

CONNECTIONS & EXCHANGES:

A 10-Year Plan
To Transform
Arts and Heritage
In Edmonton



AMBITION:
Alive With Arts
and Heritage

2



Alive With Arts and Heritage

Arts and heritage are fundamental, essential elements of any operational, infrastructural public project—from refurbishments, to civic planning, to new transportation projects. Private and non-profit enterprises understand and constantly activate and rely on the arts and heritage sector as an essential part of their own endeavours. Edmonton’s support and integration of arts and heritage in everything it does will be a foundational part of our civic identity.

Cariwest Caribbean Arts Festival.
Credit: Jenna Turner

On the Cover: *Autumn in the Valley*.
Credit: Leanne Schnierer, artist

STRUCTURE

Each book describes the structure of the plan:

- The name of the **ambition** and the vision it imagines for Edmonton in 10 years;
- Which of Council's Strategic Plan goals the **ambition** aligns with;
- The **aims** required to realize the **ambition**;
- The **actions** that drive the completion of each **aim**, as well as articulating the organization responsible for each specific **action**.

MEASUREMENT

Alongside the **actions** and under each **aim** is the way the Measurement, Evaluation and Learning (MEL) framework will be applied ("How We Will Measure Progress"). These sections will also indicate the chosen measurement indicators, the determined approach to measure that indicator, and the frequency of that measurement.

Overall, the MEL framework incorporated into this plan allows for modern cultural planning that is increasingly accountable and open to stakeholders, practitioners and community alike.

CONSIDERING INDIGENOUS CULTURAL INDEPENDENCE

As reflected in the treaty relationship acknowledgement in this report, the plan makes a commitment to the Indigenous people of this territory. Accordingly, in the course of developing and carrying out implementation plans, the Edmonton Arts Council (EAC), the Edmonton Heritage Council (EHC) and Arts Habitat Edmonton (ArtsHab) have committed to the following implementation principle throughout this 10-Year Plan:

Indigenous peoples have agency in their journeys of revitalizing and participating in traditional, contemporary and future manifestations of their culture.

Indigenous Peoples of this territory freely choose whether or not to participate in Edmonton's arts and heritage sectors and they determine how they will participate. This principle ensures that the EAC, EHC and ArtsHab deliver the plan in such a way that we never create barriers or interfere with the ongoing development of Indigenous cultural independence.

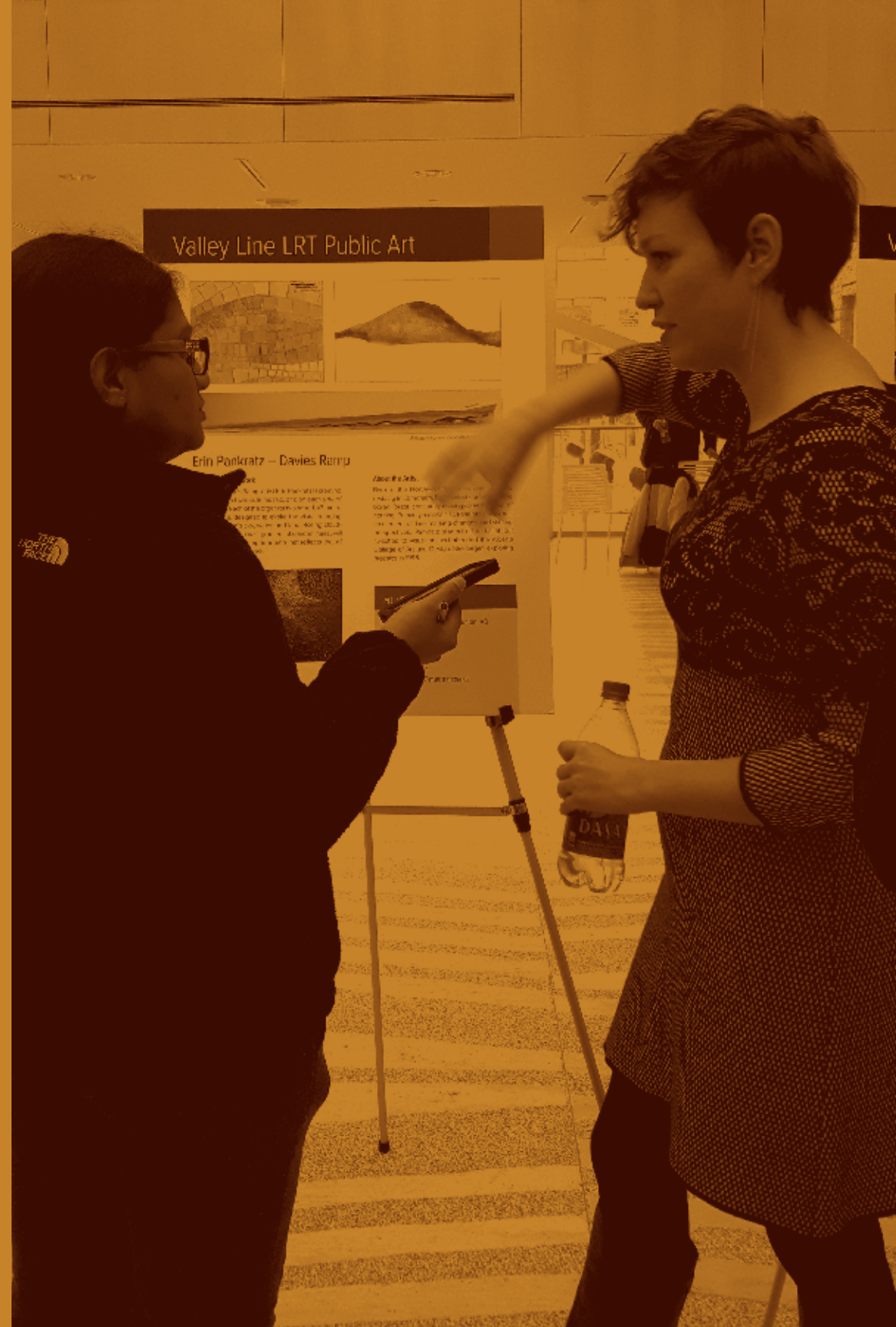
MOVING THE PLAN FORWARD

As we use the plan as the definitive direction to carry out our transformative change over the next decade, it is essential that it remains responsive to the real-time evolution of the city and adapt to the changing arts and heritage landscape. For the plan to succeed, the EAC, EHC and ArtsHab will continue to engage in ongoing conversations and consultations with the community and the arts and heritage sector throughout the lifetime of this plan.

Other Ambition Books

AMBITION BOOK	AIMS	ALIGNMENT WITH COUNCIL'S STRATEGIC PLAN
Book 3: A Hub for Extraordinary Creation and Reputation	Dynamic exchanges of ideas and expertise occur between Edmonton's arts and heritage sector and the world. Diverse platforms for collaboration exist within Edmonton that allow artistic and heritage communities to connect, create and collaborate.	Healthy City Regional Prosperity Climate Resilience
Book 4: A Thriving and Well-Funded Arts and Heritage Ecosystem	Arts and heritage practitioners are economically resilient. New and existing arts and heritage organizational capacity enables innovation and builds resilience in the sector.	Healthy City Regional Prosperity

Artist Erin Pankratz talks with a reporter about her artwork for the Valley Line LRT Davies Ramp.
Credit: Jenna Turner



AIM

Edmonton's neighbourhoods come alive with meaningful and relevant opportunities for participation and engagement.

HOW WE WILL DO THIS (ACTIONS FOR THIS AIM BY RESPONSIBLE ORGANIZATION)

EDMONTON ARTS COUNCIL

- Conduct surveys to map local demographics, cultural events and participation to effectively deploy resources.¹
- Digitally promote and amplify neighbourhood arts activities to connect and celebrate cultural diversity.²
- Work with City Administration, local networks and businesses to cultivate, and support community-based artistic activities.³

EDMONTON HERITAGE COUNCIL

- Nurture cultural curiosity through planned and spontaneous heritage encounters that are personal and experiential.⁴
- Inventory existing and develop new heritage interpretative experiences (digital and analog) to increase visibility, improve access and broaden engagement.⁵

ARTS HABITAT EDMONTON AND EDMONTON ARTS COUNCIL

- Broker relationships with community-based entities to increase access to affordable space for arts and heritage programs, presentations and events.
- Provide expert advice on shared space models to support the integration of arts activities in neighbourhood revitalization/regeneration initiatives.

MEASUREMENT INDICATORS FOR THIS AIM (HOW WE WILL MEASURE PROGRESS)

SPATIAL DISTRIBUTION OF ARTS, HERITAGE, AND CULTURAL ASSETS AND EXPERIENCES ACROSS THE CITY (INCLUDING PUBLIC ART INSTALLATIONS AND HERITAGE INTERPRETIVE INSTALLATIONS):

APPROACH: Map of asset/experience density by neighbourhood | **FREQUENCY:** Initial established baseline and every 2 years

QUALITY OF ARTS, HERITAGE, AND CULTURAL ASSETS AND EXPERIENCES:

APPROACH: Qualitative Survey | **FREQUENCY:** Initial established baseline and every 2 years

NUMBER OF NEW SPACES USED FOR ARTS, HERITAGE, AND CULTURAL PURPOSES (TRADITIONAL AND NON-TRADITIONAL SPACES):

APPROACH: Review of ongoing, updated inventory | **FREQUENCY:** Annually

ATTENDANCE AT CITY-FUNDED ARTS AND HERITAGE VENUES:

APPROACH: Standardized Shared Data Collection | **FREQUENCY:** Initial established baseline and every 2 years

NUMBER OF CIVIC RESOURCES USED CREATIVELY TO INCREASE HERITAGE REPRESENTATION AND PARTICIPATION:

APPROACH: TBD during implementation planning and development | **FREQUENCY:** Annually

NUMBER OF PARKS, LIBRARIES, FAITH-BASED OR COMMUNITY SPACES HOSTING ARTS, HERITAGE, AND CULTURAL PROGRAMS; WEB-BASED OPPORTUNITIES FOR LOCAL ARTS, HERITAGE, AND CULTURAL ENGAGEMENT; TEMPORARY ARTS, HERITAGE, AND CULTURAL VENUES AND EVENTS IN THE PAST 12 MONTHS:

APPROACH: Review of ongoing, updated inventory | **FREQUENCY:** Initial established baseline and annually

MAINTENANCE WORK ON EXISTING ARTS, HERITAGE, AND CULTURAL INFRASTRUCTURE; REPAIRS; CHANGES TO OUTDATED OR INACCESSIBLE SIGNAGE:

APPROACH: Review of ongoing, updated inventory | **FREQUENCY:** Initial established baseline and annually

LEVEL OF FUNDING REQUIRED TO BRING MUNICIPAL AND NON-MUNICIPALLY OWNED ARTS, HERITAGE, AND CULTURAL FACILITIES/SPACES TO A STATE OF GOOD REPAIR:

APPROACH: Formal study of funding requirements | **FREQUENCY:** Initial established baseline and annually

PUBLIC DISCOURSE ABOUT EDMONTON'S ARTS, HERITAGE, AND CULTURAL ASSETS/PROGRAMS IN THE MEDIA:

APPROACH: Media scan; Qualitative (thematic analysis); Quantitative (number of mentions) | **FREQUENCY:** After 5 and 10 years

AIM

Edmontonians feel a sense of belonging and connectedness to peoples, places and stories.

HOW WE WILL DO THIS (ACTIONS BY RESPONSIBLE ORGANIZATION)

EDMONTON ARTS COUNCIL

- Engage with organizations that support community-based artistic programming and cultural expression and engage youth through local arts and learning activities.⁶
- Enhance citizen engagement of the public art collection with artist led events and presentations.

EDMONTON HERITAGE COUNCIL

- Create and support opportunities for cultural connection and documentation that increases understanding between people, communities, and places.
- Jumpstart Edmonton City as Museum initiative to establish its role as a program and a place of dialogue, exchange and collaborative city building through heritage.
- Work with organizations and individuals to adopt inclusive practices in museums, archives, and historical research and programming.

ARTS HABITAT EDMONTON, EDMONTON ARTS COUNCIL AND EDMONTON HERITAGE COUNCIL

- Contribute actively to placemaking that includes cultural landscape, natural history, built history, object, language, and story.⁷
- Indigenous peoples are supported in revitalizing and participating in cultural traditions locally that reflect their connections to ancestors, the land and living traditions.

MEASUREMENT INDICATORS FOR THIS AIM (HOW WE WILL MEASURE PROGRESS)

EDMONTONIANS' AWARENESS AND PERCEPTIONS OF ARTS, HERITAGE, AND CULTURAL ASSETS AND EXPERIENCES IN THEIR CITY/NEIGHBOURHOODS:

APPROACH: Participant Engagement and Equity Survey | **FREQUENCY:** Initial established baseline and every 2 years

EDMONTONIANS' INTRINSIC (SPIRITUAL, EMOTIONAL, AND INTELLECTUAL) CONNECTION TO ART, HERITAGE, AND CULTURAL ASSETS IN THEIR CITY:

APPROACH: Participant Engagement and Equity Survey | **FREQUENCY:** Initial established baseline and every 2 years

EDMONTONIANS' AWARENESS OF MAJOR HISTORICAL EVENTS AND CULTURALLY SIGNIFICANT SPACES FROM DIVERSE COMMUNITIES:

APPROACH: Participant Engagement and Equity Survey | **FREQUENCY:** Initial established baseline and every 2 years

NUMBER OF TRAINING AND PROFESSIONAL DEVELOPMENT OPPORTUNITIES IN INCLUSIVE PRACTICES FOR HERITAGE ORGANIZATIONS:

APPROACH: Ongoing inventory of opportunities through network and online scan | **FREQUENCY:** Annually

EDMONTONIANS UNDERSTAND AND VALUE THE SOCIAL AND ECONOMIC BENEFITS OF A CREATIVE ECOLOGY :

APPROACH: Participant Engagement and Equity Survey | **FREQUENCY:** Initial established baseline and every 2 years

AIM

Arts and Heritage leaders are actively engaged in civic planning and implementation.

HOW WE WILL DO THIS (ACTIONS BY RESPONSIBLE ORGANIZATION)

EDMONTON ARTS COUNCIL

- Work with City Administration to explore the development of a “Cultural Placemaking” policy to support, anchor and celebrate artistic and heritage activity in the public realm.⁸
- Work with City Administration to incorporate arts into city strategies and planning, such as neighbourhood revitalization initiatives and special projects.⁹

EDMONTON HERITAGE COUNCIL

- Work with City Administration to develop a heritage policy that holistically guides the City’s heritage activities, including interpretation, naming, commemoration, participation, built heritage, boards and committees, facilities and collections.
- Work with City Administration to incorporate heritage into city strategies and planning, such as neighbourhood revitalization initiatives, percentage for heritage interpretation/conservation policy, and special projects.

ARTS HABITAT EDMONTON AND EDMONTON ARTS COUNCIL

- Work with City Administration and cultural agencies to research, develop, build and seek approval from City Council for the City of Edmonton’s first Cultural Infrastructure Plan.¹⁰
- Provide tools, resources and advice to the cultural community in support of space audits, capital project management and asset management solutions.

EDMONTON ARTS COUNCIL, EDMONTON HERITAGE COUNCIL AND ARTS HABITAT EDMONTON

- Encourage active civic engagement and participation in cultural activities.
- Adopt a holistic definition of civic vitality that includes culture (inclusive of heritage) as a valued component.¹¹
- Apply a Fourth Pillar approach to City of Edmonton planning and policy development: social, environment, economic, and cultural.¹²

MEASUREMENT INDICATORS FOR THIS AIM (HOW WE WILL MEASURE PROGRESS)

RELATIONSHIPS AND LEVELS OF ENGAGEMENT BETWEEN CITY OF EDMONTON AND ARTS, HERITAGE, AND CULTURAL INSTITUTIONS:

APPROACH: Practitioner Survey | **FREQUENCY:** Initial established baseline and every 2 years

NUMBER OF SECTOR PRACTITIONERS INVOLVED IN MUNICIPAL CAPITAL PROJECTS:

APPROACH: TBD during implementation | **FREQUENCY:** Initial established baseline and every 2 years

NUMBER OF NEW BYLAWS CREATED THAT INCORPORATE/REFLECT ARTS, HERITAGE, AND CULTURE:

APPROACH: City of Edmonton website | **FREQUENCY:** Every 2 years

CHANGES TO RELEVANT BYLAWS AND POLICIES TO REFLECT A LARGER DEFINITION OF HERITAGE, ESPECIALLY IN TERMS OF LANDSCAPES, BUILT HERITAGE, AND NAMING:

APPROACH: City of Edmonton website | **FREQUENCY:** Every 2 years

INTEGRATION OF ARTS, HERITAGE, AND CULTURE INTO OTHER POLICY AREAS (E.G., QUALITY OF LIFE MEASUREMENT SYSTEMS, SUSTAINABILITY PLAN):

APPROACH: Policy scan focused on policy changes | **FREQUENCY:** After 5 and 10 years

CHANGE IN MANDATE OF CITY OF EDMONTON AND/OR OTHER CIVIC ORGANIZATIONS:

APPROACH: City of Edmonton website, and other civic organization websites | **FREQUENCY:** After 5 and 10 years

AIM

Conditions are in place to remove barriers for all Edmontonians to participate in cultural experiences.

HOW WE WILL DO THIS (ACTIONS BY RESPONSIBLE ORGANIZATION)

EDMONTON ARTS COUNCIL

- Work with public and private partners, arts organizations and festivals to improve access by:
 - Piloting ticketing and transportation programs to diversify audiences;
 - Expanding arts experiences for young people;
 - Supporting partnerships with culturally-specific media to engage newcomers;
 - Supporting partnerships with cultural associations, and human and social services.

EDMONTON HERITAGE COUNCIL

- Expand and target learning opportunities to build sector capacity and awareness in order to remove barriers.
- Review Historian Laureate program and mandate for cultural inclusion.

EDMONTON ARTS COUNCIL, EDMONTON HERITAGE COUNCIL AND ARTS HABITAT EDMONTON

- Stand alongside Indigenous leaders in cultural work, organizations and projects
- Resource Indigenous-led activities that support the reclamation of Indigeneity.¹³

MEASUREMENT INDICATORS FOR THIS AIM (HOW WE WILL MEASURE PROGRESS)

BARRIERS TO PUBLIC PARTICIPATION IN ARTS, HERITAGE, AND CULTURE:

APPROACH: Participant Engagement and Equity Survey (questions about potential and systemic barriers)	FREQUENCY: Initial established baseline and every 2 years
---	--

CORRELATIONS BETWEEN LEVELS OF PUBLIC PARTICIPATION AND SOCIO-ECONOMIC FACTORS:

APPROACH: Participant Engagement and Equity Survey	FREQUENCY: Initial established baseline and every 2 years
---	--

NUMBER OF ARTS, HERITAGE, AND CULTURAL EXPERIENCES AVAILABLE AT NO COST TO THE PUBLIC, MAPPED BY NEIGHBOURHOOD:

APPROACH: Shared data tracking between organizations and ongoing media, online and community publication scans	FREQUENCY: Initial established baseline and annually
---	---

FUNDING EQUITY:

APPROACH: Adapted version of the Diversity Evaluation Tool	FREQUENCY: Annually
---	----------------------------

BARRIERS TO PRACTITIONER PARTICIPATION IN ARTS, HERITAGE, AND CULTURE:

APPROACH: Practitioner Survey	FREQUENCY: Initial established baseline and every 2 years
--------------------------------------	--

NUMBER OF INDIGENOUS PEOPLES' WORKS OF ART, HERITAGE, OR CULTURE PRESENTED IN COMMUNITY SETTINGS:

APPROACH: Scan of media, online resources and community publications	FREQUENCY: Initial established baseline and annually
---	---

NUMBER OF INDIGENOUS HERITAGE PRACTITIONERS IN INDIGENOUS-LED HERITAGE ORGANIZATIONS; IN NON-INDIGENOUS-LED HERITAGE ORGANIZATIONS; WHO WORK AS INDEPENDENT HERITAGE CONTRACTORS:

APPROACH: Practitioner Survey	FREQUENCY: Initial established baseline and annually
--------------------------------------	---

PUBLIC ACCESS TO ARTS, HERITAGE, AND CULTURE WORK THAT IS PRODUCED BY INDIGENOUS ARTISTS AND HERITAGE PRACTITIONERS (ATTENDANCE NUMBERS, VISITS, ETC.):

APPROACH: Ongoing scans with relevant organizations and offices	FREQUENCY: Initial established baseline and annually
--	---

End Notes

- ¹ **Cultural Ecology:** “Creative ecologies are environments where the individuals involved relate in an adaptive and systematic way, using ideas to generate new ideas, creating energy and expression that seem to self-perpetuate. Creative ecologies are characterized by diversity, change, learning and adaptation and expressed through relationships and actions. They are present in physical spaces and intangible communities. They drive innovation, new thinking and dynamic connections for mutual benefit”. John Howkins, *Creative Ecologies: Where Thinking Is a Proper Job* (London, UK: Transaction Publishers, 2010): 11–12. A focus on neighbourhood cultural ecology places the contribution of culture in a broader perspective.
- ² **Cultural Diversity—Participation:** The pattern of results among foreign-born Canadians suggests that many use arts, cultural and heritage experiences as a way to learn about Canada. While their overall attendance is similar to the overall population, they are more likely to report attending several specific types of arts events, and to have attended a heritage site in the past year. Compared to other Canadians, they place greater value on several aspects of arts and heritage experiences, including the impact it has on their feelings of attachment to Canada and of belonging to their community. *Arts and Heritage Access and Availability Survey 2016–2017* Department of Canadian Heritage, August 2017, Environics Research Group.
- ³ A report by Social Impact of the Arts Project March 2017—Mark J. Stern, Susan C. Seifert, *The Social Wellbeing of New York City's Neighborhoods: The Contribution of Culture and the Arts* (University of Pennsylvania) provides an in-depth study and the evidence-base for cultural investment in neighbourhoods.
- ⁴ **Intangible Cultural Heritage:** Includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. Taken from: UNESCO, *What is Intangible Cultural Heritage?* Retrieved from: Truth and Reconciliation Commission Calls to Action 67, 69, and 70.
- ⁵ **For Example,** Oakland Museum of California (OMCA) launched the Neighborhood Identity Project to understand better the needs and values of the neighbourhoods near it. Through a series of focus groups and a digital ethnography study, in which respondents electronically documented special places in their neighbourhood, they were able to define strategies to further community engagement that would “[break] down the barriers that identify the Museum as its building and not an integral member of the community at large.” <http://museumca.org/files/uploads/documents/OMCA-Neighborhood-Identity-Report.pdf>
- ⁶ **Youth (16–24 years):** Youth stand out from older Canadians in two main ways. They are the most likely to have personally participated in artistic activities in the past year, and to have used technology or the Internet to access the arts. Notably, youth arts attendees are also more likely than average to have seen a performance given by a visible or ethno-cultural minority; perhaps as a result, they are more likely to strongly agree that the arts bring people of different backgrounds together. *Arts and Heritage Access and Availability Survey 2016–2017* Department of Canadian Heritage, August 2017, Environics Research Group
- ⁷ **Placemaking** is a multi-faceted approach to the planning, design and management of public spaces. Placemaking capitalizes on a local community's assets, inspiration, and potential, with the intention of creating public spaces that promote people's health, happiness, and well-being.

- ⁸ **Cultural Placemaking** is the value-led practice of building communities and the creation of public spaces that help us interact with each other and contribute to individual and communal well-being. At its prime, it's a means to explore and question our relationship to place and what we want that place to be like. It has transformation at its core, can happen in planned and ad hoc ways, and is as much about the built environment as it is the cultural and psychological one. Cultural placemaking has to take a holistic approach—becoming an essential part of the planning of place. Cultural animation can extend beyond programming into functional and design elements creating distinctive and memorable local identity and exploring the digital realm as a way of connecting people.

Retrieved from a number of sources including:

- <https://www.pps.org/article/creative-communities-and-arts-based-placemaking>
- <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>
- <https://futurecity.co.uk/londons-cultural-dereliction-how-cultural-placemaking-can-keep-culture-at-the-heart-of-the-city/>

Arts-based placemaking is an integrative approach to urban planning and community building that stimulates local economies and leads to increased innovation, cultural diversity, and civic engagement. Since creativity fuels place value, the benefits of using arts and culture to tap into a place's unique character extend well beyond the art world. Across sectors and at all levels, today's leaders and policymakers are increasingly recognizing how arts-based Placemaking initiatives can simultaneously advance their missions in transportation, housing, employment, health care, environmental sustainability, and education. Retrieved from <https://www.pps.org/article/creative-communities-and-arts-based-placemaking>

- ⁹ **Neighbourhood Revitalization:** Neighbourhood revitalization imbues vitality in communities often transforming the neighbourhoods into vibrant, safe places to live for current and future residents. Neighbourhood revitalization embraces an integrated, collaborative approach to community development and can address the many elements that contribute to a higher quality of life, including culture, health care, safety and economic development, in addition to housing.

In the report, *Towards A Civic Commons Strategy*, (November 2017), by the J.W. McConnell Family Foundation, Edmonton was cited as one of 10 cities across Canada to be studied on the barriers, opportunities and initiatives for possible opportunities and partnerships. While each of the cities has differing populations, geographies, histories and challenges, there are common concerns of reconciliation, accessibility and inclusion, social isolation, access to nature and spaces for citizens to be active socially and physically. Many cities are undergoing similar shifts: increased real estate prices, privatization of assets, a post-oil crisis recession, aging infrastructure and limited budget for programming. Each of these Canadian cities identified a desire to develop the means to pool resources and attract capital to projects and programs that foster equity and strengthen community and to advance thinking on how best to enable the retention, reuse and programming of built-form civic assets. In the report (page 22), Edmonton is shown as a city that has the following initiatives underway: “The City's Economic Development Department is convening the players to creatively support conversions (e.g., micro suite apartments, supportive housing, co-working spaces, maker spaces) to overcome administrative barriers. The City's Recreation Department has assigned community building staff to be local community leads. They are paid and mentored to work with communities and to connect residents at the local level. Schools have been repurposed with non-profit tenants in the service industry, creating “service” hubs and cultural facilities (mixed-use sharing). However, most closed school buildings require repairs and maintenance that nonprofits or small businesses can't afford. The City has embarked on several initiatives, including the Corner Store Initiative to create walkable neighbourhoods, and CityLab to provide planning and resources for place-based activities.”

End Notes

¹⁰ **Cultural Infrastructure Plan:** A planning, support and decision framework for arts and heritage spaces, that considers community need, the pace of development, displacement and population growth.

In 2017, the World Cities Culture Forum published *Making Space for Culture—A Handbook for City Leaders*, which identifies the affordability crisis in world cities as the largest threat the creative community faces. As stated by Justine Simons, Deputy Mayor for Culture and the Creative Industries, London, and Paul Owens, World Cities Culture Forum, “The challenge of making space for culture is inseparable from the broader affordability crisis.” The affordability crisis puts a major strain on the arts and cultural sector. Increasing competition for resources and support has resulted in major issues: arts and cultural workers leaving cities for more affordable places to live and work, and the gradual loss of presentation, creation and administration spaces.

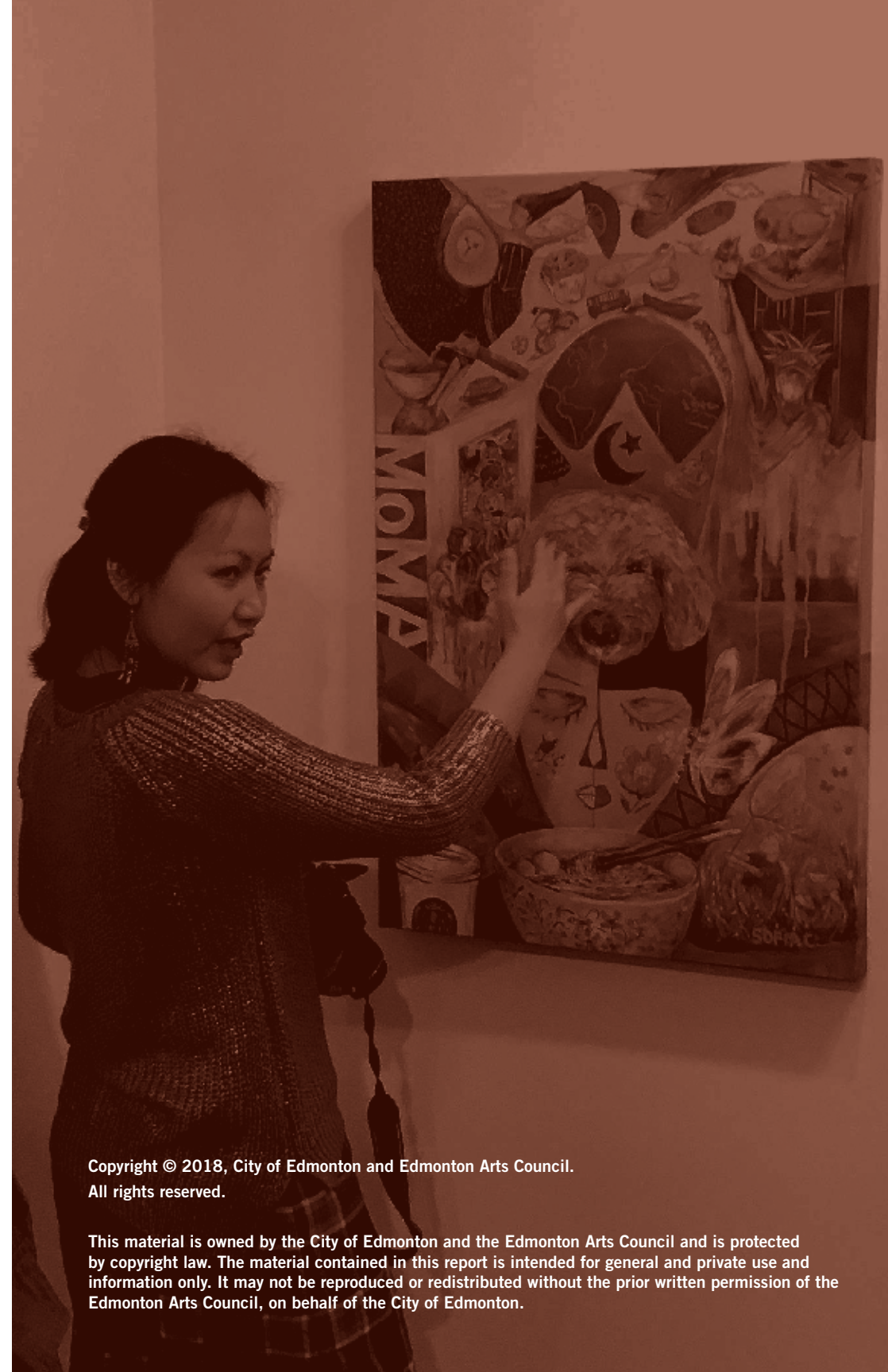
¹¹ In Minneapolis, *Creative CityMaking* develops new arts-based, field-tested approaches that engage traditionally underrepresented communities and stimulate innovative thinking and practices for more responsive government. This work is increasing the capacity of municipal government to address inequities in political representation, housing, transportation, income, and community engagement. CCM focused on developing artist and City staff teams to support the following objectives:

- To use arts resources and practices to help City departments address their priority issues;
- To design and test new interfaces between City systems and the community, and new approaches for community engaged policy-making, planning, and practice;
- To enhance City staff and artists’ abilities to facilitate community engagement, and equip them with new tools for working effectively with traditionally underrepresented communities;
- To create a collaborative, sustainable support system that advances the work of City departments through partnership with experienced community artists;
- To document and communicate lessons learned.

¹² **Fourth Pillar:** An understanding of “culture” as a foundational element of municipal work, along the Triple Bottom Line: economic, environmental, and social. Jon Hawkes, *The Fourth Pillar of Sustainability: Culture’s essential role in planning*. (Australia: Cultural Development Network, 2001). Other resources refer to culture as the 5th pillar.

¹³ **Resurgence Paradigm:** An intellectual and social movement encouraging Indigenous peoples to reclaim and reconnect with the land, language, ways of thinking and knowing, community, and culture, ultimately redefining relationships outside of a colonial context. Alfred Taiaiake and Jeff Corntassel, “Being Indigenous: Resurgences against Contemporary Colonialism.” *Politics of Identity: Government and Opposition*, IX (2005): 597–614.

Sofia Cristanti, mentee in the Visual Arts Alberta—CARFAC
Mentoring New Visual Arts Voices in Edmonton program.
Credit: Chris W. Carson



Copyright © 2018, City of Edmonton and Edmonton Arts Council.
All rights reserved.

This material is owned by the City of Edmonton and the Edmonton Arts Council and is protected by copyright law. The material contained in this report is intended for general and private use and information only. It may not be reproduced or redistributed without the prior written permission of the Edmonton Arts Council, on behalf of the City of Edmonton.

CONNECTIONS & EXCHANGES:

A 10-Year Plan
To Transform
Arts and Heritage
In Edmonton



edmonton
arts
council



Arts
Habitat
Edmonton