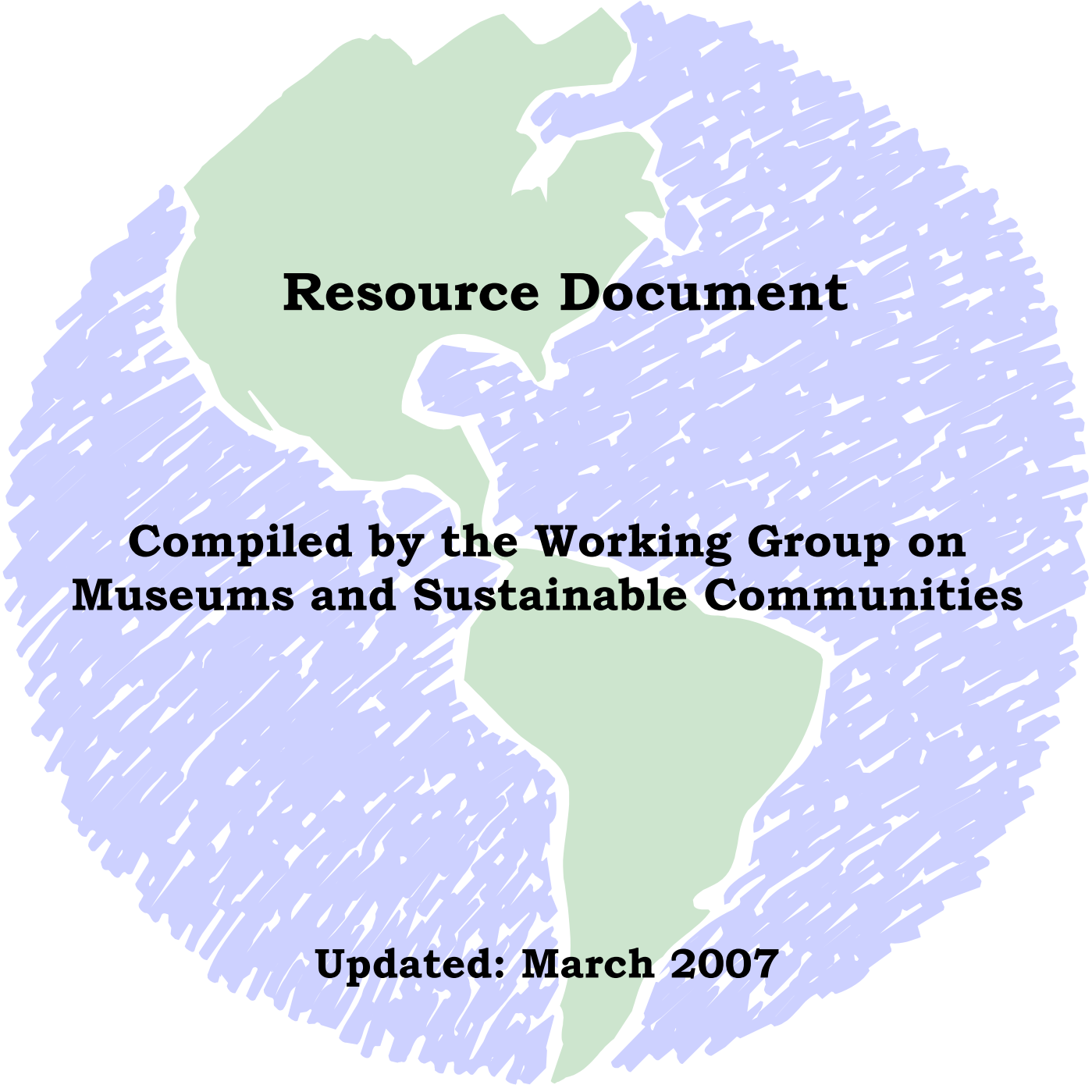
Museums and Sustainable Communities



Resource Document

Compiled by the Working Group on Museums and Sustainable Communities

Updated: March 2007

Museums and Sustainable Communities

Resource Document

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We consider this document to be a work in progress with additional information and insights being added through time. If you have information, case studies, examples of initiatives and tools, references or websites, you would like to contribute, please contact a member of the Working Group (list on page 3).

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The Working Group on Museums and Sustainable Communities

Focus

The Working Group on Museums and Sustainable Communities has been active since the fall of 2000. It was formed as a collaborative focusing its efforts on engaging the museum community in Canada in a process of awareness, reflection, learning, knowledge-sharing, capacity-building and action related to their role in creating a culture of sustainability.

Members

The Working Group includes:

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Objectives and Activities

1. To provide opportunities for capacity-building in the museum community regarding the role of museums in the development of sustainable communities
   - The Working Group has developed a series of workshops as part of its participation in the Canadian Museums Association's annual conferences. These workshops can be offered at the local, regional, provincial or national level.
     - Museums and Sustainable Communities - Taking on a New Challenge (2006)
     - Museums and Sustainable Community - Taking Action - Measuring Success (2005)
     - Museums and Communities - Working towards a Culture of Sustainability (2004)
     - Engaging Your Community in a Culture of Sustainability - Museums as Agents of Change (2003)
     - Museums and Sustainability - Tools for Action (2002)
     - The Role of Museums in Environmental Education and Sustainability (2001)

2. To develop resources and tools for use by museums for planning, implementing and evaluating initiatives related to the development of sustainable communities
   - Museums and Sustainable Community - Resource Document (updated regularly)
   - Critical Assessment Framework
   - Process for Engaging Museums and their Communities within the Context of Sustainability
   - A Sustainable Community - Definition in Progress
   - Inventory of Case Studies

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- Facilitation Tools

3. To carry out or participate in formal research on topics related to museums and sustainable communities
   - The Working Group is a participant in a Community-University Research Alliance (CURA) project of the Social Sciences and Humanities Research Council (SSHRC).
     - This project on *Mapping Quality of Life and the Culture of Small Cities* is led by the Thompson Rivers University (TRU). The Research team includes 37 community research partners and 26 TRU researchers working in collaboration with faculties from the University of Northern British Columbia; University of New Brunswick, Saint John; and University of Waterloo. For more information, visit the website at http://www.smallcities.ca/

   - Individual group members are also collaborating in various research projects.

4. To develop and maintain networks within and outside the museum community that encourage museums to take action in contributing to the development of sustainable communities
   - In addition to their participation in CMA annual conferences, members of the WGMSC have been involved in conferences and workshops with
     - Association Museums New Brunswick
     - the Association of Manitoba Museums
     - Museums Association of Saskatchewan
     - the Western Museum Association
     - Museums Alberta
     - the Federation of Nova Scotian Heritage

   - Links with other networks:
     - the Canadian Network for Environmental Education and Communication (EECOM)
     - the Canadian Botanical Gardens Educators Network
     - the Canadian Federation of Municipalities
     - Leadership for Environment and Development (LEAD Canada)
     - community-based ecological monitoring networks
     - environmental stewardship networks

   - Contribution to publications (see bibliography).

   - Participation in the process that led to the development of a *Framework on Environmental Learning and Sustainability in Canada*.

Indicators

The Working Group has identified the following as indicators for success for its own activities:

- increased level of awareness and understanding in the museum community of the concepts of sustainability and sustainable community – and the linkage of these concepts to culture;
- number of museums that identify sustainability and sustainable communities within the core part of their mission statement;

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- increasing numbers of initiatives related to this topic in the museum community in Canada;
- implementation of pilot projects (museum selected; multi-stakeholder group assembled; community needs identified and assessed; cultural initiatives designed to meet community needs are generated and realised; increased community engagement in museum initiatives; improved quality of life for community);
- development of new indicators and use within the museum community;
- participation in workshops, positive feedback and subsequent actions by participants;
- requests to Working Group for information and participation in conferences, training sessions, projects, publications;
- continued interest and support from the Canadian Museums Association.

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A Sustainable Community - Definitions

The Working Group has been working on developing a definition of a sustainable community. What you will find below is the current version of this definition, a work in progress.

What is a Sustainable Community?

A sustainable community recognizes that it is wholly dependant on the health of local and global ecosystems. It accepts this, and its limited ability to affect these ecosystems, with humility. It has a strong sense of place that extends beyond the physical manifestations of its cultures, and it plans for the future by reflecting on decision made by previous generations.

A sustainable community is mindful of connections that form the basis of internal and external relationships. It nurtures and builds on these relationships:

- **physically and biophysically**: the built environment and the altered and unaltered ecosystems that support it are diverse, vigorous, and resilient. Their resources are used in such a was that they are renewable or still available in the long term;

- **socially**: citizens are consciously engaged in their environment, inter-linked with others, offer each other mutual support, participate in public decisions and avoid mutual exploitation. This type of community is cohesive and psychologically healthier for its members, has better chances of becoming economically prosperous and of successfully solving its problems;

- **healthfully**: everyone can meet their basic needs (e.g. food, housing, meaningful role, etc.), demonstrate a high level of health and low level of stress, and have access to a variety of experiences, resources and contacts in their community;

- **psycho-spiritually**: citizens develop and engage in processes that allow individuals and groups to reflect and refine their underlying values and beliefs. These activities help the community to monitor and adapt to changing conditions;

- **culturally**: the architecture and community events encourage and demonstrate a link with the past and natural milieu; individual and collective values that encourage conscious reflection and responsible participation in community are fostered; and natural and cultural particularities can be observed;

- **economically**: economic resources are shared fairly across the community and generated from diverse sources; companies and businesses are innovative and responsible for both environmental and social impacts; and the principles of self-sufficiency are applied to the community.

(April 2004)

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We are also providing various definitions, chosen through a wide spectrum and developed by other organisations and individuals. As you read through all these definitions, ask yourself:

- What are the community dimensions being considered in this definition?
- What are the differences and similarities between the various definitions?
- Which definition is most closely connected to my own definition or sense of what is a sustainable community?
- If I had to define a sustainable community, what would this definition be?

A sustainable community involves:

- "fulfilment of human needs for peace, clean air and water, safe food, adequate shelter, education, arts, culture, and satisfying employment;
- maintenance of ecological integrity through careful stewardship, rehabilitation, reduction in wastes and protection of diverse and important natural species and systems;
- provision for self-determination through public involvement in the definition and development of local solutions to social, environmental, and economic concerns;
- achievement of equity with the fairest possible sharing of limited resources among neighbourhoods, regions and beyond, and between our generation and that of our descendants."

From VISION 2020 - Hamilton's Commitment to a Sustainable Community
http://www.vision2020.hamilton-went.on.ca/about/vision.asp

"In the context of our urban lives, we define sustainable development as the process of working towards the long term health and vitality of our city and its citizens with regard to ecological, social, cultural and economic processes. The following principles embody what good sustainable development should achieve. It should:

- maintain or enhance ecological integrity.
- promote sustainable economic development, which for us equates to economic viability within the constraints of ecological limits and social equity goals.
- promote social equity.
- encourage democratic participation in decision-making that affects peoples lives.
- judge development strategies for their impact on the ability of future generations to meet their needs and aspirations, and not just for their short-term gains.
- promote the understanding that sustainable development is about change, and that it calls for human behavioural change, and structural and institutional change."

From Sustainable Calgary http://www.sustainablecalgary.ca/about.html

"A sustainable city can broadly be defined as "one that has put in place action plans and policies that aim to ensure adequate resource availability and (re-) utilisation, social comfort and equity and economic development and prosperity for future generations"."

Stockholm Environment Institute

"A sustainable community is a smart community. It achieves economic, environmental and social health by:

- making the most efficient use of resources
- generating the least amount of waste

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- providing high quality services to residents
- living within the carrying capacity of its natural resources – land, water, air.

Sustainable communities preserve or improve quality of life while minimising impact on the environment."

From the Canadian Federation of Municipalities
http://kn.fcm.ca/ev.php?URL_ID=3437&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1149376027

"A sustainable community is a community, or group of connected individuals, that employ sustainability principles in the activities that create or contribute to the functioning of their community. Community sustainability means a new way of thinking about our relations with other people in our own community and in others, about our jobs, about our natural environment and the human needs it serves, about the future of our children and their children, and about the governance of our communities on every scale. This new way of thinking stresses cooperation in the search for common goals that will replace competition in promoting individual interests. To help individuals and groups promote the transition to sustainable communities, there is a need to work across sectors and forge alliances with governments, researchers, educators, businesses, non-profits and other community members."

Sustainable Toronto
http://www.utoronto.ca/envstudy/sustainabletoronto/whoweare.htm

"A sustainable community can persist over generations, enjoying a healthy environment, prosperous economy and vibrant civic life. It does not undermine its social or physical systems of support. Rather, it develops in harmony with the ecological patterns it thrives in.
A sustainable community is one that:

- acknowledges that economic, environmental and social issues are interrelated and that these issues should be addressed "holistically."
- recognizes the sensitive interface between the natural and built environments.
- understands and begins to shift away from polluting and wasteful practices.
- considers the full environmental, economic and social impacts/costs of development and community operations.
- understands its natural, cultural, historical and human assets and resources and acts to protect and enhance them.
- fosters multi-stakeholder collaboration and citizen participation.
- promotes resource conservation and pollution prevention.
- focuses on improving community health and quality of life.
- acts to create value-added products and services in the local economy."

From the Minnesota Office of Environmental Assistance (OEA)
www.moea.state.mn.us/sc/sust-def.cfm

". . . the economic, social and environmental systems that make up the community provide a healthy, productive, meaningful life for all community residents, present and future. Sustainable communities acknowledge that there are limits to the natural, social and built systems upon which we depend".

Maureen Hart in The Sustainability Report http://www.sustreport.org/issues/sust_comm.html

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"A sustainable community continues to thrive from generation to generation because it has...

- a healthy and diverse ecological system that continually performs life sustaining functions and provides other resources for humans and other species
- a social foundation that provides for the health of all community members, respects cultural diversity, is equitable in its actions, and considers the needs of future generations
- a healthy and diverse economy that adapts to change, provides long-term security to residents, and recognizes social and ecological limits"

Sustainable Community Roundtable http://www.sustainsouthsound.org/about

"What brings together the members of any community may be common locality, common aspirations, common interests or problems or initiatives - but at heart, a true community is one in which difficulties, hopes, and challenges are shared. In a community that sustains itself, people face issues and seek solutions together, building on commonalties while accounting for each other's differences."

"Sustainable communities are defined as towns and cities that have taken steps to remain healthy over the long term. Sustainable communities have a strong sense of place. They have a vision that is embraced and actively promoted by all of the key sectors of society, including businesses, disadvantaged groups, environmentalists, civic associations, government agencies, and religious organizations. They are places that build on their assets and dare to be innovative. These communities value healthy ecosystems, use resources efficiently, and actively seek to retain and enhance a locally based economy. There is a pervasive volunteer spirit that is rewarded by concrete results. Partnerships between and among government, the business sector, and nonprofit organizations are common. Public debate in these communities is engaging, inclusive, and constructive. Unlike traditional community development approaches, sustainability strategies emphasize: the whole community (instead of just disadvantaged neighborhoods); ecosystem protection; meaningful and broad-based citizen participation; and economic self-reliance."

The Institute for Sustainable Communities http://www.iscvt.org/FAQscdef.htm

« Le concept de collectivités viables est une transposition du concept de développement durable appliqué à l'aménagement du territoire. Une collectivité viable cherche à allier vitalité socioéconomique, qualité de vie, démocratie locale et respect de l'environnement tout en tendant vers une structure territoriale plus cohérente à toutes les échelles.
Pour être viable, une collectivité doit veiller à l'amélioration des milieux de vie et à un aménagement du territoire qui reposent sur :

- le maintien d'une équité sociale et l'implication de la population ;
- la mixité et la proximité des services, des activités ;
- le recours à des modes de transport viables ;
- la diversification et l'accessibilité à un habitat de qualité ;
- la réduction des stress en milieu urbain ;
- l'amélioration de la sécurité et de la qualité des espaces publics et verts ;
- la préservation et la valorisation du patrimoine culturel et naturel ;
- la conservation des ressources (eau, air, sol, sources d'énergies) ;
- l'optimisation des investissements publics et une fiscalité incitative ;
- une gestion sensée du territoire pour un développement cohérent et évolutif. »

Vivre en ville http://www.vivreenville.org/pdf/VVTCQC2004.pdf

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A sustainable community is: (your own definition)

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Indicators of Success for Museums

Introduction

Everyone wants to feel that what they do is worthwhile and successful. But how do we know when we have achieved this goal? At personal levels, we feel the joy of success when we achieve something we set out to do. Also, when others tell us that they appreciate our efforts, we feel a sense of positive accomplishment. With organisations, there are many ways that success is determined – balancing the books, meeting scheduled deadlines, creating programmes or products that are valued by others, the satisfaction of employees and much more. Communities consider themselves to be successful when citizens are employed, housed, educated, healthy and have access to equal opportunities. In all cases, understanding where we are on the continuum between success and failure depends upon feedback loops – information that provides clues to understanding how our actions affect the world around us.

It sounds simple and obvious enough, but determining what feedback is meaningful and what is not is no easy task. This is made even more difficult in a time when traditional notions of success have to be re-thought in light of the stresses and strains that our communities are placing on a world that has increasingly clear limits. All sectors of society have to cope with this emerging reality. For example, businesses, on top of having to make money, are starting to assess their environmental and social impacts in ways that were inconceivable 50 or more years ago. Governments too are increasingly aware that everything they oversee is inter-connected – from social systems to economic frameworks to environmental dimensions – which has a profound impact on its planning processes. The cultural sector, which is an often-overlooked dimension of our society, also is starting to return to its first principles and assess whether the role it has played in the past is what it needs to play in the future. The Working Group on Museums and Sustainable Communities is an example of how some in our community are looking not only at traditional museum practice, but also at such topics as how appropriately we reflect and reflect upon the values at play within our society.

As museum professionals, we all are concerned with what we contribute to society. There is an underlying belief that, because our organisations are publicly funded, we are accountable to the community. But what form does that accountability take? On its most basic level, we have to be fiscally responsible – which means in part that we balance our books and do not use funds for inappropriate or illegal activities. Beyond this, our accountability depends on understanding how well we respond to the cultural needs of our community. It is a tradition in museums that acquiring collections, conserving objects in those collections, creating exhibits and organising public programmes all are strategies that we use to carry out the fundamental mission of museums. Assessing the effectiveness of these strategies at addressing cultural needs is the task that brings us to the necessity of indicators – and the acknowledgement that museums (in fact virtually every cultural organisation) have very few mechanisms for reflecting meaningfully on how well we address our core responsibility.

We do count the numbers of people who visit our sites. Some of us ask people how much they liked visiting us. However, very few museums really understand how a

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person has been affected by their visit. We have even fewer ways of tackling the challenge of using our museums to engage members of the public in the critical focuses of our day. By developing indicators for gauging our successes and failures, we may be able to clarify our missions, shift our strategies for public accountability and therefore, better ensure our relevance and survival into the future.

What Are Indicators?

Indicators are signs that provide insight into events and systems that often are complex. Weather is a good example. Some of the indicators are temperature, cloud cover, precipitation rates, wind velocity and so on. For indicators to be effective at providing useful information, it is best that they are:

- clearly connected to what you are focussed on (e.g. the quality of a visitor experience; the cultural needs of a community; etc.)
- simple to understand
- provide reliable and confident insights into the direction and rate of change (and not subject to political interpretation).

Effective indicators can be invaluable tools for assessing needs, evaluating programmes and effective planning.

Approaches to Indicators

People in the sustainability movement have been working on the development of indicator systems for some time now. Developing sustainability indicators are complicated by the large scope that lies at the heart of sustainability work (ie. the integration of social, environmental, economic, cultural and other systems). One of the critical attributes of these indicators is how they are clustered together to provide an aggregation of data that is meaningful. Following are a few examples of worthwhile indicator systems.

a) The Ecological Footprint

Created by Dr. William Rees and Dr. Mathis Wackernagel, the Ecological Footprint (EF) is a tremendously effective sustainability indicator which measures humanity's demand on nature. EF calculates the amount of land and productive seashore required both to produce what we consume and to reabsorb the polluting bi-products back into the ecosystem. By calculating forests, farm/pasturelands, and areas of shoreline that together provide us with wood/paper products, foodstuffs, fish and photosynthesis, the EF gives us a good sense of what humans are taking from the biosphere and what we put back into it. With a global population of over six billion people, the biosphere's capacity to produce food and other products, as well as clean our air and water, is being pushed to its limits - if not beyond.

The Footprint gives us feedback on our relationship to nature, which in turns offers us the opportunity to adjust our lifestyles in order to best maintain the health of our physical environment. One of the most powerful aspects of the EF is that the calculations can be done by individuals, by households, by neighbourhoods, by cities, by countries and for

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the globe. Here are a few resources that enable you to calculate your personal Ecological Footprint and then compare it to averages in different parts of the world. Has your institution ever considered calculating its Ecological Footprint?

Global Footprint Network
Mathis Wackernagel (one of the creators of the Ecological Footprint) has created a global organization that offers a rich store of material on how the EF is evolving.
www.footprintnetwork.org

Redefining Progress
Background from the main developers of Ecological Footprint and electronic footprint calculator (Ecological Footprint Quiz).
http://www.rprogress.org/

Ecological Footprint of Nations
See how nations around the world compare.
www.panda.org/news_facts/publications/general/livingplanet/lpr04.cfm

Ecological Footprints
This footprint calculator is part of a display in The Human Factor exhibit at the Royal Saskatchewan Museum. Visitors can compare their result to averages from other countries and "see" how many Earths it would take if everyone had their footprint. Once they have calculated their initial estimate, they can see the results of different choices right on-screen.
http://www.royalsaskmuseum.ca/gallery/life_sciences/footprint_mx_2005.swf

What's Your Ecological Footprint
This paper calculator (developed by the Lanark and Leeds Green Community - a project of The Rideau Environmental Action League), can be used in workshops and public meetings to introduce the concept of ecological footprint and reflect on changes that can be made at the individual level.
http://www.rideauenvironmentalactionleague.org/pdfs/FOOTPRINT-lettersize-Word1.pdf

b) Genuine Progress Indicator
The sustainability movement is quick to point out that sustainability is much more than environmental considerations. It also involves social, economic, cultural and other dimensions of human activity. One of the indicator systems that has been developed to provide a more complete examination of how well humans are doing on planet Earth is the Genuine Progress Indicator, or GPI. It is not enough to have a positive Gross Domestic Product (or GDP) to judge our well-being. Rather, such an assessment demands not only knowing that our economy is growing, but also that wealth is fairly distributed, that people have homes, employment and equal opportunities in all aspects of their lives (eg. education, jobs, etc.). These websites provide more information.

GPI Atlantic
Includes past and current issues of Reality Check, the Canadian Review of Wellbeing, an informative and accessible source of information.
http://www.gpiatlantic.org/
http://www.gpiatlantic.org/realitycheck

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Redefining Progress
http://www.rprogress.org/projects/gpi/

c) The Compass Index of Sustainability
Developed by AtKisson Inc., is a detailed, user-friendly, self-managed support programme for developing measures of genuine progress — for a community, business, or organisation. The AtKisson Compass brings together four critical aspects of sustainability:
N - Nature
Ecosystem Health, Environmental Quality and Resource Issues
E - Economy
Business, Infrastructure, Production, Consumption, Value Creation
S - Society
Social Cohesion, Social Development, Social and Cultural Institutions
W - Well-Being
Individual Health, Development, Satisfaction and Fulfillment.

For additional information see: http://www.atkisson.com/index.html

d) Healthy Cities and Communities Indicators
Many communities are undertaking holistic assessments of themselves to better understand how well they are functioning, what lies ahead for them and how they can best direct themselves towards a sustainable future. In virtually all of these cases, it has been imperative to involve the communities themselves in identifying their unique characteristics, their assets, their challenges and the strategies to be used in improving the outlook for these communities. Invariably, such indicator projects focus on a range of dimensions of community health – usually economics, social considerations and environmental concerns.

Culture is increasingly being recognized as central the wellbeing of community, but few have made much progress in developing indicators that will help understand how individual and collective values function; how identity issues are engaged and evolved; how cultural practices really mix and mingle in our contemporary, pluralist cities. Now is a good time for museums to enter into the dialogue about these considerations and become active in the urban planning processes that are re-shaping our communities. Here are some community indicators that are worth exploring:

Sustainable Calgary is consulting citizens widely to develop a meaningful set of indicators and measure the city's progress.
www.sustainablecalgary.ca

Hamilton's Vision 2020 developed a simple, workable set of indicators to keep citizens informed of their collective progress towards "an economically vibrant, socially equitable and environmentally responsible community". Vision 2020 has used this framework for its reports since 1995.
www.vision2020.hamilton-went.on.ca/

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The **Region of Halton** has integrated its quality of life indicators with State of the Environment reporting.
http://www.cdhalton.ca/dispatch/cd0704.htm

Sustainable Okotoks tells about the journey of a town faced with the decision of expansion or sustainability.
http://www.architecture.ca/okotoks/

Sustainable Community Indicators Program
This program offers software and a Web site to help communities measure and monitor their environmental health, resource consumption, human well-being and patterns of settlement, employment and commerce.
www.ec.gc.ca/soer-ree/English/Scip/default.cfm

Museums and Sustainability - A Need for Effective Indicators
The following excerpt is from Sutter, G.C., and D. Worts (2005) "Negotiating a Sustainable Path: Museums and Societal Therapy." Pp 129-151 in R. R. Janes and G. T. Conaty (eds), Looking Reality in the Eye: Museums and Social Responsibility, University of Calgary Press, Calgary, Alberta.

"There are three spheres within which museums would benefit from reliable indicators. The first relates to the issues, needs and wants that inhabit a community at any given point in time. Some of these will be timely in nature – reflecting realities that affect lives, such as an employment crisis, a housing shortage, a rash of domestic violence, high school drop-out rates for certain groups, increasing racism, threatening pollution, funding for public transit and such. Others will involve more timeless human experiences that shape who we are as individuals and communities. These might include such things as beauty, love, self-esteem, relationships, trust, respect, humility.

By conducting a scan of the issues, needs and wants of community, museums can develop public activities to intersect with what is most pressing and relevant for their communities. There are already sets of indicators that help cities monitor their well being – but museums rarely start their planning from the needs and wants of their communities. Generally, museums are preoccupied with the subject or discipline focus they have set for themselves.

The second sphere of indicators would be designed to assess whether individuals and the larger communities are actually moving towards a “culture of sustainability”. For example, measuring pollution levels in air, lakes and rivers, as well as the prevalence of certain plants and animals in local natural settings, provides insight into the health of the ecosystem. Housing, education, energy usage, food consumption, mortality rates and other measures reflect the social reality of a population, while income distributions, employment rates, and disposable income provide useful indicators of economic well-being. It is important to remember that these large-scale community indicators become more texture and valuable when they are cross-referenced with major demographic characteristics to determine problems of systemic inequity and dysfunction.

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Cultural indicators are still eluding those who are trying to develop indicators of movement towards sustainability. Museums could help to develop such indicators. Some of these might involve assessing individuals':

- awareness of their personal, ethnic, gender and racial histories,
- propensity for reflecting on environmental, economic or social justice issues;
- sense of personal responsibility for the wellbeing of others, and the community generally;
- understanding and acceptance of significant forces in our lives that are unknowable and uncontrollable (e.g., questions of spirituality).

If museums began to explore these questions, then their public programming could be much more effectively targeted to addressing issues and opportunities that will determine whether our collective future is sustainable or not.

The third sphere of indicators involves understanding how a museum's public programme impacts individuals and groups within the community. Part of this is being done by people who are conducting at least one of the three basic forms of audience research in museums – front-end, formative, and summative. Unfortunately, audience research still has a very difficult time being allocated human and financial resources in most museums, and when museums decide to conduct audience research, it is often geared towards marketing and figuring out how best to deliver 'cultural commodities' to a target group.

This type of market research is not going to move museums towards becoming effective facilitators of culture within communities. Instead, museums need research that helps them understand how to support individuals in cultural reflection and responsible action. Some work has been done in this area (e.g., Worts, 1995), but it just scratches the surface. Much remains to be learned about building social capital, or 'cultural capital' in our pluralist, urban environments."

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Tools and Resources

In this section, you will find examples of tools and resources that have been developed by the Working Group on Museums and Sustainable Communities. As you look through these pages or use the proposed tools and processes, your feedback will always be greatly appreciated.

Critical Assessment Framework

The WGMSC has developed a framework for assessment that may be useful for any museum that is developing programs with the goal of engaging communities and being geared towards sustainability. The Critical Assessment Framework (CAF) uses three lenses to examine the relationship of a museum program to its community. These are the Individual, the Community, and the Museum. It is most useful as a reference in discussing and assessing the relative merits of various program strategies.

This assessment tool functions best as a guide in frank and open-ended discussions amongst stakeholders who are planning new or revised programs for the public. Simply review each element of the CAF and encourage participants to contribute their thoughts on how well the existing or proposed program addresses the issues raised. This framework will help guide these discussions regardless of whether the public program in question is an exhibition, permanent collection installation, video project, event, publication, course, workshop, website or other common offering of cultural organizations. It is important to have a neutral facilitator – one who has no investment in the program being assessed – and stakeholders who view public programs from a variety of perspectives.

Make a list of the perceived strengths and weaknesses of the program and attempt to articulate the underlying assumptions about which members of the public will become engaged, what the nature of the experience is and what the ultimate outcome on these visitors will be.

Another step that can be useful is to articulate the concrete ways that ‘success’ can be measured. This pertains particularly to the public dimension of the program – and will help the team to gauge whether the program is relevant and meaningful for the visitor.

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Critical Assessment Framework - Museum Projects and Initiatives

(Rating performance through these various lenses may seem subjective at times. If this happens, discuss why there are problems rating some elements. Discussions are useful and may help generate measurable indicators.)

When considering a new public program initiative (or when assessing an existing one), ask how well the program will (or does):	**Poorly 1**	**2**	**to 3**	**Well 4**	**5**	**N/A**
Personal Level (member of a 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						
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						
Partnership 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 & community decision making						
Museum Level (employee and institution)						
Challenge personal and institutional assumptions						
Be guided by clearly articulated goals, objectives and outcomes						
Use the most effective vehicle for achieving goals (Note: differentiate between goals, outcomes and strategies.)						
Identify and value staff skills and resources						
Empower, transform and affect all who are involved						
Create a community of learning within staff						
Engage key players/champions/detractors early in process (external/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 organisations with one another						

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Process for Engaging Museums and their Communities within the Context of Sustainability

Through their activities over the years, the members of the WGMSC have reflected on the characteristics and dimensions of sustainable communities and on how museums can contribute to their development. The proposed *Process for Engaging Museums and their Communities within the Context of Sustainability* was developed to assist museums in this endeavour. You will find below a description of the various steps in the process. This is a work in progress and your comments and feedback are always appreciated.

1. **Describing the current situation in the community**
   - In this first step, the museum gains a better understanding of the community in its various dimensions. Community mapping can be one of the tools used for this process.
   - This is also a time to examine the museum as an actor in the community: the museum-community relationships; the museum's networks and partners; the roles the museum plays in community processes and dynamics; the perception of the museum within the community; the employees' relationships / networks in the community, etc.
   - This step should be carried out with community participation. It represents a great opportunity to initiate an ongoing dialogue and to facilitate relationship-building between the museum and its community.

2. **Defining the optimal situation as a sustainable community**
   - This step can take place at the individual, community or institutional level.
   - It involves carrying out visioning activities that can take many forms and should engage a wide range of participants.
   - Invitations to a wide range of community actors / participants will ensure that the discussions do not always take place amongst the same group of people.
   - It should consider various dimensions of a sustainable community and of quality of life.

3. **Identifying the focus for action**
   - This step involves identifying the gaps between the current situation and the optimal situation.
   - It helps determine key elements that should be addressed to assist in the development of a more sustainable community and to enhance quality of life.
   - The focus for action can be an issue, a need or an interest that emerges from the community.

4. **Clarifying the focus for action**
   - Once an issue/need/interest has been identified as the focus for action, it is important to ensure that it is discussed with the various actors that will be involved, both within the museum and in the community.
   - This step will help clarify the issue and consider it from various perspectives as actors express how they perceive the issue and its causes and effects.
   - If it is felt that some perspectives may be missing, new participants can be engaged in the process.

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- It may bring about new elements and prevent misunderstandings along the way.
- This step will be important later in defining parameters, in monitoring progress and in evaluating initiatives.

5. Setting the stage for action

- Grounded in the museum-community context that has been explored up to this point, this fifth step in the process lays down the parameters that will support and influence the initiatives to be undertaken.
- These parameters include such elements as:
  - goals and objectives
  - outcomes
  - performance indicators
  - resources (internal and external / financial and in-kind)
  - opportunities
  - challenges
  - audiences (target audiences, partners, networks, etc.)
- This step should continue to involve community participation.
- At this time, the actors should also recognise that these parameters may change over time and that new elements will emerge through action. These new circumstances will have to be taken into account and can lead to new possibilities that were not envisioned at the beginning of the process.

6. Generating ideas for initiatives

- This is a very creative moment in the process.
- A continuum of potential initiatives should be considered from the most traditional to the most outrageous.
- Involving a diversity of actors will help the museum break out of some of its more comfortable or traditional approaches.

7. Selecting and developing initiatives

- The ideas for initiatives that have been generated in the previous steps need to be assessed against the various parameters that were identified in step 5.
- The Critical Assessment Framework developed by the WGMSC (April 2004) can be used at this point to select an initiative or initiatives and to ensure that they address various criteria at the individual, community and institutional levels.
- During this step, it is important for the museum to keep all the actors involved and to be open to new forms of engagement.
- If the suggested activities are not firmly supported once they have been examined against the parameters and the Critical Assessment Framework, then the various actors need to go back to the previous step of idea generation.

8. Implementing of initiatives

- The implementation of initiatives should continue to reflect the community-driven approach that has been central to the process so far.
- Recognising all the actors is important during this very visible part of the process.

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- The initiatives should include opportunities for longer term relationships to be established between the museum and the participants.
- Implementing the initiatives provides opportunities to expand networks or communities of interest and to encourage further engagement in museum-community activities and in community-community collaborations.

9. Monitoring progress

- Using the indicators identified in step 5, the actors monitor whether and how the outcomes are being achieved.
- These indicators should keep track of outcomes at the individual, community and institutional levels.
- They should include qualitative information as well as quantitative data.
- All actors should be involved in monitoring activities to ensure that they continue to feel a sense of ownership.
- This ongoing process provides opportunities to deal with unforeseen circumstances, to take advantage of new opportunities, to review the parameters set out earlier in the process.

10. Evaluating the initiatives

- In addition to the ongoing monitoring of the initiative, a more formal evaluation can take place at the end of the initiative or at key moments in an ongoing activity. In either situation, the purpose is not to “close the book” but to identify lessons learned, to determine next steps, to document the process in order to share with others, etc.
- This step is both the last and first step in what can be considered a circular process.
- One of the key questions to be addressed at this step is how the current situation in the community has been affected by the project. This can then give the museum and its community clear directions as to how the cycle could / should be repeated.

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Inventory of Case Studies

To provide concrete examples of museum engagement in the development of sustainable communities, the Working Group is currently developing an inventory of case studies that document programmes and initiatives. These case studies are not meant as models but as tools to generate interest, encourage discussion and reflection, and as a way of connecting people by sharing experiences and insights.

This work was begun in May 2005. Currently five case studies have been documented.

a) Best Stewardship Practices at the Community Level: Enhancing Native Plant Biodiversity
Canadian Museum of Nature (CMN) - Canadian Centre for Biodiversity (CCB)
Contact persons
Anne Breau - Chief, Canadian Centre for Biodiversity abreau@mus-nature.ca
http://www.nature.ca
http://nature.ca/plnt/index_e.cfm

b) The Biosphère's St. Lawrence Action Plan Educational Program
Environment Canada's Biosphère
Contact persons
Thérèse Baribeau, Senior Education Adviser therese.baribeau@ec.gc.ca
Linda Liboiron, Education – Programming linda.liboiron@ec.gc.ca
www.biosphere.ec.gc.ca

c) Children's Museum Project: Maps and Stories
Thompson Rivers University and the Kamloops Museum and Archives
Contact persons
Helen MacDonald-Carlson, Researcher,Thompson Rivers University hcarlson@tru.ca
Elisabeth Duckworth, Director, Kamloops Museum and Archives
educkworth@kamloops.ca
www.tru.ca/smallcities

d) Community Arts: A Case Study in 'Culture and Sustainability'
DIG IN
Contact person
Dyan Marie Artist and Director of Dupont Projects dyan@dyanmarie.com
www.dyanmarie.com
www.digin.ca

e) RSM Youth Forum on Sustainability
Royal Saskatchewan Museum (RSM)
Contact Person
Paula Hill, Supervisor, Public Programmes phill@royalsaskmuseum.ca
www.royalsaskmuseum.ca/education/education_programs.shtml

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Each case study presents detailed information on the following:

- Name of project / initiative
- Organisation
- Contact persons
- Web site
- Description
- Location
- Date / Duration
- Institutional objectives / Pedagogical objectives
- Internal context
- External context
- Partners
- Target audiences
- Available resources
- Constraints
- Outcomes
- Measures of success
- Continuation / Further actions - How is feedback being addressed?
- Particular features

You will find in the next pages the detailed descriptions of the case studies. If you would like to propose a case study to add to the list, please contact the members of the working group (list on page 3).

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Working Group on Museums and Sustainable Communities - Inventory of Case Studies

Name of project / initiative	Best Stewardship Practices at the Community Level: Enhancing Native Plant Biodiversity
Organisation	Canadian Museum of Nature (CMN) - Canadian Centre for Biodiversity (CCB)
Contact person	Anne Breau - Chief, Canadian Centre for Biodiversity Tel: (613) 566-4795 E-mail: abreau@mus-nature.ca
Web site	Canadian Museum of Nature: http://www.nature.ca Native Plant Crossroads: http://nature.ca/plnt/index_e.cfm
Description	• Development and implementation by the CCB of a programme of activities: − conference and field trips (April 2002) − community resources fair (May 2002) − forum and public lecture (November 2002) − workshop on invasive species (May 2003) − workshop on native plants in gardening and landscaping (January 2004) − consultation meeting with stakeholders (December 2004) − workshop on public engagement in the stewardship of natural spaces (April 2005) − creation of a distribution list and liaison for dissemination of information through the network (ongoing) • Production of a framework based on CCB's experience in conducting the above activities • Encouragement for the undertaking of activities, based on this framework, to members of its networks • Development and production of the Native Plant Crossroads website to encourage and celebrate public engagement in native plant conservation
Location	The activities listed above take place at the Canadian Museum of Nature in Ottawa, Ontario. The network that has been developed through the activities consists mainly of members from Eastern Ontario and Western Quebec but it also extends beyond through e-mail communications.

Date / Duration	The initiative was started in 2002 as part of a three year project funded by the Salamander Foundation. After the initial three years, the initiative became part of the ongoing programme of environmental stewardship carried out by the CMN/CCB.
Institutional objectives / Pedagogical objectives	The goal of this initiative is to enhance understanding of native plant diversity, loss, existing threats and impact of human activity. Its objectives are to • foster good stewardship of plant diversity through best practices at the community level • encourage sharing of knowledge, networking and collaboration among diverse groups and active individuals involved in environmental stewardship in their community • create synergy amongst programme participants in the pursuit of their own activities • achieve integration of scientific knowledge and popular knowledge • give a national perspective to this programme by allowing the identification of community resources, needs and potential collaborations • educate and engage the general public • support the development and nurturing of a community of interest, of practice and of learning
Internal context	• This initiative was developed as a way of contributing to the new vision of the museum: "Connecting People with Nature". The CMN works to help people understand the intersections of human society and nature and has defined a model of national service with the following characteristics: • to be an engaging and trusted source of information for the development of a sound, knowledge-based relationship with the natural world; • to work as a catalyst, coordinator or contributor, in a Canada-wide network of natural history expertise and resources; • to showcase, celebrate, and encourage learning about the natural diversity of Canada and people's roles and responsibilities as members of larger natural communities; • to be a valued contributor, to inform and to influence Canadian public policy on natural science issues. • The Canadian Centre for Biodiversity has an ongoing programme of activities related to environmental stewardship, environmental education and ecological monitoring that focuses on public engagement and biodiversity conservation. This initiative has become a key component of this programme.

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External context	The urgency regarding the importance of conserving native plant biodiversity is reflected in international efforts such as the *Global Strategy for Plant Conservation*. This strategy was adopted at the Sixth Conference of the Parties of the Convention on Biological Diversity in 2001. Objectives of the strategy include: promoting education and awareness about plant diversity; and building capacity for the conservation of plant diversity through the establishment of networks for plant conservation activities. A variety of organisations including Botanic Gardens Conservation International (BGCI) which oversees the Investing in Nature programme responded to the challenge by encouraging institutions such as botanical gardens and museums to participate in the implementation of this strategy. At the community level, interest in plant conservation has many entry points: native plant gardening, wildlife gardening, ecological restoration, environmental stewardship, etc. There is an interest and need for both organisations and individuals involved in these various activities to find out who is doing what, what resources and learning opportunities are available, etc. This initiative supports the sharing of information and collaborative learning processes. It also puts organisations / individuals in contact with one another.
Partners	Key partners in this initiative are the Royal Botanical Gardens; Canadian Botanical Conservation Network; Investing in Nature – A Partnership for Plants in Canada; and the Salamander Foundation. However, several organisations and individuals who are members of the network are also considered as partners although no formal agreements have been established. They have provided ongoing or punctual support for the implementation of the various activities.
Target audiences	Botanists, naturalists, community groups, environmental groups, municipal councillors and employees, conservation agencies and departments, gardening and native plant societies, local gardening businesses, community leaders, youth groups, teachers, academic institutions, active individuals
Available resources	This initiative is based on a variety of resources: • financial resources from the Salamander Foundation and the CCB's operational budget • scientific expertise from the Museum's botanists and also from scientists and naturalists in the community and in other agencies • community resources from NGOs, naturalists' clubs, master gardeners, stewardship organisations, landscape architects, etc/

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Constraints	• Time would be a constraint as this initiative is one of many undertaken by the CCB. Based on a relationship-building outlook, this initiative requires a lot of time and personal attention. • Since this initiative involves community engagement at the local/regional level, it represents a challenge for the Museum, as a national institution, to implement it across Canada. The web site is one of the tools to support a national outreach but it doesn't replace the personal relationship-building that happens at the local/regional level. • Limited resources can have an impact on the expansion of the network.
Outcomes	So far, the outcomes include: • the establishment of an electronic information sharing network and its use and recognition by the community • the establishment of a new website that encourages public engagement in native plant conservation and features community resources • ongoing engagement of stakeholders • enhanced networking and collaboration within the environmental stewardship community • community support for events: planning, contributing as speakers, attending, etc/ • interest in this initiative from other institutions • growing interest in collaborative learning processes
Measures of success	At the personal level: • analysis of numerous and ongoing comments and narrative • examples of actions taken by participants / stakeholders as a result of their involvement in the initiative • identification as a source of inspiration and motivation At the community level • the diversity of participants reached and the scope and extent of their networks • examples of new collaborations, partnerships and related initiatives within the community • recognition by community leaders At the museum level • changes in approaches and influence on other museum community-based projects • examples of new networks and partnerships • interest from other institutions

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Continuation / Further actions (How is feedback being addressed?)	The planning, implementation and evaluation of every activity influences and leads to the development of the next one. The activities grow out of the needs and interests expressed by participants and stakeholders. Community stakeholders contribute to determining the next steps in this ongoing initiative. Their input is sought out and valued.
Particular features	• All people who express interest in any of the activities are included in the network even though they may not be able to participate. They receive workshop summaries and ongoing notices on events and resources. • Recognising that there is no central source of expertise for the various activities related to native plant conservation, the initiative is built around community expertise and resources. At various moments in the workshops/activities, participants are both learners and resource people. Scientific and local knowledge are both recognised as valued components of our common understanding of issues and phenomena. • Providing support for participants to connect to one another on an ongoing basis has been a key element of this initiative. Contact lists are valued community-building tools! • A lot of efforts have gone into relationship-building. Participants are greeted and addressed in a personal manner as much as possible. • The scope of the initiative has remained broad and inclusive.

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Name of project / initiative	The Biosphère's St. Lawrence Action Plan Educational Program
Organisation	Environment Canada's Biosphère
Contact persons	Thérèse Baribeau, Senior Education Adviser (514) 496-8279 therese.baribeau@ec.gc.ca Linda Liboiron, Education – Programming (514) 283-5009 linda.liboiron@ec.gc.ca
Web site	www.biosphere.ec.gc.ca
Description	The purpose of the educational program is to make more youth aware of sustainable development of the St. Lawrence River through the creation of educational tools and programs with the collaboration of local partners. This will be accomplished through a series of activities offered to students, either environmental monitoring, education or action-oriented activities. These activities will be supported by local partners, such as NGOs and scientists.
Location	Along the St. Lawrence River and its tributaries
Date / Duration	2005–2009
Institutional objectives / Pedagogical objectives	Institutional objectives: • Enhance the environmental culture of youth with respect to issues related to the St. Lawrence; • Increase the participation of youth in knowledge acquisition, protection and conservation with respect to the St. Lawrence drainage basin; • Increase environmental action; • Foster the development of a community culture.

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Institutional objectives / Pedagogical objectives (cont)	Pedagogical objectives: • Foster the development of critical thinking, problem-solving skills and creativity; • Increase environmental literacy; • Give participants a taste for nature.
Internal context	The Biosphère is an integral part of the St. Lawrence Action Plan, an ecosystem initiative aimed at introducing "a culture of sustainability for the St. Lawrence in order to ensure an intact, sustainable ecosystem for the well-being of the public and action adapted to the local socio-economic context." Phase IV of the St. Lawrence Action Plan has a number of components: community involvement and awareness, ecological integrity, shoreline access, agriculture, navigation, state of the St. Lawrence monitoring and communication. The objectives of the *Community Involvement and Awareness* component are to increase the awareness and participation of communities, youth, users and decision-makers with respect to the sustainable development and integrated management of the St. Lawrence River.
External context	Throughout the Great Lakes–St. Lawrence drainage basin, Canadians are taking action to preserve their environment by cleaning up river banks, demonstrating against the damming of rivers, forming groups to take advantage of more environmentally friendly means of generating electricity, and so on. According to a Léger Marketing poll, 55% of Quebecers believe that information on climate warning is accurate (vs. 42% of respondents in the rest of Canada), and many of them, particularly women, are prepared to adopt certain behaviours that, when adopted collectively, would help counteract climate change on the planet. For instance, 75% of the Canadians polled said they were willing to reduce their highway speed by 10 km/hour. However, only 58% said they would be prepared to stop using air conditioning in their cars, in the office and at home. The environment is one of the general themes in the Quebec Department of Education's Education Program. It encourages project-based teaching and the development of competencies and abilities.

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Partners	ZIP (Area of Prime Concern) committees, non-governmental organizations interested in environmental education and scientists conducting research on environmental issues in the drainage basin.
Target audiences	Youth between 6 and 21 years of age
Available resources	The Biosphère's current partners: Comité de valorisation de la rivière Beauport, Canadian Museum of Nature, schools (including Bruntland Green Schools) and universities (including the universities of Moncton and Sherbrooke), ZIP committees, non-governmental organizations, etc. Scientific Partners: the St. Lawrence Centre and others
Constraints	• NGOs' capacity to offer environmental education programs • NGOs' funding for environmental education programs
Outcomes	• Awareness of 50,000 youth raised over four years • New partners • Four new projects on issues related to the St. Lawrence • Two youth summits • A measurement and assessment program
Measures of success	• Number of youth reached • Number of parents reached • Number of direct action projects carried out • Media communications • Jobs generated • Social, economic and environmental impacts • Community partnerships developed • Degree of literacy • Amount of data collected
Continuation / Further actions (How is feedback being addressed?)	Measurement and assessment tools will be developed with the University of Moncton and will be used for four years.

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Particular features	The research project came about in spring 2004 in Moncton. The education team and scientists joined forces to develop the project in their community. A search for clients for the pilot project is under way. The educational and measurement tools that will be developed for the Moncton project this summer will have a potential application for the St. Lawrence drainage basin project. Some educational tools already used in the drainage basin will be applied to the New Brunswick project.

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Name of project / initiative	Children's Museum Project: Maps and Stories
Organisation	Thompson Rivers University and the Kamloops Museum and Archives
Contact person	Helen MacDonald-Carlson, Researcher Cultural Future of Small Cities CURA Research Program Thompson Rivers University hcarlson@tru.ca and Elisabeth Duckworth, Director Kamloops Museum and Archives educkworth@kamloops.ca
Web site	www.tru.ca/smallcities
Description	• Working with the Representing Kamloops CURA Research Project, the Children's Museum Project is collecting and preserving the maps and stories of children in Kamloops. • Representing Kamloops is a community arts project which involves local citizens in the creation of personal maps and stories about significant places in the city. • Participants are asked to construct a story map detailing local attachment to personal landmarks: "These visual representations [in turn] form the 'pretext' for oral narratives, opportunities to tell the story or stories of belonging and alienation" (Dubinsky and Garrett-Petts 344). *Dubinsky, Lon and W.F. Garrett-Petts. "'Working Well, Together': Arts-Based Research and the Cultural Future of Small Cities." AI & Society 16 (2002): 332-349.* • "Memory mapping [or story mapping] is one way to augment our linguistic understanding of personal experience. Moving from image to verbal allows us to know our subject differently, to explore and validate that which cannot be fully expressed in words" (Yourk 16).

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Description (cont)	*Yourk, Bonnie, W.F. Garrett-Petts, et al. Representing Kamloops-in process. Report prepared for the Social Sciences and Humanities Research Council of Canada. September, 2002.* • As one aspect of the *Children's Museum Project*, children are asked to draw a map of a significant place, and then tell the story of the map. The children's visual and verbal representations will form part of several large museum exhibits of community maps and stories.
Location	Story Mapping sessions take place in various locations throughout the city: Kamloops Museum and Archives, community centres, schools, coffee shops.
Date / Duration	2001 – 2005 as part of a Community-University Research Alliances (CURA) grant – *The Cultural Future of Small Cities Research Program* – funded through the Social Sciences and Humanities Research Council (SSHRC) of Canada
Institutional objectives / Pedagogical objectives	• The Children's Museum Project is interested in developing exhibits, educational programs and materials which will allow children (and adults) to have interactive learning experiences about the local community: educating children about issues of local significance, and reflecting the children's experiences back to the community. • Visual and verbal representations influence the educational activities and the ethnographic protocols used to document the research process. • The stories and community mapping experiences encourage personal reflection – affirming and/or challenging the relationship between 'self' and 'place.' • The opportunity to observe children and adults learning about, and reflecting upon, one's own community will allow researchers to better understand the development of a stronger sense of place, a necessity for a sustainable community. • The exhibits and programs developed from this research will draw upon vernacular experiences – the voices, images and experiences of the community's residents.
Internal context	This research project reflects the role museums can take in community learning. Guided by clearly articulated goals and objectives, the research activities create a community of learning not only with the museum staff, but with the university researchers and community participants. By including multiple perspectives and engaging different learning styles, this research project integrates the scientific knowledge of the researchers and museum staff with the local, traditional knowledge of the community members.

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External context	The exhibits and programs developed from this research will draw upon vernacular experiences – the voices, images and experiences of the community's residents. In effect, the exhibits will be a form of visible listening; the museum is actively reflecting the community opinions and beliefs about itself. Researchers will be able to better understand and communicate about the connection between self and place – how the sense of place anchors the sense of self, offers a way of disclosing the self, giving shape to 'where I'm from' and 'what I care about *here'"* (Garrett-Petts, p 7). *Garrett- Petts, W.F., Donald Lawrence, and David MacLennen, eds. The Homeless Mind: an Exploration through Memory Mapping. Kamloops: B.C. Cariboo Bookworks Press, 2003.*
Partners	• Kamloops Art Gallery – Urban Insights exhibit: April – May 2005 • Kamloops Museum and Archives: Permanent Exhibit • Thompson Rivers University: Research
Target audiences	The community mapping project is collecting the maps and stories of children and adults from various cultural and socio-economic backgrounds – giving voice to a diverse public.
Available resources	• CURA Research Grant from (SSHRC) • Time and expertise of museum staff, TRU researchers and TRU students
Constraints	• Length of the research funding influences the total number of maps and stories collected. • Computer software and computer expertise to evaluate the stories (or narratives) are difficult to obtain.
Outcomes	• Art Exhibit/Catalogue – TRU Visual Arts Gallery: 2003 • Art Exhibit/Catalogue – Kamloops Art Gallery: April-May, 2005 • Exhibit – Kamloops Museum and Archives • The Small Cities Book: On the Cultural Future of Small Cities, W. F. Garrett-Petts (ed.). New Star Publishers: Vancouver, 2005. • Other Academic Publications/Presentations
Measures of success	• At the personal level: affirms/deepens identity – connections to place; makes connections to daily life; encourages personal reflection.

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Measures of success (cont)	• At the community level: results in a product/exhibit with an impact; links existing community groups; engages a diverse public. • At the museum level: creates a community of learning; includes multiple perspectives, reflects the community experience; empowers, transforms and affects all who are involved; integrates scientific, local and traditional knowledge.
Continuation / Further actions (How is feedback being addressed?)	• Research results will continue to be analyzed using a computer software package which will code the narratives and highlight similarities in the descriptions of place. • Maps and stories will continue to be available for exhibits/displays
Particular features	This research is being replicated in other communities in British Columbia and will contribute to the development of quality-of –life indicators for small cities through a SSHRC funded Research Cluster and the new CURA research grant.

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Name of project / initiative	Community Arts: A Case Study in 'culture and sustainability'
Organisation	DIG IN
Location	Toronto, Ontario
Contact person	Dyan Marie Artist and Director of Dupont Projects, Toronto dyan@dyanmarie.com
Web site	www.dyanmarie.com www.digin.ca
Context	Overview I have lived at LANDSDOWNE AND DUPONT for the past 15 years. My studio is on one side of the tracks and my home is on the other so I walk the neighbourhood everyday. In the 1980's the area was the most polluted in Canada. It's marked by its distinct lack of enhancing features, three rail lines intersect the area. Residents struggle with low levels of education and in many homes English is not understood. We have 50% more children than average Toronto neighbourhoods; parks are perceived as unsafe so children play in the streets with resulting high levels of traffic accidents. The area is recognizable on aerial maps by its lack of tree canopy. We have long standing problems with crack users and prostitution. 1011 Lansdowne continues to be a slum high-rise and Mecca for drug dealers and prostitutes. In a recent police sweep of the building, a young woman jumped from the 7th floor and the resulting press has worked as an advertisement bringing in more people looking for drugs and prostitutes. Despite this, the area is primarily a family neighbourhood with a vibrant mix of nationalities and aspirations. DIG IN start-up Three years ago I called the police in response to a brutal beating that was in progress outside my home. The police never came. When I called to complain they were rude and dismissive. In the same week I witnessed a car accident with a mother and child on my street and then a neighbour across the road cut down one of the few trees on the block. It was a move out or dig in experience

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Context (cont)	so I made up a factious organization and called the police back to say that I was the director of DIG IN, Dupont Improvement Group, a community group with a mandate to make the area green, clean, safe and civil. Everything changed. The police offered help as did our councilor's office and DIG IN is now the first and only neighbourhood improvement group in the area. www.digin.ca Action: In the following months, community wide meetings were organized to discuss urban issues, concerns and opportunities for improvement. Supporting park and safety audits and DIG IN information website, newsletters, posters, email discussion group were produced. With wide community participation, I created a community and cultural neighbourhood master plan as an urban intervention art project. One major element of the plan is to act on the idea that the best way to make safe, healthy, vital communities, where things get noticed, improved and celebrated is by encouraging people to walk their neighbourhood.
Projects	The following urban intervention art projects were created as initiatives that promote walking as a vehicle for reflection, action, and improvement: 1. Look Out: Look Here Look out Look Here; community-based photographic activity and exhibition that began in May, 2003 as an outlet for the Dupont/Bloor West community to express its concerns over the local murder of ten-year-old Holly Jones. In the aftermath, residents felt both ashamed and fearful of their community. The press painted the neighbourhood as a dangerous place, with hundred of pedophiles living in the vicinity. Parents kept their children inside, people talked about moving away. The project was developed as a way to get people out to walk and rediscover the vitality and goodwill in their neighborhood. 250 disposable cameras were distributed to Holly's classmates, friends and neighbours, together with a general invitation to the community to participate as well. The project used photography as a way of looking at the Dupont/Bloor West neighbourhood and as a way of making a collection of things that caught and focused people's attention. It is a way to see the local in the sharp focus that photography provides and it offers encouragement for residents to explore and reclaim the neighbourhood. The exhibition gave the opportunity to choose a favorite image from the 1400 photographs that were made in the neighbourhood and to actively place it within the exhibition. www.lookoutlookhere.info 2. On the Corner; Project to imagine that you are a prostitute. www.onthecorner.biz

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Projects (cont)	3. Walk Here: A community and public artwork that helps revitalize, green and connect Dupont West neighbourhoods in Toronto, by creating an art-embedded walking system throughout the at-risk community that pulls it together as a place and reconnects the area to the city at large. The walkway creates new public art, public space and green space. www.walkhere.org Walk Here, Phase one is now installed and includes: 4. Walking Walk Here: Primary students at three local schools have contributed drawings that explore the ideas of walking, playing and being in the park. Working with an educational Walk Here workshop the children considered - local surroundings, environmental issues, ways to use parks, what public art and space mean - to produce images of people and animals in movement and activity. The drawings were further developed, cut out in stainless steel and inset into the concrete walkway at Wallace Emerson Park. The drawing characters will appear as participants who are walking along the Walk Here walkway. 5. Contained; High School, grade 12 interns, helped with the project "Contained" and local residents dropped off plastic bottles. The project focuses attention on found garbage - what it contains, how it is packaged, its chemical make-up, consuming and recycling ideas and observations, appreciation of design and shape: discarded pop bottles, water bottles, soap containers. These refuse shapes - collected in the neighbourhood with the local community - provided a starting point for a Walk Here artwork that will be inset at Wallace Emerson Park. Filled with recycled glass, mirrors and cement and then cut in half: the works appear as beautiful reminders. 6. Constellation: Invited artists that live and/or work in the area, have created small black and white drawings that reflect their own work. The drawings were used to create cast relief sculptures that will seed the surface of the Walk Here walkway. www.dupontprojects.com

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Working Group on Museums and Sustainable Communities - Inventory of Case Studies

Name of project / initiative	RSM Youth Forum on Sustainability
Organisation	Royal Saskatchewan Museum (RSM)
Contact person	Paula Hill, Supervisor, Public Programmes Tel: (306) 787-9054 E-mail: phill@royalsaskmuseum.ca
Web site	www.royalsaskmuseum.ca/education/education_programs.shtml
Description	• The RSM Youth Forum on Sustainability is an education program for older teenagers and young adults. • Schools and community groups participate through Action Teams, which usually consist of 5 students and 2 teachers. • One program cycle runs over 14 months, starting in September. • Each cycle starts before the previous one ends, so finishing students can influence the direction of emerging projects. • Two programs have been offered to date (see attached workshop and project lists) and a third will begin this fall (see attached poster etc.). • Round 1 (Feb – Oct/04) was based on ten high schools from the Regina area, and Round 2 (Sep/04 – Oct/05) attracted the same number of schools, but was more heavily weighted towards rural communities.
Location	Over the course of one Forum, the three full-day events take place at the RSM, 2445 Albert St., Regina SK (www.royalsaskmuseum.ca). Between events, the Action Teams pursue their projects through their schools or community groups.
Date / Duration	A typical Forum cycle is outlined below. • Day 1: late September – The process starts with a full-day conference that includes an inspiring keynote address, general sessions on sustainability issues and skills, an overview of community resources, and initial project planning. • Day 2: late October – About 4 weeks later, the Action Teams come back to the RSM to take

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Date / Duration (cont)	part in more focused sessions and to develop detailed project plans. • Implementation - The Teams work on their projects through their schools or community groups over the course of the school year. • A Boost in April – Student projects are highlighted as part of the Earth Day celebrations at the RSM (~April 22). • Day 3: the following October – The Action Teams reconvene at the RSM to report on their challenges, successes, and results, and to help new Teams plan their projects. Presenter workshops are offered beforehand, and teacher workshops occur before, during, and between each Youth Forum conference. The presenter workshop provides an opportunity to discuss challenges around working with high-school students and options for making the best use of museum exhibits. The aim of the teacher workshops is to ensure that teachers have both theoretical insights and practical skills needed to facilitate Action Projects, and a feel for the kinds of projects that have happened in the past.
Institutional objectives / Pedagogical objectives	The RSM developed this program to strengthen connections at the high school level, and to gauge the educational value of museum displays, especially The Human Factor exhibit. The pedagogical aim is to encourage young people to learn about, through, and from actions that make a tangible difference in their communities. Based on a model developed by Learning for a Sustainable Future (LSF; www.lsf-lst.ca), the Forum brings high school students, teachers, and local experts together: • to foster learning about sustainability issues, • to build partnerships between schools and communities, and • to help participants become empowered through student-led Action Projects.
Internal context	Before the Forum was launched, there was limited use of museum galleries and programs by secondary teachers and students, and exhibit assessments were based mostly on exit surveys. The RSM was interested in more thorough assessments because of feedback from educators and other museums about The Human Factor exhibit.
External context	Many local resources to draw on. Examples include strong leadership by Sask Learning in conjunction with a revised Grade 10 Science curriculum, Communities of Tomorrow (a partnership between the UofR, the City, and the SRC), and the UofR Campus Greens and Centre for Sustainable Communities. Regina was selected as a pilot site for the federal One-Tonne

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External context (cont)	Challenge partly because so many NGOs and some crown corporations and private businesses are active in this area.
Partners	RSM/Culture Youth and Recreation, Sask Learning, UofR Faculty of Education, City of Regina, Learning for a Sustainable Future, SaskEnergy, Sask Science Centre, Sask Environment
Target audiences	High school students and teachers across a range of disciplines, including science and social studies. Also aimed at selected community partners.
Available resources	Each program cycle costs ~$30k. Funding to date provided by the RSM/Culture, Youth and Recreation, GreenStreet, Communities of Tomorrow, Natural Resources Canada, Sask Outdoor and Environmental Educators Assoc, Sask Parks and Recreation Assoc, and TD Friends of the Environment Assoc.
Constraints	Intensive in terms of time and energy. Currently no standing budget. Difficult to maintain momentum and the enthusiasm of teachers and students between workshop events.
Outcomes	The RSM Forum was developed to provide insights about the educational value of The Human Factor, enhanced appreciation and use of the RSM by high-school students, teachers, and community partners, increased opportunities to learn and contribute through action, and a recurring program aimed at partnerships and capacity-building.
Measures of success	Qualitative research aimed at understandings of sustainability, types of involvement in local Action Projects, feelings about the ability of participants to take action on local issues, attitudes towards school, museums, learning, teaching, business and youth, and reasons for participating in the Forum.
Continuation/Further actions (How is feedback being addressed?)	Research results have been compiled into a case study and are being disseminated through conference presentations and academic journals. They are also discussed at regular meetings of the Forum Steering Committee and by senior levels of Museum management. Video footage will be used to foster similar events in other parts of Saskatchewan.
Particular features	The first qualitative assessment of the LSF model, and the first time the model has been linked to museum displays that examine sustainability issues. Research being fed into the development of quality-of-life indicators for small cities through a SSHRC-funded Research Cluster.

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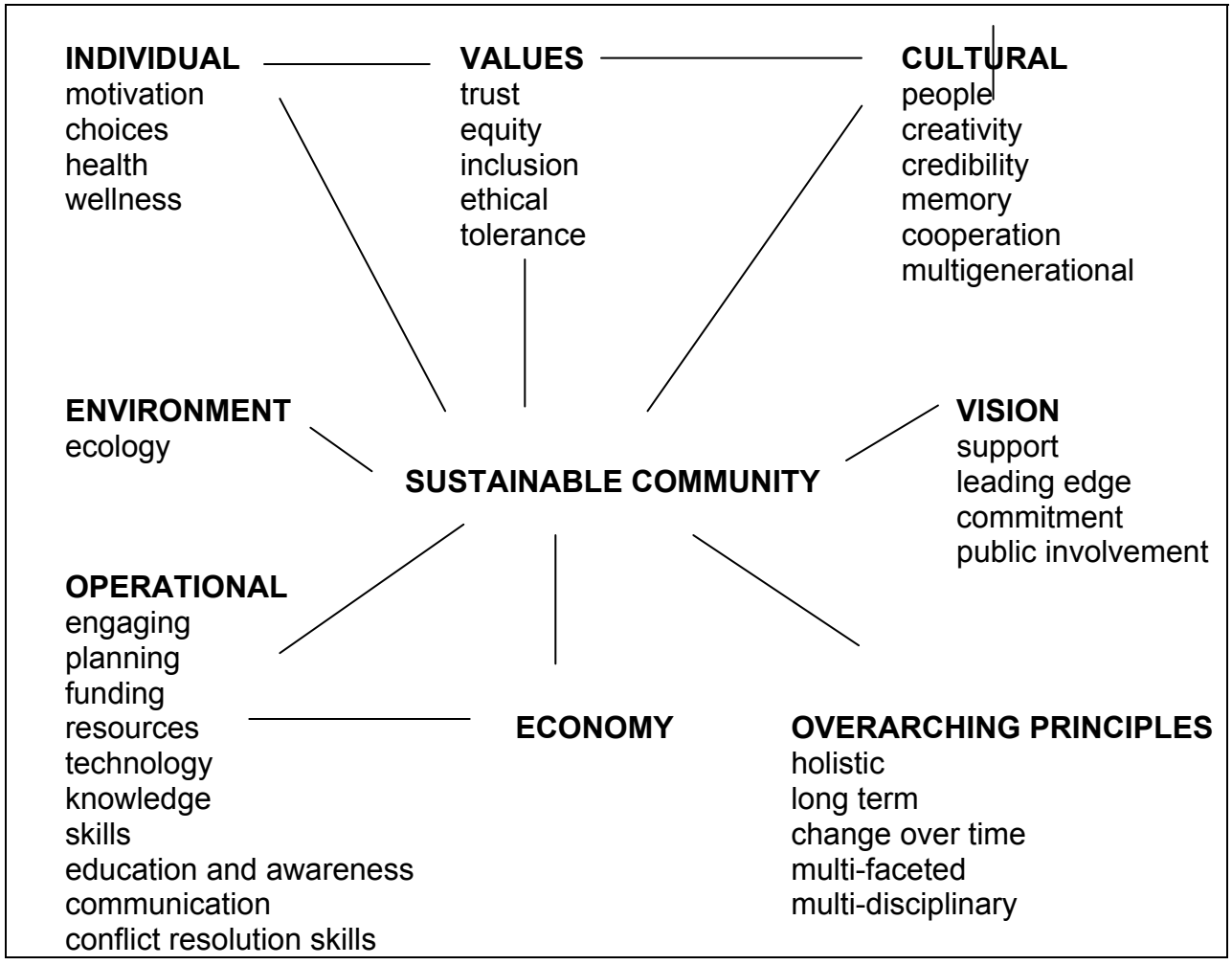
Facilitation Tools

To encourage and facilitate reflection and discussions about sustainability, sustainable communities, and about the role of museums in their community and in creating a culture of sustainability, the Working Group has adapted and developed a series of activities. You will find below a description of seven examples of activities.

a) Concept Mapping

Concept maps are ways of representing and organising knowledge. They help get behind the words and look for underlying meanings. Through a concept map, one can explore a concept and its links to other concepts.

At one of our workshops, we asked participant to explore the concept of sustainable communities. At first, participants worked individually, creating their own concept maps. On this individual map, they wrote down concepts, ideas, images that come to their mind when they hear or read the words “sustainable communities”. Then, in a large group, they contributed elements that were posted on the wall as a collective map. Following this section of the exercise, participants were asked to regroup the words on the wall into larger categories (uppercase). The following represents the result of this activity.



By analysing and comparing concept maps, one can:

- clarify the understanding of a concept;
- describe links that exist between various concepts;
- evaluate changes in the understanding of a concept through time or through experience both in terms of depth and scope;
- plan and develop exhibits, programmes, initiatives and projects, making links with individuals' or groups' existing knowledge;
- identify and respect different perspectives;
- enrich one's own understanding of concepts by comparing to others'.

b) Reverse Concept Mapping

Another way of exploring a concept is to make a list of associated concepts and to map them around the central concept. You can then ask participants to reflect on and discuss the links between the central concept and the others. You can also ask them to add to the list. Here is an example of such a map based on the central concept of environmental education.

awareness family critical thought ethics

pride motivation collective action

collaboration sense of belonging decision making dialogue

admiration competencies choice responsibility

mobilisation action trust knowledge attitudes

ENVIRONMENTAL EDUCATION

values wonder exploration capacity

behaviour understanding discussion participation

reflection life style fun well-being

example appreciation skills respect

heritage engagement interests

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c) List Building

Another way to explore a concept, starting from people's existing knowledge and experience, is to carry out a list-building exercise. In this example, we are working at the global, local and personal levels emphasizing the need to reflect at both an individual and a community level and the links between the levels.

Participants in the workshop on *Museums and Sustainability* were asked the following questions:

- Global level - If we were able to create a sustainable global community, what would be its characteristics?
- Local level - What would be the factors that would make a local community sustainable?
- Personal level - What would you need to be able to contribute in a meaningful way to a sustainable community?

Here are the very rich results of this activity (items are listed as they were contributed):

GLOBAL	LOCAL	PERSONAL
• Peace • Clear air and water • Security / Stability • Respect • Responsible management • Planning • Natural resources preservation • Sharing • Acknowledgement and management of diversity • Meeting basic human needs • Balance • Shared resources • Cooperation • Understanding of cultural diversity • Sufficient food supply • Local responsibility and decision-making power • Communication • Sharing the world with other species • Freedom	• Appropriate development • Food - shelter • Responsibility in the community • Education • Long term vision • Cultural opportunities - place to meet - do creative things • Sense of belonging • Volunteerism • Self-sufficiency • Evaluation • Economy • Available jobs • Empowerment • Ability to affect • Recreation • Communication • Clean and healthy environment • Stewardship • Relationship between local and level above • Community empathy • Freedom from threats • Awareness of heritage	• Education • Health • Income • Community participation • Nurturing (feel and do) • Self-worth • Equal opportunity • Growing - learning, love and blossoming • Purpose • Responsible management of self • Integrity • Resources • Family sense of belonging • Openness to other people • Individual recognition • Ability to change - adaptability • Passion

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d) Continuum Exercise

The activity *"The continuum of environmental actions - Role play and clarification of values"* was originally developed by Diane Pruneau, Professor at the Université de Moncton and member of the working group. This type of continuum activity can be adapted to various situations. Participants position themselves along a continuum of values, reflect on these values and identify actions to be undertaken to move along the continuum in a desired direction.

This original concept was adapted by the working group as follows:

- Two continuums are used. One deals with the museum itself and its role in the community; and the other with museum workers and their perspective on how they engage with their community.

- Each continuum is represented by a clothesline. At the opposite ends of each clothesline stands a facilitator who reads a short text (see below) reflecting on the positions of the museum or museum worker. These texts are exaggerated on purpose to provide a wide space between the contrasting positions.

- After the facilitators have introduced the ends of each continuum, participants are invited to attach the name of their museum and their name to the clotheslines using clothespins. They place the clothespins along the continuums, at the position they feel best represents their museum situation and their own personal situation as museum workers.

- Participants volunteer to explain why they choose these positions on the continuums. It is also interesting the contrast the position of their museum and their own position as museum worker.

- They are then asked what they could do to move along the continuum.

This activity provides an opportunity for personal reflection and engagement. It emphasises that value clarification at a personal and group level is important to bring about change. These changes can happen progressively in a way that encourages engagement instead of being seen as overwhelming.

Examples of texts used for the continuum activity:

Museum worker A
- Eh! Can't you read? Do! Not! Disturb!! Historical research, you know?
- OK. Let's get back to where I was!
- Spam - delete!
- Spam - delete!
-United Way Relay Race - delete! You know, I don't mind giving at the office, but these group activities (big shiver) !
- Museum Educators Conference? Now, why would Frank send me this? It would interest the museum programming group but surely not me. Delete!
- Volunteer Recognition Supper - delete. I've got nothing against volunteers, but on a Sunday? Why should I give up my time?

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- Special invitation - let's take a look. What!! They want me to be a member of a new programme advisory committee. Committee! I hate committees. It's so much more efficient to do things by myself. Anyway, I'm the authority here on Winnipeg's history, I'll tell them what they need to tell the public and that's that. Who needs a committee? Imagine, there's a teenager on this committee and a member of the Ukrainian Women's Group. What could they possibly have to say about Winnipeg's Heritage? Delete!!
- Request for data from history collection. Oups! What happened? The message was erased. What a shame!!! Really, only experts should be allowed access to museum data!

Museum worker Z
- Were you waiting to talk to me? Sorry. I just came back from this great workshop on local and traditional knowledge and it took me longer than I thought to get back on my bicycle.
- Excuse the mess! It's been pretty hectic here lately. Last week, we had a great meeting with our community advisory committee to discuss our programming on climate change for next summer. We had these great plans for an exhibit but when we heard what people were concerned about, well, we brainstormed and came up with some new ideas for forums and community outreach and linking up with community events. We had to do a quick turnaround and I also have to make sure we let everyone know where we're at but I think we'll make it.
-They also told us they would prefer to meet in the evening. We hadn't really thought about that but it sure makes sense.
- Well, I'm off to the EnviroAction committee meeting. We're talking about doing an environmental audit of the museum. It may require a little convincing. You see, it's a bit risky. The museum may not come out looking so green. But we have to do more than talk about these issues.
- Oh, where's my cup? I want to pick up my shade-grown fair trade coffee on the way there. Bye for now!

Museum A
Welcome to the Metro Museum commemorating the cultural and natural heritage of our great city. Our museum was established 95 years ago in a beautiful neogothic building on the University grounds. Very impressive architecture! That cathedral feeling you know? It makes you want to whisper! It's not that easily accessible but if people really want to see us, they'll find us.

Our collections and research activities provide authoritative knowledge on our city's heritage. We're been imparting this knowledge to the general public in what we consider to be world class exhibits. Promoting ourselves as work class has brought in lots of tourists and with increased admission fees our revenues are way up.

Local people don't seem to visit as much and there has been some criticism about the relevance of our exhibits. But numbers and $ don't lie. We know what a museum should be!

Museum Z
Welcome to our Metro Museum! Yes! We just moved three years ago to this location in the subway. It's been great. We now see people who would have never visited us before. Last year, we started this youth programme. Lots of them hang around the subway, you know. They've talked to us about their experience and concerns about living in the city and what their dreams are for the future. Together, we've decided to hold a youth forum on healthy communities. You should have seen the place! Full of highschool students, teachers, community groups. It was pretty frantic but these partnerships and networks can really help both the community and the museum. The Community Foundation was really happy about the event and plans to give us sponsorship next year.

As a follow-up to the forum, our curators will be working with some of these young adults and with our group of senior volunteers to create exhibits based on objects from our collection that reflect changing values in society. Hey, if we don't talk about values, how are we to understand the world around us?

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e) The Greenburg Scenario and Role-playing

This activity was developed by the working group as a tool characterised by its intention to broaden the role and stretch the perception of museums, and include the perspective of community members and the need to assess and address community needs.

Greenburg is an imaginary community with a well-defined geographical location (it has its own map!) and a detailed context including social, cultural, environmental and economic dimensions. On the coming anniversary of its bicentennial, Greenburg is considering several plans to both commemorate its natural and cultural heritage and to feature it as a forward-looking and healthy community.

These plans also call for the renewal of the Greenburg Museum. In order to address community needs, the new director has established an advisory committee to provide input into its renewal plans and to identify opportunities for initiatives that have the maximum impact on issues within the community.

Participants in this activity are grouped in teams of eight, each team acting as the museum's advisory committee. Each team member is given a role and a detailed description of the person they are representing. These roles include: a bank teller, a biologist, a computer web designer, a corporate lawyer, the finance director for the City, a Greenburg Elementary School teacher, the owner-member of Home Hardware and the museum director.

They are given the following task:

1. Develop a list of museum-led initiatives that would address specific needs and contribute to the evolution of the city as a healthy community. Any type of in-house or community-based activity is fair game, including exhibitions, programming, outreach, community development projects, radio programme, town-hall forums, etc.

2. Choose two initiatives from your list based on the critical assessment framework and be prepared to describe:
   - what you decided to do and why,
   - the expected outcomes at the community level and for the museum as an institution
   - how the success of this initiative is going to be measured.

It is quite interesting to observe how participants really take on the role and start to consider issues and initiatives from the perspective of a community member. It also emphasises the importance of developing initiatives in response to community needs, issues and opportunities.

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f) Making Connections

This is a simple activity using images to make connections that stimulate reflection about the role of museums in their community. Placed in small groups, participants are given a picture illustrating various features (representing objects, places, functions, relations) of a community. They are then asked to discuss and present what connections they make between the image, museums and the various dimensions of sustainability.

It is good to have features that are usually related to museums and some that seem at first quite a stretch. In all cases, it is very interesting to see what connections are made. This activity provides a great opportunity for divergent or lateral thinkers. The facilitator can then offer a synthesis of what has been said and use these connections to open to other discussion and activities.

g) Immersion Experience

This activity was developed as a mean of exploring different environments through the lens of sustainability and of identifying solutions to make them more sustainable.

The steps involved in this activity include:

- Identification of 4 or 5 locations within an urban or rural environment that are quite different from one another and where participants can stop to observe their surroundings.
- Groups of participants are formed (from 2 to 4 persons).
- Each group visits one site where participants carry out the assigned observations (optional: bring a digital camera to take pictures of the site to make it easier to describe in the debriefing section).
- Debriefing in teams (one person from each group is assigned to each team): each participant shares her or his observations.
- Identification of elements that contribute or not to the sustainability of the community.
- Brainstorming for solutions to address the problems identified through observations and discussions.

Each participant is given five cards with the following observations to be made and recorded:

1. Close your eyes and listen for 2-3 minutes. What sounds to you hear? What thoughts do they bring to mind about sustainability?
2. Find a place where you would like to sit. How does this place enhance or detract for your sense of well-being?
3. Describe this location using only five words. How are these words linked to the dimensions of a sustainable community?
4. Observe the people around you and how they are interacting. What do your observations suggest about the social and cultural aspects of sustainability?
5. If you could do three things to make the culture around you more sustainable, what would you do?

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h) Community Mapping

Concept, resource, asset and network maps can be done from an institutional perspective to assess the museum's current relationships in the community, its knowledge of resources and assets or with whom it could potentially build relationships. Maps can also be done from a personal perspective by employees in the institution in order to look beyond the institution's relationships/partnerships and obtain a more personalized view of community resources/assets. Finally, these maps can also be done with community involvement to obtain their perspective and participation in the first step of the *Process for Engaging Museums and their Communities within the Context of Sustainability* (see page 19).

In a workshop format, participants can choose to do different maps:

1. My Special Places - Participants map their community according to the things they most value. This could include: cafés, parks or wild spaces, festivals, or a shopping mall.

2. Institutional Networks – The groups and individuals with whom the museum is currently interacting. This may be different for an employee who works in the interpretation section versus someone who works in corporate development.

3. Sustainability Allies - The individuals, institutions/agencies, businesses that the museum could possibly interact with in order to further goals of sustainability.

4. Community Assets Map - Looking at everything from social groups to landscape features to physical spaces to community demographics.

By having participants choose what map they want to work on, it provides an opportunity to reflect on this activity from a museum standpoint or from a personal perspective. It is also important to accommodate people who have done much thinking around these topics and could answer questions about their sustainability allies, as well as people who are just starting to explore some of the concepts of museums and sustainability.

Once the maps are completes, they are posted and individuals volunteer to comment on certain aspects of their maps or on what they got out of the activity. When combined together, these maps represent a powerful tool for understanding communities in their various dimensions.

i) The Sustainable Community Metaphors

This activity makes use of the imagination to reflect on the concept of sustainable community. The facilitator places a variety of small objects (toys, souvenirs, etc) on a table. The group stands around the table and each participant chooses an object that represents her / his perception of a sustainable community. The participants then explain their choice to the group. This activity leads to a rich representation of the concept of sustainable community. Associating a complex concept to an object (or

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image which can also be used) can facilitate the sharing of perspectives and help make connections that may otherwise be difficult to articulate. This activity can be used to explore other concepts.

j) Participant's Warm Up!

This activity is used at the beginning of a workshop to get participants thinking in terms of the concept of sustainable communities and connecting it to their own life.

Participants stand around in the room and at the sound of the bell, find a participant and ask a question. Each time the bell rings, they have to change partner and ask the subsequent question.

1. What would you say are some of the characteristics of a sustainable community?

2. Do you have examples of sustainability from your daily life?

3. What are some of the small things in life that add to your quality of life?

4. What criteria would you use to evaluate quality of life (at the individual, community or global level)?

A debriefing follows that can take the form of a list-building activity.

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This toolkit is designed to help museums plan successful museum-community dialogues. It includes helpful hints, logistical tips, and sample documents for organizing a structured and creative conversation among people involved in community-building. A companion to *Mastering Civic Engagement: A Challenge to Museums*.
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Sustainability and Sustainable Communities

Atkisson, Alan, *Believing Cassandra: An Optimist Looks at a Pessimist's World*, Vermont: Chelsea Green Publishing, 1999
An extremely readable and provocative introduction to the notion of 'sustainability'. Atkisson explores the complex and overlapping perspectives of economics, social dynamics, environment, culture and spirituality, all of which play critical roles in understanding sustainability. His sense of humour combine with his insights to make this book a 'must read'.

Canadian Community Monitoring Network
A comprehensive list of tools to support community-based processes: community mapping, participation assessment, capacity-building and information delivery.
http://www.ccmn.ca/english/tools.html

Canadian Sustainability Indicators Network
A network of professionals across Canada who are involved in various aspects of measuring sustainability.
http://www.csin-rcid.ca/

The *Canadian Sustainability Reporting Program* is a collaborative network of experts; their Sustainability Report is intended to provide “an independent assessment of how we are doing at living in balance for the long term."
http://www.sustreport.org

Common Ground Community Mapping Project
Community mapping is as much about process as it is about 'getting the map done.' As a participatory and creative educational tool, mapping relies on the active engagement of participants. The process of map-making can bring together diverse perspectives and people to create dialogue and common understanding.
http://www3.telus.net/cground/index.html

Community Based Mapping is a tool that can be used by an institution or as a teaching tool. Once community organisations are mapped then strategies for action can be developed surrounding identified issues.
http://www.actionforchange.org/mapping/

Community Tool Box
Includes information ranging from community assessment, needs assessment, analysing community problems, evaluating community programmes and initiatives, etc.
http://ctb.ku.edu/tools/en/tools_toc.htm

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Federation of Canadian Municipalities – Centre for Sustainable community Development
Through their website, they are dedicated to providing users with resources for pursuing and achieving community sustainability.
http://www.fcm.ca/english/cscd/cscd.html

Global Footprint Network
A valuable online resource dedicated to the Ecological Footprint.
See www.footprintnetwork.org/

Green Map System
The Green Map System (GMS) is a locally adaptable, globally shared framework for environmental mapmaking. It invites design teams of all ages and backgrounds to illuminate the connections between natural and human environments by mapping their local urban or rural community.
http://www.greenmap.org/home/home.html

International Institute for Sustainable Development (IISD). IISD's mission is to promote sustainability in decision-making among businesses, government and in the daily lives of people within Canada and internationally.
http://www.iisd.ca

IUCN-The World Conservation Union, United Nations Environment Programme, World Wide Fund for Nature. 1991. *Caring for the Earth: A Strategy for Sustainable Living*. 228 pages. Caring for the Earth is intended to be used by those who shape policy and make decisions that affect the course of development and the condition of our environment. Both publications are available at IUCN Publications Services Unit, 219c Huntingdon Road, Cambridge, CB3 ODL, UK. E-mail: info@books.iucn.org
http://www.iucn.org

Marten, G. G. 2001. *Human Ecology: Basic Concepts for Sustainable Development. Earthscan*, Sterling, VA.
A useful overview of key concepts. Offers numerous insights about critical feedback loops and systems thinking.

The *National Round Table on the Environment and the Economy* (NRTEE) has undertaken a three-year project to develop indicators that examine the linkages between economic, environmental and social factors.
http://www.nrtee-trnee.ca

The Natural Step provides a visionary blueprint for a sustainable world. Their upstream approach means they address problems at the source and turn them into opportunities for innovation. As an international advisory and research organisation, they work with some of the largest resource users on the planet to create solutions, models and tools designed to accelerate global sustainability.
www.naturalstep.org

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Sustainable Communities Network provides information on tools and resources to support the development of healthy, sustainable communities. The site includes amongst others a section on building partnerships.
http://www.sustainable.org/index.html
http://www.sustainable.org/creating/partnerships.html

Tamarack Institute
Tamarack is a charitable organization dedicated to helping Canadian communities take ownership of local issues by making use of proven strategies for community engagement. The site contains great resources on understanding and facilitating community engagement.
http://tamarackcommunity.ca/

UNESCO, *Our Creative Diversity: Report of the World Commission on Culture and Development*, France: UNESCO, 1995
A tremendously important book that explores the 'real' role that culture plays in how human civilisation evolves on the planet. It looks at culture not as a set of disciplines that are exercised within the contexts of academic institutions, but rather as a set of organic and changing values and situations that define each moment.

WestEd, *What's Fair got to do with it*, California, 2004.
This book "is powerful on many levels. On a personal level, it is a mirror allowing readers to confront their own attitudes about cultural diversity. As a tool for professional growth, it drives home the fact that until we can listen to and respect each other, and speak from the heart, we cannot expect diverse peoples to walk down the path of environmental sustainability together".

What You Can Do – Down to Earth Choices for Sustainable Living
The What You Can Do website is a place to find information, resources, tools and ideas to help you take action for a healthier environment.
http://www.ec.gc.ca/eco/main_e.htm

Education

American Association of Museums*, Excellence and Equity: Education and the Public Dimension of Museums*, Washington, D.C.: American Association of Museums, 1992
An excellent, concise publication that argues for enshrining 'education' as the principal mission of museums. As such, it raises many important issues about how museums identify audiences, and how do museums go about relating to those audiences in meaningful ways. This 35 page book has become something of a policy guideline on education for the American Association of Museums.

Barrett, M. J., and G. C. Sutter. 2006. A Youth Forum on Sustainability meets *The Human Factor*: Challenging cultural narratives in schools and museums. *Canadian Journal of Science, Mathematics and Technology Education* 6:9-23.
An assessment of participant experiences in a museum-based sustainability program for high school teachers and students.

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Commission on Education and Communication, IUCN-The World Conservation Union
CEC champions the strategic use of communication and education to empower and educate stakeholders for the sustainable use of natural resources.
http://www.iucn.org/cec/

Engaging people in Sustainability, Edited by Daniella Tilbury and Kate Henderson ISBN 2-8317-0823-0, 2004
Presents a guide to assist educators who are wrestling with educating for sustainability, by reflecting on the theory and practice of how to engage people in sustainable development and a framework of good practice (theory). The publication is intended to inspire actions for the Decade of Education for Sustainable Development (2005-14) by illustrating innovation and practice in education with case studies, examples and interviews. Innovation and experiences in Education for Sustainable

Environment Canada (2002) - *A Framework for Environmental Learning and Sustainability in Canada*.
You can find the framework; documents on environmental education and sustainability and relevant links at http://www.ec.gc.ca/education

Pike, Graham and Selby, David, *Global Teacher, Global Learner*, Hodder & Stoughton, 1988
A basic, but thorough and practical introduction to 'global education', which is an emerging field that see the educational challenge of bridging the needs of the individual with the reality of living as human beings on a complex and limited planet.

Sauvé, Lucie (1996). Environmental Education and Sustainable Development: A Further Appraisal, *Canadian Journal of Environmental Education*, 1 (1), p.1 - 30.
Provides an insightful overview of different conceptions of environment, education and sustainable development, and theoretical tools that can be used for the critical analysis of these constructs.

Thompson, L. 2005. *Youth Forum on Sustainability - The Regina Experience*. Loraine Thompson Information Services Ltd., Regina, Saskatchewan. 146 pp. Comprehensive report on the Youth Forum process that the Royal Saskatchewan Museum used to assess the educational value of The Human Factor exhibit. Includes an overview of the Forum process and qualitative research findings.

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