

Museums & Sustainability

The Sustainability Challenge

A Way Forward

Sustainability in Action



Museums Association of Saskatchewan



Museums and Sustainability

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Photo Courtesy of the Allen Sapp Gallery



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Photo Courtesy of the WDM



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Photo Courtesy of the RSM

The Museums Association of Saskatchewan (MAS) is a non-profit, collective organization with more than 400 members, including 200 member museums and galleries. MAS is governed by an elected Board of Directors that develops policy and provides direction for programs and services to benefit all Saskatchewan museums.

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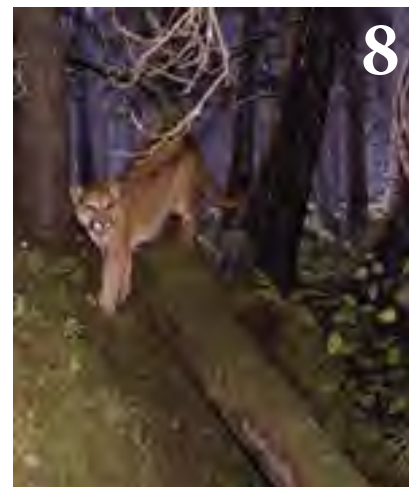


Photo Courtesy of the RSM



Photo Courtesy of the RSM



Photo Courtesy of the Melfort and District Museum

Message from MAS



A Way Forward

Saskatchewan's museums do not exist in isolation.

As stewards – of objects, ideas and traditions that reflect our cultural and natural heritage – we are by definition a part of the community.

We need to be active community members if we wish to stay relevant. This requires new thinking and a focus on stories, not only on objects.

Stories include a past, present and future. Our collective stories can give context to today's issues, aiding informed debate and discussion.

To achieve this, we need to work within a commonly understood framework. Sustainability is such a framework.

Most people are familiar with the concept of environmental sustainability, but the model of sustainability is used in other areas. Research on the topic has grown to include the economy, society and culture.

The Museums Association of Saskatchewan embraces the concept of sustainability as a guide for our programs, services and our internal practices.

Specifically, we developed the Museums and Sustainability Initiative – a multi-layered set of projects and activities to help our members bring sustainability into their plans, programs and activities.

This publication is one part of that Initiative and we hope you find it useful and engaging.

As you read through this publication, we hope you are proud of your fellow museums (we are!) and inspired.

Saskatchewan museums are taking sustainability to heart, but there is still much work to be done. Every museum has a place in sustainability – no matter what size or type or where you are located.

Wendy Fitch, MAS Director of Museum Development and Co-Manager



Photo Courtesy of the Government of Saskatchewan

Message from the Minister of Tourism, Parks, Culture & Sport

The Honourable Bill Hutchinson



Ministry of
Tourism, Parks,
Culture and Sport

The Government of Saskatchewan recognizes the importance of our museums and applauds the dedication and talent of the people who work in this sector.

Saskatchewan’s museums are vital cultural institutions that help us understand our world. They preserve our material culture and share stories and knowledge about our heritage. They instill a sense of place and encourage us to build upon our shared heritage and the strengths we have inherited. They are important stewards of the legacy we leave for future generations.

I extend my thanks to the members of the Museums Association of Saskatchewan for their efforts to support innovation and excellence in the important area of sustainability. The work being done in our museums and other cultural institutions is much appreciated and contributes to the quality of life we enjoy in Saskatchewan.

The Honourable Bill Hutchinson, Minister of Tourism, Parks, Culture and Sport



Photo Courtesy of Canadian Heritage

Message from the Minister of Canadian Heritage and Official Languages

The Honourable James Moore



Canadian
Heritage

Patrimoine
canadien

Our country’s rich heritage is preserved and made accessible to all Canadians through the efforts of our museums. Museums represent our diversity, tell our stories, and help us understand who we are and what brings us together. In learning about our shared heritage, we gain insight into not only the past, but also our present and our future.

Our Government recognizes the importance of preserving arts and culture and supports the work of the people and institutions responsible for this vital function. Their efforts to promote sustainability—at the personal, institutional, and community levels—are to be encouraged and commended.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I congratulate the Museums Association of Saskatchewan on all it does to strengthen our vital cultural institutions.

The Honourable James Moore, Minister of Canadian Heritage and Official Languages

Introduction: A Call to Action

Today, we face pressing social, environmental, and economic concerns that require innovative and sustainable solutions.

Where is the museum in all of this? The museum enhances our sense of community, provides a link to our past, and helps us understand our present and future. Museums can be leaders by providing thought-provoking exhibits and programs, timely research, and strategic planning that puts sustainability at the forefront.

This publication is your “quick-start” guide to museums and sustainability. It has been written with contemporary, local issues at the forefront and draws on Saskatchewan-based museums and museum practitioners for a wealth of examples, ideas, and approaches. There is something for everyone in every type of institution.

Sustainability is a challenging concept and arguably the most significant issue facing humanity today. It requires that people live in ways that do not compromise the well being of future generations. This involves thinking, planning and acting in ways that foster ecosystem health, economic development, cultural vitality, and social justice. At the same time, it involves respecting the limitations, vitality and interdependence of economic, social and environmental systems.

You can find key terms defined in the Glossary on page 28.

Saskatchewan Innovation

As you read through this publication, you can see Saskatchewan institutions are already engaged in innovative projects, activities, and approaches to sustainability.

To get us started, Dr. Glenn Sutter has written an engaging piece introducing the major concepts and the model used in this publication, and in MAS’ Museums and Sustainability Initiative.

Our model is a holistic model – we focus on every aspect of sustainability.

Next, four feature articles highlight projects, programs, or initiatives in different Saskatchewan communities.

Our first feature is based in North Battleford. This is a story about community engagement at its deepest level, and a story of respect. Wes Fine Day and Marcus Miller provide their perspectives on engaging in sustainable cultural relationships that result in new museum programs. They challenge assumptions, rely on traditional knowledge and promote cultural sharing.

McCord, a small community in south-central Saskatchewan, is the focus of our second feature. This

small town has fostered the health and well-being of its aging demographic by turning a playground into an intergenerational park. And the McCord Museum Committee served as a catalyst for this community development project!

We move to the Queen City for our third feature. The Royal Saskatchewan Museum, with its provincial mandate and collection, has made sustainability education one of its key areas of focus. *The Human Factor* is an exhibit that is tied to public programs. It illustrates regional and global problems associated with human activity and identifies possible solutions.

Our final feature takes us to Melfort. This is a powerful example of using the simple art of conversation to build community and engage people in history and heritage. The objective of the program is to increase the museum's relevance in the community and it has done so! It has led to new partnerships and new volunteers.

At the end of each feature, you will find points drawn from the Critical Assessment Framework¹ (CAF). We did not evaluate the projects described in each feature article – we simply draw your attention to some unique and dynamic ways the project, exhibit, or initiative connects with sustainability. You will find a copy of the CAF on page 26, and we hope you use it as a planning and evaluation tool for your own projects.

Our features are just a small snapshot of what is happening. In the publication, you'll find examples from other museums. We have also included best practices and helpful tips that you can think about integrating into your museum – what could you do today? This month? This year?

There is much work and research underway. Our resources section provides a number of documents, primarily by museums associations, to foster debate, inquiry, and provide practical suggestions. This section also contains a list of Saskatchewan organizations focused on sustainability – call them and see how your museum can get involved! We have also included a list of potential funding sources.

Museums have a responsibility and public trust to engage and connect with their communities and be an essential part of the planning and development processes. This publication is designed to provide encouragement, examples, and ideas that will support your museum so it can continue to promote sustainability and integrate responsible planning and action into all areas.

Be inspired! Take action! And let's celebrate together as we address the pressing issues of our time with innovation and creativity.



Photo Courtesy of the RSM

¹ The Critical Assessment Framework (CAF) is a tool developed by the Working Group on Museums and Sustainable Communities.



The Sustainability Challenge

By Dr. Glenn Sutter



RSM since 1906
www.royalsaskmuseum.ca

Imagine being asked to keep a leaky water bucket filled to the brim – no more, and no less.

With an endless supply of water and a bucket leaking at a constant rate, most of us could succeed, after a little trial and error.

But what if the conditions (the leakiness of the bucket and your water supply) began changing in complex and surprising ways? Not only would the task would be more difficult – it would also be more realistic.

The water and bucket would now be acting like a living system, where complex relationships affect how supplies of energy, material and information are used and distributed. More importantly, the bucket has a clear limit, and so does our ability to affect it.

Thinking about buckets and systems is a good place to start where sustainability is concerned. Examples of real-world systems include the Earth, the economy, your home town, and your museum!

Humanity's ecological footprint¹ is now 50 per cent greater than the productive surface of the

¹ Our global ecological footprint is based on the area of land and freshwater required to provide us with the things we consume, and to absorb our wastes. It has been larger than the productive surface of the Earth since the late 1970s and is still increasing. For details see www.footprintnetwork.org.

Earth (our biggest bucket), so we must find ways to live within limits. We are facing unprecedented rates of social, technological and environmental change, so we need to take time to imagine what a sustainable future might look like. And we need to take steps in that direction as individuals, communities, governments, businesses – and museums.

The scale and urgency of sustainability work is both exciting and daunting. In his award-winning book *The Upside of Down*, Canadian researcher Thomas Homer-Dixon points to five “tectonic stresses” now operating at the global level:

- *Population stresses* due to differences in population growth rates between rich and poor areas, and the growth of megacities.
- *Energy stresses* due to the increasing scarcity of conventional oil.
- *Environmental stresses* due to damaged land, water, forests and fisheries.
- *Climate stresses* due to changes in the composition of the atmosphere.
- *Economic stresses* due to instabilities in the global economic system and growing income gaps between rich and poor (Homer-Dixon, 2006, pg 11).

We can't deal with these issues in isolation because they overlap and affect each other in unpredictable ways. We need to recognize how they touch our regions, communities, households, and each one of us as individuals. And we need to respond by applying new and

existing bodies of wisdom, including traditional ecological knowledge.

What can Museums do?

Museums can play an important role in sustainability work, once a few principles are in place.

First, sustainability is ultimately a cultural matter. Culture is sometimes called the “fourth pillar” of sustainability (alongside society, economy and the environment), but this model is misleading. Instead of carrying equal weight, these dimensions are actually arranged in a hierarchy, with the economy operating within society, which is within the environment (see Fig. 1).

The pillar model also tends to define culture as the arts, literature and entertainment we consume, but this is a very narrow perspective. It is more helpful to see culture as an evolving set of patterns and processes that reflect who we are, what we think and how we act as individuals and groups. This puts culture at the core of sustainability work, as the foundation for both the economy and society (Fig. 1).

Second, sustainability is about recognizing connections that link local impacts to larger issues but this is not always easy to do. Reports about climate change often focus on impacts happening elsewhere, to other people, or to charismatic animals like polar bears. In Saskatchewan, local impacts are more likely to involve changing drought patterns or the loss of glacial runoff. By focusing on these sorts of connections, museums can help their communities identify local signs of stress, and develop creative solutions.

Third, sustainability needs to be embedded at the institutional level by integrating it into museum mandates, mission statements, budgets, and performance measures. To that end, this publication refers to an assessment tool developed by the Canadian Working Group on

Museums and Sustainable Communities. The tool – called the *Critical Assessment Framework* – provides a stratified set of criteria that museums can use to develop public engagement activities and meaningful indicators.

In the end, sustainability work is about helping people lead fulfilling lives in a limited world and responding to situations where systems are approaching – or have been pushed beyond – their limits. Museums can make important contributions through interpretive exhibits and programming, and by providing common spaces for reflection, discussion, and strategic planning. Museums can also reach beyond their walls, working with their communities to address contemporary issues and providing leadership that fosters relevant and constructive actions.

Dr. Glenn Sutter is Curator of Human Ecology and Head of Biology and Environmental Studies at the Royal Saskatchewan Museum.



Fig. 1. A sustainability model that shows how the economy and society are nested within the environment and rest on a foundation of culture. *Developed by Douglas Worts.*

Cultural Connections:

Aboriginal Elders Vital to Allen Sapp Gallery

North Battleford Director of Galleries, Marcus Miller keeps a supply of prayer cloths and tobacco in his office cabinet.

The items are brought out as traditional offerings when Miller is meeting with Elders from the city's seven neighbouring First Nations. The Elders consult regularly, providing direction on displays or programs by North Battleford's two galleries – Chapel Gallery and the Allen Sapp Gallery.

"It's a way of showing respect. When I'm asking the Elders for their advice or thoughts, I'm ready. We honour the traditional protocols," explains Miller.

At a glance

The Allen Sapp Gallery is North Battleford's cultural flagship, attracting visitors from around the world. The gallery opened in 1989 after the collection of Dr. Allan and Ruth Gonor was bequeathed to the City of North Battleford. Since then, the collection has grown with gifts from Allen Sapp and other patrons, and now includes many works by other First Nation and Inuit artists.

Objective: Increasing cultural knowledge and exchange

Team: Curator Marcus Miller, seven to fifteen First Nations Elders per project, museum staff, and community partners (e.g. schools).

Cost: Elder honorariums, event costs for occasional ceremonies.

Funding source: Staff time through operating grant, City of North Battleford, programming and special exhibitions funded through grants.

Years in development: Since gallery opening in 1989.

Much of the Elders' focus is on the Allen Sapp Gallery, where Miller is curator. The gallery houses an extensive collection of works by Sapp, a renowned Cree artist born in 1928. Sapp's paintings show the lives of his friends and family – a unique look into the history of the Northern Plains Cree people and their determination to retain culture and identity while coping with massive European settlement.

The Elders bring knowledge – often first-hand – of the subject matter in Sapp's paintings. Just as importantly, they provide context about what the paintings mean in the broader narrative of Aboriginal history.

"This is not about simple curiosity. The museum is seeking out traditional knowledge keepers in the community" says Wes Fine Day, one of the Elders and a consultant with the gallery.

"Without people who bring knowledge of the culture, traditions and subject matter, the interpretation of the paintings would be conjecture and speculation," Fine Day says.

He notes that many of the paintings depict practices such as hunting or trapping, or ceremonies like powwows, and these activities are rooted in thousands of years of tradition and spirituality.

"There can be protocols linked to these things, and you get into very specialized areas of knowledge," Fine Day says.

So, the gallery seeks advice from the Elders before developing new exhibits or programs.

"We make sure any sacred objects are handled properly, and that we're contextualizing things to enhance the story of the Cree and their heritage," Miller says.

The result is a sensitive and accurate depiction of the paintings of Allen Sapp and other Aboriginal artwork at the gallery.

Fine Day says the gallery is an important way to educate people about the culture and history of

the province's Northern Plains Cree. In fact, the gallery has taken the idea of intercultural sharing to heart by developing new programming and exhibitions.

One example is *Inspired by the Land*, a year-long exhibition that concluded in November 2010. The exhibition, under former Curator Dean Bauche, featured the work of more than 20 artists, writers, Elders and scientists from across Western Canada. Contributors presented their visions, hopes and fears on topics including sustainable development, First Nations views of the land, and the role of art and artists. The First Nations section of "Inspired" looked at the healing power of the land.

Fine Day, who also serves as a cultural advisor to the area's First Nations schools, adds that today's young Aboriginal people can benefit from learning more about their culture.

"Today, there are many issues we face, as First Nations and Canadians – things we can fall prey to. People can waste a lifetime consumed by addictive behaviours and seeing themselves as victims. From a traditional perspective, that is not a healthy way to live".

He believes positive change can happen when young Aboriginal people start to think about their own role – negative or positive – in the continuing history of their community and culture, and he says the museum can help make this happen.

The Allen Sapp Gallery strives to bring Aboriginal culture and history into local classrooms with a cultural studies program. The program has three offerings this year: workshops on Cree culture, northern plants and traditional Cree games.

The future includes plans for a healing garden - complete with indigenous medicinal plants - and an art walk to connect the city's two galleries.

Miller says he is grateful for the continuing involvement of the Elders and their knowledge, wisdom and strategic advice, and believes the partnership is key to the gallery's success.



Photo Courtesy of the Allen Sapp Gallery

Fine Day believes the partnership provides an example for other Saskatchewan museums, who can look for ways to engage and learn from local First Nations communities.

"Many museums have First Nations artifacts, but have no members on their committees from First Nations. It's like being viewed as subjects that are not quite human and can just be displayed. It is a matter of respect."

"We're not going to get anywhere if we don't talk or communicate," he says.



Critical Assessment Framework

How does this project, exhibit or initiative connect to sustainability? Here are a few ways:

Personal Level

- ✓ Demonstrates relevance and makes connection to daily life
- ✓ Affirms, challenges, deepens identity

Community Level

- ✓ Addresses vital and relevant needs/issues/opportunities within community
- ✓ Provides a voice for diverse groups

Institutional Level

- ✓ Integrates scientific, local and traditional knowledge
- ✓ Challenges personal and institutional assumptions

Global Level

- ✓ Enhances global social justice and equity

Change takes commitment

Change is not always easy. It takes commitment, collaboration, enthusiasm, honesty and hard work. But there are tools to help your museum board, staff, and volunteers commit to sustainability and implement it into your museum. You can start small and implement one or two changes per year – this can make a big difference!

The discussion framework, *Building Responsive Museums: A Discussion Framework* by The Learning Coalition (TLC), can help any museum increase its relevance and integration into the community. Easy to read and thought provoking, *Building Responsive Museums* guides your team through a self-assessment, encouraging you to think honestly about your progress toward becoming a thriving and active member of a healthy community (TLC pg. 6).

Celebrate your successes and work at addressing your weaknesses – and keep us informed! *For more information turn to the Resources section.*

“*Museums need to look outside their own walls. Every museum is part of its community, and we can contribute to sustainability discussions at the wider level - as leaders, partners and community members.*

- Wendy Fitch, Director of Museum Development and Co-Manager,
Museums Association of Saskatchewan

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Photo Courtesy of the RSM

Self-Sustainability in Birch Hills

Birch Hills may be within a short drive of Prince Albert, but it's no mere bedroom community.

Case in point: the Birch Hills Historical Society, which operates a museum entirely through the work of volunteers.

While economic sustainability can be a difficult task for any museum, the Birch Hills society is proof that a volunteer-run museum can be innovative and generate its own revenue. The society is proactive about being financially self-sufficient and contributing to the cultural resources in its town.

The museum facility – a former hospital now owned by the town – generates revenue with a thrift shop in its basement and by renting boardroom, auditorium and kitchen space for meetings and functions.

Regular users include the town's recreation board, kennel club and advisory council for health. The society is helping keep dollars in its community with available cultural resources, and linking community groups together by providing a meeting place.

The society also raises funds by hosting a provincial crokinole tournament and the town's Threshing Day and parade. The funds have paid for new construction and a paving project, and the fundraising has helped raise the museum's profile in its community.

"We know that to remain viable, we have to do things to attract people. We can't just expect to do everything with a grant," says Shirley Ulvild, first vice president of the Birch Hills and District Historical Society.

Birch Hills is about 35 km southwest of Prince Albert and is home to approximately 1,000 people.

A great idea from Museums Australia

- Make financial decisions after considering their impact on the environment, economy, human health, and community well being.

McCord Museum a Catalyst for Community Development

Rural Saskatchewan is dotted with ghost towns: communities born when farms were small, rural populations boomed and travel was by horse or foot. But eventually, farms grew in size and travel became faster. Many small communities vanished.

In McCord, a hamlet in south-central Saskatchewan, the population declined from a peak of about 200 (between the first and second World Wars) to its current level of fewer than 40 active residents committed to the sustainability of their community.

It all started after a meeting of the McCord Museum Committee.

At a glance

The McCord Museum is staffed by volunteers and opens during summer months by appointment. The museum consists of a 1928 CPR station with railway artifacts, a 1972 CPR caboose, and a 1913 Church Museum. Museum artifacts were donated by local residents, with most families donating numerous items.

Objective: Revitalize a playground to reflect the changing needs of the community.

Team: Community-wide, volunteer-driven project that included the museum committee, recreation board, seniors group, and many volunteers.

Funding: \$25,000 grant – Canada's New Horizons for Seniors Program. More than \$11,000 raised and donated by the community. Additional in-kind donations.

Years in development: 2

Like many small rural communities, McCord has an aging population. The community's playground, next to the museum, was in need of renovation. What if the playground could be redeveloped as an intergenerational park?

"After our committee meeting, this was in 2008, we started talking about applying for funds and doing a project,"

says Audrey Wilson, volunteer secretary for the McCord Museum committee.

Funding was approved in 2009 through the federal New Horizons for Seniors Program. The new park took shape with green space, a gazebo with carved artwork under the roof, swings and other equipment for seniors and children, and extensive new plantings of trees, perennials and native prairie plants.

"It was amazing. Everyone pitched in – we even had a lot of seniors there working," Wilson says.

"During the summer, we drew up a watering schedule and held weeding days. It was fairly labour intensive, but people volunteered and we were able to do it."

While most of the volunteers came from McCord and area, Wilson says a few former residents also returned to help out.

“

This is a small place. If things are going to happen, you have to be prepared to invest in your community and put in the work.

- Audrey Wilson

”

The idea of “pitching in” extends to how the project was organized. The museum committee provided the initial spark, but the project was a true community effort. McCord’s recreation board took a lead role, and the local seniors club submitted the grant application.

Then again, in a community like McCord it can be difficult to say where one committee ends and another one begins. Many volunteers have multiple roles. And most people volunteer – in a community of fewer than 40 people (not including the surrounding rural population), the museum has approximately 18 active volunteers.

“This is a small place. If things are going to happen, you have to be prepared to invest in your community and put in the work,” Wilson notes.

The community undertook several fundraising efforts to raise additional funds for the park. The museum hosted a fundraising play about the local history of the North West Mounted Police. Volunteers collected bottles and used batteries by the trailer load, and organized special events.

The additional funds paid for seniors’ exercise equipment, horseshoe pits, benches, a bird feeder and short walking path – all installed in the summer of 2010. Individuals and businesses have also donated items, including park furniture, trees and plants, and a trellis archway.

The story of McCord’s park renewal is now documented in a photography exhibit on display in the hamlet’s rink. This exhibit will eventually reside in McCord’s museum – where the idea was born.



Critical Assessment Framework

How does this project, exhibit or initiative connect to sustainability? Here are a few ways:

Personal Level

- ✓ Helps develop a sense of place
- ✓ Increases responsible action

Community Level

- ✓ Addresses vital and relevant needs/issues/opportunities within community
- ✓ Stimulates intergenerational interactions

Institutional Level

- ✓ Identifies and values staff/volunteer skills and resources
- ✓ Acts as a catalyst for partnering community organizations



Photo Courtesy of the McCord Museum

Use Our Resources Wisely

“At all levels of museum operation, museums must use their resources in a responsible way and be responsive to the needs and wants of the communities they serve.”
Standards for Saskatchewan Museums 2010, pg. 7.

Did you know that the Canadian Museums Association’s *Sustainable Development Guide* contains a number of Quick Reference Guides to help implement sustainability into your planning, policies, and practices? Practical information and checklists are provided in the area of responsible procurement, sponsorship, energy efficiency, green events, paper use and green office tips, and more.

For more information turn to the Resources Section of this publication.



Great Ideas from Museums Australia:

- Conduct an energy audit of operations.
- Be conscious of water use and look for ways to use less.
- Undertake an audit of chemical use and disposal. Look for alternatives to toxic chemicals.
- Develop an exhibitions master plan that encourages reuse and recycling of display props and furniture.
- Tell the world! Highlight your achievements to staff, sponsors, government, industry and the general public in reports, newsletters, websites and other media.

Greening the Museum

The Museums Association of Saskatchewan has launched an online discussion group called “Greening the Museum.”

This forum provides a place to discuss best practices and share resources. The emphasis is on thinking green and finding ways to integrate environmental sustainability into all areas of museum operation.

Please contact the Museums Association of Saskatchewan if you are interested in this opportunity to connect with colleagues throughout the province.

MacKenzie Art Gallery's Green Committee: *Small Steps Toward Sustainability*

Even the smallest actions can add up to make a big difference.

With that in mind, five staff members at Regina's MacKenzie Art Gallery formed a Green Committee about 18 months ago. They meet every month to examine ways of reducing the gallery's environmental footprint.

"Our terms of reference are to advance and promote strategies and policies to minimize our environmental impact - promoting the three Rs through education and programs."

"We've started with small things. For example, we have a cafeteria in our building, and we asked staff to bring plates from the staff room instead of taking out Styrofoam plates or boxes. As a result, we've seen a visible reduction in the amount of Styrofoam waste in our garbage," says committee chair Wendy Winter.

The committee also recommended a way to save paper: rather than stocking photocopiers with brand new paper, the machines are loaded with paper already used on one side. When it's necessary, staff can always manually load new paper.

"We've also moved to paperless meetings. Instead of printing agendas and other information, we bring a laptop and project the documents. And if we have to print something, it's always two-sided," adds Winter.

Eventually, the committee hopes to implement bigger changes, including funding the purchase of an industrial dishwasher to eliminate the need for paper or Styrofoam when events are held at the gallery.

The committee provides a report at monthly staff meetings, and sends regular email suggestions to promote awareness among gallery personnel. Committee members also ran several small fundraisers - selling used books and homemade baked goods - to host an Earth Day event on April 21.

"We've had a generally positive response to everything. Just doing small things all the time has helped create an environment where people are thinking more about sustainability, and our own impact."

"It all adds up," Winter says.



Photo Courtesy of the MacKenzie Art Gallery

Life Sciences Gallery: The Human Factor
Royal Saskatchewan Museum
Regina, Saskatchewan

The Museum as Messenger:

Royal Saskatchewan Museum Highlights Sustainability Issues, Promotes Discussion

The Human Factor is a museum exhibit like no other in North America.

Combining art, sculpture, sound and imagery, the 2400 square metre exhibit is a compelling narrative of our impact on the planet. Visitors walk through a time tunnel that shows the last 600 million years. They see climatic events, species evolution (and extinction), and the major phases of human cultural development. They learn how

At a glance

Incorporated in 1906, the Royal Saskatchewan is the province's oldest museum. It is Saskatchewan's museum of natural and human history with collections in Biology, Palaeontology, and Aboriginal history and archaeology. Its mandate (outlined in the Royal Saskatchewan Museum Act) identifies the museum as an agent of social change. The museum has more than 160,000 visitors each year and is located in Regina.

Objective: Promoting sustainability dialogue by illustrating regional and global problems associated with human activity.

Team: Dr. Glenn Sutter, RSM Curator of Human Ecology, Designer Blair Fraser, research assistants, contractors, local artists and museum staff.

Cost: Approximately \$800,000

Funding source: Federal and provincial governments, private sector

Years in development: 6

Earth functions as a healthy ecosystem, where to look for signs of stress, and how our personal choices can make a big difference.

“Our approach to sustainability education is not about getting people in to see a collection of objects,” explains Dr. Glenn Sutter, Curator of Human Ecology at the Royal Saskatchewan Museum (RSM).

“It’s about putting those objects and issues in context.”

The Human Factor illustrates regional and global problems associated with human activity, and then identifies possible solutions and the role of individual actions. Visitors can even calculate how lifestyle choices affect their own ecological footprint.

The Human Factor ends with solutions, suggesting choices we can make as individuals, groups and corporations. The final piece is an interactive display with artwork and audio recordings of grade-school children sharing their hopes for the planet’s future.

While compelling enough on its own, the impact is heightened by the exhibit’s placement. It is the final display within the Life Sciences Gallery, which means visitors only see *The Human Factor* after first learning about the province’s ecology and natural history.

“This was a design decision, to show where the human element comes into the story. All of the dioramas in the Life Sciences Gallery have no indication of human impact – you don’t see this until you reach *The Human Factor*,” Sutter says.

“We wanted to clearly show how humans are driving many of the trends including reduced biodiversity, climate change, and other things happening at the global level.

The Human Factor opened in 2001 after more than four years in development. Much of it was influenced by the work of Dr. Stan Rowe (1918-2004), a U of S professor and the first Chair of the

Saskatchewan Environmental Advisory Council. Rowe stressed the importance of developing a more ecocentric view of the world that recognized our connections to – and dependence on – the planet’s larger ecosystems.

Sutter’s own role in the exhibit began in 1997, when he joined the RSM to bring *The Human Factor’s* concept into reality. Over the next four years, a small team developed the compelling story now on display.

With no board of directors or project committee (the museum reports directly to the Ministry of Tourism, Parks, Culture and Sport) the development approach was more top down than often is the case for other museums. Yet, there was plenty of feedback during *The Human Factor’s* development, with several tours by senior government members and the input of a large focus group. The museum also reached out to academics at the University of Regina’s Faculty of Education, specifically during the development of a Youth Forum on Sustainability aimed at high school students.

The Human Factor serves as a foundation for ongoing public education and academic research, so the process of evaluation is ongoing. For example, one U of R project is currently using *The Human Factor* as a laboratory for research in psychology and visitor studies.

“We only applied the Critical Assessment Framework post hoc, by reflecting on feedback we’ve received, but it seems to fare pretty well,” Sutter adds.

In terms of lessons learned, Sutter believes *The Human Factor* illustrates an important way in which museums can stay relevant: by using artifacts and objects to tell current and important stories.

“*The Human Factor* was a risk because we were developing something different and unique – there is nothing like it in North America.

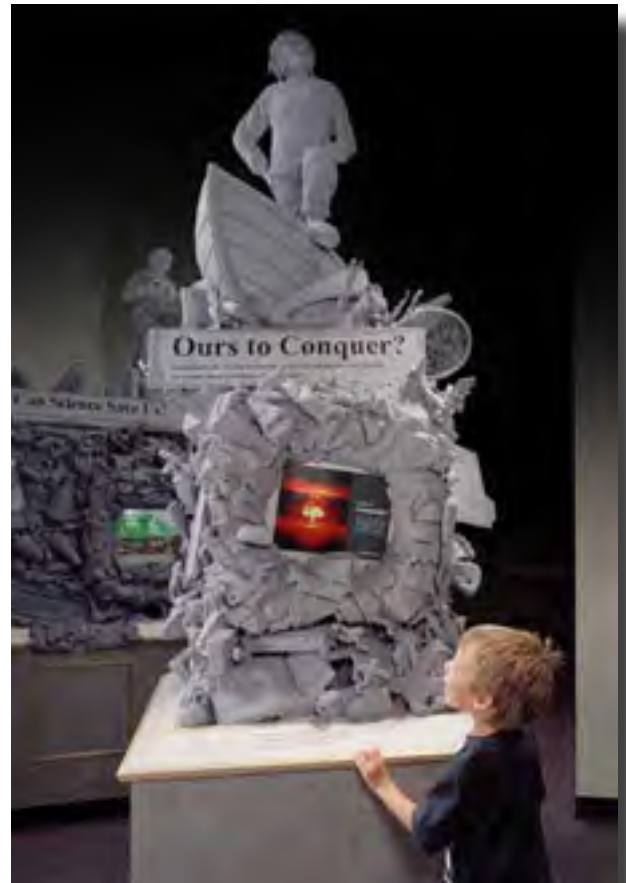


Photo Courtesy of the RSM

But it has stood the test, and continues to capture the interest of visitors and educators. The bottom line is that it’s been a success and well worth the investment.”



Critical Assessment Framework

How does this project, exhibit or initiative connect to sustainability? Here are a few ways:

Personal Level

- ✓ Enhances ability to think critically and creatively
- ✓ Increases responsible action

Community Level

- ✓ Generates information and connection at the personal, community, provincial, national and global level
- ✓ Acts as a catalyst for action

Institutional Level

- ✓ Is guided by clearly articulated goals, objectives, and outcomes
- ✓ Creates a community of learning within staff and volunteers

Global Level

- ✓ Fosters public consciousness of global impacts on local choices

WDM Showcases Environmental Sustainability

Saskatoon's Western Development Museum is featuring Canada's first net zero home exhibit.

Net zero means that over the course of a year, the house produces as much energy as it uses. The VerEco Home was constructed by a private developer with support from more than 20 government and corporate partners, and the home was donated to WDM for a year. The museum is using the exhibit to teach visitors about environmental sustainability and energy efficient design.

WDM has also installed three 15-metre wind turbines to reduce its reliance on non-renewable electricity and educate the public about wind power. Inside the museum, visitors can explore an interactive exhibit – “Winds of Change” explains how turbines generate electricity, tracks the electricity produced by the turbines, and provides a history of wind power in Saskatchewan.



Photo Courtesy of the WDM

Sustainable Collections

Caring for collections is an essential part of any museum's daily work. Provocative questions, posed by the Museums Association (UK) in a consultation process about sustainability and museums, encourage us to think about how the care of collections relates to sustainability:

- 1) Does your museum know what it costs in money and energy to keep its existing collection?
What about the long term cost of adding to it?
- 2) How could your museum manage its collections more actively?

Great Ideas from Museums Australia

- Review collection policies to ensure growth and deaccessioning happen in the context of agreed sustainability goals.
- Develop partnerships with your local community in sustainability awareness projects and information sharing.

“*To me, sustainability is about connecting our past with the present and future. Saskatchewan has such an amazing history and prehistory. Knowing this heritage - the cultures and tradition and sense of honour - is something of tremendous value, both today and going forward.*”

- Susan McKenzie, Program Manager, Wanuskewin Heritage Park
(previously with Parks Canada)

Learning: Sustainability and Local Issues

This year, the Swift Current Museum has a number of temporary exhibits planned – all connect with local issues.

The emphasis on local issues supports the museum’s mandate of reflecting the connections between human activities and the natural environment (and resources) of southwest Saskatchewan – how each impacts the other.

FOOD: origins, owners, ingredients is an exhibition that touches on several topics, including food labelling, government oversight, food-borne diseases, nutrition, genetically-modified organisms (GMO), food security, marketing and the social consequences of food production.

For *FOOD*, the museum engaged its community by inviting high school students from a Food 30 class and interested individuals to focus on an aspect of the theme, and then contribute information. The Food 30 class chose to research and provide content on food-borne diseases; other individuals focused on Fair Trade food products. The museum also obtained product information from local stores. This information will be integrated into the final exhibition.

“*We attempt to make the content relevant to participants of various ages and life experiences – thus connecting people with topics that will be of interest and where reflection and learning will take place.*”

- Hugh Henry, Director, Swift Current Museum

An Invitation to Talk:

Melfort & District Museum Encourages Cultural Vitality

If you've spent time in rural Saskatchewan, you know all about coffee row. It's the place where residents gather to share news and solve the world's problems over steaming cups of restaurant coffee.

In Melfort, at least once a month, dozens of local residents gather in the community's museum for a unique version of coffee row. The conversations have broadened the museum's audience and helped forge dynamic new links within the community.

"We began offering our Coffee and Conversation program in 2010 with the goal of community outreach, and particularly reaching out to those who

At a glance

The Melfort and District Museum focuses on the agricultural and social history of Melfort and area. Highlights include a pioneer village, blacksmith shop, grist mill, sawmill, Anglican church and much more. The museum's collections database lists more than 17,000 items spread throughout 18 buildings.

Objective: To increase and promote the relevance of the museum in the community

Team: Curator Gailmarie Anderson, staff, board members and volunteers

Cost: 20-30 hours of staff and volunteer time for each session.

Funding source: Operating grant, City of Melfort; one-time grant from SCAA for Archives Week 2011.

Years in development: 1

had never been to our museum," explains Curator Gailmarie Anderson.

The idea wasn't simply to increase attendance or programming numbers, but to help the museum stay relevant and respond to citizens' needs. This can be accomplished by being active in the community and ensuring people feel the museum

is a necessary part of their cultural life today.

Each Coffee and Conversation event is well publicized with posters and tent cards in local restaurants. Many events are covered by local media, which further increases public discussion about Melfort's unique heritage.

The numbers are impressive for a museum in a city of fewer than 6,000 people. Most events have brought between 20 and 60 people into the museum to discuss history and heritage.

The events have generated new ideas and new information about old exhibits, spurred donations of historical items, and engaged new volunteers who participate in many museum activities.

“

Fostering cultural vitality helps to sustain the museum, but also contributes to the overall connection people have with each other.

-Gailmarie Anderson

”

The program has also led to new partnerships. Resource people from a genealogy group facilitated a session on family trees and now the group meets at the museum regularly.

This group now has easier access to the museum's database of cemetery records. In turn, its members are helping fill gaps in the museum's records by researching smaller cemeteries near abandoned churches.

This is just one example of how the Melfort & District Museum is reaching out to its community to ensure it is a vital participant and leader.

The museum's 2010 summer program included an Aboriginal Day, themed family days, programming for children, guided tours and a weekly "barbecue and horseshoes" event. Due to the popularity of the program, Coffee and Conversation will be offered more frequently.

With only two staff members – one full time and one part time – the museum handles the summer activity by hiring four or five students and relying on dedicated volunteers and resource people.

The museum has also taken steps to increase its role in civic life, collaborating on other community events and taking part in local or regional planning sessions – including Melfort's Canada Day committee, the Northeast Museums Network, and Communities in Bloom. The museum curator was also asked to initiate the effort to renew the

Melfort Arts Council, an umbrella organization of heritage and arts groups.

For other museums looking to increase their own relevance, a major step is to take opportunities to become more involved.

Anderson believes that museums "need to do this to broaden our audiences and support base. Fostering cultural vitality helps to sustain the museum, but also contributes to the overall connection people have with each other, their history and their community."

"Our mandate is to be a part of the community, and I believe that's key to our own survival and sustainability."



Critical Assessment Framework

How does this project, exhibit or initiative connect to sustainability? Here are a few ways:

Personal Level

- ✓ Stimulate curiosity
- ✓ Demonstrate relevance and make connection to daily life

Community Level

- ✓ Provide a voice for diverse groups
- ✓ Result in products and processes that have tangible impact in the community

Institutional Level

- ✓ Include multiple perspectives
- ✓ Use the most effective vehicle for achieving goals



Photo Courtesy of Melfort and District Museum

Best Practices

Sustainability is vital in all areas of the museum – policies, exhibits, programs and the care of collections. The museum community is always innovating, and best practices for integrating sustainability are updated regularly.

To learn more, look to the Resources section of this publication and the MAS website.

What are some of your museum's best practices?

“

Keeping people interested is always a concern, and especially getting younger people involved - they're the ones who will need to step up to keep things going.

- Joan Searle, Curator, Mortlach Museum

”

Guiding Principles from Museums Australia

- Policies must take a long term perspective, including both present and future generations.
- Policies should mark a transition away from unsustainable behaviours.
- The price of a product or service must cover its long term social, economic and environmental costs.
- Opportunities for access to information, participation in decision-making, and access to justice should be available to all.
- Museums should assist in the building of community capacity by involving the community in decision-making on research, exhibitions, and other public programs.

“

Long-term viability - our own sustainability - is important. Having a solid foundation and adequate funding, while partnering with other institutions will grow our value in the community.

- Dana Soonias, CEO, Wanuskewin Heritage Park

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Going Forward

Sustainability is arguably the most significant issue facing humanity today.

This publication, as part of the Museums and Sustainability Initiative, encourages us to think, plan and act in ways that foster ecosystem health, economic development, cultural vitality and social justice.

Saskatchewan museums are already making important contributions. We extend our gratitude to those who shared their stories, thoughts and best practices. We know there are many others who are engaged in sustainability work and we look forward to hearing your stories.

As a resource, we have included the *Critical Assessment Framework* (CAF). Think of this framework as a guide for planning and evaluation. Using the CAF requires honest reflection and careful consideration. We offer it as support to assist your museum integrate sustainability into all areas of practice. As you work through it, you may find it highlights the unique and dynamic ways your museum is already contributing to sustainability!

Be sure to make use of the other resources we have compiled. Among these resources: the contact information and website, if applicable, for each museum who contributed to Museums & Sustainability.

We hope that after reading this publication you have a deeper understanding of sustainability. More importantly, we hope you feel pride in what your fellow museum practitioners are doing, and what your own museum is doing! Remember, a sense of excitement, and your ideas of how your museum can contribute, are important to sustainability work.

Let us know your thoughts and plans – we always want to hear from you. Send us your favourite sustainability resources so we can post them on the MAS website.

We would like to acknowledge the excellent work of our Editor, Dale Worobec, and our Researcher, Daniel Holbrow.

We extend our deep appreciation to the Museums and Sustainability Committee: Gailmarie Anderson, Glenn Sutter, and Wendy Winter. They provided expertise and guidance every step of the way.

And to our members - for providing the inspiration and support for the work we do!

Thank you!



Jessica Leavens, Professional Development Coordinator,
Museums Association of Saskatchewan



Photo Courtesy of the RSM

Critical Assessment Framework

The *Critical Assessment Framework* (CAF) is a tool developed by the Working Group on Museums and Sustainable Communities. You can find more information about it in the Building Responsive Museums discussion framework.

The CAF can help museums plan and evaluate their exhibits and programs, with the goal of improving public engagement, cultural impact and sustainability. This is a self-help tool that requires honest reflection but is not meant to be judgemental. This framework uses four “lenses” to examine the relationship of a program or exhibit to its community: personal, community, institutional and global.

When developing new programs, exhibits and initiatives (or evaluating current ones), consider the following question: How would your museum rate itself?¹

Scale

The scale is provided as a tool for helpful guide. A 5 means the program, exhibit, or initiative supports that criteria very well (VW). A 1 could mean improvement is needed (NI) or it is not the primary focus of the initiative. Remember to think about the four levels, and ensure your initiative takes into account most, if not all of them.

It is not realistic to expect that any initiative will get a full 5 in all of the criteria - your museum and community will have to decide what is most important. We all have constraints of time, resources and scope, but we can still work to integrate sustainability into all areas of planning and practice.

RATING SCALE: 1 (NI – NEEDS IMPROVEMENT) TO 5 (VW – VERY WELL)						
When considering a new public program/exhibit/initiative, ask how well the program will:	1 (NI)	2	3	4	5 (VW)	N/A
Personal Level (members of community)						
Contribute and/or generate new insights						
Capture imagination						
Stimulate curiosity						
Encourage personal reflection						
Enhance ability to think critically and creatively						
Provide opportunity to examine and clarify values						
Demonstrate relevance and make connection to daily life						
Affirm, challenge, deepen identity						
Help develop a sense of place						
Help deal with complexity and uncertainty						
Increase responsible action						
Stimulate intrinsic motivation						

¹ Building Responsive Museums: A Discussion Framework: The Learning Coalition (2009)

Community Level						
Address vital and relevant needs / issues / opportunities within community						
Generate information and connection at the personal, community, provincial/territorial, national and global level						
Engage a diverse public						
Provide a voice for diverse groups						
Encourage social interactions and debate						
Act as a catalyst for action						
Stimulate intergenerational interactions						
Link existing community groups to one another						
Initiate or enhance long term collaborative relationships						
Partnerships empower community groups						
Enhance the credibility of all involved						
Result in products and processes that have tangible impact in the community						
Generate information applicable to museum and community decision-making						
Institutional Level						
Challenge personal and institutional assumptions						
Guided by clearly articulated goals, objectives and outcomes						
Use the most effective vehicle for achieving goals						
Identify and value staff/volunteer skills and resources						
Empower, transform, and affect all who are involved						
Create a community of learning within staff/volunteers						
Engage key players/champions/detractors early in the process (external and internal)						
Include multiple perspectives						
Engage different learning styles						
Integrate different dimensions of sustainability						
Integrate scientific, local and traditional knowledge						
Act as catalyst for partnering community organizations						
Global Level						
Foster public consciousness of global impacts of local choices						
Foster global ecosystem health						
Reduce global ecological footprint						
Enhance global social justice and equity						

Glossary

Aboriginal is the term used by the Federal government in the Canadian Constitution to define and identify the unique contribution of First Nations, Métis and Inuit people to Canada.

Community

Those with similar interests, identity, needs, or geographic location.

Common Weal Community Arts, *Artists and Community Collaboration: A Toolkit for Community Projects*.

Community Engagement is another term for participation. “It means more than just showing up – it implies a sense of ownership, commitment, and excitement. (...) Participation creates a feeling of belonging and shared ownership, but if it is not well organized, it can backfire and cause problems (...) Being thoughtful and inclusive requires we make the best use of people’s time and skills when they agree to work on a project.”

Common Weal Community Arts, *Artists and Community Collaboration: A Toolkit for Community Projects*.

Culture is the collection of beliefs and norms that affect how we relate to each other both within our own communities and beyond. Communities usually possess many different cultures beyond different ethnic groups. For example, there are business, religious, and sports cultures.

Museums Association of Saskatchewan, *Standards for Saskatchewan Museums*.

Cultural vitality refers to the ability of communities to describe and discuss their values, and that those values and goals help determine the shape society takes. A community with a high level of cultural vitality would allow people to choose ways to express what matters to them, and would make sure that institutions and policies reflect those values.

See Jon Hawkes (2001), *The Fourth Pillar of Sustainability: Culture’s essential role in public planning*, Melbourne: Common Ground Publishing Pty Ltd.

Order at <http://www.culturaldevelopment.net/downloads/FourthPillarOrderForm.pdf>.

Ecocentrism views human beings as only one part of a much larger ecosystem whose health we all depend on in order to live. This contrasts with an anthropocentric, or human-centred, view, which treats nature as a collection of resources for human beings to use.

See Stan Rowe (1994), *Ecocentrism: the Chord that Harmonizes Humans and Earth*, <http://www.ecospherics.net/pages/RoweEcocentrism.html>.

Economic development refers to improvements in a community’s standard of living from a strictly economic perspective. Measures of economic development usually include factors like improvements to capital, the labour force, and technology, but typically do not measure factors like **ecosystem** integrity, **cultural vitality**, and **social justice**.

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An **ecosystem** is made up of living things—plants, animals and microorganisms—interacting with each other and with the environment that they live in, which includes things like water, soil, and climate.

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Partnership/collaboration

A mutually beneficial and well-defined relationship entered into by two or more organizations to achieve common goals. Possible partners may include other heritage institutions, cultural groups, community clubs, other non-profit organizations, businesses etc.

Museums Association of Saskatchewan, *Standards for Saskatchewan Museums*.

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Museum

A museum is a non-profit making institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for the purposes of study, education, and enjoyment, material evidence of people and their environment.

Museums, thus defined shall include, but not be exclusive to, archives, art galleries, artist-run centres, aquaria, botanical gardens, community museums, cultural centres, historical societies, historic buildings, sites and parks, keeping houses, natural history and science museums, planetaria and zoos, preservation projects and sites which meet the requirements of the preceding sentence.

Museums may be governed by a volunteer board of directors or trustees or they may be part of an existing publicly accountable organization such as a municipal, provincial or federal government or agency; educational or religious organization; or First Nation or Tribal Council.

Museums Association of Saskatchewan, *Standards for Saskatchewan Museums*.

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Social justice is more than an ethical imperative, it is a foundation for national stability and global prosperity. Equal opportunity, solidarity and respect for human rights -- these are essential to unlocking the full productive potential of nations and peoples.

United Nations. Ban-Ki Moon. *Secretary-General's Message (World Day of Social Justice 2011)*.

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Sustainability

Sustainability is a challenging concept and arguably the most significant issue facing humanity today. It requires that people live in ways that do not compromise the well being of future generations. This involves thinking, planning and acting in ways that foster ecosystem health, economic development, cultural vitality, and social justice. At the same time, it involves respecting the limitations, vitality and interdependence of economic, social and environmental systems.



Fig. 1. A sustainability model that shows how the economy and society are nested within the environment and rest on a foundation of culture.
Developed by Douglas Worts.

Resources

There are many informative, accessible, and relevant resources – this is just a small portion of what is available online and in print. If you don't see your favourite resource here, contact us and we'll place it in the Resources section of our website.

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Best Practices

Canadian Museums Association – *A Sustainable Development Guide for Canada's Museums (2010)* outlines what sustainable development is, why it is time for museums to implement sustainable development practices, and offers ideas about how to incorporate these practices into your museum. Includes sample policies, as well as links and resources.

http://www.museums.ca/Sustainable_Development/?n=30

Canadian Museums Association, Ottawa, Ontario, 613-567-0099 or 1-888-822-2907, info@museums.ca

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Canadian Museums Association – *Ethics Guidelines (1999)* outlines a framework for applying values like honesty, fairness, respect, excellence and accountability to areas of museum practice such as governance, collections, accessibility and presentations, research, revenue generating activities, and relations with staff and volunteers.

<http://www.museums.ca/Publications/Ethics/?n=15-293>

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Museums Association (UK) – *Sustainability and Museums: Your chance to make a difference (2008)*.

Talks about principles of economic, environmental, and social sustainability, and how museums can use those principles in their operations. Also includes questions that are useful for exploring how museums could become more sustainable.

<http://www.museumsassociation.org/sustainability/sustainability-report>

Museums Association (UK), London, United Kingdom, info@museumsassociation.org

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Museums Australia – *Museums and Sustainability: Guidelines for Policy and Practice in Museums and Galleries (2003)* is a guide to best practices in sustainability. It discusses how to promote sustainability in museum operations, collections management, and education programs.

http://www.museumsaustralia.org.au/site/whatwedo_policies.php

Museums Australia National Office, Parkes, Australian Capital Territory, ma@museumsaustralia.org.au

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Museums Association of Saskatchewan: *Standards for Saskatchewan Museums (2010)* is the foundational document for museums in Saskatchewan. The Standards are voluntary guidelines offering relevant, practical information about best practices in all facets of museum operations.

Available from the MAS office

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Community Engagement

The Learning Coalition - *Building Responsive Museums (2008)* offers discussion questions and activities designed to help museums with community involvement. It provides a step-by-step process for clarifying a museum's desired relationship to its community, and developing an action plan for achieving that relationship.

Available from the MAS office

Downloadable from the MAS website: <http://www.saskmuseums.org/online-resources>

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Community Planning: Sustainability

Sustainable Kingston (2010) is a community plan that offers a useful, easy-to-understand framework for thinking about sustainability. The framework describes four key components to sustainable communities – cultural vitality, economic health, environmental responsibility and social equity – and how each is important in sustainable community development.

<http://www.sustainablekingston.ca/community-plan/four-pillars-of-sustainability>
City of Kingston Environment and Sustainable Initiatives Department, Kingston, Ontario

Local Sustainability

Saskatchewan EcoNetwork (SEN) is a network of non-profit, non-governmental organizations concerned with environmental issues. It offers information on environmental issues and organizations, as well as resources for teachers and students.

www.econet.sk.ca
Saskatoon, Saskatchewan, 306-652-1275, sen@link.ca

Saskatchewan Regional Centre of Expertise on Education for Sustainable Development is part of a global network of Regional Centres of Expertise developing knowledge and educational programs aimed at engaging people to transform their activities to make them more sustainable. Includes an inventory of Saskatchewan Education for Sustainable Development programs.

www.saskrce.ca
Roger Petry, RCE Saskatchewan Coordinator, University of Regina, 306-585-5295, Roger.Petry@uregina.ca

Prairie Adaptation Research Collaborative and SaskAdapt

PARC is a partnership of the governments of Canada, Alberta, Saskatchewan, and Manitoba pursuing climate change research. Its aim is to find practical options for adapting to climate change. SaskAdapt is a PARC project to provide information on the effects of climate change in Saskatchewan and what might be done to adapt to them.

www.parc.ca and www.SaskAdapt.ca
Regina, Saskatchewan, 306-337-2300, sask@parc.ca

Pride of Saskatchewan: A Policy Where Culture, Commerce, and Community Meet (2010) provides an overview of the Saskatchewan Government's vision for the cultural "industries." Includes a summary of the government's principles in promoting culture (including Sustainable Development), and of policy goals such as promoting creative expression, promoting shared stewardship, building understanding of and access to culture, strengthening communities and building strong organizations, and increasing the economic potential of the cultural sector.

www.tpcs.gov.sk.ca/cultural-policy

Global Sustainability

Report of the World Commission on Environment and Development (Brundtland Commission) (1983) is a seminal United Nations report about the importance of bringing human activities into harmony with global ecology. The report describes unfolding environmental crises, and explains how a prosperous, just, and secure future depends on human beings adopting environmentally sustainable ways of life.

www.un-documents.net/wced-ocf.htm

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UNESCO.org is a website that offers a variety of resources for understanding the importance of culture in economic, social, environmental, and community well-being, and details UNESCO programs for promoting and valuing culture in the development process.

http://portal.unesco.org/culture/en/ev.php-URL_ID=35030&URL_DO=DO_TOPIC&URL_SECTION=201.htm

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Museums and Sustainability

Janes, Robert. (2009) *Museums in a troubled world: Renewal, Irrelevance, or Collapse?* This book suggests that museums have potential to be important social institutions, but that potential is not being realized. His examples show how a focus on values and community engagement will help museums become more responsible, sustainable, and successful.

Available from the MAS Resource Library

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Sutter, G. C. (2005) *Can We Live Sustainably? An Overview of The Human Factor Section of the Life Sciences Gallery.* Royal Sask Museum. This article describes a group of exhibits on sustainability at the RSM's Life Sciences Gallery. Useful both as an example of a complex and ambitious attempt to promote public awareness of sustainability and as a primer on humanity's relationship to the earth.

www.royalsaskmuseum.ca/research/pdf/can_we_live_sustainably.pdf

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Worts, Doug. (2006) "Fostering a Culture of Sustainability" *Museums and Social Issues* 1(2):151-72. This article looks at how museums can understand and assess cultural needs, and how re-examining values and practices would allow museums to help foster a culture of sustainability.

http://douglasworts.org/wp-content/uploads/2009/06/msi_0102_151-172.pdf

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Sources of Funding

The **Community Initiatives Fund** provides a number of funding opportunities, including the new Community Vitality Program, which helps fund small capital projects that improve the quality, accessibility and use of facilities in communities across the province. The program will also support projects and events that build community pride, encourage volunteerism and community involvement and engage Aboriginal and young people as leaders in community activities. The Community Vitality Program funds up to 50 per cent of eligible costs, to a maximum of \$50,000.

www.tpcs.gov.sk.ca/CIF

Regina, SK, (306) 780-9308, newton@sasksport.sk.ca

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SaskCulture, with funds raised through Saskatchewan Lotteries, offers various funding programs to support cultural activity in Saskatchewan. Programs include the Aboriginal Arts and Culture Leadership Grant, Multicultural Initiatives Fund, and the Municipal Cultural Engagement and Planning Grant.

www.saskculture.sk.ca

Regina, SK, saskculture.info@saskculture.sk.ca

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Saskatchewan Arts Board offers a variety of funding programs that include grants, scholarships, and loans. Programs include the Partnership Innovations Grant Fund, Partnership Exploration Grant Fund, and SaskFestivals Grant Program.

Regina, SK, 306-787-4056 or 1-800-667-7526, info@artsboard.sk.ca

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Saskatchewan Heritage Foundation is a Crown Corporation with a mandate to provide financial support to provide financial support to heritage projects at the provincial and community level that seek to conserve, research, interpret, develop and promote Saskatchewan's diverse heritage resources. It has established five assistance programs.

Regina, SK, Manager: (306) 787-4188, garth.pugh@gov.sk.ca
Grants and Finance Administrator: (306) 787-2105, suzanne.pambrun@gov.sk.ca

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TD Friends of the Environment Fund provides funding for projects with an environmental focus. Its current priorities include preserving the Canadian Environment, promoting environmental education and activities for young Canadians, supporting urban renewal through environmental projects to rejuvenate neighbourhoods, and increasing cooperation among environmental organizations.

www.fef.td.com/
Calgary, AB, Regional Manager: (403) 294-5685, ellen.dungen@td.com

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Contacts

Allen Sapp Gallery

1 Railway Ave. E.
P.O. Box 460
North Battleford, SK S9A 2Y6
Phone: (306) 445-1760
Email: sapp@accesscomm.ca
www.allensapp.com

Birch Hills & District Historical Society

#7 Wilson Street
Box 693
Birch Hills SK
S0J 0G0
Phone: (306) 749-2262
Email: bhmuseum@yahoo.ca
<http://www.birchhills.ca/rec>

MacKenzie Art Gallery

3475 Albert Street
Regina, SK S4S 6X6
Phone: (306) 584-4250
Email: mackenzie@uregina.ca

McCord and District Museum

P.O. Box 82
McCord, SK S0H 2T0
Phone: (306) 478-2522 or (306) 478-2559
Email: ba.wilson@xplornet.com
<http://www.southcentralmuseums.ca/mccord.html>

Melfort & District Museum

Box 3222
Melfort, SK SOE 1A0
Phone: (306) 752-5870
Email: melfort.museum@sasktel.net
<http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/melfort/default.htm>

Swift Current Museum

44 Robert St. W.
Swift Current, SK
S9H 4M9
Phone: (306) 778-2775
<http://www.city.swift-current.sk.ca/leisure.php?name=sections&op=viewarticle&artid=197>

Royal Saskatchewan Museum

2445 Albert Street
Regina, SK S4P 4W7
Phone: (306) 787-2815 or 787-2816
Email: rsminfo@gov.sk.ca
www.royalsaskmuseum.ca

WDM Saskatoon

2610 Lorne Avenue South Saskatoon, SK
Canada S7J 0S6
Phone: (306) 931-1910
Email: saskatoon@wdm.ca
<http://www.wdm.ca/stoon.html>

Notes

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Museums & Sustainability

The prairie lily is a symbol of Saskatchewan's heritage. As individuals and communities, we hold our heritage in our hands and must integrate sustainability as a way to move forward. To do this, we focus on thinking, planning and acting in ways that foster ecosystem health, economic development, cultural vitality, and social justice. This graphic represents MAS' Museums and Sustainability Initiative and indicates a project, activity, or resource related to sustainability.



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