an important 'primary' source, but explain how this is just one side of the story...not the story aboriginal/first nations tell)

The Regina Riot

In October 1932, Ottawa finally accepted responsibility for the single, homeless unemployed roaming the country in search of work and established a national system of camps under the auspices of the Department of National Defense (DND). The men were fed, clothed, sheltered and paid 20¢ per day in exchange for their labour on various make-work projects. Although the scheme was universally applauded at the beginning, it did not take long for the camps to become the focus of disillusionment and discontent, especially since Conservative Prime Minister R.B. Bennett seemed to place greater importance on where the men were, as opposed to what they were doing.

In April 1935, hundreds of disgruntled men walked out of DND relief camps throughout British Columbia and descended on Vancouver in an attempt to reverse their dead-end lives and secure some meaningful employment. But no level of government wanted to help the men—least of all the federal government, which believed that the Communist Party of Canada had orchestrated the protest. Eventually, the relief camp strikers decided to go to Ottawa and present their grievances directly to the Prime Minister.

An estimated 1,000 On-to-Ottawa trekkers left Vancouver by freight train in early June 1935. No one expected the men to survive the trip through the mountains; but the same kind of organizing zeal that had kept the strike going in Vancouver gave the trek a seemingly unstoppable momentum as it headed across the prairies. After the trek had left Calgary, picking up more recruits, the federal Minister of Justice publicly branded the trek a Communist plot and announced that the RCMP would stop the unlawful movement in Regina.

Saskatchewan Premier J.T. Gardiner was infuriated by the federal order to dump the men on the doorsteps of the provincial capital; he also predicted that the massing of the mounted police could only lead to riot. But Gardiner's ranting and hand-wringing were dismissed as partisan theatrics, and all the Saskatchewan government could do was prepare for the arrival of the trek, now numbering an estimated 2,000 men, in the early morning hours of June 14.

The much-anticipated Regina showdown turned into a prolonged stalemate between the trekkers and the police, lasting over two weeks. On June 17, two federal Cabinet ministers met with the trek leaders in Regina, and after failing to reach any kind of agreement invited them to send a delegation to Ottawa to deal directly with the Prime Minister. But instead of resolving the standoff, the Ottawa meeting degenerated into a shouting match between Bennett and trek leader Arthur 'Slim' Evans. The trekkers refused to give up, however, and tried to send a group of men eastward by car and truck on June 27—only to have the convoy intercepted by the mounted police. With no way out of Regina, and with their own funds exhausted, the trekkers decided to end the trek and return to the West Coast. Ottawa insisted, however, that the men had to disband on federal terms, that is, go to a nearby holding facility at Lumsden where they would be processed.

Sensing the Lumsden camp was a trap, the trek leadership turned to the Gardiner government for assistance on the afternoon of July 1, the Dominion Day holiday. Later that evening, while the provincial Cabinet was meeting to discuss the trekkers' request, the RCMP, with the support of the Regina City Police, decided to execute arrest warrants for the trek leaders at a public rally at Market Square (near the present day Police Station – downtown). The mounted police could easily have made the arrests at any time during the day, but with clubs and tear gas at the ready, they chose to pluck the men from a peaceful fund-raising meeting. Not unexpectedly, the raid quickly degenerated into a pitched battle between the police, trekkers and citizens, which spilled over into the streets of downtown Regina.

Order was restored early the next day, but only after the city police had fired directly into a crowd of rioters. The toll was two dead—not one, as usually reported—and hundreds injured, as well as tens of thousands of dollars of damage to downtown Regina. A provincial commission, which included former Premier William Martin, later blamed the trekkers for the riot while completely exonerating the police. The new Liberal government in Ottawa, meanwhile, insisted that its hands were tied by the findings of the Saskatchewan commission and refused to do anything further.

- source: Bill Waiser



(Regina Riot; July 1, 1935)



(Regina Riot; July 1, 1935...famous photo...explain what is happening in detail)

Stories to tell:

- How did the Great Depression effect Saskatchewan and Regina specifically (de-population of the countryside, population increase in urban centres)
- Who was Charles Millar, the Regina police officer killed in the riot (biography)
- Depression-era politics in Regina (election of Helena Walker, first female 'councilman' elected in 1936)

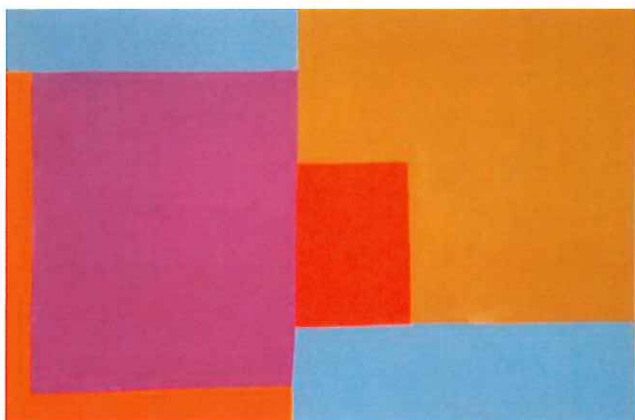
The Regina Five



The 'Regina Five', the name given to the artists in the 1961 National Gallery of Canada's circulating exhibition "Five Painters from Regina," presented the work of Kenneth Lochhead, Arthur McKay, Douglas Morton, Ted Godwin and Ronald Bloore. These young painters (born 1925-33) from Ontario and the Prairies had studied in Canadian and foreign centres before moving to Regina. Along with painter Roy Kiyooka and architect Clifford Wiens, they shared a common professional commitment and became a small but active artistic community in Regina.

Since 1958 Bloore, as director of the Norman Mackenzie Art Gallery, brought national and international exhibitions to Regina; in 1961, to coincide with a Canadian Museums Association meeting, he organized the "May Show" that became the basis for the exhibition that Richard Simmins of the National Gallery arranged to travel across Canada. The bold, nonfigurative paintings (often employing a central or all-over image) in this exhibition represented a new direction in abstract painting in Canada and reflected theoretical considerations comparable to contemporary New York directions.

Several factors contributed to this burst of mature creative expression in a previously isolated cultural centre. Primarily there was the Regina College Campus of the University of Saskatchewan. In 1955 its director, Lochhead, with fellow faculty member McKay, initiated the Emma Lake Artists Workshop, a series of professional workshops held for two weeks each year in August. In early years, visitors included Joe Plaskett, Jack Shadbolt and Will Barnett. For future members of the Regina Five, the 1959 visit of American artist Barnett Newman provided a catalyst. Three years later American critic Clement Greenberg had a significant impact on a number of western artists, including Lochhead. In the next decade three of the Five left Regina to pursue their careers as painters and teachers.



Kenneth Lochhead, Orange Corner, 1967, acrylic on canvas

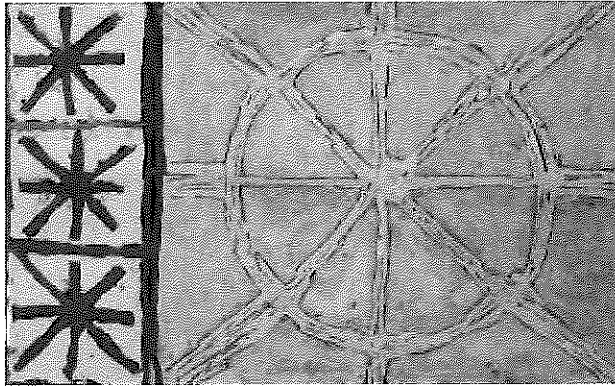
Kenneth Campbell Lochhead was born in Ottawa on May 22, 1926. His major art training was undertaken at the Pennsylvania Academy of Fine Arts in Philadelphia and at the Barnes Foundation in Merion, Pennsylvania. Scholarships allowed him to study in Europe and western Canada. After several short assignments, he was hired by Regina College (forerunner to the University of Regina) in 1950 to direct its School of Art. He was also charged with developing what became the Norman MacKenzie Art Gallery.

Under Lochhead's guidance, both the School and the Gallery flourished, attracting energetic personalities and generating excitement. It was his significant role in the development of the Emma Lake Artists' Workshops, however, that attracted the most attention to the prairie region. While the Emma Lake camp dates from the 1930s, the workshops established a modernist direction. Visitors included such artists as Will Barnett (1957), Barnett Newman (1959), John Ferren (1960), Clement Greenberg (1962), and Jules Olitski (1964). These artists attracted international attention to Regina.

In his own work Lochhead developed a distinctive style, producing such notable works as "The Kite" (1952), "The Dignitary" and "The Bonspiel" (1954). His work was exhibited in numerous solo and group exhibitions in both public and private galleries in Canada and abroad. He began to win major commissions, completing an enormous wall mural at Gander Airport in Newfoundland in 1957–58.

Other commissions included art for the Canadian Chancery Building in Warsaw, Poland; the Confederation Centre in Prince Edward Island; and the Centennial Concert Hall in Winnipeg. Then in 1961, with other Regina artists Art McKay, Ron Bloore, Ted Godwin, and Doug Morton, Lochhead displayed his paintings at the National Gallery of Canada. This show, "Five Painters from Regina," placed the Regina arts scene on the national map. In 1964, however, he was the first of the five to leave Regina, accepting a teaching position with the University of Manitoba. In 1973, he went on to York University in Toronto, and finally to the University of Ottawa.

Lochhead has served on many public boards, committees, and organizations throughout his career, including the Wascana Centre Authority in Regina, the Art Gallery of Ontario in Toronto, and the National Capital Commission in Ottawa. He was awarded the Order of Canada in 1971 and an honorary degree from the University of Regina in 2001. He passed away in 2006.



Ronald Bloore's Sign #5, oil on masonite, 1961

Ronald Langley Bloore was born on May 29, 1925, in Brampton, Ontario. After studying art and archaeology at the University of Toronto, New York University, and Washington University in St. Louis, he traveled to Europe to continue his studies in Brussels, Antwerp, and London. He lectured in art history at the University of Toronto before coming to Regina as instructor of Art and Archaeology at Regina College, and as director of the Norman MacKenzie Art Gallery. Bloore was based in Regina for only a brief period of time, from 1958 to 1966; but while there he made a deep and lasting impression. As director, he was noted for his energy and determination in bringing the art world to the Prairies: he sponsored and contributed to the infamous "Win Hedore" exhibit, along with Ted Godwin and Ken Lochhead, where car parts and buckets of sand challenged viewers' notions of art; and he acquired for the gallery the sculpture "Mother and Child" by Jacques Lipchitz—a bold and farsighted move at the time.

Bloore, who constantly painted while studying and teaching as an art historian, finally painted fully non-representational works soon after arriving in Saskatchewan. In Regina, he produced such works as "White Sun-Green Rim" (1960), "Double Sun" (1960), "Byzantium" (1961), and the "White Line Series" from 1963 to 1965. With a few notable exceptions, these mark the beginning of Bloore's entry into white. Asked if the prairie winter landscape influenced this move, Bloore answered that while the prairie affected his vision of light, texture and space, the shift to white was inspired by Egypt and Greece. In 1961, in conjunction with the annual meeting of the Canadian Museums Association, Bloore mounted a show of local contemporary art called simply "The May Show." The National Gallery of Canada remounted the exhibit in Ottawa, without the architect Clifford Wiens, as "Five Painters from Regina," and then travelled the show across Canada. Bloore, Ken Lochhead, Art McKay, Ted Godwin, and Doug Morton, made a lasting impression on the Canadian art scene; by 1966, however, the Regina Five had gone their separate ways.

Bloore left Regina in 1966 to teach visual art and art history at York University in Toronto, where he remained for the rest of his academic career. He now employs his retirement to paint full time.



Ted Godwin's "Said the Spider to the Fly", 1965; oil, acrylic on canvas.

Born in Calgary, Alberta, on August 13, 1933, **Ted Godwin** graduated from the Southern Alberta Institute of Technology and Art in 1955. He joined the University of Saskatchewan, Regina Campus in 1964 to teach in what was then known as the Faculty of Art. Major influences in his early career included artists John Ferren, Jules Olitski, Barnett Newman and Lawrence Alloway, with whom he studied at the Emma Lake Artists' Workshops from 1959 to 1965. A member of the group of Regina painters later known as the Regina Five, Godwin broke onto the Canadian art scene with the group's 1961 exhibition, 'Five Painters from Regina', at The National Gallery of Canada. Throughout his teaching and professional careers, he has exhibited his paintings at public and commercial galleries across Canada and in the United Kingdom. His works are represented in major public collections including the National Gallery of Canada, the Art Gallery of Ontario, the Canada Council Art Bank, the CBC, and the University of Regina.

Honoured for his work by the Royal Canadian Academy, to which he was elected in 1974, he was, along with other Regina Five members Ken Lochhead, Ron Bloore, Doug Morton and Art McKay, awarded an honorary Doctorate of Laws degree from the University of Regina in 2001. That same year he received the Alberta College of Art Award of Excellence. Retired from teaching since 1985, Godwin maintains an active professional career.

His most recent exhibition, *The Newfoundland Suite*, opened in 2003 in Calgary. His book, *Messages from the Real World: A Professional Handbook for the Emerging Artist* (republished in 2002 as *The Studio Handbook for Working Artists: A Survival Manual*), won a 1999 Saskatchewan Book Award. Not unlike the writer Virginia Woolf, whose collection of essays *A Room of One's Own* (1929) points up the need for the woman writer to have a dedicated space of her own in which to create literary works, Godwin particularly recognizes the emerging artist's need of a room of his or her own, a space "where you make art and only art." Godwin is also the author of *Lower Bow: A Celebration of Wilderness, Art and Fishing* (exhibition catalogue, 1992), and *Ted Godwin: The Tartan Years 1967–1976* (exhibition catalogue, 1999). While Godwin has spent most of his life in the Canadian Prairies, his paintings reflect a rich thematic palette of styles and subjects. His most recent landscapes, some of which are large works, portray the play of light on water in the Canadian forest wilderness.



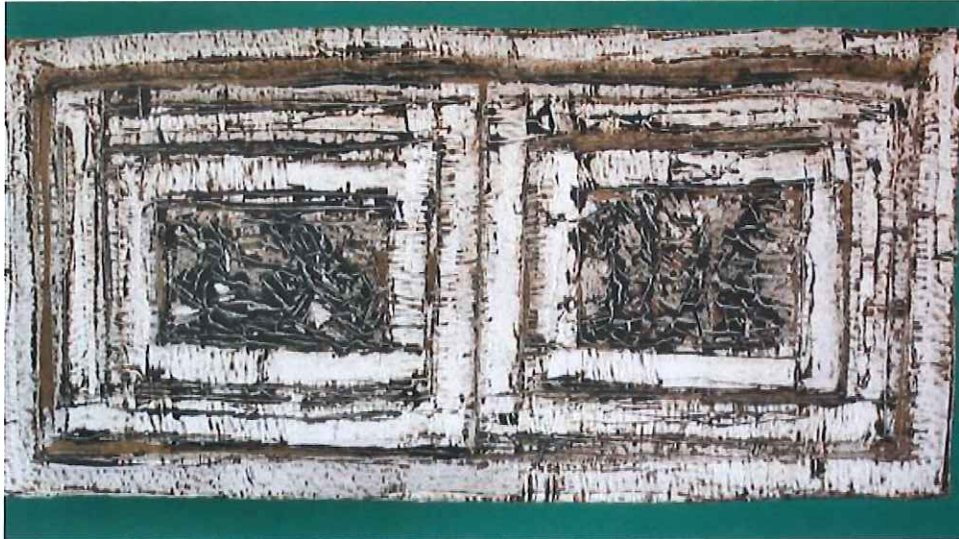
Douglas Morton, "2 Plus 2," 1966, acrylic on canvas, 215.1 x 215.3 cm, MacKenzie Art Gallery, University of Regina Collection

Douglas Gibb Morton was one of the Regina Five group of artists whose exhibition at the National Gallery in 1961 was proclaimed as a watershed for the development of abstract art in Canada. Born on November 26, 1926, and raised in Winnipeg, he studied with LeMoine Fitzgerald, of the Group of Seven, and continued his studies in Los Angeles, London and Paris. Morton returned to Canada in 1954 to manage the family business, MacKay-Morton Ltd., an industrial pipe distributor in Regina. A typical weekday for the next decade would allow for two painting sessions of two hours each, one beginning at 6 a.m. and the other at 10 p.m.

His practical business sense was in sharp contrast to his adventurous and experimental approach to painting. Morton was keen on using bold colour and large canvasses; he was also a pioneer in the technique of attaching objects—a piece of Styrofoam or wood, for example—to the work in order to extend the image. Morton's inventiveness was especially appreciated at the Emma Lake workshops, where every summer twenty-five artists from across Canada and the United States would converge on the quiet Saskatchewan locale. He would arrive with his car jammed full of industrial paints and unconventional tools of application, which he would use energetically and spontaneously.

Morton's work was not as popularly received as those of fellow exhibitors Ron Bloore, Ted Godwin, Ken Lochhead and Art McKay after their 1961 breakthrough in Ottawa. Other artists, who were aware of his exceptional eye for detail, did appreciate his painting and considered his reputation to be underrated. In addition to the rest of the Regina Five, Morton enjoyed a professional relationship with the American artist Barnett Newman, another proponent of bold colour and size. His noteworthy paintings include "Brownscape" (1961), "Fractured Black" (1964), "Green Centre" (1967) and "Token" (1970). Lochhead associated Morton's work with "wholeness of colour, full-bodied shapes of colour within the tradition of Matisse and Butler, Fauves and post-Fauves painters of Paris. He was pushing the frontiers of colour more than any other painter I knew."

After leaving MacKay-Morton in 1967, Morton spent two years as director of Visual Arts and associate professor of Art at the University of Saskatchewan, Regina Campus. He was also a teacher and administrator at York University (1969–80), the University of Victoria (1980–85), and the Alberta College of Art (1985–87). He received an honorary degree from the University of Regina in 2001. Morton died on January 4, 2004.



Untitled work; ca. 1960

One of the Regina Five artists whose 1961 National Gallery of Canada exhibition brought attention to art in western Canada, **Arthur Fortescue McKay** was born on September 11, 1926, in Nipawin, Saskatchewan. His father, Joseph Fortescue McKay, was the son of the last in a line of Hudson's Bay Company men which began in the 1700s; his mother, Georgina Agnes Newnham, was the daughter of the Bishop of Saskatchewan. The McKays moved to Winnipeg in 1930, to Prince Albert in 1935, and to Regina in 1940. McKay trained in the Canadian Army from 1943 to 1945 and studied at the Provincial Institute of Technology and Art in Calgary from 1946 to 1948. In 1947, he travelled to England and France to study at the Académie de la Grande Chaumière in Paris. He returned to Regina in 1951. McKay was hired at the School of Art, Regina College in 1952 and initiated the Emma Lake Artists' Workshops with director Ken Lochhead in 1955. In 1956–57, he studied at the School of Painting and Sculpture at Columbia University, New York, and at the Barnes Foundation, Merion, Pennsylvania. As acting director of the School of Art in 1959, McKay, with Roy Kiyooka, coordinated the Emma Lake Artists' Workshop. He acknowledged visiting artist Barnett Newman as an important influence.

In 1961, after an exhibition at the Norman MacKenzie Art Gallery, Richard Simmins mounted a National Gallery of Canada exhibition, Five Painters from Regina, which included McKay, Ron Bloore, Ted Godwin, Doug Morton and Ken Lochhead. By the 1997 MacKenzie Art Gallery retrospective, McKay's work had been shown in over forty-five exhibitions, and his mandalas had become synonymous with Canadian painting. With typical candour, though visibly unwell, he said at the opening: "If I'd known I was this good, I'd have painted more." Art McKay retired in 1987 and moved to Vancouver in 1994. Students and colleagues alike remember him as an unusual but gifted teacher, and in particular as a remarkably honest human being. He died on August 3, 2000.

- source: The Encyclopedia of Saskatchewan

Other Examples:

- Trial of Louis Riel (the whole Metis story...)
- Ecosystem of development with the growth of the prairie-to-town-to-urban environment: North Central; suburban development; buildings;

Examples:

Chateau Qu'Appelle

Hotel that was 'never built', corner of Alberta Street and College Avenue



(Postcard of the building-in-progress Chateau Qu'Appelle published and distributed in or about 1913.)

There are a few photos in the City of Regina Archives collection that show the steel skeleton of the hotel on the corner of Albert Street and College Avenue (new known as 16th Avenue). One is taken from the top of the Legislative Building, showing a panorama of the City (ca. 1920 I believe). Another is taken at street level in the middle of the Albert Street Bridge (on the street-car line that ran down the middle of the street (focus is on a person standing in the middle of the bridge/street but you can see the steel skeleton in the background).

Stories to tell:

- How/why it wasn't built (see below)
- History of railways in the City of Regina (spur line for the GTP was located across 16th street...can still see where the spur line was today, the back-lane immediately north of College/16th street going west, where it connected to the old Lewvan line, where Lewvan/Pasqua street is today)
- Why the Royal Saskatchewan Museum sits so far back from the street and on an angle (see below)
- Also, how to read a photograph...really look carefully at old photos as they can tell you an awful lot. How 'simple' or random photos (like the one of the person standing in the middle of Albert Street Bridge...just a quick 'selfie-like' photo can eventually be very important...never take old photographs for granted or dismiss them/their content...always think 'context'

Wikipedia Entry

The Chateau Qu'Appelle was a Grand Trunk Pacific Railway hotel planned for Regina, Saskatchewan. Construction was started in 1913 at the corner of Albert Street and 16th Avenue (now College Avenue). Rising costs, labour and material shortages, and the bankruptcy of the railway stopped the project before it was completed. The unfinished structure was eventually dismantled.

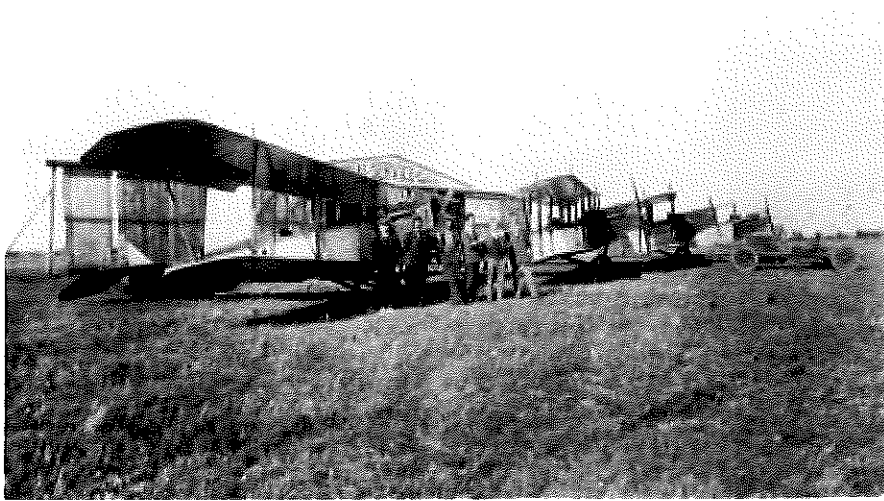
Designed in the Scottish baronial style, the concrete pilings were sunk in 1913 to support the ten-story structure. As well, there were two sub-stories of reinforced concrete basement under the northwest corner of Wascana Park. The hotel's girders were already up when construction was halted - World War I had broken out, and the combination of labour shortages and material rationing meant that the lavish hotel's construction would be delayed until after the war.

However, construction was never to resume; in 1919, the Grand Trunk Pacific Railway went bankrupt. The Canadian National Railway, a government-owned venture, eventually acquired the GTP's lines, but the construction project was never completed.

For ten years, the five-storey-high steel skeleton of the Chateau Qu'Appelle became an embarrassing eyesore for the city. The land was eventually given back to the city, and the girders were dismantled. The steel beams from the project were eventually used in the construction of Regina's new lavish railroad hotel, the Hotel Saskatchewan. Other building materials intended for the hotel had also been used to construct two houses for James Kirkpatrick, superintendent of the Grand Trunk's station on College Avenue.

The [Royal Saskatchewan Museum](#), built to celebrate the province's 50th anniversary and opening in 1956, now stands on the site of the ill-fated Chateau Qu'Appelle Hotel. Partly for aesthetic reasons and partly to avoid the expensive task of uprooting the pilings, the museum was built on an angle.

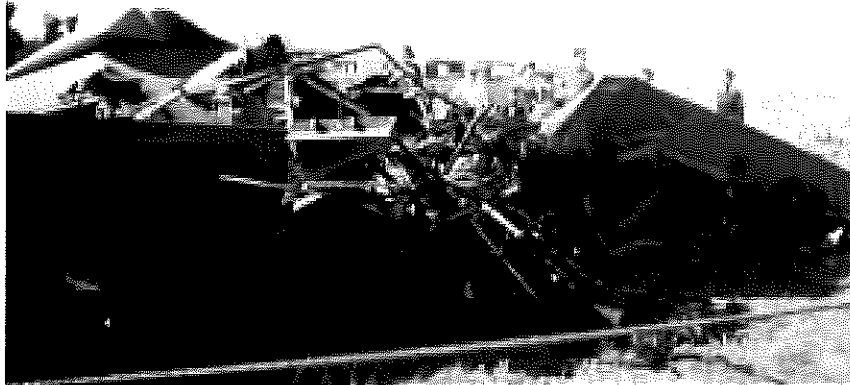
Regina Airport – Roland Groome



Regina was at the forefront of Canadian aviation history. Aerial Service Company was founded in 1920 by ex-Royal Flying Corps members Roland J. Groome and Ed Clarke. They set up a primitive airfield southwest of the Legislative Building that became Canada's first licensed aerodrome. Groome was Canada's first licensed pilot. He died in an airplane crash in 1935, but his name lives on in aviation circles with the Roland Groome Award, awarded yearly by Transport Canada to an organization that shows excellence in the field of aircraft maintenance.



Regina has achieved many Canadian aviation firsts. For example, Regina was the home to the first licensed aerodrome in Canada. The Aerial Service Co. Ltd. was founded by Lt. Roland J. Groome, Edward Clarke and Bob McCombie. It became the first licensed aerodrome in Canada on April 22, 1920.



Canada's first licensed pilot was Regina's own Roland J. Groome. Groome had a business, Aerial Service Co., that operated on Canada's first licensed aerodrome. He flew parcels and people around Saskatchewan; he also gave flying lessons to new pilots. On September 20, 1935 Groome was on a training flight with a student when the plane they were flying in crashed at the Regina Airport; he did not survive.

(From the City of Regina Archives website that I developed years ago...some of the writing has been changed...and not for the better I might add...).

Regina Airport already has a very good history/story-board in the departure area of the airport, most of the photos there were supplied by the City of Regina Archives while I was there...worked with Larry Schneider, former City of Regina mayor who had become CEO of the Regina Airport Authority.

Many people might be surprised to learn that Regina is actually the home of many aviation firsts in Canada. The first licensed pilot was from Regina. The first licensed airplane mechanic was from Regina. The first licensed airport was located in Regina, as was the first licensed airplane. Regina was at the heart of the new burgeoning aviation industry when airplanes first became more commonplace after World War I.

Lieutenant Roland J. Groome was a flight instructor with the Royal Flying Corps during World War I. After the war ended, he returned to Regina with two wartime buddies, Edward Clarke and Bob McCombie. The men formed an aviation company, the Aerial Service Company, in 1919 and laid out an airfield near the corner of what is now Hill Avenue and Cameron Street. This was the first licensed aerodrome in Canada. While Groome was set to become the first licensed commercial aviator in Canada, his partner McCombie received the first Aviation Engineer's Certificate and one of the company's airplanes, a JN-4 (Can) Canuck, became the first licensed commercial aircraft in Canada (registration number: G-CAAA). Groome also flew the first inter-city airmail in Saskatchewan between Saskatoon and Regina. (The letter was from Saskatoon's mayor to Regina's mayor.) The Aerial Service Company flew passengers and freight around the province and provided flying lessons to eager would-be pilots.

In 1927, the Regina Flying Club was formed, and some land west of the city was purchased by the group with the aim of creating a more modern airport for the city. In 1930, the Regina Municipal Airport officially opened on the same site where the Regina Airport now stands. Although most air mail contracts were cancelled and overnight flights to the city stopped during the Depression, by 1932 the paving of Regina's runways began. For many years

Regina's airport boasted the only paved runways between Montreal and Vancouver. (This was necessary because Regina sits on extremely rich and fertile topsoil which, while it is excellent for growing crops, is not good for the wheels of aircraft.)

Stories to tell:

- Who was Roland Groome?
- History of aviation in Canada. Often we take flying/airplane travel for granted now...was not like that just a few decades ago.

Germantown



House in Germantown

No.	Name	Age	Sex	Occupation
174	Johnston, John	40	M	Farmer
1	" " " "	30	F	"
2	" " " "	7	F	"
3	" " " "	2	F	"
4	" " " "	10	M	"
5	" " " "	12	M	"
6	" " " "	14	M	"
7	" " " "	16	M	"
8	" " " "	18	M	"
9	" " " "	20	M	"
10	" " " "	22	M	"
11	" " " "	24	M	"
12	" " " "	26	M	"
13	" " " "	28	M	"
14	" " " "	30	M	"
15	" " " "	32	M	"
16	" " " "	34	M	"
17	" " " "	36	M	"
18	" " " "	38	M	"
19	" " " "	40	M	"
20	" " " "	42	M	"
21	" " " "	44	M	"
22	" " " "	46	M	"
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29	" " " "	60	M	"
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33	" " " "	68	M	"
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49	" " " "	100	M	"

1906 Census...Germantown

There are several other photos in the City of Regina Archives that tell the story of Germantown. The old Health Department photos, the 1906 City of Regina Census and photos of Wetmore School (where a lot of these kids went to school) could all be used.

Very important stories to tell...people need to know the good, the bad and the ugly of where they live.

Stories to tell:

- Who lived in Germantown? Where did they come from? What are some of their stories? (as a lesson in history, not all the stories of a place/time/etc. are written down...development of social history...telling the stories of those who don't always 'have a voice'...part of what makes history interesting...not a static discipline, but always evolving...development of historiography, history of the history...)
- Can still see this area of Regina today...poor housing...east European churches and shops (e.g Ukrainian Co-op on Winnipeg Stree; Polish Hall right next door, Serbian Orthodox Church right across the street)
- Urban development in Canada at the turn of the century...similar areas in most Canadian cities (e.g. North-end of Winnipeg)
- Map of City of Regina police officers 'beats', that is, routes they walked on a regular basis. Main city police station was (and still is) on the very edge of Germantown. Maps would be a very good visual aid.

Regina Exhibition Grounds

Established in 1884 as the Assiniboia Agricultural Association, the first fall fair brought together 150 community-minded individuals to exchange goods, information and experiences. The two-day event was held near today's Victoria Park and came just two years after the coming of the railway and the change of Regina's name from Pile-Of-Bones. The fair remained local in nature until 1895, when the Dominion Government sponsored the Territorial Exhibition to stimulate interest in the North West Territories. The Fair's location moved to its present site that year to accommodate its exhibits and visitors.



(People gathered at the Regina Exhibition Grounds, ca. 1904)

The next fair was not held until 1899 under the new Regina Agricultural Association. Since 1899, the Fair has been an annual event. In 1905, the Fair was the focus of attention for the entire nation during the celebrations surrounding the inauguration of the Province of Saskatchewan into Confederation. In 1907, the Saskatchewan Legislature formally passed the Associations Act of Incorporation, the objectives of which were to exhibit products, goods, merchandise, machinery and paintings; to exhibit several breeds of horses and other animals by competitive tests, and to provide entertainment and amusement.

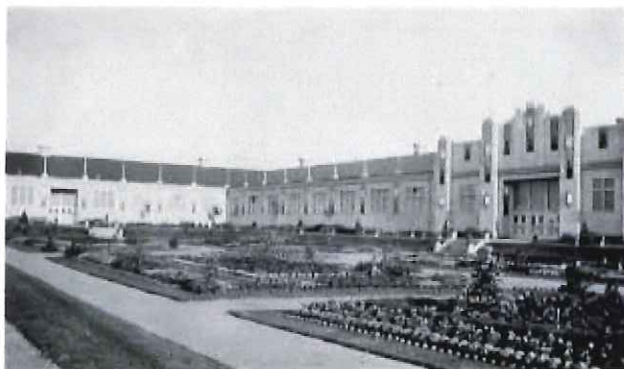


(Regina Exhibition Grounds; 1913)



(Regina Exhibition Grounds; 1913)

The next 40 years saw growth, construction of permanent facilities and ever-expanding volunteer participation. Midway rides and sideshows were added in the 1920's, as were automobile racing, professional baseball and giant horse pulling competitions. The biggest event was the two-week World Grain Show in 1933, which showcased exhibits from more than 40 countries.



(Grain Show Building; 1933)

The 1950's was a decade of development in which the Exhibition Auditorium, Jubilee Building, and paving of the midway were completed. In 1955, the Exhibition's theme was the celebration of the Province's Golden Jubilee. Fair attendance exceeded 200,000 for the first time.

With the 1960's came the adoption of the Buffalo Days theme. During the 1970's, the first annual Canadian Western Agribition was held (1971) as was the Silver Broom (1973). The AgriDome opened in 1977 and the Western Canada Farm Progress Show was launched in 1978. In 1978 and 1982 the Buffalo Days Exhibition was named "Major Fair of the Year" by the Canadian Association of Exhibitions

The Grain Show Building opened in 1933 to great fanfare as the centre-piece of the World Grain Congress, which drew 200,000 visitors to Regina. Two-thirds of the building, a well-known landmark for generations of fairgoers, burned to the ground in a spectacular fire in 1955. That fire wiped out the west and south wings, leaving only the east wing standing. On Sunday, June 14, 2009, the last remaining wing of the historic building was destroyed by fire.

And today... the Regina Exhibition Association Limited manages, maintains and markets Evraz Place, a 102-acre site with several multi-purpose buildings worth more than \$40 million. The Association, operates on an annual budget of \$9 million and employs approximately 100 full-time and more than 400 part-time staff. The Board of Directors of the Association directs policies and activities. The Board is elected by the Association's shareholders (members). In addition, representatives from City Council and the Saskatchewan Department of Agriculture are appointed to the Board.

- source: *Regina: The First Fifty Years* website of the City of Regina Archives

Victoria Park



(Victoria Park; ca. 1905)

In Regina's early days there were few parks. In fact, there were few trees! Trees were a luxury on the prairies, especially in a town with an inadequate water supply. The town founders set aside a chunk of land right in the centre of town and named it Victoria Square. It was supposed to serve as a green space, part of an effort to make Regina a more attractive destination for settlers. However, the town twice offered this precious plot of land to developers (both offers were rejected), and no landscaping efforts were made there until the start of the twentieth century.

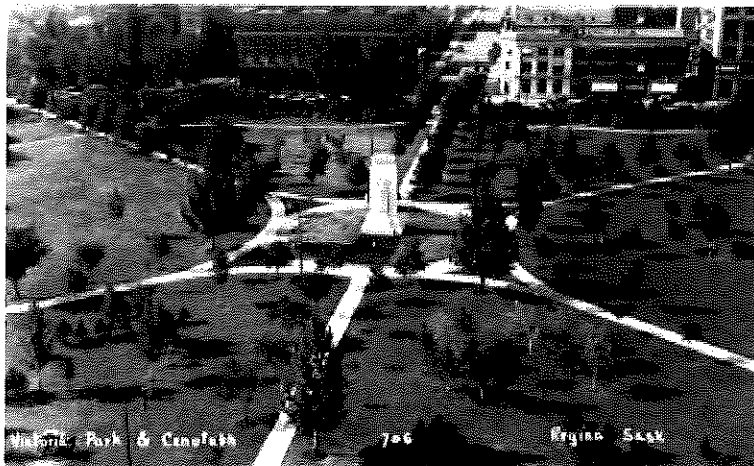
A much more attractive park at the time was the CPR Gardens, commonly referred to as Stanley Park. This plot of land boasted trees, shrubs and flowers. The little park beautified the land right next to the CPR's main depot - Union Station. (Today, this site is now the parking lot of Casino Regina.)

In 1907, the City of Regina hired landscape architect Frederick Todd to design a plan for Victoria Square, afterwards, known as Victoria Park. Todd was also the designer of the formal garden at the provincial Legislative Buildings. His original sketch/plan (part of the collection of the City of Regina Archives) envisioned a spoke-like series of paths all leading to a central focal point. That focal point was, at first, Victoria Fountain (perfect opportunity to dispel the myth of 'Davin' fountain).



(Victoria Park, with fountain; 1920)

In 1926, the fountain was removed and the current Cenotaph took its place. Today the park contains a small playground, numerous benches, beautiful foliage and lush gardens. Each summer it plays host to a number of functions, including the Regina Folk Festival. Regina residents can often be found enjoying bright summer days in the downtown oasis that is Victoria Park.



(Victoria Park, with Cenotaph; 1927)

source: *Regina: The First Fifty Years* website of the City of Regina Archives

Stories to tell:

- Regina's original park, Stanley Park, next to Union Station (lots of photos of Stanley Park in City of Regina Archives Photograph Collection)
- The 'greening' of Regina, that being the planting of trees, etc. all through the city. Chance to explain what a 'City tree' is (very unique story).

Other Examples:

- The Cinemas of Regina
- The Development of Whitmore Park (5 large size framed photos)