

EDMONTON: A CITY FOR THE 21st CENTURY

Report of the Cultural Futures Project

Submitted to City Council by the
Parks, Recreation and Cultural Advisory Board

December 1988

MEMBERS OF THE ADVISORY BOARD:

Chairman: Terry MacDougall

Vice-Chairman: Hanni Fritz

Members: Jim Acton (partial term)
Vivien Bosley (partial term)
Dave Carlson
Diane Dunn
Fred Jajczay
Al Iafolla
Pat Katz
Donald Lee
Lloyd Malin
Catherine Mott
Ald. Helen Paull
Abdul Remtulla
Jim Shinkaruk

Don Ausman (ex officio)

MEMBERS OF THE CULTURAL POLICY COMMITTEE:

Chairman: Terry MacDougall

Members: Diane Dunn
Ron Hodges
Fred Jajczay
Pat Katz
Catherine Mott
Ald. Helen Paull
Gwen Smith

Donna Cardinal (Project Manager)

LETTER OF TRANSMITTAL

November 29, 1988

Mayor Terry Cavanagh
Members of Council
2nd floor, City Hall
Edmonton, Alberta T5J 2R7

Dear Mayor Cavanagh and Aldermen:

RE: Cultural Policy Development - Cultural Futures Project

It gives me great pleasure to enclose your Advisory Board's recommendations on the role of the City in assisting the citizens of Edmonton to create a culturally vibrant and culturally alive city as we enter the 21st century.

This report together with its recommendations is the culmination of eleven months of hard work by over 100 volunteers from our cultural communities. This process started with the identification of present concerns, moved to an envisioning conference, then to developing objectives and action plans, and finally to setting priorities. Throughout the process, community input has been sought through two outreaches--one in June and the other in October, 1988.

I, as Chairman of the Advisory Board and of this Project, wish to thank a great number of people who made this project possible, and this I have done in the acknowledgements section of the Report.

Special acknowledgement and thanks are extended to our Project Manager, Donna Cardinal who generously dedicated a year of her life to this Project and to the citizens of Edmonton. It is chiefly through her hard work and dedication to the people of this city that we are able to stand before the Executive Committee in December, 1988 with these recommendations for your consideration. This thanks is extended to Donna on behalf of everyone connected with this Project, and we wish her good luck with her future endeavours as she rejoins the Parks and Recreation Department.

We now are satisfied that this document supplies the City with the missing link in the cultural policy process that we have been engaged with for the past 10 years, i.e., a vision of where we would like to go in the future.

This vision of the future in Edmonton is not a prescription for government to impose upon its citizens. Rather, it is a set of signposts which help to point the way, toward the future in our great city. There is no single cultural vision--but many signposts (in typical Canadian fashion) which collectively are more important than the sum of the individual parts. The ultimate shape and substance will emerge through actions on the part of citizens, non-profit groups, governments, business, and educational institutions. City Council, by accepting our recommendations, will provide the necessary leadership to sanction independent initiatives and will enable us to move forward through the provision of necessary resources. In so doing, Council will have given its citizens the tools for not only survival but for flourishing as an important city in the global community of the 21st century.

However, the future focus of the Project, deliberately chosen, has not blinded the Advisory Board to the urgent needs of the present. The future will be meaningless if we lose the cultural institutions of the present; for it is the existing institutions which make Edmonton the culturally vibrant city that it is today, and which form the foundation for the city we envision for tomorrow. To ensure the survival and flourishing of these existing institutions in the arts, multiculturalism and recreation, the Advisory Board is preparing proposed policy solutions to current issues presently facing Council, the Advisory Board and the communities. These recommendations, concerned with funding principles, support and allocations to existing and emerging not-for-profit groups, will be forwarded to Council in January 1989.

With the submission of the final report on the Cultural Futures Project, the Advisory Board is recommending that City Council approve the following:

1. definition for culture (Section II);
2. continued and improved support for our arts, multicultural and recreation groups (Section X);
3. policy initiatives (Section VI); and
4. policy principles (Section V).

Certain of the Board's recommendations flow directly from the Cultural Futures Project and are the recommendations which will begin giving shape to the visions of the Project. Other recommendations have originated from within the Board itself as it has reflected on the Project's ideas; these are recommendations which the Board feels are necessary in order to maintain the cultural present and give a strong basis for the cultural future of the city--both as we presently understand it,

and as the Project envisions it.

In closing, we wish to observe that perhaps the most important cultural principle to emerge from this project was that people from all cultural perspectives were able to come together and work together for the betterment of themselves and their city.

On behalf of the members of the Advisory Board and the participants in the Cultural Futures Project, we wish to thank Council for the opportunity to undertake this very challenging project on your behalf. We trust that you will find the results from the Project and the Board's recommendations to be helpful in redefining the City's role in the cultural development of Edmonton now and in the future.

Respectfully submitted,

Parks, Recreation and Cultural Advisory Board

A handwritten signature in black ink, appearing to read "Terry MacDougall". The signature is fluid and cursive, with a large initial "T" and "M".

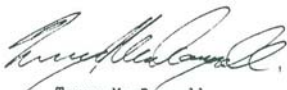
Terry MacDougall
Chairman


cc: Members
Parks, Recreation and Cultural Advisory Board

ACKNOWLEDGEMENTS

The Parks, Recreation and Cultural Advisory Board wishes to thank the following for their outstanding contributions to the Cultural Futures Project:

- o City Council for having the courage to fund this ambitious project, and particularly Alderman Helen Paull for her continuing encouragement and thoughtful guidance.
- o The citizens of Edmonton who worked directly and unselfishly on this Project - we couldn't have done this without you.
- o Citizens who took the time to come to our open houses and attend our presentations and who gave us their valuable feedback.
- o Members of the media who supported and believed in this Project.
- o Members of the business community who supported this Project, through their personal involvement and corporate sponsorships.
- o Members of the Cultural Policy Committee of the Advisory Board: Diane Dunn, Ron Hodges, Fred Jajczay, Pat Katz, Catherine Mott, and Gwen Smith.
- o Other members of our Advisory Board who supported this Project, particularly our Vice-Chairman Hanni Fritz.
- o The General Manager of the City's Parks and Recreation Department, Don Ausman, and his staff (in particular Barry Anderson) who supplied the Advisory Board with the necessary resources to complete this Project.
- o The support staff who worked directly on the Project: Litwina Dory, Kelly Enockson, Phil Kreisel, and Patricia Shapka.
- o Clint Fowler and Don Nobbs who assisted with facilitating the workshops.
- o Warren Ziegler of Futures-Invention Associates who provided us with the process and able leadership so that the citizens could provide the substance to the Project


Terry MacDougall
Project Chairman


Donna Cardinal
Project Manager

CONTENTS

Summary

Recommendations

I Inventing Edmonton's Cultural Future

II Definition of Culture

III Issues in Cultural Development

IV Contributors to Culture

V Policy Principles to Guide Cultural Development

VI Policy Initiatives

- 6.1 Ten Interconnected Policy Initiatives
- 6.2 Local Cultural Centres, Linked
- 6.3 Nurturing Neighborhood
- 6.4 Computer Network System Links and Empowers all Citizens
- 6.5 Foundation for Cultural Animation
- 6.6 Interactive Cultural Communications System Provides Learning Opportunities for all
- 6.7 Benefit Credit System for Volunteers
- 6.8 Multicultural Unit in Parks and Recreation
- 6.9 Cultural Congress
- 6.10 Assessing Progress in Cultural Development
- 6.11 Recreation, Arts, Multiculturalism
2015 World's Fair in Edmonton Showcases River Valley

VII Costs Over 5 Years of 10 Initiatives

VIII Visions for Edmonton's Cultural Future

IX Resources from the Cultural Futures Project

X Building on our Strengths

Appendices

SUMMARY

Background

1.0 In the Cultural Futures Project, over 100 citizens were directly involved in proposing cultural futures for Edmonton.

2.0 A broad definition of culture was selected, which defines culture as "the sum of the material as well as the intellectual and spiritual distinctive features that characterize a society or group." In the work of the policy teams, culture is seen as something to which all citizens contribute, and the forms, styles and contents of which are determined by the citizens and their groups (not imposed by government).

3.0 Groups active in twenty-one sectors of the community considered to have a stake in the city's cultural development identified citizens who were knowledgeable about their sector and concerned about the future of the city. This group of citizens listed the concerns, problems and issues in cultural development facing Edmonton in 1988.

4.0 The Cultural Futures Project identified a wide range of individuals, organizations, institutions and agencies which would contribute in specific ways to the initiation, implementation or outcomes of the proposed policy initiatives.

5.0 Six principles emerged from the collective work of the participants and are recommended to Council as principles to guide cultural development in Edmonton in all of its aspects into the 21st century. These principles concern:

- o Participation
- o Equity in Participation
- o Respect
- o Plurality and Diversity in Cultural Expression
- o Devolution of Decision Making
- o Assessing Progress in Cultural Development

Ten Policy Initiatives

6.1 Ten policy initiatives were selected as an interdependent set of initiatives which, if undertaken first, would propel all of the other initiatives forward. Recommendations are made to Council on specific ways to begin the implementation of these ten policy initiatives. Each policy initiative is described in detail, using for the most part the words of the citizens comprising the policy team.

6.2 An integrated system of LOCAL CULTURAL CENTRES, LINKED to one another and to cultural facilities across the city, will provide opportunities for people at the local level to become involved in the broad cultural life of the community.

6.3 Living in and being part of a NURTURING NEIGHBOURHOOD where the residents participate in identifying their needs and deciding how those needs will be met, will contribute to the health and well-being of both the individuals and the community. A pilot project in one neighbourhood or cluster of neighbourhoods is proposed as a way of demonstrating the concept of nurturing neighbourhoods, and as a way of working out the new partnerships required between citizens and civic government departments. Residents of the neighbourhood will be invited to address the full range of human needs as they pertain to the individuals and groups of that neighbourhood--social, economic, cultural, educational, health, civic, etc.

6.4 A COMPUTER NETWORK SYSTEM LINKING ALL CITIZENS to an information centre, and to each other where desired, increases opportunities for Edmontonians to participate in all of the public activities which influence their lives. Through a computer-telephone link each citizen will be able to access information about community projects, including political, multicultural, artistic, sports and other events.

6.5 A FOUNDATION FOR CULTURAL ANIMATION will encourage citizens to explore the existence and value of their own creativity and its relationship to art and artistry, through participating in recreational arts. The value of recreational arts will be promoted through public awareness campaigns, programs, projects, and research sponsored or conducted by the Foundation for Cultural Animation. The centre-piece will be a "Participaction for the Creative Arts" campaign -"Articipaction"!

6.6 An INTERACTIVE CULTURAL COMMUNICATIONS SYSTEM for Edmonton will organize and deliver learning opportunities city-wide, providing life-long learning and cultural awareness for all citizens. Citizens will be able to access participatory learning experiences in their homes or in schools, libraries, neighbourhood and cultural centres, and shopping malls, via interactive television. The system will carry a variety of learning and information programs, responding to the rich diversity of interests of the citizens.

6.7 The cultural development of Edmonton will be enhanced when being a volunteer is considered a "career", with benefits included such as retirement pension, health care program, child support credit and other provincial/municipal tax credits. The civic government, through a community agency, will implement, support and administer a BENEFIT CREDIT SYSTEM FOR VOLUNTEERS.

6.8 A MULTICULTURAL UNIT IN PARKS AND RECREATION providing support for ethnically-defined community groups, will enable those groups to participate more fully in Edmonton's cultural development. Strengthening ethnocultural groups is a prerequisite for multiculturalism.

6.9 A CULTURAL CONGRESS, held annually in each ward and city wide, will be a forum for discussion of cultural issues by all groups and citizens. It will be a concrete expression of participatory democracy at the municipal level.

6.10 ASSESSING PROGRESS IN CULTURAL DEVELOPMENT requires that research be conducted to document the present state of cultural development, and that indicators be selected to use in comparing the present state with the future state of cultural development.

6.11 A WORLD'S FAIR IN EDMONTON IN 2015 SHOWCASES THE RIVER VALLEY as the symbolic and physical link for Edmontonians to our environment, our social history and our cultural present. The theme of the World's Fair will be the celebration of urban family life in all cultures. Preparation for the World's Fair will require thoughtful preservation and development of the river valley as a unique physical asset. The World's Fair will be a celebration of all that has been accomplished to generate in Edmonton a culture worthy of worldwide attention.

Resources for the Future

7.0 Costs for the ten initiatives over five years are estimated. Not all of the initiatives require financial support from Council, and some of the initiatives will realize revenue. Net City investment is shown.

8.0 The visions from which the policy initiatives emerged are but the opening chapters of an on-going work in which all citizens participate in articulating their visions for cultural Edmonton's future.

9.0 The Cultural Futures Project has released significant resources, particularly in the form of additional policy initiatives and in the form of concerned, imaginative citizens who are prepared to work toward the realization of the futures they have envisioned.

10.0 In developing cultural policy, Council and the community begin from a position of strength. Many cultural opportunities are available to Edmontonians, and many citizens contribute their time and talents to present day community organizations that provide such opportunities. Some data is available on the recreation, multicultural, and arts organizations and on libraries and cultural industries. The survival and flourishing of existing organizations needs to be ensured, as these are the avenues through which Edmontonians will work today to realize their visions for our cultural future.

SUMMARY OF RECOMMENDATIONS

Recommendation #1: Council adopt the following definition of culture, and incorporate it into Bylaw 8316:

Culture means the sum of the material as well as the intellectual and spiritual distinctive features that characterize a society or group, and for purposes of the Bylaw shall focus on those activities which are primarily matters of recreation, multiculturalism and the arts.

[Section II]

Recommendation #2: Council adopt the following six principles to guide future cultural development in Edmonton:

- o Participation
- o Equity in Participation
- o Respect
- o Plurality and Diversity in Cultural Expression
- o Devolution of Decision Making

o Assessing Progress in Cultural Development

[Section V]

Recommendation #3: Council approve a pilot project for the establishment of a cultural centre; allocate funding for the pilot cultural centre in the first year in the amount of \$195,000, which includes 50% of the refurbishing costs, plus planning, design, and staffing costs; direct the Parks, Recreation and Cultural Advisory Board to develop criteria; and direct the Parks and Recreation Department to publish criteria and solicit proposals from areas or communities interested in developing such a pilot cultural centre.

[Section 6.2]

Recommendation #4: Council amend the City's General Municipal Plan to deal with the concept of cultural centres (which mayor may not be associated with "Town Centres"). [Section 6.2]

Recommendation #5: Council endorse the concept of nurturing neighbourhoods; approve a pilot project for a nurturing neighbourhood; allocate funding in the first year in the amount of \$40,000; and direct senior staff of City Departments (including Social Services, Parks and Recreation, Planning, Police, etc.) to plan and implement joint strategies which support the development of nurturing neighbourhoods.

[Section 6.3]

Recommendation #6: Council endorse the concept of an interactive display of futures ideas located in a central place such as the new City Hall or the Edmonton Public Library; and allocate funding in the first year in the amount of \$20,000 to install, as a first step, an interactive computer graphic display of the ideas from the Cultural Futures Project.

[Section 6.4]

Recommendation #7: Council endorse the concept of a Foundation for Cultural Animation being established through community initiative.
[Section 6.5]

Recommendation #8: Council direct the Advisory Board to initiate research to determine the resources available for establishing an interactive participatory cultural communications system within 5 years; and allocate funding to the Advisory Board's budget in the first year in the amount of \$10,000 for this purpose.
[Section 6.6]

Recommendation #9: To encourage volunteerism within the cultural community, Council endorse the concept of a benefit credit system for volunteers; and allocate funding in the amount of \$95,000 in the first year to develop, implement, promote, maintain and evaluate a "V.I.P." program (Volunteers are Important People) through the Volunteer Action Centre or another community agency.
[Section 6.7]

Recommendation #10: Council direct the Parks and Recreation Department to work towards establishing, in four years, a Multicultural Community Development Unit; and allocate funding in the amount of \$80,000 in the first year to the Parks and Recreation Department to hire two ethnically knowledgeable advisors (giving due consideration to ethnic and visible minority applicants).
[Section 6.8]

Recommendation #11: Council endorse the concept of annual forums to discuss cultural issues, called a Cultural Congress; allocate funding in the amount of \$20,000 for the Cultural Congress in the first year; and direct the Advisory Board to convene under its auspices, the forums in the first year.
[Section 6.9]

Recommendation #12: Council establish a program of research that will develop an accurate data base on existing cultural activities and gather data at five year intervals, thus enabling the assessment of progress being made in cultural development; as a first step, Council commission a group of citizens (including some who have been involved in the Cultural Futures Project) to develop the criteria and indicators to be used in assessing progress in cultural development; and Council allocate funding in the amount of \$70,000 to the Corporate Studies office in the first year to begin the study.
[Section 6.10]

Recommendation #13: Council direct the Advisory Board annually, in conjunction with the City's Budget preparation, a) to prepare a status report of the activity undertaken in the past year on the policy initiatives recommended to Council as a result of the Cultural Futures Project, and b) to identify and advise Council on the activities to be undertaken, and financial and other support to be given for the policy initiatives in the subsequent year.

[Section 6.10]

Recommendation #14: Council direct the Parks and Recreation Department, in consultation with the Transportation Department as appropriate, to revise the River Valley Master Plan to provide for a) more cultural amenities, b) transportation along as well as across the river, and c) people-oriented transportation between cultural facilities and the river valley.

[Section 6.11]

Recommendation #15: Council approach the Province to undertake an Upper North Saskatchewan Master Plan, with supporting and appropriate legislation, for the improvement and preservation of water quality in the river; and Council set a good example by taking steps to improve the water quality within its jurisdiction.

[Section 6.11]

Recommendation #16: The Mayor convene a meeting of individuals and organizations (including the festivals, Edmonton Convention and Tourism Authority, the Chamber of Commerce and the Advisory Board) interested in exploring the possibility of Edmonton hosting a World's Fair; and Council allocate funding in the amount of \$10,000 to support the efforts of such a committee in the first year.

[Section 6.11]

Recommendation #17: Council support existing and emerging cultural organizations and institutions dedicated to enhancing the quantity of cultural opportunities and the quality of cultural activities in the city by:

- a) acknowledging that cultural support is not a matter of mere subsidy and aid, but rather an opportunity for and obligation of a caring community;
- b) increasing the financial support to be made available to valuable cultural institutions, to a level at least commensurate with and, where possible, superior to that given in other major Canadian cities; and by
- c) directing the Advisory Board to immediately re-examine tax and lease subsidy criteria and policies to significantly increase the amount of cash available to support valuable cultural organizations in the city.

[Section 10]

Recommendation #18: The City dedicate itself to becoming one of the most vibrant and most important centres of cultural activity in Canada by the year 2010.

[Section 10]

SECTION I: INVENTING EDMONTON'S CULTURAL FUTURE

Background

1.1 In 1986, the federal government was reviewing no fewer than nine enquiries it had commissioned into the state of national cultural development. Government commissions have been a useful and productive method of stock-taking and of suggesting new directions in national cultural affairs since 1929 when the Aird Commission recommended a national public broadcasting system. Since 1929, too, citizens advocacy groups have taken an active role in keeping cultural policy issues before the government, as the Canadian Radio League did in promoting the publicly owned and regulated broadcasting system proposed by Aird.

1.2 1986 was also a year that saw the preparation of legislation to change the name of the provincial department responsible for cultural development from Alberta Culture to Alberta Culture and Multiculturalism.

1.3 In 1986, among the major Canadian cities, Toronto had recently completed a report of that city's state of cultural development, entitled Cultural Capital, and was about to initiate an information-sharing network of 26 Canadian cities, to be called "Arts and the Cities/Les Arts et la Ville". Gloucester, Vancouver, and Ottawa were all in the process of developing cultural and/or arts policies, and the Canadian Conference of the Arts was planning its 1987 annual conference on a repeat of their 1977 theme: Municipalities and the Arts.

1.4 In Edmonton, the recently incorporated Edmonton Professional Arts Council had co-operated with the Edmonton Cultural Caucus to suggest revisions to the idea of a "cultural commission" proposed by a mayor's task force chaired by Alderman Percy Wickman. Those deliberations had resulted in City Council revising the Bylaw to Establish the Parks, Recreation and Cultural Advisory Board (Bylaw 8316). The revision to the Bylaw provided for equal representation on the Advisory Board of the arts, multicultural and recreation communities; and provided a mechanism whereby three representatives of each sector would be nominated by the Edmonton Professional Arts Council, the Edmonton Multicultural Society and the Edmonton Federation of Community Leagues, respectively.

Council Requests Cultural Policy

1.5 At the same meeting where third reading and approval was given to Bylaw 8316, the Council approved a motion asking the newly constituted Advisory Board to bring forward a cultural policy in one year. This task the Advisory Board set out to do. A committee of the Advisory Board, under the chairmanship of Ron Hodges, established a work plan and schedule. The work continued under a new Board (appointed by Council on February 1, 1987) and a new committee (chaired by Terry MacDougall), reviewing the documents produced during the decade-long dialogue between City Council and the community on the directions of cultural development for Edmonton.

1.6 The Cultural Policy Committee was faced with two very difficult issues, the resolutions to which required both sensitivity to past and current concerns of all those involved in the quest for a cultural policy, and innovation. Those two issues were:

- a) defining the word "culture" in a way that was appropriate for creating policy and yet embraced the full spectrum of activities by the groups and individuals contributing to cultural development in Edmonton; and
- b) designing a process that would honour the excellent work done over the previous ten years; involve those who had a stake in cultural development; build bridges of understanding among those groups and individuals; and result in genuinely new possibilities and actions for the city's cultural future.

1.7 The first issue, despite its complexity, proved to be the easier of the two to resolve. The committee reviewed the definition adopted by UNESCO in 1977, and proposed to utilize this in their policy work. (See Section II for a discussion of the UNESCO definition of culture as it applies to Edmonton and to the Cultural Futures Project).

1.8 Selecting an approach to developing cultural policy was more difficult. In the review of the ten documents produced between 1980 and 1985, the Committee discovered that most of the recommendations pertained to the allocation of financial resources. Some recommendations addressed the governance questions of who would make the decisions in allocating financial resources. A few recommendations spoke to the value and importance of the arts or ethnocultural activity or recreation to the city and to the quality of life of its citizens. However, there was an absence of any statements about the intended outcomes of allocating support to cultural development. Why support cultural development? What kind of a city do citizens want Edmonton to become culturally? In what cultural futures are Edmontonians prepared to invest their energy, talents and intentions? What visions do we hold for Edmonton's cultural future?

An Envisioning Approach to Policy Development

1.9 Designing a process by which citizens would be invited to formulate their visions of Edmonton's cultural future was the challenge. The committee was fortunate in learning of the work of Warren Ziegler in assisting communities around the world to "invent" a future significantly different in some aspect from the present with which they were dissatisfied. Ziegler's approach, called "futures-invention", seemed ideally suited to the task facing the committee, and had been used with excellent results in a number of similar situations. ("Alternatives for Washington", an early 1970's initiative in the state of Washington using Ziegler's approach, was among those outstanding models studied by Alberta Municipal Affairs in designing their "Visions 2020" project to encourage long-range strategic planning by Alberta municipalities).

1.10 After exploratory meetings, the Parks, Recreation and Cultural Advisory Board entered into partnership with The Futures-Invention Associates to design and carry out the Cultural Futures Project for purposes of proposing policies for cultural development to City Council and to the community. A work plan and budget was approved by City Council, and Donna Cardinal was seconded from Edmonton Parks and Recreation as Project Manager.

1.11 The first step of the Cultural Futures Project was for persons from the community sectors which have a stake in cultural development to identify the cultural problems, concerns and issues facing Edmonton in 1988. This was accomplished in a one-day workshop led by Warren Ziegler. Participants were designated by the major organizations active in each sector for their knowledge about the sector and their concern for the future of Edmonton. A list of participants in the February 13 workshop is supplied in Appendix A. The workshop also provided an opportunity to identify resources in Edmonton for cultural development, including the names of individuals who were then invited to participate in the Envisioning Conference.

1.12 The issues in cultural development identified in the Concerns/Resource workshop were published and distributed to participants in the Envisioning Conference as background information. The issues are listed in Section III of this Report. In Section VI the policy principles and policy initiatives being recommended to Council are cross-referenced to the issues.

1.13 The centerpiece of the Cultural Futures Project was the Envisioning Conference held March 18 and 19, 1988 involving 80 citizens. (A list of participants is supplied in Appendix B.) Invitations were extended to those citizens identified by participants in the previous workshop. Three umbrella organizations (Edmonton Professional Arts Council, Edmonton Multicultural Society and Edmonton Federation of Community

Leagues) designated up to five participants each. Other names were suggested by the Advisory Board. In addition, the Cultural Futures Project placed an ad in a major daily newspaper inviting applications from the general public. Nineteen applications were received (including four submitted by one particularly eager would-be participant) and ten were selected by a process of random number generation. Some of these "citizens at large" became sustained contributors to the Cultural Futures Project.

1.14 The Envisioning Conference, led by Warren Ziegler and assisted by several Edmontonians, provided instruction and practice in envisioning, and then invited participants to envision the cultural future of Edmonton. Based on their images, participants formed into policy teams to further develop their scenarios. Teams formed around shared concerns of culture and education, democratizing culture, culture and media, arts as a vehicle for social change, culture and public spaces, role of government in culture, culture and wellness, neighbourhoods and culture, cultural centres, and multiculturalism.

1.15 The initial ideas of the policy teams were then critiqued by a small group of Project participants, including members of the Advisory Board, the Edmonton Multicultural Society, the Edmonton Professional Arts Council, the Edmonton Federation of Community Leagues and citizens at large, in preparation for the next step.

1.16 On April 15 and 16, Project participants met again in their policy teams to take the ideas developed for the year 2020, connect these ideas back to the present, and develop objectives for realizing aspects of the future vision in the shorter term. This Objectives Workshop was led by Warren Ziegler with the assistance of the Project Manager and two Edmontonians as co-facilitators. A second critiquing was undertaken by the policy teams as they prepared their material to be shared with the community in a series of open houses during June.

Community Consultations

1.17 In addition to involving more than 100 citizens directly in the creation of shared visions for Edmonton's cultural future, the Cultural Futures Project undertook two consultations with the wider community. The first one presented the provisional work of the teams completed to mid April to the public through a series of 12 open houses. Six of these were sponsored by community organizations and six were hosted (one in each ward) by the Parks, Recreation and Cultural Advisory Board. For a list of open houses, see Appendix C. Over 600 people attended the open houses; the comments of visitors were transcribed and distributed to all of the policy teams as well as to the Advisory Board and the City Council.

1.18 Visitors to the open houses critiqued the ideas of the policy teams, and contributed their own ideas of the scenarios. Sixteen persons indicated a desire to join the Project. To facilitate this,

workshops introducing newcomers to the futures-invention competencies and to the material already covered by the Project were led by project participants, local project facilitators and the Project Manager. As a result, eleven new participants joined the Project, incorporating into existing teams and forming one new team. For a list of the new members added through the first community outreach see Appendix D.

Taking Action in the Present

1.19 The fourth workshop of the Cultural Futures Project was held September 16 and 17, 1988. On that occasion, participants working in their policy teams developed the short-term plans that would translate their ideas for the future into present actions. Ten policy teams completed this step and shared their visions and action plans for Edmonton's cultural future with the public through a series of outreach presentations during the month of October. For a list of outreach presentations see Appendix E. Citizen response was invited by means of a questionnaire (see Appendix F). Individuals and organizations were invited to become involved in the various initiatives emerging from the Cultural Futures Project.

1.20 The visions of Edmonton's cultural future thus generated, and the detailed and compelling action plans for realizing the visions, have been made available in printed form by the Cultural Futures Project. Hundreds of requests have been received from within Edmonton and beyond for copies of the Overview Booklet which describes the visions of Edmonton citizens for their city's future. Through the work of the participants and through the two outreach programs, many additional resources have been made available for Edmonton's cultural development (See Section IX). The Advisory Board, having asked citizens to envision the city's cultural future, had received a response impressive in its intensity, richness and diversity.

1.21 The final task of the Advisory Board was to absorb the ideas generated by the Cultural Futures Project and to formulate policy recommendations for Council's consideration. This the Advisory Board did, keeping in mind two important guidelines. The first was that all of ideas of the Cultural Futures Project are good, are worthy of the highest aspirations of Edmontonians, and should be realized over the next 22-30 years. The second is that no city or Council could possibly undertake all of the initiatives immediately or at the same time. Accordingly the Advisory Board has examined the 21 initiatives emerging from the teams, and is recommending ten policy initiatives that, if undertaken first, are most likely to propel all of the visions into realization. The ten policy initiatives are described in Section VI.

1.22 The Advisory Board has also recognized in the work of the Cultural Futures Project several principles which emerge as underlying concepts and which can serve as a framework for all policy decisions of Council with regard to cultural development. The six principles are set out in Section V.

1.23 Finally, the Advisory Board acknowledges the importance of periodic reviews of and enquiries into the aspirations of citizens with respect to cultural development, and so has documented the Cultural Futures Project for the use of citizens, cultural organizations, researchers, policy makers, and for cultural enquiries in the future. A copy of the materials produced by the Cultural Futures Project is to be added to the holdings of each branch of the Edmonton Public Library, the libraries of the post secondary institutions located in Edmonton, and the City Archives.

SECTION II: DEFINITION OF CULTURE

2.1 Asked by the City Council to bring forward a cultural policy, the Advisory Board first undertook a working definition of culture that would be suitable for purposes of the Cultural Futures Project.

2.2 When the Cultural Policy Committee consulted the Canadian Encyclopedia for a definition of culture, it was directed to a reference which contained 160 English definitions for the word "culture" used by anthropologists, psychologists, psychiatrists and others. The Canadian Encyclopedia settled upon a definition for culture as being "an ensemble, formalized in varying degrees, of ways of thinking, feeling and behaving which once learned give people a particular and distinct collectivity."

2.3 In recommending grant allocations for Council's consideration, the Advisory Board identifies three broad categories of community organizations that contribute to cultural development. These groupings are:

- o recreation
- o multicultural
- o arts

Council also supports, through the Parks and Recreation Department, the work of the community leagues.

2.4 In Bylaw 8316 establishing the Parks, Recreation and Cultural Advisory Board, the Board is authorized by Council to advise "on matters relating to parks, recreation, arts and multiculturalism within the City". These areas of activity are defined in the same bylaw as follows:

- o "Recreation" means all those activities and experiences in which an individual chooses to participate in his leisure time and includes, but is not limited to, athletic, physical, historical, natural science, cultural, social and intellectual activities, experiences and programmes.
- o "Multiculturalism" means the practice of promoting human and group relations in which ethnic, racial, religious and linguistic similarities and differences are valued, respected and exchanged.

- o "Arts" means all those symbolic representations of a people's world view transmitted through the media of music, drama, visual arts, literature and crafts and combinations thereof. Arts includes but is not limited to the activities of musical composing, singing, dancing, acting, drawing, painting, sculpture, graphics, motion pictures and photography, creative writing, weaving, pottery, jewellery making, embroidering, macrame, and architecture.

2.5 The Advisory Board concluded that any working definition of culture to be used in the Edmonton context would need to recognize the contribution of all community groups with mandates in these areas.

2.6 Accordingly, the Advisory Board selected the definition adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO), which reads:

"culture means the sum of the material as well as the intellectual and spiritual distinctive features that characterize a society or group."

2.7 The UNESCO definition of culture provided the parameters within which participants in the Cultural Futures Project were invited to work. This broad, anthropological definition attaches culture to all the political, social and economic structures and organizations within which citizens live out their lives. As a consequence of using this broad definition of culture, participants in the Cultural Futures Project made connections between culture and community building, culture and political structures, culture and education, culture and personal development, culture and world peace--as well as culture and the arts, ethnic expressions and recreation.

2.8 Culture thus defined and applied for purposes of this Project has yielded policy principles and policy initiatives that democratize culture--seeing culture as something to which all citizens contribute (not just a privileged few), and the forms, styles and content of which are determined by the citizens and their groups (not imposed by government). On the fortieth anniversary of the signing of the International Declaration of Human Rights, the policy principles in this document embrace and advance the intent of article 27.1, which declares:

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

2.9 Accordingly the Advisory Board recommends:

Recommendation #1: Council adopt the following definition of culture, and incorporate it into Bylaw 8316:

Culture means the sum of the material as well as the intellectual and spiritual distinctive features that characterize a society or group, and for purposes of the Bylaw shall focus on those activities which are primarily matters of recreation, multiculturalism and the arts.

2.10 In keeping with the above definition of culture, name changes would be in order for the Parks, Recreation and Cultural Advisory Board and for the Parks and Recreation Department.

SECTION III: ISSUES IN CULTURAL DEVELOPMENT

Identifying the 1988 Concerns in Cultural Development

3.1 At the beginning of the Cultural Futures Project, a representative sampling of knowledgeable and concerned citizens identified the issues and 'problems in cultural development facing Edmonton in 1988. The list of participants is given in Appendix A. The UNESCO definition of culture provided the framework for their deliberations.

3.2 Four central questions emerged, the answers to which, in any era and for any political entity, constitute cultural policy for that entity in that era. Those questions are:

- o What do we preserve of the past?
- o What do we create for the future?
- o Who contributes to culture?
- o How do we define culture?

The answers provided by the subsequent work of the Cultural Futures Project are the basis of the policy principles recommended in Section V of this Report. The policy initiatives of recommended in Section VI address some of the remaining issues and concerns, which are set out below.

3.3 Concerns emerged about the relationship of culture to other realms of human activity. These concerns were identified as follows:

- o Role of culture in social, political and economic spheres.
- o Role of culture (quality of life) in making Edmonton a desirable place to live.
- o Declining sense of community.

3.4 Concerns emerged about the relationship of culture to ethnic prejudice, and the participation of ethnic people in the cultural life of Edmonton. These concerns were identified as follows:

- o City's role in developing ethnocultural and racial equity.
- o Lack of fair and equitable treatment of ethnic organizations by government.

- o Role of government multicultural policy in increasing conflict and segregation among ethnic groups.
- o Increased sensitivity by all institutions (public and private) to needs of ethnic communities.

3.5 Concerns emerged about the cultural needs of specific segments of the population. These concerns were identified as follows:

- o Cultural needs of the poor neglected.
- o Cultural needs of the youth neglected.
- o Children free to explore and create culture.
- o Fear that aging population will skew cultural policy.
- o Cost of participating prohibitive to young people.
- o Children's sport and art activity being over-structured.

3.6 Concerns emerged about the extent 'of co-operation among the various groups involved in cultural development, and their influence on the directions of cultural development. These concerns were identified as follows:

- o Lack of opportunity to influence directions of cultural development.
- o Lack of co-operation between and among various groups.
- o Lobbying results in inequitable government funding.
- o Politicization of culture.

3.7 Concerns emerged about the funding of cultural activities. These concerns were identified as follows:

- o Who sets priorities for funding and how.
- o Role of governments in funding our cultural life.
- o Role of corporations in funding our cultural life.
- o Need to decrease dependence on government funds.
- o People don't understand that there isn't going to be enough public money.
- o Government and corporate funding should not dictate cultural mandate.
- o Should culture be a priority in times of limited public budgets.
- o Some taxpayers feel that government subsidy for recreation, sports, multiculturalism and arts, etc. is too high.
- o Standard of living of artists too low.
- o International linkages ignore community and cultural concerns in favour of economic interests.
- o Privatization of support for arts (USA model) a consequence of free trade.
- o Lotteries tend to be disproportionately supported by the poor to the advantage of those who are better off.

3.8 Concerns emerged about the forms, styles and contents of cultural expression. These concerns were identified as follows:

- o Power of cultural expression to develop new models for non-violence, leading to world peace.
- o Should there be a policy about art censorship.
- o Rights of creators in controlling use of work, even after sale.
- o Declining excellence.

3.9 Concerns emerged about appreciation of the value of culture, especially amateur/recreational activity. These concerns were identified as follows:

- o Recreation, multicultural and art programs inadequately valued as essential services.
- o Need to increase recognition of value of amateur arts activity.
- o Public perception that art is "frilly" and "funny" and won't participate.
- o Tendency to be watchers instead of doers.
- o Need for space for amateur artists.
- o Too much duplication of cultural services.
- o Balkanization of multicultural activities.

3.10 Concerns emerged about culture and education. These concerns were identified as follows:

- o Education system is far too mechanistic, not liberal enough.
- o Lack of a feeder system in music education.
- o Not enough music taught in schools.
- o Role of the post secondary institutions in culture.

3.11 Concerns emerged about culture and the development of leadership. These concerns were identified as follows:

- o Empowerment: self esteem in individuals leads to a healthy society.
- o Potential community, political and organizational leadership not recognized and used.
- o Lack of quality leadership for youth to design own innovative programs.
- o Role of volunteers in culture.
- o Core of (over) active volunteers too small.
- o In general, men serve as Board volunteers and not as service volunteers in culture.
- o Cultural brain-drain to other cities and climates.

3.12 Concerns emerged about culture and the mass media. The concerns were identified as follows:

- o Values expressed by the mass media.
- o Government has a responsibility to prevent the homogenization of culture.
- o Competition for audiences between mass media and the performing arts.

3.13 Concerns emerged about culture and the environment (both natural and man-made). These concerns were identified as follows:

- o Architectural rape of the city should be stopped.
- o Need to husband natural resources for future generations.
- o How will we make best use of our natural surroundings.

3.14 This collective assessment of the 1988 needs, problems and issues in cultural development provided the backdrop for the subsequent work of the Cultural Futures Project. It is also a useful reference in determining if the proposed policy initiatives address the current needs. To this end, the policy initiatives are cross-referenced (in Section VI) with the issues in cultural development listed above.

3.15 Every effort was made to secure the participation of citizens knowledgeable about various sectors of the community. We must assume, therefore, that the concerns, problems and issues listed above are accurate, valid, and held by at least some members of the community. Not all of the concerns were subsequently addressed in the work of the policy teams. Many more concerns than those listed may exist. In any case, among the policy initiatives recommended in this Report, there are two which, if enacted will provide a vehicle for on-going public participation in the process of identifying the community's current concerns in cultural development.

SECTION IV: CONTRIBUTORS TO CULTURE

4.1 In the Interim Report to Council (Oct. 1987), the Parks, Recreation and Cultural Advisory Board identified twenty-one sectors of the community as having a stake in cultural development. The Cultural Futures Project involved people from all of those stakeholding sectors of the community at various stages and for varying lengths of time.

4.2 Once involved, participants were invited to contribute their knowledge of that sector and their concern for the future of Edmonton, but to leave their special interest "hats" at the door. Further, participants were invited to consider the span of 20-30 years into the future, temporarily liberating themselves from present day constraints in order to entertain genuinely new possibilities for the present. Thus, individuals were invited to consider the long-term future of Edmonton as citizens of the city, rather than as members of a specific group or affiliation with specific present day concerns.

4.3 Out of this stance and process emerged an understanding of culture that sees all citizens as participants in and contributors to the cultural past, present and future. The principles underlying the concept of all citizens as contributors to and participants in culture are set out in Section V.

4.4 Within the concept that all citizens contribute to and participate in cultural development, there emerged a recognition that the contribution and participation of some citizens would have to be assisted in special ways. Special attention will be required to address the needs of those who, for reasons of economic status, racial prejudice, age, or other factors may not be recognized as contributors to culture and/or whose participation may be hampered.

4.5 The Cultural Futures Project also identified a wide range of individuals, organizations, institutions and agencies which would contribute in specific ways to the initiation, implementation or outcomes of the policy initiatives recommended in Section VI. Among those thus identified were:

- o existing not-for-profit organizations including churches, community leagues, festivals, arts organizations, multicultural organizations, and others;
- o yet to be created not-for-profit organizations, such as the Foundation for Cultural Animation, and neighbourhood councils.
- o existing umbrella organizations; including the Edmonton Federation of Community Leagues, the Edmonton Multicultural Society, the Edmonton Professional Arts Council, the Chamber of Commerce; and service organizations, such as the Volunteer Action Centre.
- o existing informal groupings of citizens, including neighbourhoods.
- o yet to be created informal groups, such as citizens' advisory committees and task forces, and citizens' action committees.
- o business corporations, including building owners, electronic billboard operators, merchants, and shopping malls.
- o educational institutions, such as the University of Alberta, Grant MacEwan Community College, and community schools.
- o school boards.
- o the Edmonton Public Library.
- o public and private communications agencies, including ACCESS Alberta, and community television stations.
- o provincial and federal governments and agencies and programs thereof, such as the National Arts Centre, and the Adult Literacy Program.
- o the City Council, its agencies and departments, including the Parks, Recreation and Cultural Advisory Board, Edmonton Parks and Recreation, Edmonton Social Services, Edmonton Police, Corporate Studies, the Citizen's Action Centre, Edmonton Telephones and others.

4.6 This is a partial list, the completion of which would include all of the existing and yet to be invented ways in which citizens organize themselves for their cultural development. These are the groups with which Council will work in encouraging Edmonton's cultural development. Special attention will be paid in Section VI to the role of the civic government, its departments and agencies, in each of the proposed policy initiatives.

4.7 By far the most important resource for cultural development, as was demonstrated by the Cultural Futures Project, is the creativity, vision and intentionality of the human spirit. The policy principles outlined in the next section of the Report provide the framework for maximizing the contribution of the citizens to the cultural future of the city.

SECTION V: POLICY PRINCIPLES TO GUIDE CULTURAL DEVELOPMENT

5.1 Six principles about cultural development have emerged from an examination of all of the visions of the Cultural Futures Project. These six principles are put forward as a set of policy principles to guide cultural development in Edmonton in all of its aspects into the 21st century.

5.2 Principle 1: Participation.

In all cultural policies, programs and activities initiated in the cultural development of the city, all persons and groups shall be considered to be, and invited to become, co-creators of their cultural life. This shall include the right and responsibility to learn about, appreciate, and participate fully in the collective Canadian cultural heritage. It shall also include the provision of opportunities, services, support and training for all citizens to become competent in cultural expression at a level which meets their aspirations.

The ordinary citizen, by virtue of his humanness, is a creator of culture.

5.3 Principle 2: Equity in Participation.

Cultural policies, programs and activities initiated in the cultural development of the city shall provide for the full participation of all groups and persons, with special attention to those groups and persons whose participation may be hampered because of economic status, race, age or other factors.

These persons and groups are entitled to participate in the emerging culture of the city by virtue of their creative contribution to that culture.

5.4 Principle 3: Respect.

In all cultural policies, programs and activities initiated in the cultural development of the city, all persons and groups shall demonstrate honour and respect for one another's aspirations and convictions through the act of conscientious listening and responding. Honesty, kindness, sharing and caring will be the cornerstones of a culture of respect for which Edmonton will be known far beyond its borders.

5.5 Principle 4: Plurality and Diversity in Cultural Expression.
The cultural development of Edmonton shall include the widest range of cultural expression and activity (subject to the laws of the land) and it shall be left to citizens and their groups to determine the forms, styles, and content of their cultural life.

5.6 Principle 5: Devolution of Decision Making.
The responsibility for setting the directions for Edmonton's cultural development, including its initiation, governance, and implementation, shall increasingly devolve to the citizens and the groups into which they organize themselves.

There will continue to be cultural needs and expressions which in principle involve all members of the community in their role as citizens of the Corporation. Those needs and expressions involve a public interest and as such require the city government to respond as articulator for the Corporation by the provision of public funds in their support. Examples of policy principles and policy initiatives which involve the public interest and require such support are the equity in participation principle, and the World's Fair.

The transition of the role of municipal government from a supplier of cultural services to a catalyst, enabler, and provider of technical assistance calls for a new kind of partnership and collaboration between City departments and agencies, and citizens and their cultural organizations and groups. Policies, procedures and practices shall be established whereby this devolution and transfer may take place harmoniously, and at a rate commensurate with the capacity and desire of citizens' groups to accept such responsibility.

5.7 Principle 6: Assessing Progress.
All initiatives in cultural development that come forward under the aegis of City Council or of any private or not-for-profit organizations making application for public funds, shall contain not only the goals of the initiative, but also the way in which the progress of the initiative toward those goals will be assessed.

5.8 These six principles--participation, equity, respect, plurality and diversity, devolution of decision making, and assessing progress,--are the common threads that weave through the output of the Cultural Futures Project, giving unity and harmony to the diverse policy initiatives. As the strong warp threads, they construct the frame on which the rich tapestry of Edmonton's cultural development is woven. These principles can be applied by Council, its agencies and departments in making decisions pertaining to cultural development.

5.9 Accordingly the Advisory Board recommends:

Recommendation #2: Council adopt the following six principles to guide future cultural development in Edmonton:

- o Participation
- o Equity in Participation
- o Respect
- o Plurality and Diversity in Cultural Expression
- o Devolution of Decision Making
- o Assessing Progress in Cultural Development

SECTION VI: POLICY INITIATIVES

6.1 Ten Interconnected Policy Initiatives

6.1.1 Participants in the Cultural Futures Project formed themselves into teams around concerns and visions they shared for Edmonton's cultural development. Over a nine month period, the members of each policy team clarified their collective vision for Edmonton in 2010, connected their vision back up to the present, and then proposed one or more initiatives that could be taken in the present to realize the future vision.

6.1.2 In all, ten policy teams described 21 policy initiatives. Ten of those initiatives are being recommended here for endorsement, adoption or action by City Council. The ten policy initiatives in this section were selected as the ones which, if enacted first, would be most likely to cause all of the others to also be enacted.

6.1.3 All 21 of the policy initiative are commended to Council as desirable initiatives; however, the Advisory Board realizes that not all of them could be undertaken immediately or at the same time. Therefore the Advisory Board has identified the ten most compelling, interdependent initiatives.

6.1.4 Each policy initiative is described in detail, using for the most part the words of the citizens comprising the policy team. The description of each policy initiative includes the following components:

- o what will happen.
- o who will initiate.
- o who will implement.
- o who will be affected, and
- o cost in the first year.

6.1.5 The policy initiative is then cross-referenced to the issues for cultural development identified at the start of the Cultural Futures Project and set out in Section III of this Report. Connections between this policy initiative and the other nine are then described. . Finally, the specific role of Council is described, and the Advisory Board's recommendation given.

6.2 LOCAL CULTURAL CENTRES, LINKED

The Centres

6.2.1 An integrated system of cultural centres, linked to one another and to cultural facilities across the city, will provide opportunities for people at the local level to become involved in the broad cultural life of the community.

6.2.2 Users of the centres will be able to take classes, perform and exhibit, meet and work with resident artists, (writers, dancers, sculptors, etc.) use studios and meeting facilities, attend presentation and events, view performances and exhibits, sell their work, purchase works by others, and find out about other cultural opportunities available to them throughout the city. The centres are places where people of all ages and backgrounds can explore new skills and talents, and share and refine these talents.

6.2.3 To serve these purposes, the centres will be professionally staffed, co-ordinated with other centres, permanent, and situated within beautiful physical surroundings. Each centre will have a comprehensive artist-in-residence program, where artists do their own work while serving as amateurs within the community. The centres will involve volunteers in planning and decision-making roles.

6.2.4 After an initial start-up phase, the centres will each be governed by an autonomous local board, and funded through a cultural surtax levied on the utilities usage of the households and businesses in the area served by the centre. (An operating budget of \$250,000 per year for a centre serving an area of 60,000 people could be financed on a utility surtax of approximately \$12 per year per household/business, assuming 20,000 households/businesses).

6.2.5 Initially the local cultural centres would make use of existing buildings" such as underutilized shopping malls, schools, or community halls. By 2010, ten such centres would be established, and together they would create an information and resource network that supports and connects the centres, and integrates these centres with other cultural opportunities citywide, intermunicipally, and internationally.

Initiating the Centres

6.2.6 The initiatives for establishing a cultural centre in a given area or community will come from the residents of that area. To facilitate this, City Council will direct the Parks, Recreation and Cultural Advisory Board to recommend criteria, and Edmonton Parks and Recreation to these publish these criteria and solicit proposals from areas or communities interested in developing a cultural centre.

6.2.7 The criteria will require that:

- a) a local advisory committee or task force has been formed, open to citizens of the area or community and consisting of residents as well as professionals (who may be residents or not);
- b) this advisory group has prepared a reasonably detailed preliminary plan for the initiation and operations of the centre;
- c) the proposed centre provides service to a catchment area of approximately 60,000 people;
- d) all cultural organizations active in the area be consulted during the planning process;
- e) a suitable existing building (or buildings) has been identified, and commitment secured for its use; and
- f) the area or community provides 50% of the capital cost of refurbishing the building(s), through cash or through donated professional, technical, craft and labour effort.

Pilot Project

6.2.8 An initial pilot cultural centre would be undertaken as a way of testing and refining the criteria and processes involved in establishing local cultural centres, including:

- a) criteria and process for inviting submissions;
- b) criteria and process for approving centres;
- c) local participatory planning process;
- d) formation of local advisory committee or task force;
- e) preparation of operational plan;
- f) transition from advisory committee to governance by an autonomous local board;
- g) preparation of legislation for cultural surtax;
- h) preparation of legislation for civic tax concession to encourage cultural usage of commercial and public buildings.

6.2.9 An assessment of the pilot centre will be made prior to the development of any subsequent local cultural centres.

Costs in Year One

6.2.10 Initially, cultural centres would utilize suitable existing buildings. City Council would approve civic tax concessions that would encourage cultural use of existing and planned commercial and public buildings. Fifty percent of the capital costs for refurbishing an existing building would be supplied by the area in which the centre is located.

6.2.11 The cost in the first year, for activities toward the establishment of a centre that would be fully operational and self financing in the third year, would be \$320,000. For details of the five year costs see Section VII.

Contribution to Cultural Development

6.2.12 A system of interconnected local cultural centres is one of two major ways (see also Nurturing Neighbourhoods) in which the cultural development of the city is rooted at the local level.

6.2.13 Involvement of area identification of local needs, to meet those needs (5.6).

Residents is in both the and in the provision of services

6.2.14 Local centres distributed throughout the city invite people to become involved at the local level in the broad cultural life of the city. The centres provide programs, facilities and opportunities for citizens to be both participants and spectators in their cultural life (5.2).

6.2.15 Cultural centres seek to meet the residents, regardless of age, socio-economic background or other factors (5.3).

needs of local status, ethnic

6.2.16 The cultural centres will utilize volunteers in the planning and decision-making processes, not just in program delivery. Volunteers will earn credits for their donations of time and service (6.7). Professional artists will be involved as paid teachers, coaches and animateurs (3.7) and will have time and facilities to do their own work. Artists, their processes, and their products will be accessible to the community at the local level, thereby increasing understanding of the role of the artist and of art in society (3.9, 3.12). In planning their programs, the centres will benefit from the research conducted into recreational arts by the Foundation for Cultural Animation; these programs will, in turn meet the need for recreational arts stimulated by the "Participation for the Arts" public awareness campaign proposed for the Foundation for Cultural Animation.

6.2.17 After start-up assistance from the City corporation, operation of the centres would be self-financing through the cultural surtax (3,7).

Role of City Council

6.2.18 The cultural centres would be planned and governed by citizens and would be self-sustaining after the first two years. City Council is requested to provide assistance by:

- a) requesting the Parks, Recreation and Cultural Advisory Board to develop criteria based on those provided (6.2.7).
- b) directing Edmonton Parks and Recreation to publish the criteria and solicit proposals for a pilot cultural centre;
- c) monitoring and evaluating the progress of the pilot cultural centre, prior to proceeding with a call for proposals to develop additional centres;
- d) authorizing a referendum and, if favourable, legislating a cultural surtax on utility usage in the area served by the centre; and
- e) legislating tax concessions to encourage owners of existing and planned commercial and public buildings to make long term commitments for cultural use of those buildings.

6.2.19 Accordingly, in order to begin the implementation of this initiative, the Advisory Board recommends

Recommendation #3: Council approve a pilot project for the establishment of a cultural centre; allocate funding for the pilot cultural centre in the first year in the amount of \$195,000, which includes 50% of the refurbishing costs, plus planning, design, and staffing costs; direct the Parks, Recreation and Cultural Advisory Board to develop criteria; and direct the Parks and Recreation Department to publish criteria and solicit proposals from areas or communities interested in developing such a pilot cultural centre.

Recommendation #4: Council amend the City's General Municipal Plan to deal with the concept of cultural centres (which may or may not be associated with "Town Centres").

6.3 NURTURING NEIGHBOURHOODS

The Concept of Nurturing Neighbourhoods

6.3.1 Living in and being part of a neighbourhood where the residents participate in identifying their needs and deciding how those needs will be met, will contribute to the health and well-being of both the individuals and the community. A pilot project in one neighbourhood or cluster of neighbourhoods is proposed as a way of demonstrating the concept of nurturing neighbourhoods, and as a way of working out the new partnerships required between citizens and civic government departments.

6.3.2 Residents of the neighbourhood will be invited to address the full range of human needs as they pertain to the individuals and groups of that neighbourhood--social, economic, cultural, educational, health, civic, etc. A neighbourhood is defined as an area of approximately 3,000 to 5,000 people, capable of supporting an elementary school of 400-600 students. (Historical and geographical identifying features are also taken into consideration in determining neighbourhoods.)

6.3.3 Residents in a nurturing neighbourhood will have a variety of formal and informal avenues for discussing the needs they see for themselves and for the community. Informal meeting places will be acknowledged or designated; banners made by children will identify places where special things are happening; learning workshops will introduce new ideas to residents for their consideration; educational programming developed for the schools will involve young people in the discussion; and community newspapers and other media may be used to present a variety of models and issues for community discussion.

6.3.4 People will be encouraged to share their special knowledge and talents with one another. Through dialogue and collaboration, local residents and neighbourhood professional staff will work in partnership to ensure the optimum use of neighbourhood resources to meet expressed needs. Neighbourhood professional staff will include educators, social workers, police, community school co-ordinators, recreation directors, etc., as required to meet specific needs of the neighbourhood as identified by that neighbourhood. The physical focus of the neighbourhood will be a neighbourhood centre, designed in such a way as to facilitate social experiences as well as participatory experiences.

Initiating a Nurturing Neighbourhood

6.3.5 The initiative for establishing a nurturing neighbourhood will come from the residents of a neighbourhood, possibly through the community league or other existing agency. To facilitate this, City Council will direct the senior staff of City departments to plan and implement joint strategies for service delivery that support the development of nurturing neighbourhoods within the context of already existing neighbourhoods and structures. These joint strategies would be developed in collaboration with the communities, and would include designation of co-terminus boundaries for neighbourhoods and groups of neighbourhoods, and provision of start-up grant funds to enable a nurturing neighbourhood to begin its participatory planning process.

6.3.6 The participatory planning process by which the citizens of a neighbourhood or cluster of neighbourhoods identify their needs, will be initiated by existing agencies, for example, community leagues. A cluster of 4 or 5 neighbourhoods may plan co-operatively, and jointly approach City departments to respond to the needs identified. City departments will design a new system of delivering services to clusters of neighbourhoods. City Council and newly instituted neighbourhood councils will respond to the needs identified by citizens by putting in place policies that support a nurturing neighbourhood, e.g., tax breaks for volunteers, re-allocation or grant funds, grants dependent on joint initiatives for better use of facilities and resources, etc. With the technical assistance and enabling help of government, neighbourhoods will devise new ways to earn money.

Pilot Project

6.3.7 A citizens' action committee for the pilot nurturing neighbourhood will be started by members of the Cultural Futures Project, with the help of City resources. The citizens action committee will consist of representatives of neighbourhood businesses, schools, churches, service groups, and community organizations from the pilot project neighbourhood. The function of the citizens action committee will be to put the neighbourhood in dialogue with itself, and help it to become a learning community.

6.3.8 The neighbourhood citizens action committee will examine all available resources--financial, facility, human, services, etc; encourage the redevelopment and redeployment of those resources for optimum use; and establish a data bank of the recreational, artistic and multicultural resources available in that neighbourhood. It will guide the neighbourhood towards a state when the re-creation of the individual and the re-creation of the community are two mutually dependent, mutually supportive, complementary processes.

Costs in Year One

6.3.9 The cost for one pilot project to hire a professional animateur/facilitator in year one would be \$40,000. A pilot project would continue over a three year period, and more than one pilot project would be undertaken in subsequent years.

Contribution to Cultural Development

6.3.10 The concept of nurturing neighbourhoods embraces all of the concerns of people living together in community. It is a forceful rebuttal to the declining sense of community noted as an issue in cultural development at the start of the Cultural Futures Project (3.3).

6.3.11 Nurturing neighbourhoods contribute to the empowerment of individuals and communities by inviting them to participate in making decisions and setting priorities for the development of their neighbourhoods, within the context of other neighbourhoods (5.6). Nurturing neighbourhoods promote a wide variety of groups working together and understanding the importance of each others' work and needs (3.6). Through their participatory planning process and neighbourhood centres, they help to meet the cultural needs of people of all ages and skills levels, regardless of economic, social or ethnic background (5.3). In a friendly neighbourhood setting, people become doers instead watchers (5.2; 3.9).

6.3.12 The nurturing neighbourhoods policy initiative translates the visions of the cultural future into activities at the local level. It benefits from the research and promotion conducted by the Foundation for Cultural Animation (6.5), and from the credit system proposed for tracking and rewarding services of volunteers (6.7). In its emphasis on discussion of issues at the local level, the nurturing neighbourhoods policy initiative paves the way for the Cultural Congress. The Multicultural Unit in Parks and Recreation (6.8) will assist neighbourhoods in meeting the needs of residents of all ethnocultural heritages. The nurturing neighbourhoods will provide information to the computer network linking and empowering all citizens (6.4), and will be an outlet for the interactive cultural communication system providing learning opportunities for all (6.6).

Role of City Council

6.3.13 The Nurturing Neighbourhoods would be initiated by the residents of a neighbourhood or cluster of neighbourhoods, and after three years would have negotiated a new basis of service delivery with City departments. City Council is requested to provide assistance by

- a) endorsing the concept of nurturing neighbourhoods;

- b) directing personnel at senior levels in City departments to plan and implement joint strategies which support the development of nurturing neighbourhoods (including co-terminus boundaries for all City services);
- c) approaching the Province to adopt congruent boundaries for the delivery of Provincial services;
- d) putting in place} in response to citizen initiatives} policies that support nurturing neighbourhoods; and
- e) providing start-up grant funds to enable a nurturing neighbourhood to implement a participatory planning process for purposes of identifying the needs of its residents.

6.3.14 Accordingly, in order to begin the implementation of this initiative} the Advisory Board recommends:

Recommendation #5: Council endorse the concept of nurturing neighbourhoods; approve a pilot project for a nurturing neighbourhood; allocate funding in the first year in the amount of \$40,000; and direct senior staff of City Departments (including Social Services, Parks and Recreation, Planning, Police, etc.) to plan and implement joint strategies which support the development of nurturing neighbourhoods.

6.4 COMPUTER NETWORK SYSTEM LINKS AND EMPOWERS ALL CITIZENS

The Network

6.4.1 A network system linking all citizens to an information centre, and to each other where desired, increases opportunities for Edmontonians to participate in all of the public activities which influence their lives.

6.4.2 Through a computer-telephone link, each citizen will be able to access information about community projects, including political, cultural, sports and other events.

6.4.3 Information of common interest will be available through a pooling of existing electronic bulletin boards, and the creation of new ones.

6.4.4 Technological advances are rapidly bringing the cost of home computers to the point where they will be a standard piece of equipment in each household, very much as telephones and televisions are now. However, if the empowerment objective of this initiative is to be achieved, the technology and literacy will need to be put into the hands of persons who for socioeconomic reasons would not otherwise have access because they could not afford them.

6.4.5 When people have experienced first-hand the potential of computer technology to assist them in participating in civic life, then eventually they will look upon all other communications technologies (existing or yet to be developed) as a mere extension of their own participatory capabilities.

Initiating the Network

6.4.6 Members of the Cultural Futures Project will develop a network of volunteers, including students, who together have the qualifications and the commitment to implement the initial strategies for the network.

6.4.7 The first major step toward the network will be bringing the future of the city within the touch of every citizen. To this end, an interactive display of futures projects would be installed in a permanent location close to gathering places and transportation.

6.4.8 The new City Hall or the Edmonton Public Library would be an ideal location for such an interactive display of futures ideas. The next step will be to display, both in the central location (above) and through the use of electronic bulletin boards, information on the recreation and cultural opportunities available to citizens.

6.4.9 The third step will be to display, both in the central location (above) and through the use of electronic bulletin boards, the 10 models/visions of the Cultural Futures Project. The futures-visions/models will be displayed through graphic and physical presentation in such a way that citizens can interact with the concepts and ideas, contributing their own ideas and building our future together.

Cost in Year One

6.4.10 The cost of creating and installing an initial prototype display (including equipment) in an accessible central location will be \$20,000. Council may be approached in the future to assist in securing industry, community, and provincial sources for the costs of making computer access available to economically disadvantaged households.

Contribution to Cultural Development

6.4.11 Communications is the essential link for sharing of resources, both material and intellectual. The greater the sharing, the more complete the use of these resources to the benefit of the entire community. A network system that links all citizens has the potential to maximize the use of resources available for cultural development.

6.4.12 Communications can serve as the opportunity for involvement of all citizens in the civic processes that affect their lives, and ultimately to shape the collective future. For example, through a computer network citizens could take a "guided tour" through a three-dimensional computer graphic simulation of a proposed city hall and input their comments and responses "online" to the Citizen's Action Centre.

6.4.13 To accomplish these communications objectives, information needs to be available to every citizen, enabling him to decide his involvement in the public activities that affect his life. The computer network system will provide this information resource to the individual via a computer-telephone link.

6.4.14 Individuals will thus have the information about civic opportunities available to them, and be in a position to make choices about their own participation (5.3). Special attention is paid in this initiative to equipping marginalized groups to participate (5.3).

6.4.15 The computer network system will provide an avenue of communication to the individual resident about the opportunities available at the local cultural centres (6.2) the neighbourhood centres (6.3) and through the interactive cultural communications network (6.6).

6.4.16 As the demand for recreational arts opportunities is stimulated through the "Participaction for the Arts" awareness campaign (6.5), the computer network system will assist individuals in locating the programs in which they would like to become involved.

6.4.17 Since the computer network system is to be initiated by volunteers, it will benefit from the Volunteers are Important People program (6.7).

Role of City Council

6.4.18 The computer network system is an initiative of the community. City Council is requested to provide assistance by

- a) sanctioning the concept of an interactive display of futures ideas located in a central place such as the new City Hall or the Edmonton Public Library, and
- b) providing the financial support to install a computer graphics interactive display of the ideas from the Cultural Futures Project.

6.4.19 Accordingly, in order to begin the implementation of this initiative, the Advisory Board recommends:

Recommendation #6: Council endorse the concept of an interactive display of futures ideas located in a central place such as the new City Hall or the Edmonton Public Library; and allocate funding in the first year in the amount of \$20,000 to install, as a first step, an interactive computer graphic display of the ideas from the Cultural Futures Project.

6.5 FOUNDATION FOR CULTURAL ANIMATION

Cultural Animation

6.5.1 A Foundation for Cultural Animation will encourage citizens to explore the existence and value of their own creativity and its relationship to art and artistry, through participating in "recreational arts".

6.5.2 Recreational arts are creative activities, undertaken for personal or community growth and development, by individuals and organizations in their neighbourhoods, their associations, their workplaces.

6.5.3 Recreational arts form the foundation level of a pyramidal structure called "Culture"; it does not ignore the higher levels where art and artistry are found, but rather provides the broad base of stable and secure support for those higher levels.

6.5.4 The value of recreational arts and their relationship to art and artistry will be promoted through public awareness campaigns, programs, projects, and research sponsored or conducted by the Foundation for Cultural Animation. The centre-piece will be a "Participaction for the Creative Arts" campaign-"Articipaction"!

6.5.5 The Foundation for Cultural Animation will be incorporated as a not-for-profit organization or foundation whose membership is open to all individuals or organizations willing to endorse its mandate. It will seek the involvement and support of the widest possible spectrum of community sectors and interests, including educational institutions, community leagues, ethnic, arts, and other cultural organizations.

6.5.6 The promotional efforts and programs of the Foundation for Cultural Animation will encourage the active involvement of people regardless of age, physical condition, economic status, ethnic background, sex or education; their involvement will be seen by them as a powerful tool for enabling individuals and groups (formal or informal) to get better control over their lives and their environments.

6.5.7 By opening individuals up to the existence and value of their own creativity on the one hand, and by breaking down the barriers to understanding and communication between individuals and artists on the other, the Foundation for Cultural Animation will increase the demand for cultural programs, products and processes in Edmonton.

Initiating the Foundation for Cultural Animation

6.5.8 The Foundation for Cultural Animation will be set up by individuals from the Cultural Futures Project and will recruit members from as wide a spectrum of community sectors and interests as possible. The involvement and support of the city's educational institutions, community leagues, ethnic, arts and other cultural organizations is invited; they already have most of the facilities, networks and infrastructures necessary to implement the Foundation for Cultural Animation.

6.5.9 Once its membership base is secure, the Foundation for Cultural Animation will undertake a series of programs and projects assigned to create a more supportive environment for cultural activity.

6.5.10 These programs and projects will include:

- a) an Action Research Study, professionally conceived and executed, covering a representative sample of Edmonton's neighbourhoods and communities, to assess the needs as they pertain to recreational arts, and to define terms of reference for a demonstration project.
- b) a Demonstration Project in recreational arts, possibly in the Boyle-McCauley area. The Boyle-McCauley area is centrally located, is a microcosm of the strengths and weaknesses of Edmonton's (multi-)cultural mix, and may attract outside funding. It has extensive, active, effective existing infrastructures and agencies, and impressive precedents/resources in the form of existing programs and visions at Alex Taylor School and nearby Victoria Composite High School.
- c) Annual Conferences and Workshops, for the purposes of continuing the futures-invention process, and monitoring and critiquing (by resolution) culture-related activities and legislation of all levels of government.
- d) Advocacy and Public Awareness Programs promoting the concept of recreational arts as a worthwhile individual and group activity for personal and community growth and development benefits (modelled on "Participation"); promoting the concept of shared creativity as a community resource (modelled on "Alberta--it's for all of us"); and promoting the economic, social, and spiritual benefits of cultural activity.
- e) Lobbying Activities aimed at changing the role of Edmonton Parks and Recreation from delivery of services to identification (and, only when necessary, delivery) of resources; animation; and support of community initiatives and programs. Additional lobbying activities would be aimed at changing the planning and budgeting

processes in Edmonton Parks and Recreation process, to a 5 year process, and establishing separate arts policies and administrations for the City.

- f) Education Activities aimed at defining and establishing community cultural animation as an academic and professional discipline. These efforts would be directed toward the University of Alberta, Grant MacEwan Community College, Alberta Culture and Multiculturalism, Alberta Education, city school boards, and interested others.

Cost in Year One

6.5.11 The initial project, an Action Research Study covering a representative sampling of Edmonton's neighbourhoods and communities, will require an expenditure outlay in the first year of \$50,000.

Contribution to Cultural Development

6.5.12 The Foundation for Cultural Animation, by promoting the concept of recreational arts, stimulates awareness, participation and appreciation for the arts. It provides the mechanism for operationalizing the principle that all persons and groups shall be considered to be, and invited to become, co-creators of their cultural life (5.2). In proposing Boyle-McCauley as the location for a demonstration project, it gives special heed to the needs of sectors of society who may be left out of the traditional cultural action (5.3). By stimulating the demand-side (as opposed to the supply-side) the Foundation for Cultural Animation encourages plurality and diversity of cultural expression, and leaves it up to citizens and their groups to determine the forms, styles and contents of their cultural life (5.5). As a community initiative, the Foundation for Cultural Animation embodies the principle of devolved decision making (5.6). Its action research/demonstration project approach permits setting objectives and assessing progress (5.7).

6.5.13 By promoting human creativity as both an individual and a community resource, and by celebrating the creative achievements of individuals and organizations, the Foundation for Cultural Animation assists in releasing into the public domain the limitless and ever-renewing resources of the human spirit.

6.5.14 Not surprisingly, the Foundation for Cultural Animation also addresses many of the cultural concerns and issues identified in Section III. Mobilizing as it will the collective efforts of many individuals and organizations, the Foundation for Cultural Animation facilitates collaboration and co-operation among various groups involved in cultural development--public and private, small and large, new and established, umbrella and special interest (3.6). The Foundation for Cultural Animation will increase

recognition for amateur activity and encourage people to become doers instead of watchers (3.9). When they are spectators and consumers, people will appreciate and support excellence (3.8) and be more inclined to support innovation and risk (3.7) because of an enhanced understanding of the problems and processes of art. By increasing the size of the overall audience for the arts, the Foundation for Cultural Animation's programs will help to decrease the dependence on government funds (3.7), maintain audiences despite competition from the media (3.12), prevent the cultural brain-drain (3.11), and improve the standard of living for artists (3.7).

6.5.15 Moreover the increased awareness, involvement and appreciation of the arts which results from first-hand experience of one's own creativity will assist people to understand the value of the arts to society (3.9), and to enter into discussion of the way we wish to define culture (3.2).

6.5.16 The Foundation for Cultural Animation, as a city-wide, demand-side activity, complements the city-wide supply-side function of the interactive cultural communications system (6.6). Unlike the local cultural centres and nurturing neighbourhood centres, the Foundation for Cultural Animation is not a physical building, but it provides the research, development and testing for the programming delivered at a local level by those centres. The computer network linking citizens provides one of the major parts of the infrastructure for connecting the citizen who is seeking an avenue for exploration of her creativity with any program or activity offered, locally or city-wide, face to face or via an electronic delivery system.

6.5.17 In its lobbying activities, the Foundation for Cultural Animation seeks, with the Multicultural Unit in Parks and Recreation (6.8), the redefinition of the role of Edmonton Parks and Recreation in relation to the community. In its advocacy activities, the Foundation for Cultural Animation shares with the Cultural Congress (6.9) the intention to monitor and critique activities of governments, and formulate resolutions on matters of concern to the cultural community.

Role of City Council

6.5.18 The Foundation for Cultural Animation is an initiative of the community. The concern it seeks to address and the support and active participation it seeks to mobilize among other community agencies (public and private) are of such a scope as to involve the wider public interest. Therefore City Council is asked to endorse this community initiative. No financial allocation is being requested of Council.

6.5.19 Accordingly, in order to begin the implementation of this initiative the Advisory Board recommends:

Recommendation #7: Council endorse the concept of a Foundation for Cultural Animation being established through community initiative.

6.6 INTERACTIVE CULTURAL COMMUNICATIONS SYSTEM PROVIDES LEARNING OPPORTUNITIES FOR ALL

The Cultural Communications System

6.6.1 An interactive cultural communications system for Edmonton will organize and deliver learning opportunities city-wide, providing life-long learning and cultural awareness for all citizens.

6.6.2 Citizens will be able to access participatory learning experiences in their homes or in schools, libraries, neighbourhood and cultural centres, and shopping malls, via interactive television. The system will carry a variety of learning and information programs, responding to the rich diversity of interests of the citizens. Individuals and groups will access the material they desire from among material offered, which will include sports, news, arts, multicultural, instruction, etc.

6.6.3 Programming provided by the system will include such specialties as "ten province nights" celebrating our diverse Canadian identity; interviews with "living treasures" in sports, the arts, and other fields; and the National Arts Centre "electronic touring" programs. All groups involved in cultural development, education and communications will be invited to participate. Learning opportunities will be available 24 hours a day, and by virtue of the interactive technology, will allow for self-pacing of the learning. Life-long or on-going learning will become a feasible and desirable goal for all citizens, realizing the maxim that everyone is a teacher, everyone a learner.

Initiating the Interactive Cultural Communications Network

6.6.4 What is proposed is an effective and efficient multi-media system which organizes the supply for the widest possible range of cultural activities, to be established within five years. Such an undertaking requires serious research and discussion among all of the organizations and institutions which currently have a mandate in the areas of culture, communications and education.

6.6.5 A major feasibility study will be required. An initial step towards this is for the Parks, Recreation and Cultural Advisory Board, with the participation of members of the Cultural Futures Project, to initiate discussion and research to determine resources available and interest in establishing a partnership among existing agencies (ACCESS, community television, Edmonton Telephones, Edmonton Public Library, others). A representative of the Advisory Board will contact the National Arts Centre to explore links with its proposed high definition satellite

television network. The City Manager will review Canadian Radio-Television and Telecommunications Commission (C.R.T.C.) policy to determine if restrictions exist inhibiting the formation locally of such an interactive communications system. Leadership, assistance and advice will also be offered to the Adult Literacy Project of the federal government so that it can include cultural literacy within its mandate.

Cost in Year One

6.6.6 This initiative proposes that the Parks, Recreation and Cultural Advisory Board begins the exploratory discussions with ACCESS Alberta, community television stations, Edmonton Telephones, the Edmonton Public Library and other potential partners. The cost in the first year, to begin research and discussion, is \$10,000, to be added to the Advisory Board's budget.

Contribution to Cultural Development

6.6.7 An interactive cultural communications system will put the technology into the hands of the citizens to be used for their life long learning and cultural awareness. It will supplement the formal education system (schooling), and expand learning opportunities available to people of all ages, skill levels, and learning needs. Participatory programming prepared for the network could be utilized by the schools, and vice-versa.

6.6.8 Because citizens will be able to access the interactive cultural communications system at many and varied points (homes, libraries, schools, shopping malls, community centres), it will contribute to serving the special populations whose cultural needs are not always addressed, namely children, youth, economically underprivileged, etc. (5.3). In so far as education can contribute to overcoming racial prejudice and improving self-esteem among people of ethnic communities, the interactive cultural community system will help to address these two concerns (3.4; 3.11). By including programming in various languages and about all ethnic and racial people-groups, the system will help to prevent the homogenization of culture, and provide a balance to the values expressed by the mass media (3.12).

6.6.9 By providing instructional programs in the various forms of cultural expression as well as informational programs about the cultural heritages of all peoples, the interactive cultural communications system enables citizens to be co-creators of their cultural life (5.2).

6.6.10 The interactive cultural communications system organizes and matches up the supply-side and the demand-side of cultural learning opportunities, thus helping to meet the demand stimulated by the Foundation for Cultural Animation. The

schedule of programs offered by the interactive cultural communications system will be carried on the computer network linking all citizens, and the programs themselves will be accessible at the nurturing neighbourhood centres and the local cultural centres.

6.6.11 This initiative is city-wide, and invites involvement of all cultural organizations and institutions, public and private, including schools. It recognizes that cultural development cannot proceed without the involvement of the formal education system.

Role of City Council

6.6.12 Because of the city-wide action setting, the scope of participating organizations, and the potential complexity and cost' of the interactive cultural communications system, the initiation of the research and discussion should be undertaken by City Council through the Parks, Recreation and Cultural Advisory Board.

6.6.13 Accordingly, in order to begin the implementation of this initiative, the Advisory Board recommends:

Recommendation #8: Council direct the Advisory Board to initiate research to determine the resources available for establishing an 'interactive participatory cultural communications system within 5 years; and allocate funding to the Advisory Board's budget in the first year in the amount of \$10,000 for this purpose.

6.7 BENEFIT CREDIT SYSTEM FOR VOLUNTEERS

Benefit Credits for Volunteers

6.7.1 The cultural development of Edmonton will be enhanced when being a volunteer is considered a "career", with benefits included such as retirement pension, health care program, child support credit and other provincial/municipal tax credits.

6.7.2 The civic government, through a community agency, will implement and administer a system for tracking the voluntary service of an individual across all service settings, in order to reward that voluntary service with tangible benefits.

6.7.3 In the short term, the benefits will take the form of credits on goods and services; for example, discounts, free passes, complimentary tickets, etc. Merchants, not-for-profit organizations and governments will be asked to contribute parking, admissions, services, etc. which could then be made available to individuals carrying a V.I.P. card ("Volunteers are Important People!").

6.7.4 In the long term, the benefits will take the form of pension credits, health care credits, child support credits, and provincial/municipal tax credits. Edmonton would initiate action jointly with other cities in approaching the senior levels of government to enact legislation establishing the long-term aspects of this program.

6.7.5 Over the period of a voluntary "career", an individual will be able to accumulate (and redeem) credits and tangible benefits for volunteer service contributed to the community.

Initiating the Benefit Credit System

6.7.8 The City of Edmonton, through the Volunteer Action Centre or another community agency, will provide a paid, full-time facilitator with a volunteer background to set up a recognition program, promote it throughout the city, and implement the program in consultation with volunteers.

6.7.9 The "Volunteers are Important People" program facilitator will be responsible for researching and developing both the short term benefits (merchant discounts, City of Edmonton parking passes, free admissions to cultural events, etc.) and the long term benefits (child care, pension, health care, and tax credits). A review of current methods of recognition would be completed.

Cost in Year One

6.7.10 The cost of establishing a data base and program of local benefits for volunteers will be \$95,000 in the first year.

Contribution to Cultural Development

6.7.11 Edmonton prides itself on and is acknowledged by others for its volunteer spirit and enterprise. The Federation of Community Leagues letterhead proclaims it the largest volunteer organization in North America. The Commonwealth Games, the World University Games, the Heritage Days, Fringe and Folk Music festivals, plus innumerable other festivals, cultural, educational and social service activities are known for their reliance upon volunteers. Many civic and cultural activities in Edmonton would not operate without volunteers.

6.7.12 However, in volunteerism as in many other fields, roles and expectations are changing. The volunteers in the Cultural Futures Project felt that volunteers should be utilized for policy and planning input, rather than solely for service delivery. Others felt that volunteers needed to be rewarded in a more systematic way for their cumulative voluntary service, not just independently by each separate organization. Indeed, much progress has been made in "professionalising" the volunteer career, to the point where volunteer centres undertake across-the-board recruiting, pre-service training, and "professional development" for volunteers. Grant MacEwan Community College now has a pioneering program in voluntary sector management, and professional associations exist in Alberta for managers of volunteer programs. Edmonton Parks and Recreation has recently adopted a volunteer policy to ensure consistency in the treatment of people who volunteer for any Department programs. Coordinated, systematic recognition of an individual's voluntary career is an extension of those trends.

6.7.13 The "Volunteers are Important People" program, in both its short and long-term phases, will provide tangible forms of recognition and reward to an individual for his cumulative voluntary service. In so doing the "Volunteers are Important People" program will reinforce the value of volunteerism, promote the continuation of volunteerism, improve community awareness of volunteers, and raise the level of competence of both volunteers and users of volunteers.

6.7.14 All other policy initiatives recommended in this Report, being dependent on volunteers to greater or lesser extent, will benefit from the establishment of the credit system for volunteers. Externalizing and institutionalizing the benefits that volunteers receive will contribute to the recognition and utilization of potential community, political and organizational leadership, and to rebalancing the over reliance on a too-small core of (over) active volunteers (3.11).

Role of City Council

6.7.15 The City Council is asked to take leadership in recognizing the importance of volunteers to Edmonton's cultural development by implementing a benefit credit system for volunteers.

6.7.16 Accordingly, in order to begin the implementation of this initiative, the Advisory Board recommends:

Recommendation #9: To encourage volunteerism within the cultural community, Council endorse the concept of a benefit credit system for volunteers; and allocate funding in the amount of \$95,000 in the first year to develop, implement, promote, maintain and evaluate a "V.I.P." program (Volunteers are Important People) through the Volunteer Action Centre or another community agency.

6.8 MULTICULTURAL UNIT IN PARKS AND RECREATION

The Multicultural Unit

6.8.1 A Multicultural Unit operating within Edmonton Parks and Recreation and providing support for ethnically-defined community groups, will enable those groups to participate more fully in Edmonton's cultural development.

6.8.2 One way that Edmontonians choose to organize themselves is by ethnic origin and identification. Other ways are by geography (community leagues), by religion (churches), by shared interest (clubs and associations), and by age (seniors groups).

6.8.3 Compared to the examples given above, many of Edmonton's ethnic groups are in an early developmental stage. This may be because some of the ethnic peoples are newly immigrated, or because celebration of one's ethnic heritage is fairly recent as an officially encouraged activity, or because the potential contribution of ethnic peoples to the wider culture has not been recognized and encouraged. Some ethnic groups are very well established, and make a well recognized contribution to Edmonton's cultural development.

6.8.4 Edmonton Parks and Recreation works with over 1200 groups which provide recreational and cultural services to the community. Several hundred of these are ethnically defined groups. At present the support to ethnocultural groups is provided through one advisor in the city-wide Arts and Culture Section. The number of groups, their variety, and the early stage of development of many of them, warrant more staff.

6.8.5 A fully functioning Multicultural Unit in Parks and Recreation will provide resources such as money, facilities and manpower. Strengthening ethnocultural groups will enable them to work co-operatively with other groups in the community, such as neighbourhoods, religious societies, schools and recreation groups. A better understanding and respect for each group will develop through education, interaction and communication. Strengthening ethnocultural groups is a prerequisite for multiculturalism.

Initiating the Multicultural Unit

6.8.6 Edmonton Parks and Recreation will set up a Multicultural Unit, beginning with the hiring of at least two ethnically knowledgeable staff to work with ethnic groups as advisors at the city-wide level. In the following year, the service will be extended to the Districts, who will hire ethnic consultants to encourage ethnic participation at the community league level. The subsequent year, a Director of Multicultural Operations will

be hired, and, one year later, the Unit will expand to serve different ethnocultural sectors, i.e., East Asians, Europeans, Hispanics, Blacks, etc.

6.8.7 The goal of the Unit will be to encourage the full participation of ethnic groups and individuals in the cultural development of Edmonton. More meaningful dialogue will be possible between City staff and ethnic communities. The image of the City held by ethnic communities will improve as the clientele are served according to their needs and desires.

Cost in Year One

6.8.8 The cost of hiring two additional city-wide advisors in year one will be \$80,000.

Contribution to Cultural Development

6.8.9 The setting up of a Multicultural Unit in Parks and Recreation to strengthen ethnocultural groups will encourage ethnic participation in Edmonton's cultural development. These persons and groups are entitled to participate in the emerging culture of the city by virtue of their creative contribution to that culture (5.3). Not only will persons of all backgrounds have the right and responsibility to learn about, appreciate and participate fully in their collective cultural heritage, but they shall also have opportunities to become competent in cultural expressions of all heritages (5.2). The sharing of forms, styles and contents of cultural expressions will encourage the widest range of cultural expression (5.5). Strengthened ethnocultural groups will be able to take responsibility, co-operatively with other groups in the community, for setting the directions for Edmonton's cultural development (5.6).

6.8.10 Strengthening ethnocultural groups through the provision of resources by a Multicultural Unit in Parks and Recreation will help to address a number of issues in cultural development identified in Section III. Ethnocultural groups will be able to participate fully in the discussions and decisions about what we preserve of the past, what we create for the future, and who contributes to culture (3.2). Identification with and pride in one's cultural heritage can increase self-esteem in individuals, and empower them to build a healthier society (3.11). Being heard by and receiving support from the municipal government will contribute to a sense of community self-esteem among ethnic peoples.

6.8.11 The establishment of unit specifically mandated to provide support to ethnocultural groups will signal fair and equitable treatment of ethnic organizations by the municipal government, contribute to overcoming conflict and segregation among ethnic groups, and demonstrate the City's acceptance of its own role in

developing ethnocultural and racial equality (3.4). The City's example may help to increase the sensitivity by all public and private institutions to the needs of ethnic communities (3.4). The desired outcome is to change public attitudes toward people of racial, ethnic and cultural heritages different from one's own, and overcome ethnic prejudice, thereby equipping Edmontonians with the cross-cultural attitudes and skills required to communicate and do business in an evershrinking world community.

6.8.12 The existence of a Multicultural Unit in Parks and Recreation equipping and strengthening ethnocultural organizations will enable those organizations to make their fullest contribution to and receive the fullest benefit from the other policy initiatives recommended in this Report, especially the Cultural Congress (6.9), the benefit credit system for volunteers, the interactive cultural communications system and the Foundation for Cultural Animation.

Role of City Council

6.8.13 The City Council, as the governing body of the City, is seen as the group which will give leadership in strengthening ethnocultural groups as a prerequisite for a multicultural city.

6.8.14 Accordingly, in order to begin the implementation of this initiative, the Advisory Board recommends:

Recommendation #10: Council direct the Parks and Recreation Department to work towards establishing, in four years, a Multicultural Community Development Unit; and allocate funding in the amount of \$80,000 in the first year to the Parks and Recreation Department to hire two ethnically knowledgeable advisors (giving due consideration to ethnic and visible minority applicants).

6.9 CULTURAL CONGRESS

Cultural Congress--Annual Forums to Discuss Cultural Issues

6.9.1 A cultural congress, held annually in each ward and city wide, will be a forum for discussion of cultural issues by all groups and citizens. It will be a concrete expression of participatory democracy at the municipal level.

6.9.2 The purpose of the cultural congress is provide an opportunity for debate and discussion of cultural issues of concern to the citizens. Out of that discussion will come recommendations (in the form of resolutions) to the municipal government.

Initiating the Cultural Congress

6.9.3 The Cultural Congress will be initiated from within the community by alliances of people wanting to influence the direction of cultural development. Ethnocultural, arts and recreation groups, churches, schools, and community leagues will be avenues for inviting people to participate.

6.9.4 Eventually a full time skilled organizer/co-ordinator will be hired who is a good facilitator and will help all of the diverse groups to get to know one another. By 1993, cultural congresses would be held in each ward and city wide.

Cost in Year One

6.9.5 The cost of holding four cultural congresses in the first year, for supplies and materials and meeting facilitators, will be \$20,000.

Contribution to Cultural Development

6.9.6 The Cultural Congress, by providing a forum for discussion of cultural issues, will enable citizens to influence the direction of cultural development (5.6), assess their progress annually (5.7), and address issues of equity in participation (5 . 3) .

6.9.7 The Cultural Congress will enable individuals and groups to debate the central questions of cultural development: what do we preserve of the part, what do we create for the future, who contributes to culture, and how shall we define culture (3.2). The Cultural Congress will help to overcome the concern that government multicultural policy is contributing to conflict and segregation among ethnic groups (3.4), and will promote collaboration between and/among various groups (3.6). It will influence the City's role

in developing ethnocultural and racial equity, contribute to increasing the sensitivity by all institutions (public and private) to the needs of ethnic communities, and avert the balkanization of multicultural activities (3.4).

6.9.8 A distinct and diverse Canadian identity continually redefined, can be realized and recognized in part through discussion and reflection in this forum.

6.9.9 The Cultural Congress is closely aligned with the Foundation for Cultural Animation in its focus on city-wide discussion of issues for purposes of reflecting the interests and needs of the citizens.

6.9.10 Since the Cultural Congress assumes the involvement of ethnocultural groups, it will benefit from the existence of a Multicultural Unit in Parks and Recreation providing support to those groups.

Role of City Council

6.9.11 The intent of the Cultural Congress is to create an avenue by which the people who want to be heard can be heard. Since the existing formal avenues are not meeting the need, annual ad hoc forums are suggested, open to all citizens who want to influence the place given to culture in the total development of the city. Council is asked to endorse the concept, and to allocate funding to allow the Cultural Congress to be held.

6.9.12 Accordingly, in order to begin the implementation of this initiative, the Advisory Board recommends:

Recommendation #11: Council endorse the concept of annual forums to discuss cultural issues, called a Cultural Congress; allocate funding in the amount of \$20,000 for the Cultural Congress in the first year; and direct the Advisory Board to convene under its auspices, the forums in the first year.

6.10 ASSESSING PROGRESS IN CULTURAL DEVELOPMENT--RECREATION, ARTS, MULTICULTURALISM

Assessing Progress

6.10.1 Conducting research to document the present state of cultural development, and selecting standards to use in comparing the present state with the future state of cultural development, enables Edmontonians to assess their progress toward the visions for Edmonton's cultural future.

6.10.2 The six principles set out in Section V provide a basis for determining the kinds of changes that are the desired outcomes of implementing cultural policy. Once these criteria have been set, then it will be necessary to decide on the measurable features (or "indicators") of the changes that are taking place.

6.10.3 For example, if it is progress in participation (5.2) that is being assessed, then one indicator may be the number of people who are taking classes so as to become competent in one or another form of cultural expression.

6.10.4 Some of the desirable outcomes of implementing cultural policy, as identified by the "Edmonton 2010" policy team, are:

- o the value of culture to society and to Edmonton will be recognized.
- o people will have more concern for others.
- o people will take personal responsibility for cultural expression.
- o the arts will be accessible.
- o there will be an increase in community action.
- o lifestyles and attitudes will shift toward valuing the needs and aspirations of human beings over consumerism, acquisition and consumption.-
- o there will be an international dimension to cultural activity and expression.

6.10.5 If we are to be in a position to assess year by year, whether or not change has taken place, then it will be necessary to establish the 1988 state of cultural development as it pertains to these factors, and then to monitor the same features at intervals in the future. First, however, there needs to be agreement on what features of cultural development will be assessed, both quantitatively and qualitatively.

Initiating the Research

6.10.6 Both because this proposed policy initiative has relevance to the entire city, its citizens and groups, and because cultural development consumes considerable public and private resources, City Council is invited to initiate assessing the progress resulting from implementing cultural policy.

6.10.7 Council is requested to commission a working group from the community, including some participants in the Cultural Futures Project, to direct a research study and to determine the factors to be used in assessing progress of the City's cultural development.

Contribution to Cultural Development

6.10.8 While culture is by its nature an intangible and pervasive concept, it is necessary to apply the tools of research and measurement whenever significant amounts of public resources are directed to public policy ends. The federal government, the government of Quebec, and several municipal governments have pioneered research agencies and programs specifically for culture.

6.10.9 Leaders in cultural development, both inside and outside government, recognize the appropriateness of applying the professional tools of research and measurement to the cultural area. Reliable data are useful in complex disciplines like social work, education--and culture.

6.10.10 All people involved in cultural development need to be able to know that their efforts are making a difference. Establishing criteria for assessing progress, and conducting research at intervals in the future, operationalizes the sixth principle set out in Section V. It provides the means for measuring our progress over time in the other five principles--participation, equity, respect, plurality/diversity, and devolution. It also provides data on which to base future discussions of the issues in cultural development described in Section III, and data on which to base revisions and new initiatives in cultural policy.

6.10.11 All of the other policy initiatives recommended in the Report will both benefit from, and be the subjects of, research for purposes of assessing progress in cultural development.

Cost in Year One

6.10.12 The cost in the first year, for a half-time facilitator for the study group, design of research instruments, and preparation of the terms of reference will be \$70,000.

Role of City Council

6.10.13 City Council is requested to take the initiative, and provide the resources for, commissioning a study to document the present state of cultural development and set standards for assessing progress in cultural development.

6.10.14 Accordingly, in order to begin the implementation of this initiative, the Advisory Board recommends:

Recommendation #12: Council establish a program of research that will develop an accurate data base on existing cultural activities and gather data at five year intervals, thus enabling the assessment of progress being made in cultural development; as a first step, Council commission a group of citizens (including some who have been involved in the Cultural Futures Project) to develop the criteria and indicators to be used in assessing progress in cultural development; and Council allocate funding in the amount of \$70,000 to the Corporate Studies office in the first year to begin the study.

Recommendation #13: Council direct the Advisory Board annually, in conjunction with the City's Budget preparation, a) to prepare a status report of the activity undertaken in the past year on the policy initiatives recommended to Council as a result of the Cultural Futures Project, and b) to identify and advise Council on the activities to be undertaken and financial and other support to be given for the policy initiatives in the subsequent year.

6.11 2015 WORLD'S FAIR IN EDMONTON SHOWCASES RIVER VALLEY

The World's Fair as Culmination of River Valley Preservation and Development

6.11.1 A World's Fair held in Edmonton in 2015 will showcase the river valley as the symbolic and physical link for Edmontonians to our environment, our social history, and our cultural present. The theme of the World's Fair will be the celebration of urban family life in all cultures.

6.11.2 The river valley will continue to gain prominence in the awareness of Edmontonians and others as the most distinctive physical feature of the city, and one which connects us to the social and natural history of the region. Rather than being seen as a feature that divides us, the river valley will emerge as a symbolic bridge that links us, whatever our dwelling places, vocations or cultural backgrounds. It will become the celebratory theme and symbol that lets us cherish our city and restore it to a central place in our overall cultural lives. It will provide Edmonton with a distinct identity in the global community.

6.11.3 The first step is to make the river valley experience accessible to everyone in the city, irrespective of their economic status, location, physical limitations or other constraints. This would be accomplished through a multi-mode transportation system linking the river valley to all cultural facilities in such a way that "getting there is half the fun!" Conventional as well as innovative modes of transportation would be used--gondolas, carriage rides, steamboats, cycle/skis paths, etc.--and all modes would be environmentally sensitive as they approached the river valley.

6.11.4 Initially a linking may. be accomplished through connecting major cultural facilities via Edmonton Transit buses as a "Circle Route of Attractions". Then a feasibility study would be undertaken to determine the viability of innovative modes of transportation. Entrepreneurs, private enterprise, and new modes of public/private collaboration would be encouraged as transportation links are created along the river valley and between the river valley, cultural centres, arts institutions, museums, parks, malls, city hall, etc. River valley and top-of-bank communities will be encouraged to develop their local access routes as part of an overall transportation network.

6.11.5 The transportation links between major cultural centres and the river valley amenities will allow for the possibility of the entire City participating in hosting the World's Fair. Major pavilions of a permanent nature can be located at major cultural/exhibition parks (e.g. Coronation Park, Northlands, Kinsmen, etc.) and linked to the river valley via people-moving transportation systems of a unique nature (e.g. monorails, gondolas, paddle wheelers, etc.).

6.11.6 Germane to this policy initiative and a prerequisite for making the river valley experience accessible to everyone, is the preservation and enhancement of the river valley. There will always exist a tension between the preservation of a natural environment and the adaptation of it for use by increasing numbers of people. Preservation in a pristine state was forfeited long ago; creation of a 37 km. "amusement park" is not desirable. Within these two extremes a balance is needed; one which will preserve the unique character of the river valley, both natural and historic, so that increasing numbers of Edmontonians may experience through it their connection to the environment and to their social history, and increasing numbers of visitors may learn about and appreciate Edmonton's unique identity.

6.11.7 The concept of the river valley presented here includes encouraging the cultural and recreational uses of the river valley year round. To render the river valley more useable, attention will be paid to lighting and other factors that affect safety, and to amenities and other factors that affect comfort. Comfort stations, from warm-up shacks to shelters, will be provided along the river valley. Drop-in nature arts centres, open air theatres, and similar facilities will provide cultural opportunities for valley visitors. A major cultural interpretive centre that exhibits the natural and human history of the North Saskatchewan river would be built in advance of the World's Fair, and would be planned in such a manner as to be easily integrated into the World's Fair in 2015. Other amenities designed specifically to serve the needs of festivals (i.e., solariums, connecting bridges, etc.) would be planned and gradually developed, encouraging all festivals to focus activities around the river valley. "Lighting up the river valley" would lead to a Festival of Lights (including halography), held in conjunction with an international cross country skiing event along the river valley. The transportation, safety, facility and programming components then in place would provide the needed infrastructure for Edmonton to be considered as a possible host city for a 2015 World's Fair.

Initiating the World's Fair

6.11.8 Since the World's Fair in 2015 is to showcase the river valley as the symbolic as well as physical link to our environment, social history and cultural present, the planning for the Fair would need to include the preservation and development of the river valley with this target in mind. Therefore, several thrusts would need to be initiated simultaneously. A broadly based citizens action committee, to include representatives of outdoor recreation, arts, ethnocultural, festival and other groups as well as concerned and interested citizens, would seek to work with the existing civic government departments, agencies and committees on the development of plans for the transportation wheel, preservation of the river valley, and increasing of amenities with an eye to bidding on a World's Fair for Edmonton in 2015. At the same time, a group of interested citizens and organizations, including festivals and the Chamber of Commerce, will seek to develop support for preparation of a bid to host the World's Fair.

Cost in Year One

6.11.9 The costs associated with preliminary planning towards the preparation of a bid for a World's Fair would include meeting expenses, long distance telephone, possibly travel, totaling \$10,000 in the first year. No direct expenditures would be incurred in exploring with existing agencies the ideas for the river valley set out in this initiative.

Contribution to Cultural Development

6.11.10 The concept of the river valley as a celebratory theme and symbol providing cultural identity and geographic/historic connection for Edmontonians addresses the concern raised at the start of the Project for making the best use of our natural surroundings (3.13). The transportation wheel will assist in making all cultural facilities accessible to residents and tourists, thus increasing their use and encouraging their financial success. The social and natural history of our city will be preserved and interpreted for future generations of Edmontonians and for visitors to our city.

6.11.11 By developing and linking the river valley to all Edmontonians, the major physical feature which divides us in two becomes the single essential feature which unites Edmontonians from all walks of life and cultural backgrounds. For it is here that culture in the broadest sense is practiced and celebrated-jogging, bicycling, walking, skiing, boating, rafting, music festivals, water falls, fireworks, skating, riding, open air theatre, heritage festivals, botanical gardens, museums, art-in-the-park, major sporting competitions, sculptures, birds, animals, trees, vegetation, winter carnival, festival of light.

6.11.12 A World's Fair in 2015 would not be just an injection of funds and a legacy of buildings and amenities for the subsequent years (as all world fairs are)/ but would more importantly be a crowning achievement and a celebration of all that had been accomplished in the preceding 25 years to generate in Edmonton a culture worthy of worldwide attention. Edmonton will have become a family-oriented and culture-oriented city/ attractive to residents/ tourists and businesses--a city of champions for the cultural empowerment of its people; a city for the 21st century.

Role of City Council

6.11.13 City Council is asked to endorse the concept of the river valley as the vital cultural link through which the city's unique identity can be developed/ and to direct all city departments/ agencies and committees to incorporate this concept of the river valley in their planning. Council will become increasingly active in pressuring itself/ the Province and upstream users of the North Saskatchewan River to improve the water quality. Council will act as a catalyst to encourage the community to join forces in submitting a bid to host a World's Fair in 2015.

Accordingly/ in order to begin the implementation of this initiative/ the Advisory Board recommends:

Recommendation #14: Council direct the Parks and Recreation Department/ in consultation with the Transportation Department as appropriate/ to revise the River Valley Master Plan to provide for a) more cultural amenities/ b) transportation along as well as across the river/ and c) people-oriented transportation between cultural facilities and the river valley.

Recommendation #15: Council approach the Province to undertake an Upper North Saskatchewan Master Plan/ with supporting and appropriate legislation/ for the improvement and preservation of water quality in the river; and Council set a good example by taking steps to improve the water quality within its jurisdiction.

Recommendation #16: The Mayor convene a meeting of individuals and organizations (including the festivals/ Edmonton Convention and Tourism Authority/ the Chamber of Commerce and the Advisory Board) interested in exploring the possibility of Edmonton hosting a World's Fair; and Council allocate funding in the amount of \$10/000 to support the efforts of such a committee in the first year.

SECTION VII: COSTS OVER 5 YEARS OF 10 INITIATIVES

7.1 The cost projections for each of the ten initiatives recommended in Section VI are set out beginning in the next paragraph. The projected net cost to the City for all ten initiatives over 5 years are summarized in the table below.

NET COST TO THE CITY OVER 5 YEARS OF 10 POLICY INITIATIVES

	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	TOTAL (YRS) 5
Local Cultural Centre	195,000	295,000	0	0	0	490,000
Nurturing Neighbourhoods	40,000	80,000	160,000	80,000	0	360,000
Computer Network	20,000	to be determined by first year activity				20,000+
Foundation for Cultural Animation	0	0	0	0	0	0
Interactive Cultural Communications System	10,000	to be determined by first year activity				10,000+
Benefit Credits for Volunteers	95,000	115,000	95,000	85,000	75,000	465,000
Multicultural Unit	80,000	80,000	80,000	80,000	80,000	400,000
Cultural Congress	20,000	20,000	20,000	20,000	20,000	100,000
Assessing Progress	70,000	50,000	0	0	0	120,000
World's Fair	10,000	to be determined by first year activity				10,000+
Totals'	540,000	640,000+	355,000+	265,000+	175,000+	1,975,000+

'The totals in this table for years 2-5, plus the total for all 5 years may increase on the basis of net cost determinations for the "computer network," "interactive cultural communications system," and "world's fair" policy initiatives.

LOCAL CULTURAL CENTRES, LINKED - \$490,000 NET CITY INVESTMENT
OVER 5 YEARS

7.2 One pilot project is proposed to be developed over a period of three years. Revenue from a proposed surtax will enable the centre to be self-funding by the third year. Capital costs, to refurbish an existing building, are projected at \$500,000 (over two years), of which 50% is to be contributed by the community in the form of cash, donated supplies, or donated professional, technical, crafts and labour effort. A local citizens advisory committee is an essential aspect of the planning. Programming would begin in the second year.

	5 YEAR COSTS FOR LOCAL CULTURAL CENTRE PILOT PROJECT					
	YEAR	YEAR	YEAR	YEAR	YEAR	TOTAL
	1	2	3	4	5	(5 YRS)
Expenses:						
Local advisory committee planning & design	10,000	0	0	0	0	10,000
re-furbishing	25,000	0	0	0	0	25,000
director & secretary *half-year	250,000	250,000	0	0	0	500,000
artists-in-residence program	35,000*	70,000	75,000	75,000	80,000	335,000
program operating costs	0	60,000	80,000	100,000	100,000	340,000
	0	40,000	60,000	70,000	70,000	240,000
	320,000	420,000	215,000	245,000	250,000	1,450,000
Revenue:						
50% of refurbishing	125,000	125,000	0	0	0	250,000
surtax	0	0	215,000	245,000	250,000	710,000
	125,000	125,000	215,000	245,000	250,000	960,000
Net City Investment:	195,000	295,000	0	0	0	490,000

NURTURING NEIGHBOURHOODS - \$360,000 NET CITY INVESTMENT OVER 5 YEARS

7.3 One pilot project is proposed in the first year, followed by several more in subsequent years. The costs associated with establishing a nurturing neighbourhood are the salary and expenses of a facilitator/animateur who will help the neighbourhood to become a learning community, and to begin the process of needs identification. Initially the funds are provided by the City in the form of a grant; after two or three years the funds will come from the neighbourhood or cluster of neighbourhoods. No revenue is projected.

	5 YEAR COSTS FOR NURTURING NEIGHBOURHOOD PILOT PROJECT					TOTAL
	YEAR	YEAR	YEAR	YEAR	YEAR	(5 YRS)
	1	2	3	4	5	
Expenses:						
Salary & Expenses for facilitator/animateur	40,000	40,000	40,000	0	0	120,000
2nd pilot	0	40,000	40,000	0	0	80,000
3rd & 4th pilots	0	0	80,000	80,000	0	160,000
	40,000	80,000	160,000	80,000	0	360,000

COMPUTER NETWORK LINKS AND EMPOWERS ALL PEOPLE - \$20,000 NET CITY INVESTMENT (1 YEAR)

7.4 For the most part, the computer network will be developed using volunteers and existing equipment and technology. The installation of an interactive display of futures ideas including those of the Cultural Futures Project will involve direct expenditures. Costs in subsequent years will be determined by the activity in the first year.

	5 YEAR COSTS FOR COMPUTER NETWORK LINKING ALL CITIZENS					TOTAL
	YEAR	YEAR	YEAR	YEAR	YEAR	(5 YRS)
	1	2	3	4	5	
Expenses:						
Installation of Interactive Display	20,000	to be determined by first year activity				20,000
	20,000	0	0	0	0	20,000

FOUNDATION FOR CULTURAL ANIMATION - \$0 NET CITY INVESTMENT

7.5 The Foundation for Cultural Animation is a community initiative and is not seeking direct allocation of funds by Council towards its start up operating, program, or project costs.

5 YEAR COSTS FOR FOUNDATION FOR CULTURAL ANIMATION						
	YEAR	YEAR	YEAR	YEAR	YEAR	TOTAL
	1	2	3	4	5	(5 YRS)
Expenses:						
Action research study	50,000	50,000	0	0	0	100,000
Project Operation Costs	0	30,000	60,000	70,000	90,000	250,000
	0	20,000	40,000	50,000	60,000	170,000
	50,000	100,000	100,000	120,000	150,000	520,000
Revenue:						
Provincial & other Grants	50,000	70,000	60,000	50,000	50,000	280,000
Project Sponsorships	0	30,000	40,000	70,000	100,000	240,000
	50,000	100,000	100,000	120,000	150,000	520,000
Net City Investment:	0	0	0	0	0	0

INTERACTIVE CULTURAL COMMUNICATIONS SYSTEM - \$10,000 NET CITY INVESTMENT (1 YEAR)

7.6 It is not possible to project costs beyond the initial year of exploratory discussions toward forming a cultural communications system. The first year costs are to enable the Advisory Board to initiate discussions with potential partners. If warranted by the interest shown, a major feasibility study would be undertaken subsequently.

5 YEAR COSTS FOR THE INTERACTIVE CULTURAL COMMUNICATIONS SYSTEM

	YEAR	YEAR	YEAR	YEAR	YEAR	TOTAL
	1	2	3	4	5	(5 YRS)
Expenses:						
Hosting,						
supplies,						
etc.	10,000	to be determined by first year activity				10,000
	10,000	0	0	0	0	10,000

BENEFIT CREDIT SYSTEM FOR VOLUNTEERS - \$465,000 NET CITY
INVESTMENT OVER 5 YEARS

7.7 Costs associated with the benefit credit system for volunteers and the V.I.P. program are for staff, supplies and equipment, and benefits contributed by the City. The staff costs are shown as decreasing once the program is in place and running smoothly.

5 YEAR COSTS FOR THE BENEFIT CREDIT SYSTEM FOR VOLUNTEERS						
	YEAR	YEAR	YEAR	YEAR	YEAR	TOTAL
	1	2	3	4	5	(5 YRS)
Expenses:						
Paid						
co-						
ordinator	35,000	40,000	30,000	20,000	10,000	135,000
Clerical						
support	25,000	25,000	25,000	25,000	25,000	125,000
Supplies						
& Equip.	30,000	30,000	20,000	20,000	20,000	120,000
City						
portion of						
contributed						
benefits	5,000	20,000	20,000	20,000	20,000	85,000
	95,000	115,000	95,000	85,000	75,000	465,000

CULTURAL CONGRESS - \$100,000 NET CITY INVESTMENT OVER 5 YEARS

7.9 Costs associated with convening forums in the four quadrants of the city are advertising, copying and meeting facilitations costs.

	5 YEAR COSTS FOR CULTURAL CONGRESS					TOTAL
	YEAR	YEAR	YEAR	YEAR	YEAR	(5 YRS)
	1	2	3	4	5	
Expenses:						
Meeting expenses	20,000	20,000	20,000	20,000	20,000	100,000
	0	0	0	0	0	0
	20,000	20,000	20,000	20,000	20,000	100,000

ASSESSING PROGRESS - \$120,000 NET CITY INVESTMENT (2 YEARS)

7.10 In the first year, a part-time facilitator/animateur would assist the citizens group in defining the indicators to be measured; the Corporate Studies office would then design the study and prepare the instruments to be used in gathering data. A full scale study would be undertaken by Corporate Studies in the second year (and the seventh, and twelfth, etc.)

	5 YEAR COSTS FOR ASSESSING PROGRESS					TOTAL
	YEAR	YEAR	YEAR	YEAR	YEAR	(5 YRS)
	1	2	3	4	5	
<hr/>						
Expenses:						
Part-time						
Animateur for						
citizen's						
group	15,000	0	0	0	0	15,000
Supplies,						
meeting						
expenses	5,000	0	0	0	0	5,000
Research						
study						
(Corporate						
Studies	50,000	50,000	0	0	0	100,000
)						
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	70,000	50,000	0	0	0	120,000

2015 WORLD'S FAIR - \$10,000 NET CITY INVESTMENT (1 YEAR)

7.11 Preparation of a bid to host a major international celebration is a very expensive undertaking. The costs budgeted for the first year are to enable a committee of interested persons to begin exploratory discussions. The activity of the committee in the first year will determine costs in subsequent years.

5 YEAR COSTS FOR 2015 WORLD'S FAIR SHOWCASING RIVER VALLEY							
YEAR	YEAR	YEAR	YEAR	YEAR	TOTAL	(
1	2	3	4	5	5	YRS)	
Expenses:							
Committee							
expenses	10,000	to be determined by first year activity			10,000		
	10,000	0	0	0	0	10,000	

SECTION VIII: VISIONS FOR EDMONTON'S CULTURAL FUTURE

8.1 The Cultural Futures Project made use of an envisioning approach to policy formulation. The choice of an envisioning approach resulted from the Advisory Board's conviction that, for policies to be effective, there needed to be some shared conception of the desired future that those policies were designed to realize. The Advisory Board recognized the presence in Edmonton (as in every place) of many special interest factions, each with its competing claims but all of whom were important contributors to the total cultural development of the city. The challenge before the Advisory Board was to design an approach to policy that would go beyond merely inviting each group to make their separate claim on the future, but would encourage co-operative development of a shared future. The envisioning focus of the futures-invention approach invited people as individuals to bring to the Project all their knowledge of a sector and all their commitment to their particular interest, and then as individuals to discover their own images of the future. These images formed the basis of self-selected policy teams. As a result, policy teams consisted of 3 to 12 people from a variety of sectors and special interest areas.

8.2 The images of the future held by the 100 individuals involved in the Cultural Futures Project comprised a rich and diverse palette for the remaining work of the Project. The images were not, however, idle imaginings; participants had been invited at every point in the envisioning process to select from among their various images of the future those images toward the realization of which they were personally prepared to work. The intentionality of participants was as crucial to the process as their imagination.

8.3 For purposes of the Project, the future was defined as 20-30 years hence. By sighting on the years 2010 or 2020, participants were encouraged to temporarily free themselves from the constraints of the present and to entertain the possibility of some genuinely new state of affairs. The potential was introduced for the future to be something other than a mere extension of the past and present. This emancipation of the future from the present enabled the participants to define new visions for Edmonton culturally.

8.4 The visions generated by the policy teams out of the raw material of the individual images were then submitted to rigorous analysis both by the teams themselves and by an ad hoc committee of Project participants. As the teams moved through all of the remaining phases of the Project, over the subsequent eight months, the teams' visions were constantly tested and refined. The visions of the ten teams of the Cultural Futures Project are hereby offered, not for adoption by Council, but to illuminate the reader's understanding of all of the other recommendations in this Report.

8.5 The Advisory Board considers the visions developed within the Cultural Futures Project to be but the opening chapters of an on-going work in which all citizens participate in articulating their visions for Edmonton's cultural future.

VITAL, INSPIRATIONAL RIVER VALLEY ENVIRONMENTS - THE VISION

8.6 The river valley vision, when, actualized, unites all citizens, all families, all neighbourhoods, and all cultures. The dynamic development of the river valley provides comfortable, vibrant cultural spaces to Edmontonians year round. North and south sides of the city are joined by various types of bridges, glass pedestrian tunnels, old-time river rafts, hovercrafts. Citizens are meaningfully reasonably, creatively involved in planning for the continuing evolution of Edmonton's cultural future.

8.7 The River Valley emerges as the celebratory theme and symbol whereby the citizens come to cherish their city and restore it to the central place in their overall cultural lives.

LOCAL CULTURAL CENTRES, LINKED - THE VISION

8.8 We see a socially-accepted, stable, quality cultural system, where people at the local level are integrated into the broad cultural life of the community, where culture is recognized as a necessary component of life, and where cultural workers are valued for their contribution to the community.

8.9 Detail of the Vision:

- Cultural centres in the community are professionally staffed, with active programmes, and studios, coordinated with other centres, situated within beautiful physical surroundings.
- Children and all people have developed to their full human potential, as individuals and within the community.
- Lifestyles have changed. There is more interest in the human side than in personal acquisition and consumption.

- The Edmonton economy is diversified, with cultural services, activities and related industry creating employment.
- Volunteers are utilized for input, planning and policy making instead of as an unpaid labour force.
- People are taking an active pride in themselves, their neighbourhoods and their city, through their cultural achievements.
- The rich multicultural heritage of the city blossoms.

NURTURING NEIGHBOURHOOD - THE VISION

8.10 Neighbourhoods are places where:

- neighbours care for, as well as about, one another.
- people share their special knowledge and talents with other neighbours.
- people access a variety of cultural programs and services.
- citizens meet together regularly to identify and debate various neighbourhood ideas or issues (civic, health, social, cultural, educational, etc.) and take action.
- community centres/schools are dynamic places with a variety of activities occurring.
- through dialogue and collaboration, local residents and neighbourhood professional staff work in partnership to ensure the optimum use of neighbourhood resources to provide services that meet expressed need.

8.11 A more responsive neighbourhood delivery system exists so that people of all ages and skills level will have the opportunity to participate, significantly enriching their lives. A neighbourhood reaches out past its local boundaries to other neighbourhoods, the city and beyond to other cities and countries to draw in the best features of other service delivery systems.

8.12 Neighbourhoods are empowered to make decisions and set priorities for the development of their neighbourhood within the context of other neighbourhoods.

8.13 Health-enhancing activities will be designed to provide opportunities for individuals to participate from the "cradle to the grave". Individuals will make informed choices on leisure time activities and opportunities for learning will be present with each activity for newcomers.

8.14 Neighbourhood centres exist in each community which might include the following: a school for all ages; 2 gymnasiums; change and shower rooms; offices and meeting rooms that can be used by several groups; art in corridors; lots of storage space; pleasant foyer; small intimate theatre; swimming pool; tennis courts; sight lines connect, e.g., cafe overlooks playing areas; architecturally designed to facilitate social experiences as well as participatory experiences.

8.15 Located also in this facility might be a number of professionals (i.e. policeman, community nurse, social worker, community school co-ordinator, recreation director) as required to meet specific needs of the neighbourhood as identified by that neighbourhood.

8.16 A nurturing neighbourhood cultivates social and physical environments which facilitate individual, family and community development through democratic processes. Human development includes intellectual, emotional, moral, aesthetic, physical, spiritual and religious, social and health-enhancing elements. The re-creation of the individual and the re-creation of the community are two mutually-interactive complementary processes.

MULTICULTURALISM: BRIDGING THE GAPS - THE VISION

8.17 Edmonton is a place where maximum opportunities are promoted and available to all citizens in order to enhance the physical, mental, spiritual, and religious aspects of human development. Both groups and individuals will continue to stimulate one another specifically by fostering group activity and promoting interaction among the various groups in their various settings.

8.18 These include ethnic organizations, neighbourhoods, elders groups, religious societies, and recreation groups. As a result new and different cultural expressions will be created. This will be attained through changes in public attitude. Specifically this will happen by having a better understanding and respect for each group through education, interaction, communication, and most importantly by providing resources such as money, facilities and manpower. The goal is to foster community development, excellence, and participation in order to create a distinct and diverse Canadian identity.

8.19 A distinct Edmonton identity has been created and is continually redefined, in part through the action of the Cultural Congress.

CIVIC PARTICIPATION - THE VISION

8.20 An Edmonton community in which all citizens are linked with each other through a communications network which enables them to take charge of and participate in all of the public activities which influence their lives.

Increased involvement in community projects. Artistic, ethno-cultural, sports, community, or political events would share in fuller participation.

Reduction in alienation and isolation from one another.

Proliferation of education at home would reduce cost of public funding for special courses. Particular needs of the individual would be met readily.

Health care cost would be reduced by regular monitoring of health level indicators for both the invalid who requires help and care, and the health conscious individual who wishes advice on maximizing well being.

Industrial production increases would come as a result of citizen support for industries that replace job destroying imports. Use of robotics permits growth of small scale manufacturing to meet local particular needs. Economic literacy of buyer and producer through free exchange of meaningful data, make support of local industry a trade-off of benefits.

8.20 The UN establishes Edmonton as a role model to the world in this communication approach to personal, civic, economic, and cultural literacy, and people come from all over the world (increased tourism) to get a hands-on picture of this new participatory empowerment process.

CULTURE FOR PERSONAL/COMMUNITY GROWTH - THE VISION

8.21 People of all ages participate in creative activities at the neighbourhood level; this is the foundation of individual and community cultural development. There is an underlying belief that the best way to stimulate and support the development of community cultures, and of the arts and artists, is to facilitate and animate the discovery and experience of cultural activity (including artistic activity), at the grass-roots level, in neighbourhoods. Activity is focused on but not limited to young people, with active involvement of family and friends and the support of knowledgeable, encouraging volunteers.

8.22 The general public, encouraged by supportive leaders/teachers and non-threatening environments, take to the arts in the way they take to recreational sports activity; they make decisions and choices which reflect aesthetic values and social responsibility; ultimately the quality of higher-level amateur, professional and educational activity is enhanced in regional, national and international spheres.

CULTURE LIVES THROUGH LIFE-LONG LEARNING - THE VISION

8.23 All people want to participate in and integrate culture in their everyday activities and environment. The desire, thirst and pride for culture is instilled and nurtured throughout life. All people understand, appreciate and accept cultures. Everyone a teacher; everyone a learner.

8.24 Culture replaces money as a desirable goal. Cultural activities are covered by the mass media on a regular basis. Children are multilingual, able to speak the languages and understand the cultures. Learning opportunities are available 24 hours a day including educational media, cultural activities, recreational activities.

MEDIA LITERACY FOR CITIZENS - THE VISION

8.25 Edmonton is an international model for media ecology, or healthy management of artificial environments. All man-made environments are studied to determine their effects on people, and ways to minimize the negative affects are explored. A research centre exists (the Foundation for Media Literacy) and gathers people together on a regional, national and global scale to exchange knowledge about the effects of man-made environments and to discuss issues of " common concern.

A CULTURE OF RESPECT - THE VISION

8.26 Edmonton is a city which reflects to the world the importance it places on harmonious development of individuals, families, communities and natural environments. We are known for our culture of respect and dignity, which is based conscientious listening to self and others.

EDMONTON 2010 - THE VISION

8.27 This vision begins the work of setting out possible criteria and indicators for assessing the achievements of cultural policy in Edmonton the year 2010. More work by more people (as is proposed in Recommendation #12) will enable these indicators to be refined and additional indicators to be developed, so that the vision is an inclusive one.

8.27.1 THE VALUE OF CULTURE, SPECIFICALLY THE ARTS, MULTICULTURISM AND RECREATION, IS RECOGNIZED. The indicators for this will include:

- o allocation of human resources and energy to culture is at

- least as significant as is allocation to technological/ economic aspects.
- o clear, comprehensive cultural policy exists and is supported by the community.
 - o City administrative and promotional infra-structure exists for culture; including a Department of Culture and an autonomous arts council.
 - o City allocates fixed percentage of municipal budget for capital/operating funds for cultural activities and groups.
 - o artists have a dignified standard of living, more compatible with other trades and professions.
 - o artists are functional contributors to boards of corporations, public commissions and other community bodies.
 - o cultural expression is supported as an essential part of educational experiences; i.e., in core curriculum
 - o resources to support cultural activities, including those of professional artists, are available in sufficient amounts from a greater variety of sources; i.e., corporations, individuals, unions, admissions revenue, earned revenue, etc.
 - o education and schooling accurately promote, reflect and contribute to Edmonton's cultural reality.
 - o economy is diversified, with cultural industries and activities creating new employment.
 - o media documentation accurately reflects and portrays the reality of Edmonton's cultural matrix.

8.27.2 PEOPLE WILL HAVE MORE CONCERN FOR OTHERS.

The indicators for this will include:

- o decrease in duplication of people and support services through increased knowledge of what others are doing and what resources are available in the community.
- o improved cooperation/collaboration between recreational, ethnic, and arts communities in cultural activities and services.
- o decrease in violence in the community, i.e., the incidence of murder, sexual abuse, youth crime, racial tension, vandalism and other violations against others is notably reduced.
- o a decline in homelessness and other social problems associated with the culture of poverty.
- o an increase in sharing of resources, knowledge and information, money, facilities and people-services between diverse special-interest groups in the city.
- o an increase in community pride and in the sense of community belongingness/contribution on the part of citizens.
- o Edmontonians provide leadership and initiative on issues of global concern which have an impact on the life and culture of our city.

8.27.3 PEOPLE TAKE PERSONAL RESPONSIBILITY FOR CULTURAL EXPRESSION.

The indicators for this will include:

- o people will be aware of the impact of culture on their daily lives.
- o the arts will become more relevant to people's daily lives. Minorities/disadvantaged people will participate in greater numbers in cultural activities and cultural expression.
- o a representative cross section of the public will be involved as active participants in, viewers and supporters of cultural events and presentations.
- o people demand a high-quality and healthy living environment.

8.27.4 ARTS ARE ACCESSIBLE.

The indicators for this will include:

- o more expressions of art in public evidence, i.e., billboards, street musicians, day cares, public buildings, etc., all display examples of visual and or performing arts.
- o events are affordable to all those citizens who choose to participate in/attend arts activities.
- o increased participation in arts involvement at amateur/recreational level.
- o greater cultural content in news and media programming and in City promotion and advertising.
- o artists create work people understand, that is relevant to their daily lives and their culture.
- o there exists a community cultural centre in many neighbourhoods.
- o economical public transportation exists to facilitate easy access to cultural activities and projects.
- o more employment is generated for artists consequent to increased demand for and access to the arts by citizens.
- o people demand knowledge and access to international/national/local art.

8.27.5 INCREASE IN COMMUNITY ACTION.

The indicators for this will include:

- o more candidates with an understanding of arts, multiculturalism and recreation will seek political office and will strive to mobilize the community into more involvement with the arts, ethnocultural and recreation activities.
- o an increase in percentage of active voters in municipal election, indicative of increased political/community involvement of citizens.
- o people will participate/volunteer in community organizations such as churches, schools, recreation clubs, community leagues.
- o disadvantaged groups will loudly speak up for themselves

- o and these voices would be heard.
- o continued citizen involvement in cultural policy planning and implementation.
- o computer technology will enable citizens to have direct input into civic decision-making.

8.27.6 LIFESTYLE/ATTITUDE SHIFT.

The indicators for this will include:

- o significant interest exists in the needs, values and aspirations of human beings rather than social focus on consumerism and the simple consumption of resources.
- o local emphasis on consumerism, acquisition and consumption is replaced by action which suggests a community value of creativity and achievement.
- o the arts, ethnic expression, and recreation fill "holes" in peoples lives empowering them to take responsibility for responding to the needs and concerns of self and others.
- o positive and healthy change is welcomed, and there is less resistance.
- o people are aware of the impact of technology on their lives and assume greater control of its directions and influence on themselves and on their community.
- o people live and appreciate the value of an integrated, holistic approach to the ethnic, artistic, physical, spiritual and civic/community aspect's of their lives.

8.27.7 INTERNATIONAL DIMENSION TO EDMONTON CULTURAL ACTIVITY AND EXPRESSION.

The indicators for this will include:

- o The high calibre of local work is acknowledged world wide and international work comes to Edmonton.
- o with the emergence of world wide cultural organizations, an increasing number of them are head-quartered in Edmonton; and international, commercial corporations, feel at home here because of our international focus.
- o owe integrate promotions and demonstrations of our sports, recreation, ethnoculture and the arts into our international festivals.
- o Edmonton is recognized as a model for the world in the cultural empowerment of its people.

SECTION IX: RESOURCES OF THE CULTURAL FUTURES PROJECT

Introduction

9.1 The Cultural Futures Project has liberated more resources than it has consumed. These resources--in ideas, human intentionality, new alliances and action settings, etc.--are available for the upbuilding of the community. The resources generated by the Cultural Futures Project are listed and described in this section of the Report, beginning with the policy initiatives not included in Section VI.

9.2 The recognition that not all of the ideas emanating from the policy teams could be undertaken at the same time and right away, led the Advisory Board to select ten policy initiatives for immediate consideration by Council and the community. The remaining 11 policy initiatives are equally valid and valued, and should also be undertaken *in* the short-term future. Again these initiatives are presented in the words of the participants. For the visions from which these policy initiatives derive, please see Section VIII. No cost estimates or recommendations have been prepared for these initiatives.

VITAL, INSPIRATIONAL RIVER VALLEY ENVIRONMENTS --Three Additional Policy Initiatives

9.3 TRANSPORTATION WHEEL

9.3.1 Develop a transportation wheel linking cultural facilities in all areas of the City to the river valley. This includes conventional as well as innovative modes of transportation--gondolas, carriage rides, steamboats, cycle/ski paths.

9.3.2 The transportation wheel is a vital cultural link the connecting existing facilities along river valley to each other, and to malls, parks, E.T.S. stations, community centers, and major cultural centers.

9.3.3 All transportation modes would be environmentally sensitive as they approached the river valley.

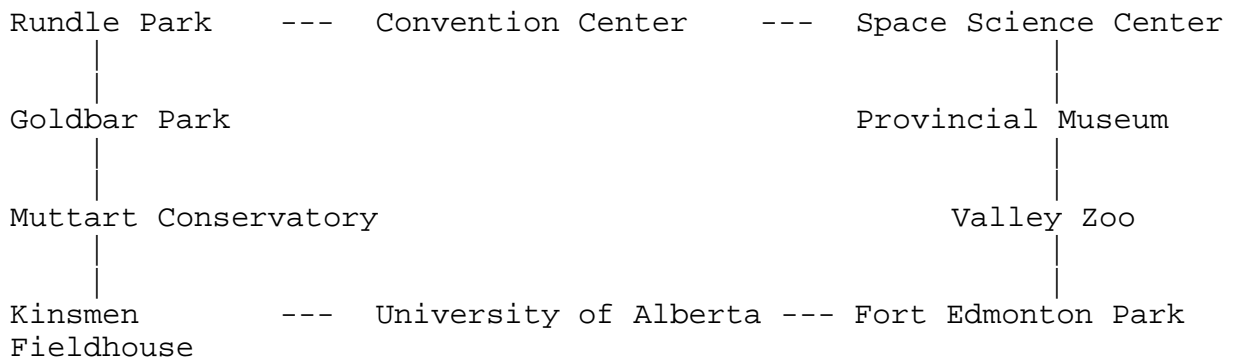
9.3.4 The transportation system will be designed to make the river valley experience accessible to everybody in the city, irrespective of their economic status, location, physical limitations or other constraints.

9.3.5 In this new multi-mode transportation linkage, all cultural facilities are accessible to residents and visitors, increasing the use of these facilities and encouraging their financial and cultural success.

9.3.6 People will be involved in a variety of experiences within the river valley, surrounding the valley, and going to the valley. Getting there will be half the fun!

9.3.7 Strategies for developing a Transportation Wheel include:

1. A River Valley Action Committee (R.V.A.C.) is initiated in early 1989 by members of the Cultural Futures Project to develop initial plans for the three operational goals and to promote and provide public support for the vision of the river valley. It is a broadly based citizens' group, including representatives of outdoor recreation, cultural organizations, festivals and other concerned and interested individuals, groups, and organizations, (e.g. Old Strathcona Foundation, Convention Center, Chamber of Commerce, shopping center owners.)
2. Development of "Circle Route of Attractions" in summer joining all parks and major facilities by E.T.S. buses in the first year.



3. River Valley Action Committee works in liaison with City planners and Parks and Recreation to undertake a feasibility study to investigate viability of innovative modes of transportation between river valley and "Attractions". Alberta Tourism and Alberta Culture and Multiculturalism are involved with the City.

4. Entrepreneurship, private enterprise, and new modes of private/public collaboration are encouraged throughout the process to actualize the vision and the operational goals. Incentives are created to encourage private groups to set up a unique mode of transportation. Owners of several malls are also encouraged to contribute to the design and development of a transportation system between malls and river valley.
5. River valley communities are encouraged to develop their local access routes to the river valley, and as part of the overall transportation network. Citizen groups press for development of neighbourhood cycling and pedestrian trail systems linking to the river valley.

9.4 PROTECT/ENHANCE RIVER VALLEY

9.4.1 To protect and improve (enhance) the unique character of the river valley (natural and historical) by:

- maintaining a clean, safe, public environment yet encouraging ecologically sensitive development.
- physically cleaning up river and surrounding land.
- preventing new residential development in the river valley and controlling the development of historic river valley communities to maintain the historical and natural character.
- encouraging and facilitating the natural cultural and recreational use of the river valley by all.

9.4.2 If the river valley is destroyed, Edmonton will lose a unique asset and an important aspect of the city's identity. An attractive river valley means increased economic benefits to the city through tourism. A clean environment means healthier citizens and reduced health care costs. Preserving the river valley provides Edmontonians with a connection to our historical and cultural identity as well as to the earth. Water based recreation becomes viable when the river is safe to use.

9.4.3 Strategies for protecting and enhancing the river valley include:

1. Develop a Park Warden (Watch) Program including:

- employment of students during the summer to clean up the river valley.
- a Neighbourhood Watch for vandalism prevention in the river valley communities, to include cleaning up their own areas.
- education of park users.
- involvement of as many citizens as possible to engender a sense of pride, ownership and stewardship because environmental concern is extremely high among Canadians.

2. In the next 5 years improve water quality so river-based recreation becomes viable.
 - Toxic Watch program monitors river quality. (non-government environmental group).
 - lobby provincial government to increase fines on river polluters.
 - improve treatment of sewage in City; put water intake upstream.
 - provide additional access to river for boats, canoes, etc. encourage other river communities to improve water treatment.
 - inform citizens, i.e., safety/water concerns in river.
3. Revise river valley By-Law to prevent new residential development in the river valley and to control re-development of historic river valley communities to maintain their historical character.

9.5 ENCOURAGE USE OF RIVER VALLEY

9.5.1 Encourage and facilitate the natural cultural and recreation use of the river valley by all citizens year round by increasing the number and variety of amenities (including people resources).

9.5.2 To render the river valley and all its amenities and opportunities more useable, thus bringing more people to the river valley.

9.5.3 Strategies for encouraging use of the river valley include:

- provide comfort stations along the river valley. These may include small, warm shelters for changing skates, resting areas with washrooms, refreshment machines.
- implement a program of ice and skate paths all the way along the river valley. The snow would be cleared off the ice with graders and flooded when necessary.
- establish drop-in nature art centers, e.g., basket-making, painting, musical, etc.
- festivals that access the river valley, parks, and public areas adjacent to the river valley would be promoted/marketed, e.g., cycling and walking paths to Heritage Days from north and south sides of the river.
- programming an open air theatre by acting guilds, e.g., historical or other famous events.

LOCAL CULTURAL CENTRES, LINKED--One Additional Policy Initiative

9.6 INFORMATION RESOURCE NETWORK LINKS CENTRES

9.6.1 To establish a information resource network that supports, connects and integrates local cultural centres to other cultural opportunities.

9.6.2 A central governing board of the network will consist of equal representation from each local centre plus cultural businesses and the municipal government.

9.6.3 This governing board will have a staff of professionals, working on behalf of the network, utilizing necessary technology, supportive to the network, to facilitates two-way flow of information, and flow of information among centres. The governing board will be at 'arms-length' from the city government, but funded in part through civic sources.

9.6.4 To deal with fragmentation and lack of communication by providing a resource-base which consolidates the existing service delivery situation and matches more efficiently the supply and demand of jobs, professional talent and competence, materials, and products.

9.6.5 The pilot project cultural centre (6.2) is used to determine optimum network requirements.

NURTURING NEIGHBOURHOOD--One Additional Policy Initiative

9.7 NEIGHBOURHOOD COUNCILS

9.7.1 The City Council passes a bylaw which mandates a new form of representational government based on new neighbourhood councils.

9.7.2 The Neighbourhood Council (similar to a community league executive) consists of residents from the neighbourhood who put themselves forward as servant-leaders willing to engage their competencies and intentions in making the neighbourhood a better place to live.

9.7.3 The Vill Council (similar to Area Councils) consists of three residents selected from each Neighbourhood Council. The selection would involve a process of discernment by their peers in the Neighbourhood Council on the basis of competencies needed to provide leadership in that situation at that time.

9.7.4 City Council will be composed of residents who are

elected by the citizens of each vill. A vill is just like a ward, only smaller, and there would be more than six vills.

9.7.5 This operational goal builds on strengths that already exist.

- Staff is in place, e.g., Parks Department, Social Services, etc.
- Facilities exist.
- Community leagues system in place, Area Council concept in place.
- Established organizations and associations are positioned to work together collaboratively. City Council will encourage this by insisting on supporting joint initiatives (this could be programs, facilities, theatre production, sport activities, etc.).
- The goal is supported by the WORLD HEALTH ORGANIZATION through its 'Health for All' program. W.H.O. supports the belief that when people support and give to one another they are more physically and spiritually well.
- The goal is supported by the World Council of Churches who believe cooperative efforts work better than working against one another.
- There are already many examples in the city of Edmonton of people working together for the benefit of the community and this can be further encouraged and promoted.
- There is evidence that the nurturing neighbourhood vision is already happening on a limited scale in some areas of the city, e.g., coffee corners in shops that have become neighbourhood meeting places.
- This operational goal builds on strengths that already exist.

9.7.6 In the context of 1988, the nurturing neighbourhood vision addresses a number of concerns. Inadequate "organization responsiveness" at the neighbourhood and municipal levels is suggested by statistics which highlight the social-psychological costs of living. Cause for concern is revealed in statistics that summarize the historical increase in the incidence of individual and social problems. Individual and social stress are poignantly revealed by family breakdown, school drop-outs, loneliness, alienation, alcohol abuse, drug addiction, juvenile delinquency, crime, violence, mental illness, suicide, etc. Such statistics suggest that the family, neighbourhood, educational and municipal support systems are not as responsive to the crisis signals of the social and physical environments as they should be. There is an apparent lack on the part of many citizens to significantly identify with their neighbourhood, resulting in abdication of their citizenship responsibilities.

9.7.8 The ward system as it now exists would be eliminated. Local decision making is decentralized. Each vill focuses on its specific needs, which includes all cultural components. The local Neighbourhood Council is accountable to the community, and is composed of local representation of neighbourhood such as business, churches, schools, etc. Public expenditure budgets and city-wide services are decentralized whenever possible and are delivered by

the civic body on an equitable basis. This does not mean every neighbourhood would get the exact same allocation/ for have and have-not neighbourhoods are still a reality. The City (all governmental agencies and departments) provide experts knowledgeable about neighbourhoods and family to the nurturing neighbourhoods.

9.7.9 The Neighbourhood Councils promote "Heritage Days" type the blockbuster events for celebration of the nurturing supported by neighbourhoods vision/ artists/ recreational/ groups and multicultural/ and media organizations.

9.7.10 Forums on the future of nurturing neighbourhoods are hosted by the neighbourhood council. Each neighbourhood or study groups to develop action plans on creating nurturing neighbourhoods. Each neighbourhood designs a plan for its own development/ and informs government (the new Council) through its vill representative.

9.7.11 Socializing agencies of the community collaborate to provide for citizenship education/ leadership training/ and practice in community decision-making for all ages/ especially for youth.

9.7.12 Provincial and municipal forums are held on the nurturing neighbourhood vision (co-sponsored by Alberta Urban Municipalities Association/ and Alberta Municipal Affairs).

9.7.13 A National advocacy organization on nurturing Neighbourhoods is formed with provincial and municipal counterparts.

9.7.14 Schools/ community leagues/ municipal services/ developers/ and special interest groups increase co-operative planning.

9.7.15 There is increased collaboration among and within the neighbourhoods for the utilization of resources, programs, projects, etc., because of an emphases on shared goals. Funds become more dependant on a group's willingness to collaborate.

MULTICULTURALISM: BRIDGING THE GAPS-Two Additional Policy Initiatives

9.8 CITY DEPARTMENTS HIRE ETHNIC/VISIBLE MINORITY STAFF

9.8.1 To establish a mechanism that would ensure all City Departments hire ethnic/visible minority staff to better serve ethnic issues, at all levels of operations, i.e., management, clerical, etc., to eventually arrive at an equitable percentage to match population being served.

9.8.2 The rationale for this initiative is that:

- Multicultural issues are not narrowed to traditional "cultural" domain but extend themselves into education, health, etc.
- existing clientele is multicultural and will become more so increasingly.
- a method the City can use to establish an "affirmative action" policy for its Departments.
- ensure upward mobility for racial and minority groups.

9.8.3 Strategies for achieving the goal includes:

1988 - City Council pass bylaw re: "affirmative action", with a target percentage to be established.

1989 - Paid "ombudsman" to look after the matter.

1990 Each Department can establish at least one ethnic community relations person.

1991 - "Interdepartmental Committee" made up of these community relations people.

9.9 MULTICULTURAL CENTRE

9.9.1 To build a monumentally beautiful Multicultural centre, internationally structured in architecture, interior design and landscape to reflect multicultural nature of our city.

9.9.2 The rationale for this goal is that the City's diverse cultural reality will be reflected. Buildings have always been used to learn of the essence of a people's history and culture. It will be a permanent, concretized form of Multiculturalism, a symbol. It will be accessible to ALL; a tourist attraction with economic and social benefits. It will house permanent exhibits, a music hall, theatre space, a resource centre; be a hub of activity.

9.9.3 Strategies for building a Multicultural Centre include:

1. get Multicultural Centre committee established to formulate proposal.
2. three levels of government and community to understand need for structure and to commit funding for it.
3. get downtown developers interested.
4. sell dream to architects.

CULTURE LIVES THROUGH LIFE-LONG LEARNING -- One Additional Policy Initiative

9.10 ARTS ALLOCATION PROGRAM

9.10.1 Arts allocation program established for new and existing buildings: 1% of cost of building is applied to cultural

projects, activities, and forums which are accessible to the public. This would include buildings owned by such organizations as Edmonton Catholic Schools, Edmonton Public Schools, Edmonton Public Libraries, Alberta Government Telephones, Alberta Culture and other such corporations; also City Hall, shopping malls, theatres, new business/buildings, restaurants, public buildings, garden/yards of businesses.

9.10.2 The rationale for the program is enhanced accessibility of culture, increasing quality of life and cultural literacy.

9.10.3 The strategy to achieve this goal within five years is for existing groups, such as Edmonton Professional Arts Council, Alberta Craft Council, The Works, private art consultants, Edmonton Parks and Recreation to use existing resources in linking artists with the business community to achieve this common goal. Business becomes involved with the community and the community supports the business with their appreciation of goodwill and through direct business transactions with the company. -Artists are challenged to produce a variety of work, and become more involved with the community, and are supported and respected through the initiative of this project.

MEDIA LITERACY FOR CITIZENS--A Policy Initiative

9.11 FOUNDATION FOR MEDIA LITERACY

9.11.1 A Foundation for Media Literacy would be formed, primarily interested in studying the positive and negative affects of technological advance more in a medical context rather than a communications context.

9.11.2 This Foundation/Institution would also be concerned with gathering more information on the affects of all media.

9.11.3 It would gather people together on a regional, national, global scale to exchange the knowledge they have and the questions they are dealing with.

9.11.4 It would operate a database and bulletin board for the passing of knowledge across regions, nations, and around the globe. It would operate a communications network with free access to its data and the data of other participating agencies.

9.11.5 It would operate a publishing centre for distributing the work of people in the areas of concern described above.

9.11.6 To respond to the apparent need for regulations concerning the detrimental affects of technology on society and individual citizens the Foundation for Media Literacy would form an Advisory Board to respond to policy proposals from governing bodies regulating public policy regarding media.

9.11.7 Advisors would be asked to address the need for a Media Act which would create the conditions for the comprehensive study of the advantages and disadvantages for the individual and society of interactive communications.

9.11.8 Control of the interconnecting and distribution of locally originating video communication would be governed by Edmonton Telephone (or a specially organized public agency) in order to establish a participatory network for community league, church, school, and personal use.

9.11.9 This civic agency would contact a user-groups to establish a priority list of needs and present the information to civic and utilities representatives to discuss these needs. They would then present their Network concept to the national authority (C.R.T.C.) for approval.

9.11.10 The City itself, its citizens, all property held by the City, and its utilities would be used to model the concepts being examined by the Centre for Research.

A CULTURE OF RESPECT--One Policy Initiative

9.12 TIME OUT FOR SILENCE

9.12.1 To have the City Corporation:

- a) in all formal and informal aspects of its function and in its gathering(s), build into its process, a formalized policy and protocol which would require periods of silent "time-out" of not less than 60 seconds, wherein corporate members will enter into quiet time, to deliberately and humbly honour the power of conscientious listening, based on respect for each other; and
- b) by the adoption of this policy and protocol, to have City Council illuminate the dignity of its role in the community at large, by setting a standard for the operation of all City departments through recommending that department officials practice time-out-for-silence as part of their work with each other and with the citizens of the community.

9.12.2 This recommendation involves virtually no monetary cost and requires a time-commitment of periods of only one minute a few times each day.

9.12.3 It would return honour to the role of Councillor; encourage a political culture of respect and dignity, and would facilitate the development of a positive and practically applied set of new civic values and accompanying literacy and competency.

9.12.4 A smoother, friendlier and more efficient governing and

service delivery process will result from this simple modification of routine and procedure and will reflect Edmonton's vibrant political culture of respect and understanding.

9.12.5 Time-out-for silence involves a minor, but nonetheless significant change in well-established (habit) behaviours. Although the changes we are calling for involve deceptively simple changes, because they are "new" behaviours, there will likely be much resistance and apprehension/skepticism about their use. New competencies and literacy will be required to "demystify" this concept and to be receptive to it. An "invitational" approach should be taken, in keeping with the spirit of our recommendation to have the City of Edmonton embrace the notion of a need for ever-improving listening and relating skills.

9.12.6 Edmonton, from the inside-out, should be a City of champions for the truly "civil" process of conscientious listening and responding to self and others.

Materials and Resources Created by the Project

9.13 The preceding eleven policy initiatives, plus the ten presented in Section VI, are the distillation by the ten policy teams of their eight months' work. Many more ideas were generated by the teams along the way. This additional material is documented and available for public reference at the office of the Advisory Board. The comments received during both consultations with the community are documented and available for public reference at the office of the Advisory Board. These materials are valuable sources of ideas and information about the cultural development aspirations of Edmonton citizens.

9.14 Although the Cultural Futures Project had a finite purpose now completed, it also begins a new phase in the on-going dialogue between Council and the community on directions for cultural development. Materials 'produced by the Cultural Futures Project will serve this continuing dialogue. Materials produced include:

- o Overview Booklet, which summarizes the vision and operational goals of the ten policy teams, plus the purpose and methods of the Cultural Futures Project.
- o Slides and script for use in presenting the material in the Overview Booklet to community groups.

9.15 The Cultural Futures Project has also served as a stocktaking of the 1988 state of cultural development in Edmonton. The issues in cultural development (Section III) and the research report (Section X) provide present and future readers with a snapshot of Edmonton culturally in 1988.

9.16 The appendices to this Report list some of the most valuable resources from the Cultural Futures Project--the many dedicated,

knowledgeable, concerned and imaginative citizens who took part in various ways at the various stages of the Project. These include:

- o participants in the workshop to identify concerns and resources in cultural development (Appendix A).
- o participants in the Envisioning Conference (Appendix B).
- o participants added through the first outreach (Appendix C).
- o community organizations that hosted open houses during the first outreach (Appendix D).
- o citizens who responded to the materials (and left us their names) (Appendix G).
- o organizations that sponsored presentations as part of the second outreach (Appendix E).
- o members of the Reference Group of concerned corporate citizens (Appendix H).
- o members of the Cultural Policy Committee of the Parks, Recreation and Cultural Advisory Board, who provided leadership throughout the Project.

9.17 Many other citizens, including members of City Council, demonstrated sustained interest in the progress of the Cultural Futures Project, and have signed the guest book and/or requested that their names be added to a mailing list. They, too, are a valuable resources for the on-going process of shaping cultural development in Edmonton.

9.18 Next to the individual citizens, perhaps the most important resource of the Cultural Futures Project is the introduction to Edmonton of the futures-invention approach to policy and planning. Developed over the past 18 years by Warren Ziegler, the futures-invention approach has been used around the world with governments, churches, educational institutions, corporations, and citizen groups of all kinds. Futures-invention is based on the premise that unless persons and organizations have a clear vision of their own future, they will be destined to live out somebody else's; and that it is possible for persons, organizations and communities to position themselves to invent their futures within the contexts of a new century that affirms our humanity rather than destroying it. It invites citizens to engage their imagination and their intentionality in creating a future significantly different in certain aspects from the present.

9.19 In the process of undertaking the Cultural Futures Project, over one hundred citizens of Edmonton have developed new competences that are directly applicable to their daily work and volunteer activities. The competences of futures invention are the kind required for leadership into the 21st century. In addition to the Project participants who have direct experience of the futures-invention process, several Edmontonians have acquired advanced knowledge of futures-invention and they may be contacted for more information. (See Appendix J).

9.20 Readers of this document are invited to access any of the resources of the Cultural Futures Project directly, or through the office of the Parks, Recreation and Cultural Advisory Board.

Mailing Address:

P.O. Box 2359

Edmonton, Alberta

T5J 2R7

Phone: 428-2843 or 428-4694

River Valley Outdoor Centre

10125 - 97 Avenue

SECTION X: BUILDING ON OUR STRENGTHS

(Note: The material in this section is based on a research report prepared by Phil Kreisel)

10.1 In reviewing and formulating cultural policy, City Council and the community begin from a position of strength. Edmonton has a wide variety of recreational, arts and multicultural opportunities available to its citizens. We are a city known to non-residents for our vibrant, varied and abundant cultural life. Our community league system, our festivals, our river valley, our multicultural make-up, our arts and heritage institutions, our cultural facilities, our film productions, our library, our university and colleges, our school systems have all attracted national and international attention as have the accomplishments of our athletes, writers, publishers, record producers, architects, fashion designers, and performers and creative artists in all disciplines.

Limited Information Available

10.2 Although the city is rich in cultural opportunities, there is only a limited amount of statistical and economic data available for exploratory analysis. There are a number of reasons for this. Some cultural opportunities are offered by private, commercial organizations whose records are not available for public scrutiny, i.e., cinemas, professional sports, television networks. Many cultural opportunities are provided by a myriad of not-for-profit organizations that keep records individually, but whose attendance, employment, and other data have not been aggregated. Also, it should be noted that many artists and writers involved in cultural activities within the city are self employed and may work independently of the established institutions through which data is collected.

10.3 Recently several major initiatives have been taken at the national level to gather data on cultural development. In 1986, an interprovincial steering committee on the economic dimensions of the cultural sector attempted to gather data from all of the provinces. Intermunicipally, 26 major cities have formed a communications network and data bank called "Arts and the Cities/Les Art et la Ville".

10.4 In Edmonton, a study of arts funding was commissioned by the mayor's office earlier this year (1988). A similar study has been requested for the multicultural sector. Currently an attitudinal, economic and socio-demographic analysis of the 1988 Edmonton summer festivals is being undertaken by the firm of Saxby, Payne and Cook, with the report expected in December 1988.

Basic Questions

10.5 Although the limitations of available data are recognized, nevertheless it is useful to attempt to answer some basic questions about the present state of cultural development using existing data sources. A sampling of these basic questions are as follows:

- o How many people participate in cultural activities in Edmonton?
- o How many Edmontonians are employed by the cultural sector?
- o How much cash and other support is directed to cultural organizations by the civic government?
- o How much money is attracted to Edmonton in the form of grants from other levels of government?
- o What is the extent of community support as measured by earned revenue and donated revenue?
- o How much economic activity is generated by the cultural sector?

10.6 Although not all of the above queries can be answered with existing data, some interesting material has been gleaned about the community leagues, the Edmonton Public Library, cultural industries, and arts and ethnocultural organizations.

Community Leagues

10.7 Community leagues have had a long and positive history of enhancing neighbourhoods throughout the city. It is estimated that almost 155,000 people are currently members of the various community leagues. For example, in 1987, community leagues ran a variety of programs which attracted over 50,000 citizens. The "heart and soul" of community leagues comes from citizens who help out on primarily a volunteer basis. Community leagues are non-profit; the revenue generated by the community leagues and their projects is put back into the community itself. Table 1 presents a breakdown of the total earned revenue, grant money

Table 1
Earned Revenue, Grant Money and Expenditures of
Community Leagues during 1987

Categories	\$
Earned Revenue	8,072,993.60
Federal Grant Money	22,069.93
Provincial Grant Money	670,436.08
Civic Grant Money	516,614.92
Grant Money (Source Unknown)	500,920.00
Gross Revenue (Earned \$ and Total Grant \$)	9,740,497.53
Total Expenditures	8,826,628.84

received, and expenditures made by community leagues in 1987.

It's worth noting that fully 83% of the revenue of community leagues is earned revenue.

10.8 In addition to those activities offered by community leagues, there are a variety of sport and recreational opportunities available for citizens of all ages. For example, in 1987, the city granted \$62,334 in support of organizations which provided such opportunities.

Edmonton Public Library

10.9 The municipal library is another institution which promotes cultural awareness and cultural development within the city. In addition to its primary function of lending a variety of written, audio, and audio-visual material, the library actively organizes and presents numerous programs aimed at children and adults. In 1987, 48,000 people attended adult related programs, which included 10 shows of paintings, prints, and photography. The library also sponsored or produced lecture series for adults and during 1987, put together a memorial tribute to the late Margaret Laurence, which received national attention. For children, the library regularly organizes free admission puppet shows, story times and movies in addition to special events, such as the "3,2,1,write, an Edmonton Young Writer's Conference."

10.10 Table 2 shows a breakdown of the use of library materials and services for 1986 and 1987. It can be seen that the primary function of the library is the lending and/or use of its physical materials (89.6% of total activity for 1987). In fact, the Edmonton Public Library has the highest circulation rate of materials for home use of any public library in Canada. Fifty percent of the citizens of Edmonton actively use the library system.

10.11 In addition to the lending service, the library staff also fulfill an important role of answering questions for patrons. This accounted for 12.1% of the library's total activity for 1987, and was a very important resource to small businesses as well as to students and others.

Cultural Industries

10.12 Although they do not receive municipal subsidy, the cultural industries are an important part of the community infrastructure for cultural development. Radio, television, cable, newspapers, periodicals, feature film, radio production and sound recording all contribute to the cultural development, largely through the dissemination of cultural products.

Table 2
Use of Edmonton Public Library Materials and Services 1986
and 1987

	1987	1986
Circulation for home use of all types of materials	7,828,960	7,784,170
Internal use of materials throughout the library system (86.6% of total activity in 1987)	<u>2,580,300</u> 10,409,260	<u>2,656,320</u> 10,440,490
Enquiries for information	1,047,172	967,586
Directional questions	<u>407,626</u>	<u>372,710</u>
(12.1 % of total activity in 1987)	1,454,798	1,340,296
Adult and Juvenile programme attendance	109,740	115,272
School tours or visits to classrooms: attendance	<u>50,819</u>	<u>48,963</u>
(1.3% of total activity in 1987)	160,559	164,235
Total systemwide transactions	12,024,617	
(an increase of 0.7% between 1986 & 1987)		11,945,021
Cost of each transaction	\$1.20	\$1.19

(Source: City of Edmonton. Edmonton Public Library 1987 Annual Report, p. 12)

10.13 The data available on cultural industries in Edmonton come from the surveys conducted by Statistics Canada as part of the Cultural Statistics Program. Statistics Canada confidentiality guidelines prohibit the release of data when the number of respondents is small enough that one or two dominant respondents could be identified. Therefore we were able to secure Edmonton-specific data on some of the cultural industries and not on others.

10.14 Organizations which produce periodicals (magazines) often focus on material that promotes or reports on cultural happenings in and around Edmonton as well as within the province of Alberta. According to Statistics Canada, during the 1985-86 fiscal year, Edmonton was a home for 26 periodicals, which employed 319 people on a full-time basis. In total, 7.9 million dollars went toward salaries, with a total of 11.2 million dollars (including the 7.9 million for salaries) making up expenditures by the local periodic industry. Although revenue figures were not available, 5 periodicals were the recipients of federal grants totaling \$89,600. The total circulation of these 26 periodicals was 1,405,847, with the average circulation being 54,071.

10.15 Radio stations in Edmonton, during the 1986-87 fiscal year, comprised a \$28 million dollar industry employing 353 Edmontonians. In the same year, television in Alberta (Edmonton figures were not available) employed 775 people and earned revenue of \$129 million. In the 85-86 fiscal year, 34 film studios were operating within the province (Edmonton figures were unavailable), generating \$5.9 million from all sources including grants.

Arts Organizations

10.16 A total of 86 arts groups received municipal funding in 1987. These included not-for-profit music, dance, theatre, visual arts, literary arts and festival groups. Organizations with mandates in multicultural, heritage and science (e.g., the Space Sciences Centre) are eligible for municipal funding in separate categories.

10.17 The 86 arts groups received a total of \$1,020,610 in direct cash and subsidy transfers from the City. An additional \$3.3 million was computed as civic subsidy in the form of property tax forgiveness and subsidized lease rates in city land and facilities. The largest part of this was attributed to The Citadel Theatre's property tax forgiveness (\$801,713) and subsidized lease rate (\$2,267,453). (Note: The lease rate assessed against the Citadel is that which would apply to the highest and best use of the land).

10.18 The largest source of revenue for Edmonton arts organizations is self-generated revenue from ticket sales, admission, etc. Approximately half of the revenue received by arts organizations is

generated by community support of their activities.

10.19 Funds attracted into the Edmonton economy from other levels of government by arts organizations amounted to \$6 million in 1987. The total expenditures of arts organizations (much of which stays within and multiplies in the- Edmonton economy) in 1986 were close to \$20 million.

10.20 Earlier in 1988, the mayor's office commissioned a comparative study of arts funding in Canadian cities. Figure 1 shows the arts funding (direct and indirect) in eight Canadian cities as a percentage of municipal operating revenues. The survey discovered that direct municipal support to the arts in Edmonton is just under \$2 per capita; for Toronto, just under \$12 per capita. Including indirect funding raised Edmonton's per capita figure to just over \$7.50, and Toronto's to just over \$17.

Multicultural Organizations

10.21 Cultural and racial diversity has existed within Canada long before its official designation as an independent nation. In 1988, the multicultural image is felt by many to be "integral to the country's social and economic well-being. It has given us a civilized framework within which our diverse population lives together in harmony and respect. Multiculturalism is part of what it means to be a Canadian" (Department of the Secretary of State of Canada, 1987, p. 3).

10.22 It is estimated that over 800 unique multicultural groups are registered within the city of Edmonton. The groups vary considerably, however, in their membership size and with the amount of programming and cultural enrichment that they provide for the city (beyond the groups' memberships). Table 3 gives an overall - breakdown of the grant money received by multicultural groups who applied for and received money from the City of Edmonton. In 1987, 46 organizations received money through direct grants, indirect grants or through provincial grants received through municipal recommendations. A total of \$930,297 in grant money was given in 1987.

10.23 Grant money for multicultural groups is also obtained from provincial and federal sources. During the 1987 fiscal year, 122 Edmonton based organizations received a total of \$280,000 through the Cultural Heritage Division of the Province of Alberta's Department of Culture and Multiculturalism; \$758,602 was given to 121 multicultural groups by the Government of Canada during the 1987-88 fiscal year.

ARTS FUNDING IN CANADIAN CITIES AS A % OF MUNICIPAL OPERATING BUDGETS

Figure 1

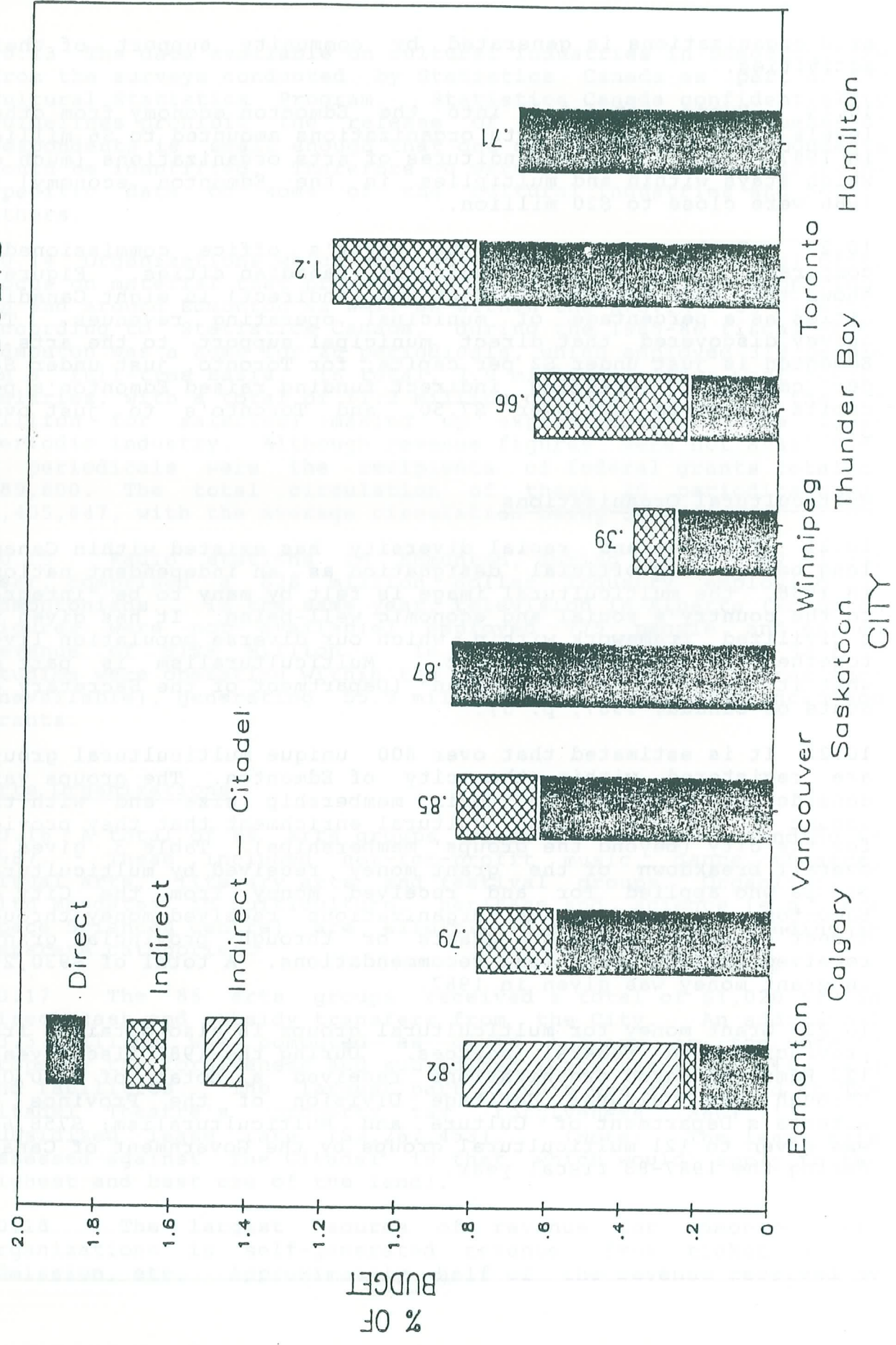


Table 3

Summary of Municipal Related Grant Money Given to
Multicultural Organizations in 1987

Type of Grants	\$	Number of Groups Receiving Funding
Direct Municipal Grants		
Grants in Aid Program	\$56,125	16
Corporate Communications Office Grant	800	1
Direct Grants Total	\$56,925	
Indirect Municipal Grants		
<u>Tax Related</u>		
Lease arrangements with Real Estate & Supply Services Dept. where the lease has been executed at less than fair market value Legislated tax waiver	\$70,968 123,536	3 3
Total	\$194,504	
<u>Lease Related</u>		
Lease arrangements with Real Estate & Supply Services Dept. where the lease has been executed at less than fair market value	\$43,741	3
Indirect Grants Total	\$238,245	
Total Municipal Benefit	\$295,170	
Municipally Recommended Provincial Grant		
CRC		
Further Education Provincial Community Grant	\$632,439 2,688	26 2
Total Grants Received (Municipal & Provincial)	\$930,297	

Ensuring Survival and Vitality of Existing Organizations

10.24 It is the existing organizations that make Edmonton the vibrant, exciting city that it is today. The future will be meaningless if we lose the cultural institutions of the present, for they are the organizations through which citizens will seek to bring about the future they desire for Edmonton.

10.25 Accordingly, the Advisory Board recommends:

Recommendation #17: Council support existing and emerging cultural organizations and institutions dedicated to enhancing the quantity of cultural opportunities and the quality of cultural activities in the city by:

- b) acknowledging that cultural support is not a matter of mere subsidy and aid, but rather an opportunity for and obligation of a caring community;
- c) increasing the financial support to be made available to valuable cultural institutions, to a level at least commensurate with and, where possible, superior to that given in other major Canadian cities; and by
- d) directing the Advisory Board to immediately re-examine tax and lease subsidy criteria and policies to significantly increase the amount of cash available to support valuable cultural organizations in the city.

Recommendation #18: The City dedicate itself to becoming one of the most vibrant and most important centres of cultural activity in Canada by the year 2010.

LIST OF APPENDICES

- A Participants in Workshop Concerns/Resources/ February 13.
- B Participants in Envisioning Conference, March 18 & 19.
- C Schedule of Open Houses Held in June.
- D New Members added through the First Community Outreach.
- E Schedule of Outreach Presentations Given in October.
- F Response Questionnaire.
- G Citizens who Responded to the Materials.
- H Members of the Reference Group of Concerned Corporate Citizens.
- J Edmonton Contact Persons for the Futures-Invention Approach.

PARTICIPANTS IN WORKSHOP CONCERNS/RESOURCES
FEBRUARY 13, 1988

Bill Allcock
Barry Anderson
Doris Badir
Ald. Judy Bethel
Allan Bolstad
Vivien Bosley
Linda Callaghan
Liz Clarke
Jean Connor
Elizabeth Crump
Adriana Davies
Diane Dunn
Hanni Fritz
Lynn Hopcraft
Dan Hudon
Fred Jajczay
Tomas Jirousek
Andy Laskiwsky
Cynthia Lazarenko
Terry MacDougall
Catherine Mott
Ald. Helen Paull
Roman Petryshyn
Sharon Pisesky
Reg Pridham
Jan Sernyk
Patricia Shapka
Dawn Green Shelton
Robert Westbury

PARTICIPANTS IN ENVISIONING CONFERENCE
(MARCH 18 & 19, 1988)

Alan Affleck	Pat Katz
Nizar Ahmed	Josh Keller
Robear Alain	Terry Keyko
Anna Alfaro	Kim Lynch-Staunton
Barry Anderson	Terry MacDougall
John Arnieri	Tom McFall
Bill Ashton	Dave Morris
Frank Belden	Cherie Moses
Pearl Bennett	Catherine Mott
Bruce Bentz	Elna Nash
Judy Bethel	Don Nobbs
Margaret Biamonte	Brian Paisley
Vivien Bosley	May Patterson
Peter Brown	Ald. Helen Paull
Paul Burke	Howard Platt
Patrick Cadden	Bill Preshing
Brian Clark	Rory Ralston
Helen Collinson	Errol Raman-Nair
Jean Connor	John Francis Reddington
Joan Cowling Evelyn	Barbara Rice
David Adriana	Klaas Rodenburg
Davies Bimy Dobson	Denise Roy
Lucielle Dowhaniuk	Jan Sernyk
Diane Dunn	Patricia Shapka
Rose Faryna	Dawn Green Shelton
Dick Finkel	Allan Shephard
Maria Formolo	Jim Simpson
Clint Fowler	Gwen Smith
Hanni Fritz	Murray Smith
Maurice Fritze	Wayne Sulyma
Jill Bradford Green	Gail Taylor
Rick Gustafson	Carolyn Moira Thomson
Jane Hewes	David Trautman
Ron Hodges	Keith Turnbull
Katherine Hutton	Lyle Weis
Tomas Jirousek	Lillian White
Marilyn Jones	Harry Wohlfarth
	Wendy Zelt

APPENDIX C

SCHEDULE OF OPEN HOUSES HELD IN JUNE

Week of June 6:

Wed. June 8 Ward #3 Ald. Bethel/Ald. Kinisky
 2:00 - 9:00 p.m. location: Belevedere Hall, 13223 - 62 Street

Thurs. June 9 Ward #2 Ald. Reimer/Ald. Hayter location:
 2:00 - 9:00 p.m. Calder Seniors Drop-In Centre 12963 - 120
 Street

Week of June 13:

Mon. June 13 Edmonton Federation of Community Leagues
 5:00 - 10:00 p.m. location: Boyle Street Community League
 9515 - 104 Avenue

Tues. June 14 Edmonton Multicultural Society and
Edmonton Immigrant Services Association
 location: Westin Hotel, Marlboro Room
 10135 - 100 Street

Wed. June 15 Edmonton Public School Board
 location: Centre for Education, 1 Kingsway

Week of June 20:

Mon. June 20 Ward #4 Ald. Binder/Ald. White
 location: Victoria Composite High School
 10210 - 108 Avenue

Tues. June 21 Edmonton Public Library
 location: Centennial Library
 #7 Sir Winston Churchill Square

Wed. June 23 Edmonton Professional Arts Council
 location: Rice Theatre, Citadel Theatre

Thurs. June 23 Ward #1 Ald. Paull/ Ald. Campbell
 location: Parkview Community Hall
 9135 - 146 Street

Week of June 27:

Mon. June 27 Ward #5 Ald. Mackenzie/Ald. Starosik
 location: Garneau Community League
 10943 - 84 Avenue

Tues. June 28 Edmonton Media Club
 location: The Media Club, 8906 - 99 Street

Wed. June 29 Ward #6 Ald. Cvanagh/Ald. Kozak
 location: Millwoods Recreation Centre,
 Rotunda, 7207 - 28 Avenue

NEW MEMBERS ADDED THROUGH THE
FIRST COMMUNITY OUTREACH

Earl Bubis
Marilyn Ferster
Randall Fraser
Ruth Kelly
Ava Karvonen
Ken MaeCrimmon
Marilyn MeAra
Carlos Pilquil
Tim Rendell
Paul St. Arnaud
Mary Taylor
Karen Tomy
Jae van der Veen
Lynda Workman

SCHEDULE OF OUTREACH PRESENTATIONS HELD IN OCTOBER

Millwoods Area Council	October 6
University of Alberta Senior Rec. Seminar	October 11
Area Council #3	October 17
Area Council #1	October 17
Edmonton Professional Arts Council	October 18
Kinsmen Lions	October 20
West Jasper Place Area Council	October 22
Edmonton Multicultural Society	October 25
Chamber of Commerce - Tourism Recreation and Cultural Committee	November 1
Downtown Rotary Club	November 24
Woodvale Community League	November 29

You tell us! Your response to the Cultural Futures Project

Your opinions are important and will provide direction for where we should be going as a community from a cultural perspective.

Please indicate on a scale of 1-4 your level of support for the following visions, goals and strategies developed by the Cultural Futures Project.

If you do not feel sufficiently well-informed to give your response to any statement, *please do not respond* to that statement.

SECTION A: VISIONS AND GOALS

	Do Not Support	Some Support	Support	Strongly Support
Vital, Inspirational, River Valley Environments				
Vision:				
The river valley as a celebratory theme and symbol.		2	3	4
Goals:				
1. Transportation which links all major cultural facilities to river valley.		2	3	4
2. Preserving the river valley environment.		2	3	4
3. Increased use of river valley by increasing number and variety of amenities.		2	3	4
4. Edmonton apply to host 2015 World's Fair.		2	3	4
Integrated Systems of Cultural Centres				
Vision:				
Cultural development delivery system where people are integrated into cultural life.		2	3	4
Goals:				
1. Local centres linked across the city leading to municipal, national and international linkages.		2	3	4
2. Information resource network integrates community centres to cultural opportunities.		2	3	4

	Do Not Support	Some Support	Support	Strongly Support
Nurturing Neighbourhood				
Vision:				
Neighbourhoods as places where people care about each other, share knowledge and talents.		2	3	4
Goals:				
1. Parks and Recreation to coordinate and implement strategies.		2	3	4
2. Mandate for new neighbourhood and Vill councils.		2	3	4
Multiculturalism: Bridging the Gap				
Vision:				
A distinct and diverse Canadian identity continuously redefined.		2	3	4
Goals:				
1. A multicultural development unit set up at Parks and Recreation.		2	3	4
2. All city departments hire ethnic-visible minority staff to better serve ethnic issues.		2	3	4
3. Multicultural centre is built to reflect city's multicultural nature.		2	3	4
4. Cultural congress becomes a forum for cultural issues.		2	3	4
Civic Participation				
Vision:				
Edmonton, a community in which all citizens are linked through a communication network.		2	3	4
Goal:				
1. A communication network to link all people to each other and to an information centre.		2	3	4
Culture as a Medium for Growth				
Vision:				
Culture is a medium for personal and community growth.		2	3	4
Goal:				
1. Establishment of a centre for cultural animation.		2	3	4

	Do Not Support	Some Support	Support	Strongly Support
Culture Lives through Education				
Vision:				
Culture integrated into our every day activities and environment.		2	3	4
Goals:				
1. Interactive cultural communication system.		2	3	4
2. Benefit credit system for volunteers.		2	3	4
3. Enhance accessibility of culture		2	3	4
The Foundation for Media Literacy				
Vision:				
Access to participatory media research.		2	3	4
Goals:				
1. Foundations for media literacy.		2	3	4
2. Centre for research.		2	3	4
A Culture of Respect				
Vision:				
A political culture of respect and dignity; new civic values; conscientious listening and responding.		2	3	4
Goal:				
1. Formalize periods of "time out for silence".		2	3	4
Edmonton in the Year 2010				
1. Value of art and culture recognized.		2	3	4
2. People will have more concern for others.		2	3	4
3. People take personal responsibility for cultural expression.		2	3	4
4. Arts are accessible.		2	3	4
5. Increase in community action.		2	3	4
6. Lifestyles and attitudes have shifted.		2	3	4
7. International dimension to Edmonton cultural activity and expression.		2	3	4
Goal:				
1. Research to set measurable standards to verify progress.		2	3	4

SECTION B: PERSONAL PROFILE

Please circle your response.

1. Age:

- | | |
|----------------|---|
| Under 25 years | 1 |
| 25 - 34 years | 2 |
| 35 - 44 years | 3 |
| 45 - 54 years | 4 |
| 55 or over | 5 |

2. Which is the level of education that you have completed?

- | | |
|----------------------------------|---|
| High school | 1 |
| Trades/technical school | 2 |
| Post secondary community college | 3 |
| University | 4 |
| Post-graduate | 5 |

3. Nature of your work:

- | | |
|---------------|---|
| Office worker | 1 |
| Trades | 2 |
| Managerial | 3 |
| Professional | 4 |
| Civil servant | 5 |
| Artist | 6 |

4. Family income:

- | | |
|-------------------|---|
| Under \$20,000 | 1 |
| \$21,000 - 30,000 | 2 |
| \$31,000 - 40,000 | 3 |
| \$41,000 - 50,000 | 4 |
| \$51,000 - 60,000 | 5 |
| \$60,000+ | 6 |

5. Please indicate if you are a member of any of the following community groups (circle all applicable).

- | | |
|---------------------|---|
| Community league | 1 |
| Ethnocultural group | 2 |
| Recreational group | 3 |
| Arts group | 4 |
| Other: | 5 |

SECTION C: OTHER

1. At present, 0.57% of the City's expenditures (approximately \$16.00 per household) goes to grant support for the non-profit cultural sector (arts, multicultural, recreation). Are you in favour of increasing direct support for culture?

No 1
Yes 2

If Yes, by what methods should this be done?

Altering priorities for existing funds 1
Increasing taxes 2
Other: 3

2. For those operational goals that are of particular interest to you, could you identify people (including you), organizations and material, financial, and professional resources to help meet this goal:

Goal:

People:

Organization:

Resources:

3. Do you wish to be put on a mailing list to receive further information about this Project?

No 1
Yes 2

If yes, please complete the following:

Name:

Address:

Telephone:

4. We would appreciate your specific comments about the visions, goals and strategies and your comments about the Project in general.

CITIZENS WHO RESPONDED TO THE MATERIALS

Nizar Ahmed	Margaret Kubicek
Richard D. Algie	Elsa Lahau
Ruth Amuli	Liz Macgregor
J.V. Anderbern	Chuck Mackay
Elliott Anderson	Brent Maitson
Wendy Andrews	Dan McCosh
Loretta Antonello	Marvin McDonald
L. Argue	Emmett G. McGregor
Bruce Auy	Helen Michaels
Richard Awid	Tim Moorhouse
Diane Bacon	O. Morau
Max V. Bahnsey	Nasir Murjaza
Michael Bodgner	Nadine Neis-Zanon
Ron Borowsky	John Nielsen
Peter Brandon	Grant Noruschat
Ray H. Bue	Marian Olyan
Bruce Campbell	Lori Phillips
B. Chapman	Shirley Quinton
Shirish P. Chotalia	Rory Ralston
Neil Chymko Patricia	Bonnie Reynolds
Cook Richard Cook	Ron Robinson
Dixon Craig	Joe Rodgers
Val Cramer	Sab Roncucci
Helmut Cziborr	Carly Rowe
Brian Darner	Marion Sarach
Siegrid Deirtsoladu	Stan Scudder
Ray Doherty	A.A. Siddiqui
Alan Duncan	Gordon Sand
Gerard Ell	David Schmidt
Arnold R. Dyke	Mary Shalapay
Bob Fahlmon	Mike Shalapay
Dave Fairbain	Sandy Slavin
Phil Fearon	Valerie Sluth
Jane Franchuk	Rob Smyth
Frank Glenfield	John Stewart
John Hajnal	Deborah Stewart-Furmanski
Martha Hajnal	Becky Sung
Stephen Heatley	Kathy Telfer
Carol Hutchings	Margaret Third-Tsushima
Dvan Heyst	Peter van Belle
Ross Hodgins	Brian Walton
Carol Inglis	Jill Watamaniuk
Eugene Ip	Shona Wehm
Sue Johnston	John Weran
Mike Kinsman	L.D. White
Joan Kirillo	Howard Worrell
Mary Jane Klein	Judy Worrell
Jim Konins	Zhirley Zweep
Joan Kosak	John Zyp

MEMBERS OF THE REFERENCE GROUP OF
CONCERNED CORPORATE CITIZENS

Mr. Nizar Ahmed
Dr. Charles Allard
Mr. Carlo Amodio
Mr. Chuck Austin
Mr. John Bracegirdle
Mr. Hugh Campbell
Mr. Dave Faling
Ms. Susan Freedman
Mrs. Hanni Fritz
Ms. Catherina Greco
Mr. Jack Hillier
Mr. Krishan C. Joshee
Mr. Rudy Koop
Mr. Peter Langford-Jones
Mr. *Dick* Mather
Mr. Dennis Miller
Mr. Stan Milner
Mr. William Newbigging
Mr. Ai Olson
Ms. Esther Ondrack
Ald. Helen Paull
Mr. John Poole
Dr. Reg Pridham
Ms. Denise Roy
Dr. Robert Westbury
Mr. *Dick* Wong

EDMONTON CONTACT PERSONS FOR THE FUTURES-INVENTION APPROACH

Donna Cardinal, Project Manager,
Cultural Futures Project
P.O. Box 2359
Edmonton, Alberta T5J 2R7
Phone: 428-4694

Clint Fowler
Personnel Department
Canada Place
12th floor, 9700 Jasper Avenue
Edmonton, Alberta T5J 4B8

Don Nobbs
Social Services, Centennial Library
5th floor, 7 Sir Winston Churchill Square
Edmonton, Alberta T5J 2V4

or contact Futures-Invention Associates directly:

Warren Ziegler Futures-
Invention Associates 2260
Fairfax Street
Denver, Colorado 80207
Phone: (303) 399-1077