Mavericks
AN INCORRIGIBLE HISTORY OF ALBERTA
Glenbow Museum’s Permanent Gallery Celebrating Alberta’s Story
If there is an Alberta that is truly itself, it’s Alberta in the plush blue of a November twilight, light so dense it feels like cloth, so sharp that it tastes of ginger. Alberta’s light sears the sight of memory, marking every person who lives here for even a short time. This place is like no other. Insanely inventive, it is a tall tale, a mud slide, a raging hailstorm, a rustling poplar tree, a shout of fierce light, a dusty hayfield. The unofficial Alberta, the one not measured and counted and public, is a kaleidoscope of celebration under a turbulent heaven.

So what the hell is an Albertan? And why are we the way we are?

Meet Alberta, one of the most amazing characters in the story of Canada.

— Excerpt from Mavericks: An Incorrigible History of Alberta by Aritha van Herk.
Executive Summary

"Maverick: a unique character, an inspired or determined risk-taker, forward-looking, creative, eager for change, someone who propels Alberta in a new direction or who significantly alters the social/cultural/political landscape.”

Aritha van Herk, 2004

Glenbow is part of a paradigm shift in North American museums, in that it is moving “from being about something to being for somebody” (Weil, 2002). The Mavericks exhibition is another step in that direction.

*Mavericks: An Incorrigible History of Alberta* will be Glenbow Museum’s exciting new Alberta history gallery. Located on the Museum’s third floor, Mavericks will present the story of Southern Alberta in a dynamic and compelling way. Unlike a traditional history exhibition that lists dates, names, and events, Glenbow will provide visitors with an experience of what it means to be Albertan. To achieve this, Glenbow has enlisted the support and involvement of an Alberta writer, Aritha van Herk, author of *Mavericks: An Incorrigible History of Alberta*. This book provides a riveting story line that will give the exhibition passion and soul.

The exhibition will illustrate the history of Alberta by featuring mavericks from every walk of life who have contributed to the development of our province. In van Herk’s words, “The province of Alberta lives and breathes a manifest history of gloriously difficult, contradictory, ground-breaking, risk-taking attitudes. The characters in this exhibition resist definition, but speak to the challenges and contingencies, the adaptations, and ambitions that Alberta elicits.” Throughout exhibition development, van Herk will keep us true to the *Mavericks* story of Alberta.

By working with an experienced writer who has produced a best-selling book about the history of our province, we will break new ground with a unique and challenging process in museum exhibition development. Glenbow has also invited well-respected academic and popular historians to provide research expertise, another uncommon practice in museums. Glenbow staff will be deeply involved in the *Mavericks* exhibition development as well, many of them working in new ways to provide knowledge of Glenbow collections, interpretation, education, design, and exhibition production.

To experience Mavericks, visitors will follow a parade route that cuts a dramatic swath through the center of the third floor. The exhibition is divided into distinctive zones or eras that trace the development of our history from the time of First Nations through 1988. Within each era visitors will see, hear, and feel the stories of mavericks who emblematize the story of Alberta.

The *Mavericks* story, key messages, exhibition approach, programming strategies, and design are described in more detail in the following pages.
## TABLE OF CONTENTS

- **Mavericks Exhibition Approach** 9
- **Design** 19
  - Uninvited Guests 22
  - Mounties 27
  - Railways 30
  - Ranching 33
  - Politics 36
  - Newcomers 37
  - War and the Home Front 44
  - Oil and Gas 47
  - Post Haste 50
- **Interpretive Matrix** 57
- **Budget and Timeline** 63
- **Outcomes and Indicators** 69
- **Visitor Summary** 73
- **Programming Strategies** 81
- **Appendices**
  - Curriculum Connections 85
  - Visitor Experience Model 89
  - Citations 91
  - Notes 92
Mavericks Exhibition Approach
Mavericks Exhibition Approach

The Big Idea

The province of Alberta lives and breathes a manifest history of gloriously difficult, contradictory, ground-breaking, risk-taking attitudes. The characters in this exhibition resist definition, but speak to the challenges and contingencies, the adaptations and ambitions that Alberta elicits.

This section of the Master Plan describes the process and rationale that have been followed to choose the Mavericks foundational narrative and characters. It also introduces the research, interpretive, and design approaches and presents the exhibition idea. Finally, it reinforces the importance of selecting artifacts to create drama and support the storyline.

Choosing the Story

Mavericks will tell the story of Alberta history through an adaptation of Aritha van Herk’s Mavericks: An Incorrigible History of Alberta. Why has this perspective been chosen to tell the Alberta story? As van Herk notes, “It is important to remember that the main character in our story is the province of Alberta, Alberta with all its glorious, contradictory, difficult and yet ground-breaking, risk-taking attitudes.” The narrative work will be adapted by the author to create the storyline for the exhibition and to present the story of southern Alberta in an authentic manner for the public.

The Mavericks perspective will be woven throughout the exhibition to tell an Alberta story, not the Alberta story. We recognize that there are contradictory viewpoints of who we are as Albertans and that the Mavericks idea may be paradoxical to whom Albertans really are. Although the exhibition will present Alberta history from the Mavericks perspective, it will encourage visitors to question this perspective and challenge them to ask if they, as Albertans, see themselves as mavericks or if this is how visitors from other places view Alberta and Albertans. Methods to encourage and support questioning will be explored in future planning phases.

The Mavericks narrative focuses on key figures and critical moments in Alberta’s history. These individuals represent Alberta men and women from diverse ethnic, cultural, and social backgrounds – from prominent figures to ordinary people. The defining trait of the characters featured in these narratives is that they are mavericks. Their individual stories make it possible to highlight the richness of their time and place, their context. Each thematic area within the exhibition will demonstrate Alberta’s place in Canada, with introductions featuring key events that have shaped Alberta’s history. The mavericks will be presented as multi-dimensional individuals.

We are using the Mavericks narrative to illustrate the history of Alberta. The Mavericks storyline enables the exhibition to respectfully represent Alberta men and women from numerous ethno cultural and social backgrounds. The exhibition may touch upon social history, advocacy history, or political history perspectives, but none of these will be the exclusive perspective upon which the exhibition is based. The Mavericks story is the foundational narrative of this exhibition. The Glenbow Museum will ensure authentic, accurate, and balanced presentation, but not all stories can be presented equally. Further selection and ranking will be required to make the story understandable to the public.
The exhibition will:

• promote questioning which will lead to learning/understanding, not passive absorption of facts;

• strike a balance between broad themes and the study of specific events, ideas, movements, and people;

• reflect both Alberta’s diversity and its commonalities;

• be authentic and historically accurate; and

• explore Alberta’s relationship to Canada (Granatstein 1998, 44-45).

Choosing the Mavericks

The Mavericks characters were chosen to express various facets of life in Alberta at different moments throughout the history of the province. Some accomplished things that others could not, and by so doing, may unknowingly have contributed to Alberta history.

Which mavericks represent the story of Alberta? Does the character contribute to the fabric of the larger narrative, which is the story of Alberta, and why we have come to be what we are? The character’s occupation of his/her historical and cultural moment has to be engaging, dynamic, and remarkable. In short, compelling. In that light, it is important to remember that we want the characters to represent maverick moments, particular events or times when ‘history’ was made. Aritha van Herk crafted two definitions to guide the selection of the characters from Alberta’s history that will be featured in the exhibition.

“Maverick: an unbranded calf, belonging to no one; a person who is unorthodox in her/his ideas and attitudes.”

“Maverick: a unique character, an inspired or determined risk-taker, forward-looking, creative, eager for change, someone who propels Alberta in a new direction or who significantly alters the social/cultural/political landscape.”

Narrowing the Focus

The process to narrow the exhibition’s focus loosely followed this path:

• Glenbow Museum’s management team selected Mavericks: An Incorrigible History of Alberta as the foundational narrative for the exhibition. Glenbow also decided to focus on southern Alberta.

• A team of Glenbow employees from many disciplines developed an initial master plan that was used to raise funds for the project.

• When significant funding was in place, Glenbow’s management team identified outcomes and key indicators of those outcomes and an exhibition development approach. They decided that a team of Glenbow employees would lead the development with outside consultants and contractors retained as required.

• Visitor studies were conducted to test interest in general content and preferences for presentation methods. Exhibition storyline development will also be guided by Alberta school curriculum.
• The *Mavericks* team developed a big idea and key messages for each area. A well-known writer in museum practice, Beverley Serrell, strongly recommends identifying a big idea to guide exhibition development.

  “A powerful exhibition idea will clarify, limit, and focus the nature and scope of an exhibition and provide a well-defined goal against which to rate its success… Exhibit developers use the big idea to delineate what will – and will not – be included in the exhibit. It is primarily a tool for the team, not a label for visitors, so although it must be clear, it is not necessarily simple” (Serrell 1996, 1-2).

• Following her advice, the *Mavericks* big idea is:

  *The province of Alberta lives and breathes a manifest history of gloriously difficult, contradictory, ground-breaking, risk-taking attitudes. The characters in this exhibition resist definition, but speak to the challenges and contingencies, the adaptations and ambitions that Alberta elicits.*

• The master plan was revised to focus exclusively on the *Mavericks* exhibition.

• The focus will continue to be refined as the team receives information from the researchers and moves toward the design phase.

**Research**

Glenbow curators will serve as advisors throughout the project, particularly relating to Glenbow’s collection. Some Glenbow curators will also research one or more of the *Mavericks* characters. All researchers will provide a series of reports that achieve the following outcomes.

  • Provide up-to-date, comprehensive, and reliable historical data to support the *Mavericks* storyline.
  
  • Identify objects in Glenbow’s collection that support the *Mavericks* storyline.
  
  • Identify important collections for acquisition or loan, and initiate the appropriate processes.
  
  • Establish and enhance essential links to other museums, public institutions, scholars, and important contemporary representatives of the thematic areas under examination.

An exciting aspect of this project is the involvement of a broad community of researchers, including both academic and popular historians. The research will also reach out to another community, involving the families and other close contacts of the actual *Mavericks* characters.

**Interpretive Approach**

A curator of interpretation and education was hired to serve as a visitor advocate. This curator will keep the team focused on the big idea and key messages, both of which were developed to make the exhibition understandable to a general audience.

Our focus on the visitor also requires that the team “produce exhibition text that people read and comprehend easily” (McLean 1996, 103). To achieve this goal, we retained Aritha van Herk, the writer who conceived the *Mavericks* idea.

This decision was positively reinforced in a recent interview with Pulitzer Prize winning writer Natalie Angier: “There should be a budget for the writing, too. Get some high-profile, talented writers to write the exhibition text. People appreciate good writing, even if they don’t realize it at the time” (*Museum News*, 2005, 31).

Aritha van Herk will:

  • ensure that Glenbow Museum remains committed to the storyline throughout the project and that the narrative is compelling;
  
  • work with the team to ensure that the exhibition demonstrates a lively, relevant reading of historical events to the public;
  
  • write revisions to the Master Plan;
  
  • work with designers and interpreters to write text panels, extended label copy, and to consult with appropriate producers on scripts for audio, audio-visual presentations, and digital media related to the galleries; and
  
  • attend key meetings to provide input and response.

A professional writer will also be retained to write the exhibition label copy and interpretive text. Aritha van Herk has agreed to review all copy to ensure consistency of voice.
**Design Approach**

The *Mavericks* exhibition is neither strictly thematic, nor strictly chronological. The plan is to move beyond both of these methods of organization to dramatize the *Mavericks* story of Alberta’s history. Line Ouellet, Director of Thematic Exhibitions at the Musée de la civilisation in Quebec City describes that museum’s innovative approach to the development of *Ludovica: Stories of Quebec City*: “The layout will be the key to enhancing and amplifying the drama” (Ouellet 1998, 27).

**Dramatization**

The exhibition will make use of dramatic techniques such as: selecting key moments to reduce the story’s length, organizing the subject matter on various levels, and pacing the succession of events. The exhibition will be designed to evoke emotion and thought. Rather than approaching the story from a neutral perspective, we will intensify selected moments.

“*In concrete terms, dramatization means that an additional, or rather different, step is included in the development process. The exhibition’s informative content is combined with a storyline that concentrates, creates a hierarchy, intensifies, establishes a pace and incorporates emotion…While none of the rules of drama apply directly to exhibition, they can all be adapted to this medium, thereby broadening the opportunities for experimentation*” (Ouellet 1998, 27).

The exhibition design will achieve the following:

- Celebrate the story of Alberta in a unique and engaging manner.
- Reinforce a strong and consistent key message throughout the exhibition.
- Provide ample space within the galleries for programming.
- Provide ample seating within the galleries.
- Where possible, use architectural elements or monumental objects to create a strong sense of environment and intensify drama.
- Use analogous artifacts when a specific interpretive (and dramatic) artifact relating to the individual is not available (e.g. Livingston’s ‘Winchester’, behind which he vowed to stand to protect his rights as a settler, 1885 — one of his major “Maverick Moments”).
- Use the “wow” potential of artifacts as hooks for ideas where appropriate.
- When there are few objects to support the story and where appropriate, present objects in a reverential manner.
- Authentically recreate or replicate moments or focal points only where no artifacts exist.
- Use illustrations to tell the story when photos or artifacts are unavailable or limited.
- Use archival documents to tell stories where appropriate.
- Use artifacts and design to evoke emotion.
- Critically consider whether or not to use mannequins or how to best use them.
- “Create participatory and interactive exhibitions that are easy to use and encourage people to experiment and explore” (McLean 1996, 92). This may be accomplished through hands-on interactives, character actors, response stations, or other interpretive methods as appropriate.
- As much as possible, allow the *Mavericks* characters to speak in their own voices through the use of archival materials such as diaries, journals, and other primary sources as well as through oral history interviews. Character actor voice-overs will be used to bring drama and emotion to archival sources.
Audio Visual

- Use audio-visual to present, supplement, and layer the stories throughout the galleries to encourage a comfortable pace for visitors.
- Select media that will most effectively create drama and convey the story. A variety of audio-visual media may be used including theatre, computer interactives, and audio.
- Use audio to supplement the information in the gallery, not copy or replace it.
- Use actors to authentically dramatize key moments, events, or characters. This could be accomplished through audio-visual presentations or through character interpretation.
- Present layers of information throughout the exhibition using text and other media, possibly including computer stations.
- Use robust, state-of-the-art equipment.
- There may be opportunities to publish information on Glenbow’s website or in conjunction with the Mavericks website. However, any use of the website must have a purpose tied to the educational objectives for the website and the end-user. The Mavericks exhibition will ensure that any web projects related to the exhibition are well crafted and any additions to the existing site or new development for the web will be supported with planning, writing, editing, and site development. The web will not be considered as a place where we add things that we simply can not fit into the gallery or elsewhere.

Artifact Selection

A key aspect of the development approach for Mavericks is that artifacts will be chosen to support the storyline, rather than using artifacts to drive the storyline or the design.

Researchers and curators will select artifacts from Glenbow’s collection and from other collections that relate to the characters and their contexts. Final artifact selection will be made to intensify the dramatization of the story and to enhance the visitor experience. Although the use of Glenbow’s collection will be essential to tell the Mavericks story, all artifacts must clearly and understandably support the storyline. The exhibition will be dramatic and artifacts will be used to intensify the drama. We need to tell an authentic and accurate story, but we also need to remain mindful that drama and authenticity are not mutually exclusive.

As Mavericks develops, there will be instances where there is no material culture in the collection to support the storyline, or the material culture available in the collection is too vulnerable to be exhibited. In these instances we will seek a variety of media to stand in for the material culture. For example, in the case of an archival letter that cannot be exhibited, a recording of a character actor reading the document could take the place of the letter in the exhibition. In some cases only an analogous object (historically from the culture and time period, but not linked to the event or individual being presented) or a reproduction of the object may communicate the concepts required for the storyline. Analogous objects or reproductions will be labeled and clearly displayed as analogous objects or reproductions.

Chosen artifacts will be robust enough to withstand permanent (10 years +) exhibit. Appropriate replacements will be chosen to replace more fragile artifacts that require scheduled rotation. Artifacts chosen as design elements and/or for hands-on activities will also be chosen based on robustness and possibility for substitution once they become damaged beyond repair.

Conservation Considerations

- Archival and artifact conservation considerations: the physical integrity and longevity of historical artifacts (both documents and 3-D) will be maintained and safeguarded, using accepted museum standards of display (light levels, length of time on exhibit, appropriate mounts).
- Cases are preferably dust proof and will incorporate protection against excessive light and from the build-up of heat when interior lights are used.
- Artifacts not in dust proof cases will be easy to access for dusting and will be robust enough to withstand regular dusting.
- Lighting will be appropriate to the sensitivity of the artifacts.
- Mounting and display techniques will be appropriate to the long-term nature of the exhibit.

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First Nations and Mavericks

First Nations have always been an important presence in Alberta. They welcomed the first Euro-Canadians to this area and developed trading relationships with them that reflected their own needs and protocols. They assisted the North-West Mounted Police as they established posts throughout the territory, but expected that the force would stay no longer than one winter. After making treaty with representatives of the Canadian government, the First Nations became isolated on reserves and pushed to the edges of society and history. The perspective of First Nations will be included within the Mavericks gallery as a counterpoint to the story of the emerging settlement and development by newcomers. In keeping with First Nations cultural values of community and equality, their collective story of survival and accomplishment will be presented rather than highlighting achievements or individuals.

We Are Still Here Gallery

The gallery We Are Still Here will be redeveloped to feature fewer indigenous cultures, but will present them in greater depth. The themes will be tied to those of the Alberta Learning curriculum objectives for grades Kindergarten (K) to 12: cultural diversity; relationship of the environment in shaping cultures; and an indigenous perspective of Canadian history. The gallery will include a small space for temporary displays that are developed in partnership with indigenous people. This will provide a forum for the discussion of such contemporary issues as treaty and aboriginal rights, the Indian Act, the establishment of Metis settlements in Alberta and other topics of relevance to the community.

This gallery will be redeveloped in close consultation with Glenbow Museum’s school programmers to ensure the space is useable for school programs and the content meets the standard of Alberta Learning’s social studies curriculum. The cost for these renovations is estimated to be $150,000.

Third Floor Multi-Purpose Space

A 1700 square foot multi-purpose programming space will accommodate school programs, a series of issue-based public forums, and exclusive sponsorship receptions. This venue is intended for use by small groups of less than 60 people. Larger events and programs will take place in Glenbow’s second floor lobby or in the 220-seat lecture theatre located on the first floor.

Access

The multi-purpose space is adjacent to the First Nations gallery and the Fur Trade section of Mavericks – two areas central to school curriculum. A direct access route from the loading/freight area will facilitate event/program set up, eliminating the need to transport food and drink through exhibition spaces. A two foot difference in elevation between the two spaces will necessitate a small power lift to enable the direct access route. Visitors will access the multi-purpose space through a broad galley leading from the central parade route. An emergency exit empties directly from the multi-purpose space.
Amenities
The multi-purpose room will be outfitted with storage cabinets and plumbing to accommodate a variety of programming and basic catering needs. A movable wall system will allow the space to be divided, concealing the prep area and storage units during receptions. A projector, retractable screen, audio speakers, adjustable lighting console, and gobo fixtures would also be desirable in this space.

Archaeological Dig Programming Space
The popular archaeological dig program will be located in a dedicated secure space adjacent to the Mavericks gallery. Moving or concealing the dig infrastructure would be cumbersome and impractical within a multi-purpose room. The dig room will be locked when not in use.

Where Now?
Programming will keep the spotlight on contemporary issues. Depending on format and audience, programming can take place in the existing multi-purpose programming space or in the Burlington Resources Theatre.

Glenbow will serve as a platform for intelligent debate, argument, and discourse, and even policy development at a much higher level than we’ve ever conceptualized. We will become a place to come and broker ideas. We have an opportunity in Mavericks to institute, spatially and intellectually, an ongoing program of topical lectures and debates that focus on the future of the province. Audience and specific focus will be determined in the next phase of planning.

Recognition of “Lead Maverick” Supporters
The $12 million project cost for the $8.5 million capital development and on-going educational programming $3.5 million endowment of Mavericks will come from a three-way partnership between the provincial and federal governments and the community.

Glenbow Museum will be focusing on eight to ten key “lead Maverick” supporters at a minimum $500,000 level. This strategy is of extreme significance, as it will take Glenbow to a new level of major gift philanthropy, establishing a bar for future capital and operational fundraising efforts. Benefits that have been developed are based on best-practices research on what other like minded institutions offer donors at a significant contribution level. After speaking to Glenbow Museum stakeholders, key benefits that were identified as having appeal included permanent recognition of donors and their impact on Alberta’s development as a province over the past 100 years and reference within the gallery (in relevant areas) as to specific contributions that were made by “Lead Maverick” supporters.

Specific benefits offered to “Lead Maverick” supporters that will be taken into consideration within the gallery design include:

- logo recognition (of significant size) at a visible and central point of the gallery design;
- a rotating video clip (of significant size), featuring a message from “lead Mavericks” expressing reason why the Gallery is important to them and/or their company; and
- potential to incorporate text panels in relevant, individual galleries, highlighting the “Lead Mavericks” contribution to Alberta (past, present, or future).
Design

Introduction: The Big Idea

The province of Alberta lives and breathes a manifest history of gloriously difficult, contradictory, ground-breaking, risk-taking attitudes. The characters in this exhibition resist definition, but speak to the challenges and contingencies, the adaptations and ambitions that Alberta elicits.

Story

Maverick: An unbranded animal, a stray, a person who will not be mastered. Samuel A. Maverick, a Texan lawyer and cattlemen, did not bother to brand his cattle, hence the practice arose of calling unbranded calves mavericks. The name came to apply to non-partisan politicians who did not acknowledge any party leadership. Rudyard Kipling called an imaginary regiment that he wrote about “The Mavericks.” The term has now come to signal a headstrong, unruly, or uncontrollable person, good and bad. It also pertains to one who is unorthodox or unpredictable in his or her ideas and attitudes.

While Albertans can be as conventional and conservative as any group of citizens, they also inherit the legacy of characters who embody an unconventional and often contradictory audacity. Alberta is maverick in its adversarial attitude; in its ambivalent combination of individual risk-taking and community spirit; in its awe-inspiring land and landscape; in its abundant resources and yet antipathetic approaches; in its ambidextrous approach to the challenges of the past and the future.

Design Concept: The Parade Procession and Themed Areas

Upon entering the third floor of Glenbow Museum visitors will join a 220-foot long celebratory parade route. This monumental hall will run across the entire length of the third floor and be filled with a procession of vehicles, artifacts, design elements, and graphics that introduce the Mavericks characters and themes of the exhibit. The surrounding environment will make reference to the diverse Alberta landscape through contoured forms in the hardwood floor, sweeping from the Cypress Hills of the eastern border to the Rocky Mountains on the western horizon. The monumental artifacts and the vista of the parade route will impress visitors. They will experience the spirit and risk taking of Alberta.
Adjacent to the elevator core the entry to the Blackfoot exhibition, *Nitsitapiisinni: Our Way of Life* remains intact, and a newly constructed access ramp leads visitors directly into the existing First Peoples exhibit. These two exhibits can be experienced as a separate loop from the lobby, or directly from the *Mavericks* exhibit spaces adjacent to them.

The procession will engage visitors and introduce them to the many Alberta mavericks they will encounter throughout the exhibition. A series of shoes, boots, suits, uniforms, and hats – each representing a maverick – will be presented on two glowing platforms. Accessories and large photo panels providing further contextual background about the characters will be suspended above these mavericks.

The route through the exhibition is non-linear, allowing visitors to wander the length of the parade route selecting various exhibit areas to explore. They may be enticed by objects such as Bill Herron’s elaborately decorated Pontiac Parisienne (complete with Texas Long horns on the hood) or they may be drawn into another space by the tail of a reproduction Curtis JN4 aircraft protruding between the doors of a hanger. Visitors can explore only a few select exhibit areas or they can travel from area to area exploring the exhibit in full.

The parade route will serve as an orientation point for visitors. If visitors are seeking more direction they can use one of the many orientation screens that will provide audio or text based introductions to the exhibition, some of the mavericks, and maps of the exhibit. They may also travel through the exhibition with an audio wand, in French and English, which will bring to life many of the mavericks.

**Themed Areas**

The themed spaces off this main axis will be introduced in a consistent way using an exhibit technique commonly known as “Pepper’s Ghost.” Utilizing a series of mirrors and partially reflecting glass, a selected character from each section will be seen through a teaser window, interacting with the artifacts or environments created in each exhibit. For example, you may see David Thompson taking readings with his sextant as he maps the West or William Van Horne working in the luxury of his personal railcar as he leads the effort to lay a railway through the prairies.

The ghostly characters will disappear when you enter the exhibit space, and their stories will be told through sculptural tableaus that use artifacts, controlled lighting, audio-visual presentations, and recreated environments to capture the essence of their accomplishments.

Two large podiums contain the 50 introductions to the Maverick characters. This highly visible element will be seen from all areas of the exhibition and provides the focal point to the experience. Visitors can walk along with *Mavericks* as they head to explore the rest of the exhibition.
Concept Plan

A plan concept sketch showing the main orientation axis that cuts a swath through the entire third floor and ties all the exhibit areas to one central circulation route.
Uninvited Guests  Why Here?

Exploration and Fur

Key Message

Fur served as the excuse for Europeans to dip their toes in the wide-open west, giving rise to the earliest commerce and communication with the First Peoples and the land. Fur incited exploration, mapping, and malingering. Early traders formed alliances with First Nations women; hard on their heels followed missionaries and whiskey traders. Thompson’s marriage to Charlotte Small articulates multiple threads of the fur trade story. His early stay with Saukamappee is key; Thompson is the first white man to see the site where Calgary would sprawl.

Story

The Mavericks story begins with the first peoples who lived in Alberta for centuries before they were interrupted by uninvited guests who came, saw, desired, exploited, and re-shaped the future of this place that would become Alberta.

Fur traders, explorers, mapmakers, surveyors, and missionaries of every persuasion (and don’t forget nuns), Metis carters, wolfers, buffalo hunters, whiskey traders, remittance men, carpet baggers, gamblers, and outsiders came to Alberta before it was even designated a territory. “The west” promised freedom to explore and exploit.

These uninvited guests came to make something of themselves or to make off with something – furs, buffalo hides, pemmican, a map, a river, an exciting story, souls, or a future. Some of them, like David Thompson, loved the landscape and sought to honour it with their work. Some, like John Palliser, got the adventure they wanted and left. Some got more than they bargained for and stayed, like D.W. Davis, a reformed American whiskey trader, and Mother Mary Greene, who found both satisfaction and redemption in the educational work she achieved here. Instruments of expansionism or adventure-seekers, they came with attitudes and advice, preconceptions, and open minds. For some, going west was a sport, for others the only option. Some uninvited guests were running from their pasts, others were seeking their future. Some stayed and some left as soon as they possibly could.

This part of the country wore many different names, from “Rupert’s Land” to the “Great Lone Land” to the “Territories” to “The Promised Land” to “The Garden of the Desert.” Early uninvited guests tried to shape this land in their image, treating it as a land that was a source for furs, a country disputed over and annexed by Canada, and a destination for their desires.

David Thompson represents the fur trade and its approach to the land as a cornucopia of exportable animal skins, but his meticulous maps documented the exploration and curiosity that this part of the country aroused. John Palliser represents the colonial attitude toward what this land might be able to provide in terms of agricultural or settlement potential, even though he was having an adventure. D.W. Davis represents the American whiskey trade, but also an entrepreneurial determination to take advantage of every advantage. And Mother Mary Greene represents the religious spirit that came to reform, educate, and enter the soul of this open country.

Uninvited Guests encapsulates how the area that would become Alberta was besieged by outsiders, how it was argued over and characterized, how it was reported on, analyzed, visited, evaluated, dissected, annexed, baptized, debauched, exploited, and described. This tendency to want to change or effect change, to ascribe characteristics and import preconceptions, is an important part of the Uninvited Guests area.

Beaver pelts shipped from the new world were made into many different garments depending upon the pelt quality. The best quality fur was made into hats.

Top Hat
Collection of Glenbow Museum C-6125 A
had to work hard to attract furs, and Thompson was chosen to travel farther west, befriend the First Nations people, and persuade them of the desirability of trapping beaver for the Bay. Thompson travelled southwest to the Bow River, making him probably the first white man to see the site of Calgary. Somewhere in the foothills he encountered a large camp of Piikani. He attached himself to that group and spent most of the winter with an old Cree Chief named Saukamappee who told him stories about the life of western First Nations before they encountered Europeans. This laid the foundation for Thompson’s sympathy for the traditions of the aboriginal peoples of the West, so much so that Saukamappee could be said to be the guiding spirit of Thompson’s great map. After this important winter, Thompson returned to the trading post on the Saskatchewan, continued various visits to other trading posts, and then fell and broke his leg – an accident that would have an effect on his physical abilities all his life, but it also gave him the time to learn astronomy and surveying from the company surveyor, Philip Turnor.

In his work for both the HBC and the North West Company, Thompson surveyed and mapped huge tracts of North America, travelling an estimated 55,000 miles in his lifetime. Surveying was his pleasure, and the Company’s interest in trade was a constant irritation, which was why in 1797 he chose to leave the HBC and join the North West Company.

Thompson mapped more of North America than any other cartographer; he was determined to delineate the entire of the western continent, and he almost succeeded. Although he retired from trading well off, he fell into poverty and obscurity before his death, far from the West and his happiest days. His maverick spirit is recited in his desire to describe the complexities of Alberta’s ancient geography through mapmaking.

Charlotte Small
Wife of David Thompson, with whom she had 13 children, Small was the daughter of North West Company partner Patrick Small and his Cree wife. She met Thompson in 1798 at Isle a la Crosse (now in Saskatchewan) and, 15 years his junior, married him a year later. Unlike many wives, she and the children (four of whom were born before Thompson’s retirement in 1812) usually accompanied him on his travels. They remained together for their entire lives. When he moved to Montreal in 1812, their marriage was regularized and their children baptized as Presbyterians. She died three months after Thompson in 1857.
Design Concept

As visitors enter through a pass in the abstractly represented Rocky Mountains they will peer through a window and see a projection of David Thompson sitting with a collection of surveying tools. This scene is inspired by one of the few images of David Thompson, a C.W. Jeffery’s etching. The tools are situated within an explorer’s camp environment that shows the life David Thompson led as an explorer for the fur trading companies. The image of David Thompson will intrigue visitors as they enter to explore further.

Visitors will discover a large overturned voyageur canoe immersed in an interactive environment of a fur trade camp. Fur pelts and other trade objects will be out for visitors to handle while they read about trading and the value of different items. Visitors can also attempt to lift bales of canvas-bound packed goods and furs to compare their strength to a voyageur’s. The bales will also make a good bench for sitting. This scene can be enhanced by perimeter cases profiling fur trade artifacts from the collection along with related graphics and photographs.

To learn more about David Thompson’s exploration of Western Canada, visitors can push a button and transform this area into the Thompson Theatre. This theatre production will be a sound and light multimedia experience with a series of programs that profile selections of Thompson’s mapping journeys narrated by excerpts from his extensive diaries. As he describes his journey the routes will appear through light projections on a map of Western Canada. Thompson’s map takes shape as his stories take you across the uncharted western landscape. Visitors will share in Thompson’s awe and wonder at the scale and scope of Western Canada.
Trade, Exploitation, and Opportunity

Key Message

The West comes to be seen as wide-open territory, ripe for exploitation. Scientific explorers, missionaries, and whiskey traders arrive, driven by individual and competing visions. Palliser’s “triangulation” proposes the West as a barren space, uninviting, and difficult to “civilize.” D.W. Davis articulates the West as a place of commerce and opportunity, and Mother Mary Greene comes to establish schools, instruct children and collect souls.

Captain John Palliser

In the nineteenth century, gentlemen of a certain attitude sought opportunities to embrace what was deemed adventure, and John Palliser was no exception. Globetrotter, bon vivant, and sports hunter, John Palliser came from a wealthy Protestant Irish family with a history of military and public service. He gathered an education abroad, learning various languages, but although he enrolled at Trinity College in Dublin, did not complete a degree.

Determined to experience the “wilderness,” he first went on a big game hunt in the Missouri territory in 1847-48, and that experience gave him a craving for further thrills. Determined to travel in the West, he proposed an expedition to the Royal Geographical Society to explore the southern prairies and the Rocky Mountain passes in the British territories. His suggestion had the advantage of timing. The HBC controlled the area, but it was clear that American expansion was creeping north and might try to claim Rupert’s Land. Palliser’s commission was to conduct scientific study in order to ascertain whether the West was habitable, accessible, and amenable to agricultural cultivation. David Thompson and Peter Fidler had already done this work, but the Colonial Office either chose to ignore this work or doubted the information Thompson and Fidler provided.

Palliser and his party (which included a physician, geologist, botanist, astronomer, and magnetic observer) set out to explore the prairies, but did so with the help of Metis guides and local people. The expedition ultimately cost 13,000 pounds and took three years. It named many rivers and landmarks (both translating and replacing First Nation names), provided a somewhat accurate “comprehensive” map (later used by Colonel French of the NWMP), and identified a fertile northern belt, delineating areas that seemed suitable for settlement as well as the famous “Palliser’s Triangle” where Palliser asserted nothing would grow. For his efforts he was awarded the gold medal of the Royal Geographical Society, a fine prize for a man who came, wrote a report, and then went on to the next adventure.

Donald Watson (D.W.) Davis

D.W. Davis embodies the contradictory nature of early life in Alberta. He was a whiskey trader who reformed to a respectable Mountie assistant, exploiter of the First Nations, who also married a Kainai woman (Revenge Walker).

Born in Vermont, Davis went west with the United States army in the late 1860s. Always quick to take advantage, he was known for his activities in gambling, lending, and financial finagling. From the Montana territory, he travelled north to operate seasonal trading posts in what would become southern Alberta. In charge of Fort Whoop-Up from 1873, Davis was not literally present when the Mounties arrived in 1874, but he adapted readily, trading his allegiance to whiskey for employment with I.G. Baker & Company, which supplied the Mounties from Montana. Davis built the Mounties’ Bow River (Calgary) fort and a number of I.G. Baker stores before settling in Fort Macleod. Increasingly prominent, he helped to start the Fort Macleod Gazette, bought the Calgary Herald with a group of partners, formed the Strong Horse Ranch, and became active in the South West Stock Association.

Transforming himself from whiskey trader to respectable, Davis became a naturalized Canadian, prospered through various lucrative government contracts, and was even elected as Alberta’s first Member of Parliament in 1887 (although his nomination involved questionable voter’s lists and a sled full of hog carcasses stuffed with bootleg whiskey). After visiting Calgary in 1888, a journalist reported in the Cedar Rapids Daily Republican that, “the majority of the people are anxious for annexation to the United States…. Even the Alberta seat in the Dominion parliament is occupied by an American.”
With the West settling down, Davis took a post as collector of customs in the Yukon, and served there during the Klondike Gold Rush. Faced with a choice between his personal mining interests and his government job, Davis flung himself into gold. He died in the Yukon but is buried in Fort Macleod. His maverick spirit is shown by his many transformations. This incredibly adaptable man was prepared to take advantage of every situation.

Revenge Walker
Revenge Walker, Natoist-siksina, an extraordinary woman who could ride and hunt as well as any man. Half-sister of the powerful Kanai chief, Red Crow, Revenge Walker was politically and socially engaged in her community and her tribe; she wielded far more influence than her first husband, Running Bird. Although she supported her other brother, Sheep Old Man, for leadership and she had many conflicts with Red Crow, Revenge Walker’s powerful family connections were important in the quickly changing west. Davis’s association with her (from 1873 to 1886) would have given him considerable trading advantage, and his marriage to her would have helped his career. They had four children during their time together. When “country marriages” were increasingly frowned upon in the late 1880s, Davis, true to his character, changed his partner for a white woman. Revenge Walker moved back to the Kainai Reserve and married Falling over a Bank. Her maverick character is embodied in her connection to old family, tribal traditions, and their relationship to the land and tradition. She may have been a “country wife,” but Revenge Walker exerted power and influence in her own right.

Mother Mary Greene
Born in Ireland and educated at St. Mary’s convent near Limerick, Mary Greene joined the Society of the Faithful Companions of Jesus and took her vows in Paris in 1863. When Vital-Justin Grandin, then Bishop of St. Albert, wrote to the Mother Superior of the FCJs in 1882 with a formal invitation for the order to establish FCJ schools in the Canadian west, “to prevent evil in this part of the diocese,” the Superior General chose eight nuns to fulfill his request, including Mother Mary Greene (then 40 years old). The nuns’ journey, from Liverpool to Quebec City to Saint Boniface, Manitoba, to St. Laurent in the Saskatchewan district of the Northwest Territories took six weeks, but was only the beginning of their remarkable adventures. During the North-West Rebellion of 1885, the nuns tried to flee to Prince Albert, but a broken cartwheel (which they fixed themselves) forced them to return to St. Laurent. From there, Louis Riel summoned them to Batoche where they remained until the fall of Batoche.

After the Rebellion, Bishop Grandin directed that the nuns were to relocate to Calgary. Arriving on July 26, 1885, they were welcomed by Father Albert Lacombe and ministers from every denomination. They took over an old log rectory in the Rouleauville area (now called Mission) and quickly established a boarding and day school named St. Mary’s. Greene was tireless; she established Separate School District No. 1, she earned a B.A. from the University of Ottawa in 1890, and she added classes until St. Mary’s offered a complete high school program, serving both Catholic and Protestant students.

By 1896 she had become Superior of all FCJ missions in Canada, and although she transferred to Australia for a time, she returned to Calgary before her death in 1933. Greene’s maverick spirit echoes in her legacy of a publicly funded separate school system in Alberta, her adroit negotiations with administration and government, and her exemplary strength and deportment in what was a largely male world.

**Design Concept**
In close proximity to the fur trade area, and also set within the abstract mountain features, an ox cart sets the stage for a tableau which might include Mother Mary Greene, complete with her nun’s habit, working to fix the wheel of the cart along a muddy route while the fighting of the Northwest Rebellion goes on around her. It could also be the focus for a story about whiskey traders such as D.W. Davis and how their presence transformed life in the West. Visitors will wonder at the risk-taking attitudes and powerful motivations of these adaptable individuals during these rapidly changing times on the prairie.

As they enter to explore further, visitors will be introduced to the Palliser expedition and the conclusions drawn by Palliser’s excursion. Exhibits will present a vast array of maps, equipment, and provisions that accompanied him and his extensive expedition team. This will be a distinct contrast to the journeys of David Thompson. “Palliser’s Triangle” will be illustrated and his recommendations for the area will be posted. Visitors can analyze specimens and sketches from the expedition and decide whether Palliser’s assessment was correct. A computer terminal with a map program that shows how the Alberta landscape has changed over time will surprise visitors with a new perspective on a familiar landscape.
Mounties

Key Message

The Mounties’ establishment of a presence in the West changes western rules and codes, discomfits the whiskey traders, and shapes a new dialogue with the First Peoples. Although their mandate and their actions sometimes conflict, they represent order and have come to embody an ideal of law, order, and government.

Story

The Mounties stumbled their way through an illusion of heroism toward a West they knew very little about. That same west adopted them, and ultimately bestowed on them a mythology so powerful that it is irresistible to painters, storytellers and Hollywood filmmakers.

The Mounties were and are the permanent police force sent west as the end result of a central Canadian expression of control over a territory that had begun to seem renegade and dangerous. William Frances Butler recommended their formation, their trek west was precipitated by the Cypress Hills massacre of 1873, and their goal was to pacify the First Nations and police acts of lawlessness. The NWMP came west as a raw unprepared force, which struggled to build forts and establish a presence in an often-in hospitable landscape. Their proclaimed enemy was whiskey (and American whiskey traders) but they gradually became emblematic of western spirit, and propagated the Canadian myth of a gentle west shaped by law and order (as opposed to the American west shaped by violence and bloodshed).

Their story is not as heroic as it seems. Their trek west was disastrous, replete with mishaps and misadventures. They were saved only by Macleod’s hiring of Jerry Potts at Fort Benton (where Macleod went to get supplies) in 1874. Potts guided the Mounties north to Fort Whoop-up. As scout and interpreter, Potts is a wonderful example of how the Mounties used and needed intermediaries, particularly those with First Nations connections.

The Mounties were not as clean and altruistic as they seemed. Almost every officer was a patronage appointment, and recruits often scurried off in the middle of the night. Although liquor was prohibited, drinking within the force was a common entertainment. And not all Mounties had good relations with the starving First Nations – they might not have engaged in overt war, but their paternalistic imperialism supported and policed the chronic debilitation of the first peoples. Yet, they served the West as postmen, doctors, ranchers, and policemen, and their indubitable determination garnished their reputation.

The story of the Mounties addresses how these early infiltrators from the centre were sent out to pacify, monitor and slap down unruly whiskey traders and wolfers, and of course, to pacify the First Nations. Despite their inexperience and uninspired beginning, the Mounties came to embody an enduring western myth, representing both a mythic and yet pragmatic history of law-abiding soon-to-be Alberta.
Mavericks

James Farquharson Macleod and Mary Isabella Drever Macleod

James Macleod, soldier and expeditionist, peacemaker and exemplary Mountie, was present at momentous occasions in the West, from the Riel Rebellion to the Great March of the North-West Mounted Police west, to the signing of Treaty No. 7. He trained the newly recruited force at Lower Fort Garry and led them west to establish Fort Macleod and quash the whiskey trade surrounding Fort Whoop-Up. He renamed Fort Brisebois Fort Calgary, and arbitrated the dispute between the recruits and Brisebois during their first winter in Calgary.

Strained relations with Colonel French prompted Macleod to resign from the NWMP, but French's resignation made Macleod Commissioner of the NWMP, a job that he fit well. As Commissioner, Macleod articulated a policy of fairness, trust, generosity, and kindness. More than any statesman, he was acutely aware of the widespread hunger and debilitation of the First Peoples; and did all in his power to advocate for them – despite government resistance. Macleod gained prominence and became a rancher and magistrate. His maverick moments resonate in his close association with Crowfoot and Red Crow, his successful negotiation with Sitting Bull, and his refusal to follow orders if good sense dictated otherwise.

Mary Drever Macleod, courageous child of the Red River settlement that defied the Metis pickets during the Riel Rebellion, prepared to marry James Macleod several times before the marriage actually took place. Her travels at her husband's side echoed his adventures. She was present at the signing of Treaty No. 7, she met Princess Louise (with the holes in her black dress disguised by shoe polish), and despite being poverty-stricken after Colonel Macleod's early death, continued to enjoy respect and gratitude from the citizens of Calgary. Her maverick spirit is embodied in her establishment of a dressmaking business to support her children after James' death, and her determination to uphold notions of civility in manners and measurement.

Frederick Augustus Bagley

Fred Bagley, boy trumpeter and original member of the NWMP, marched west with Colonel French, slept in his saddle, and dodged starvation despite his youth and the misery of the winter of 1874-75. Bagley merged his fortunes with the ragged and down-at-heel Mounties, and was present at many early and unusual moments: a mutiny in Swan River, the signing of Treaty No. 7 at Blackfoot Crossing, the first “legal” hanging in the North-West Territories, and the Marquis of Lorne's vice-regal visit in 1881. In and out of uniform all his life (he served in the Boer War and the First World War), he was only prevented from overseas duty in 1915 by his age. His maverick character is evident in his toughness in the face of hardship, his sense of adventure, and his adoption of the West as his home for life.

Jerry Potts

Jerry Potts, an outstanding scout and guide and quick-witted interpreter and tracker, saved the starving and lost Mountie recruits by leading them, feeding them, and teaching them the rudiments of survival on the open prairie. Hired in Fort Benton, Potts led the force north to the site of Fort Whoop-Up, helped them build Fort Macleod, and acted as translator between the Blackfoot and the Mounties.

Potts was a Blackfoot (Piikani). He owned 7000 horses and property throughout southern Alberta. Laconic and plainspoken, he was present as an interpreter at the signing of Treaty No. 7, but embarrassed by Laird's excessive verbiage he retired to his tent. His diplomatic skills were unsurpassed and his 22 years of faithful service to the Mounties helped the success of their peacekeeping. His maverick transfiguration is tied to his participation in the West's turbulent history during that period of transition between the nomadic world and the world of settlement.
**Design Concept**

As visitors walk through the parade route they will come upon a selection of hats and accessories that suggest a group of Mounties in marching formation. As they enter this area visitors will be confronted with large palisade walls—a feature that defines most western forts. Visitors will first encounter a short video that discusses our modern day image of the Mounties, how they have become a national icon, and a major part of our Canadian identity. This puts their humble and often troublesome beginnings into perspective.

As visitors are drawn into the space they will encounter an environment that suggests a newly struck camp, complete with tattered uniforms, worn-out footwear, and exhausted provisions. The scene could represent the moments after Colonel Macleod’s troops first arrived at Fort Whoop-up under the guidance of recruited Blackfoot and Scottish guide Jerry Potts. Macleod, Potts, and the young trumpeter Fred Bagley could describe the last days of the journey. Each character’s perspective will offer different insights into an event that has been well documented in the history books.

These intimate first-person accounts, and the presentation of contextual artifacts, will take visitors back in time to the trials and tribulations that these early Mounties experienced.

Visitors can learn more about Fred Bagley by flipping through a reproduction of his diary entries that reveal a young boy’s perspective on the early days of the NWMP. They could also respond to Bagley’s diary with some of their own writing in magnetic poetry. Young children could try on uniform pieces such as a NWMP jacket.

The palisade of a Mountie fort lines the parade route and defines the entry to this area. Beyond the fortress wall is the end of a caboose and the rail tracks that lead into the Railroad section. On the wall beyond that is an image of the Banff Springs Hotel and the Rocky Mountain landscape.
Railways  

**Steel Commerce**

**Key Message**

The railway brings industry, trade, boarding houses, and work. The afternoon when the railway arrives in Calgary bespeaks to not just a transportation link completed, but heralds new arrivals, settlers, labourers, and tourists. A symbol of arrivals and departures, the railway is both a mode of transportation and a political instrument.

**Story**

Alberta’s incipient character was shaped by the coming of the CPR. The railway brought its shining promise to the southern part of Alberta first (Medicine Hat and Calgary), and then on to Banff and Lake Louise, carrying settlement and civilization, and then selling scenery to the rich and adventurous. With the railway came the national parks. The mountains were a ride away and tourism, health, and play were fuelled by the railway’s convenience. Although it was a political engine that stitched together a national dream, the railway was the bribe to prevent B.C. from joining the Americans. It was also a seam across the previously open prairie. Frightened buffalo and antelope would not cross it.

The CPR sowed questions. Did Calgary bribe the CPR to get the freight yards and the maintenance shops? Did the CPR get so much land in exchange for its rail that it still controls much of the wealth of the West? Did you have to be a successful CPR lawyer to become a successful Alberta politician? The railway knew where the stations would be; it got the best lots in every town and then resold them. And the railway meant jobs, mail, and goods, a ready market for Alberta’s crops. It meant bridges over uncrossable rivers, gambling, speculation, and homesickness. It raised elevators and false-fronted towns, and the demand for railways railroaded more politicians into resigning than any other single moving target. When the rail crossed the 110th Meridian on June 10, 1883, it signaled that Alberta would never be the same. Its arrival in Calgary on August 11, 1883, was a telling moment for what was a remote outpost where the Bow and Elbow Rivers join. The CPR was the first building mega-project, the first riotous construction of a mammoth physical landmark, this was a crowd scene of surveyors, navies, blasters, track layers, bootleggers, prostitutes, and policemen, a vanguard of some 5000 men actively pushing progress across the prairie, all orchestrated by maverick William Van Horne.
And what was the effect of the track on the First Nations people, frightening the horses, pushing back the few remaining buffalo? Running through the reserves without a by-your-leave, sparks from the trains setting fire to the prairie, the noise of the CPR hurled itself against all prairie sound.

The CPR chose the southern route through Alberta, and by making Calgary its headquarters it initiated the persistent and acrimonious rivalry between Edmonton and Calgary. The result was that for years, people blamed everything on the CPR – Alberta’s booms and busts, happiness and hellishness. The railway made the first industrial mark on Alberta, a mega-project pivotal to Alberta’s economic and cultural growth, encouraging settlers and tourists alike.

**Mavericks**

**William Van Horne**

William Van Horne, legendary railway builder, vice-president and general manager of the national dream, began as a telegrapher, but by dint of astute observation and attentiveness quickly rose to general superintendent of the Chicago and Alton Railroad.

Because of his reputation as a miracle worker, the CPR directors recruited this American to manage the troubled CPR railway, which had managed to lay only 133 miles of track by the end of 1881. Powerfully corpulent, the “dynamo run by dynamite” was quick to clear out deadwood, quick to appease his stomach, and quick to take on a challenge. Van Horne oversaw every detail of construction, with every half mile of progress wired to him by telegraph. His greatest achievements were the completion of the CPR main line connecting B.C. with the prairie, and his innovative approach to railway development – he worked to “sell” the West to colonists and tourists alike.

Van Horne was instrumental in promoting the international image of the CPR as a line to be travelled and he set in motion the entire tradition of tourist hotels in the romantic Rockies.

He sketched the initial plan for the first Banff Springs Hotel. When the architect made the mistake of designing the hotel so the kitchens overlooked the river valley while the guest rooms faced the forest, with typical decisiveness, Van Horne turned the plan around so the guests got the benefit of the scenery. Intemperate but determined, Van Horne’s maverick bluster is marked by his undertaking and completing the impossible.

**William Pearce**

William Pearce, surveyor, conservationist and irrigation man, arrived in the West at a pivotal time – the opening of the West to settlement and development. He served officially as Dominion Land Surveyor and Chief Inspector of Surveys before joining the CPR to work on its irrigation systems; Pearce was truly the first person to treat the management of water seriously. Familiar with every aspect of surveying, from land grants to townsites, Pearce responded to Van Horne’s idea that the Banff area should be made a park. After completing extensive surveys, Pearce recommended that the government reserve the springs and surrounding lands. Ultimately, he drafted legislation to establish national parks in Lake Louise, Jasper, Yoho, Glacier, and Waterton. His foresight was not as successful with the development of irrigation in the West, but his maverick dreams and determination opened up both the farmland of Alberta and the mountain playgrounds.

**Design Concept**

Railway tracks slice across the parade route, leading visitors into the railway area and introducing the advent of this industrial force to the prairies. It was reported at the time that the track was so foreign to the prairie landscape that animals halted in their tracks refusing to cross. This can be represented with a series of animal tracks lining one side of the railway bed.

A window into the space reveals a cut-away section of William Van Horne’s personal CPR rail car where visitors can see a character projection of Van Horne planning the construction of the railway at his desk. This reproduced environment captures the ultimate in luxurious railway travel. Visitors can explore the lushness of the various artifacts and reproductions in the car. As they explore they will see the landscape of the prairies moving past them in the window creating a sense of movement and travel. In one section of the car, visitors can sit and view archival footage of the construction of the railway and the development of the national parks. In another compartment, visitors inspired by Van Horne’s artistic capabilities can sketch the scenery outside the window or look through a stereoscope at images of the landscape. Visitors will feel a sense of wonder at the tourism and settlement opportunities the railway made possible.
When visitors step down from the rail car they will discover an area of track bed under construction. Visitors can interact with some of the tools and materials used in railway building as they overhear voices anticipating the arrival of the rail in Calgary. To see additional tools and photographs of the building of the CPR railway, visitors can look to surrounding cases. On a nearby wall, visitors can view the CPR posters and paintings that enticed tourists to journey west. They can also see the CPR posters that promised an agricultural paradise to those early newcomers who were seeking a new life. These posters could be contrasted with photographs that show some of the difficult realities that they faced. Visitors will sympathize with the disappointment of westerners at the virtual monopoly of the CPR railway.

Additional cases could show the tools used by William Pearce in his work as a surveyor. Visitors can learn about Pearce’s irrigation plans for southern Alberta through a 3-D model of the irrigation channels.

The cutaway view into the reconstruction of William Van Horne’s personal car can be explored by visitors, allowing them to get a feel of the luxury and comfort of his working environment as he built the railroad West. Videos play in the window screens and an interactive construction area fills the foreground.
Ranching  Home on the Range

Key Message
The disappearance of the buffalo suggests the prairie may be used as available pasture for cattle. The lease arrangement of a penny an acre a year invests ranching with entrepreneurial momentum and financial impetus. Tom Three Persons riding Cyclone to a standstill in the Calgary Stampede encapsulates the spirit of ranching, its risk and celebration, and its continuing presence in our mythology.

Story
With the federal government dangling the temptation of a penny an acre a year to lease land (it was raised to two pennies in 1886), and open grazing land which was available after the buffalo had vanished, people and cattle began to move from south to north. They brought to Alberta an American presence: the ranch hand and his horse. A few farmers, like the McDougalls, had raised cattle as early as 1873 (bringing a herd down from Edmonton), and ranching was seen as a way to utilize the vast grasslands.

Ranching’s brief heyday in Alberta has enjoyed a long and continuous mythology, but the work involved in cattle demanded that the ranch hands and ranch owners adapt to a unique climate and landscape and grass – one with an indigenous character. The innovation and adaptation that ranching in Alberta promoted lives on in our imaginations and celebrations.

Ranching demonstrates grasslands grazing and beef as a staple and cultural icon in Alberta’s economy and mythology. This encompasses every aspect of this unique way of life, from the wide-open range to the abattoir, from the wealth and long-distance investments of outsiders to the terrible helplessness of herds and cowboys facing blizzards and bad weather. Not least, ranching highlights the horse, the spine of ranching and symbol of speed and movement as an embodiment of Alberta’s spirit. It articulates a long tradition of respect for accomplishment and independence from structure, best exemplified by George Lane.

Mavericks
John Ware
John Ware, Alberta’s best-known black cowboy, was a proud and innovative character. Although he was born to South Carolina slaves, he came north to Canada to seek a world with less racism than he had encountered in the south. A dragman on a drive from Texas to Montana, Ware was hired by Tom Lynch to help drive a herd north from Montana to Canada. He began as a cook’s helper and night rider – drudgery that cowboys despised. When he quietly asked for a little better saddle and a little worse horse, the cowboys in his outfit thought they would have some fun at his expense, expecting...
that he would be thrown off their best outlaw horse. Ware played along, and rode the bucking maverick to a standstill, earning the respect and admiration of the incredulous crew and signaling his lifelong riding ability.

Renowned for his roping and riding abilities, Ware loved competition, and famously roped, threw, and tied a 1500-pound steer in 54.5 seconds. His appetite was as large as his reputation; the chuckwagon cook always served his food on a platter. The respect that Ware earned lasted throughout his time as a cowboy for the Bar U, and the establishment of his own ranch. His peers esteemed him for his abilities and for his achievements. He died, in a fitting maverick moment, when his horse stepped in a gopher hole and fell on him.

George Lane

George Lane, tall, piercing-eyed, astute, and steady, cowboy captain of the roundup, was one of the earliest and most successful of Alberta’s ranchers. An all-around cow hand who knew horses and cows well, Lane led by example, his experience as a cattleman reflected in his performance. Given the responsibility as foreman of the Bar U Ranch early in his career, Lane was one of the wisest of ranchers. In 1902 he became the Bar U’s owner and adapted farming methods to ranch conditions.

One of the Big Four backers of the initial Calgary Stampede, Lane was not always amiable in his demands, but was respected as a man who could do any job himself. He advised the Prince of Wales in setting up the EP Ranch, but his maverick influence is best felt in the creation and boosterism of the Calgary Stampede, and in his legacy to second generation ranchers and ranch hands to whom he taught the values of land and water management.

Tom Three Persons

Tom Three Persons, champion rodeo star, rancher, and First Nations shape shifter, his skill as a roper and ranch hand were legendary. Educated at Dunbow School, he was working as a respected and capable cowhand by eighteen. Tom Three Persons embodied the conflicts faced by First Nations people whose lives were subject to different cultural stresses. He had a reputation for violence and for drinking too much, which contrasted to his success as a rodeo competitor and rancher. While he might not be considered a good model for First Nations people, he was an example of the struggles they faced. And his skill with horses was legendary; he became the first man in North America to ride the bucking champion, Cyclone, to a standstill in the first Calgary Stampede.

Tom Three Persons helped to blaze the way for the success of the Stampede through the participation of First Nations people as an integral part of its mythology. This was no small matter at a time when, even to leave the reserve, native people had to be given special passes. The colonial system surrounded First Nations with interdictions: they could not sell livestock or crops, their children were sent to residential schools, and they endured constant oppression. Three Persons’ maverick attributes were a combination of both positive and negative, but his resistance to an imposed narrative is important.
**Design Concept**

As visitors wander along the parade route their attention will be immediately captured by the spectacularly customized Pontiac Parisienne from the Herron family, which could be towing a larger than life Macy’s parade-style balloon of a cowboy riding a bucking bronco which hovers high above the route.

Visitors will walk by a wooden gateway with a typical ranch signboard as they enter this area. Inside, the space conveys the vastness of the prairie pasture and the recent demise of the buffalo. Amidst these empty and lonely surroundings, possibly articulated by an isolated campfire, the various ranching mavericks and their almost mythical stories will be portrayed. Through the use of layered scrims that allow for different scenes to emerge, changes in the landscape, the economy, and settlement will show how ranching practices changed and affected these individuals. Tangled heaps of barbed wire could form a sculptural allusion to the division of rangeland that eventually led to the end of early ranching. Visitors will feel the risk, excitement, and adventure of the early days of ranching.

Visitors can explore the daily life of ranching through touchable objects such as a pair of leather chaps that could be tried on. Children could climb onto a saddle so they can get a sense of what it would be like to ride on horse back like a rancher. A computer station could have an interactive that would allow people to design their own brand that they could email home.

The history of the Calgary Stampede could be presented through a series of archival video clips as the celebration that carries on the tradition of ranching in southern Alberta.
Politics

Story

Alberta politics exemplify the maverick attitudes of a place and a people who feel as if they are far from a centre that does not know them, and does not understand their needs, desires, culture, and aspirations. Incipient control of this part of the country – first under the charter of Rupert’s Land, then under the HBC, then under Canada, then as part of the Territorial Assembly until Alberta gained provincehood and self-government, and finally in 1929 control over its own resources – gave rise to some surprising and unpredictable political moments.

The route to political autonomy was slow. The work of Frederick Haultain (and Sifton), was often undermined by central politicians who tried to set up the province as a subsidiary of the east. Initial conflicts between the Liberals and Conservatives, gerrymandered electoral boundaries, and the ultimate decision that Alberta and Saskatchewan would be divided rather than one big province contributed to the rivalry between Edmonton and Calgary. No wonder there was a desire for reform and revision. The distinctive voice of a mixture of people gave rise to radical regionalism and the rise of prairie populism. Reform meant curbing central monetary power, it meant both individualism and concern for the moral state of one’s neighbours. Political movements in Alberta were unique, brought about by complex factors, from John A. Macdonald’s National Policy to the National Energy Program. The role of the Women’s Christian Temperance Union in promoting prohibition, the effect of agrarian organizations in shaping the United Farmers of Alberta, the social gospel influence on Social Credit, the rise of Alberta Conservatism, and the birth of the Reform Party of Canada all describe Alberta’s gamut of all or nothing landslides and swings, our powerful sense of protest and yet conservatism.

This area addresses Alberta’s tradition of political movements based on grassroots dissent, the invention of political parties and political positions, the rise of unlikely and maverick leaders espousing strange cures for Alberta’s bedsore economics.

Colonial Territory to Provincehood

Key Message

Politics is the ground where Alberta-based mavericks forward their non-partisan ideals and their lust for a democratic voice. The bitter-sweet victory of achieving provincial autonomy for Frederick Haultain, Bob Edwards’ acerbic dissent and good sense, and Henrietta Muir Edwards’ social advocacy all find expression in Alberta.

Mavericks

Frederick Haultain

Frederick Haultain, Premier of the Northwest Territories and father of provincial autonomy, fought long and hard for political independence for the West. Trained in Ontario, Haultain came to Alberta and practiced law before being elected to the Territorial Council in Regina and serving a long and dedicated stint as a politician in the West. Although he argued for political autonomy for the Northwest Territories since 1894, he could not persuade Ottawa to consider provincial status until Laurier’s re-election in 1904. Despite Haultain’s argument for one big province called Buffalo, for provincial control of resources, and for independent schools, Ottawa granted Alberta and Saskatchewan provincehood but none of these rights.

Despite being the author of provincial independence, he wasn’t invited to the celebrations in honour of the founding of Alberta in 1905, and ultimately, he is more appreciated in Saskatchewan than he is here. Haultain identified the political burrs that have rankled Albertans for more than a century, “what we want in the West, and what we have a right to expect, is to be established as a province with equal rights with the rest of the Dominion. We do not ask more, and we will not be willing to take less.” Haultain’s maverick spirit is encapsulated in his large dream, his unrelenting lobbying, and his oratorical eloquence.

Henrietta Muir Edwards

Alberta’s maverick political women are represented by Henrietta Muir Edwards, social reformer, artist, suffragette and temperance worker, one of the famous Famous Five who successfully lobbied for the recognition of women as persons under the law. With her husband, who served as medical officer on the Kainai reserve, she worked long and hard on matters of social equality. And although she had no formal legal training, she undertook extensive and self-directed research on Canadian laws pertaining to women and children.

Henrietta Muir Edwards, 1849-1931

Glenbow Archives NA-2607-1
A powerful evangelist, Muir Edwards worked to draft the Dower Act and to address issues related to suffrage, health, education, and citizenship. Rather stout, and in some ways the least fashionable or appealing of the Famous Five, she reached the conclusion that corsets, which contorted the natural outlines of the body, were definitely not good for women so she stopped wearing them. Her maverick contribution was the groundwork she laid in preparing the Famous Five’s case to the Supreme Court, and then to the Judicial Committee of the Privy Council.

Robert Chambers Edwards
Bob Edwards, opinionated, sartorially inclined, unrepentant voice of wisdom and dissent, presided for years over Calgary’s colourful and vitriolic newspaper, the Eye Opener. Virtually born into the newspaper business in Scotland, Edwards ended up in Alberta after wandering about on the continent and in the United States. Always exercising an independent critical voice, Edwards used the Eye Opener as his social soapbox. He championed the underdog, crusaded for social reform, and ridiculed the ridiculous. No public figure or moment was immune to his acerbic opinions; by 1908, the paper enjoyed considerable political influence, incommensurate to its size and circulation. A humourist and satirist, Edwards worked for reform of health care, education, and suffrage. Addicted to alcohol, yet aware of its debilitating effect, Edwards provided some of the most entertaining commentary on Prohibition and liquor. His maverick contribution was the unruly and unspARING wit that he brought to bear on politicians and political issues, right up to his election as an MLA and his early death in 1922. His wife, Kate Penman, buried him with a bottle of whiskey and his first and last editions of the Eye Opener.

Protest Politics

Key Message
Alberta is ripe ground for populist movements, home to political mavericks who wield a combination of oratory and western eccentricity, reflecting western difference and gesturing toward incipient alienation. Aberhart’s voice is a fulcrum for the politicians who merge faith and politics, those who remonstrate for agrarian populism, western respect, and reformist resistance.

Mavericks

William Aberhart
William Aberhart, evangelist, politician, and founder of the Calgary Prophetic Bible Institute, brought the Social Credit theories of Major C.H. Douglas to Alberta as a cure for the depression. Of all our maverick politicians, he is perhaps the strangest. Trained as a teacher in Ontario, Aberhart moved to Calgary to pursue opportunities in that profession, but quickly became famous for his sermons and his radio broadcasts. He organized Alberta’s Social Credit Party, and on the strength of his radio personality swept into power with the 1935 election. Motivated by people’s suffering, he tapped into a deep-seated desire for fairness and equity, but once elected was unable to effect the wildly inventive policies he espoused. His maverick foresight believed in the ideals of economic dignity, debt legislation, and the power of education. He was the first politician to recognize the populist potential of a new medium, radio.

Henry Wise Wood
Henry Wise Wood, Christian cattleman and avid participant in the social gospel movement, endorsed cooperation as a means of social and political reform. Wise Wood helped to form the United Farmers of Alberta, serving as president of that body between 1916 and 1931 because no one would contest the office while he occupied it. Influenced by populist movements that set out to educate farmers in collective action, Wise Wood followed stringent ideals, even refusing to take a salary for his work as UFA president. He was against the UFA entering politics, but when they became a party and formed the government of Alberta, he still exerted a powerful influence. His maverick moment was embodied by the election of the UFA government; although he refused to serve as premier, he was de facto leader of the amalgam of religious idealism and social reform that would colour Alberta for half a century (and connect to the similarly inspired CCF party).
Preston Manning

Preston Manning, son of Ernest Manning and founder of the Reform Party of Canada, a populist leader who championed democratic reform, especially in terms of regional interests and concerns. Unsuccessful as a Social Credit candidate, Manning worked through populist and fundamental movements to found the Reform Party of Canada in 1987. Advocating social and fiscal conservatism, he was elected to the House of Commons in 1993; in 1997, Reform won 60 seats and Manning became Leader of the Official Opposition. Although Manning lost a bid for the leadership of the party in 2000, the conservative vote has fragmented and the Reform Party has undergone various transformations, his contributions to political discussion and fiscal reform are undeniable. His maverick effect is marked by the changes evidenced in public policy and the character of political debate.

Design Concept

Along the parade route visitors will encounter a series of protest banners that capture Alberta’s early political development. As they turn to enter, they will see the front of a large stately building indicating the character of this area. Visitors will immediately feel the impact of this environment, which captures the effects of some of Alberta’s darker moments of early droughts during the Great Depression, and alienation and isolation from Central Canada.

This environment will set the stage for the events that inspired this group of mavericks to take action. Some elements might include the podium of William Aberhart partially buried in a drift of soil deposited by a dust bowl storm, the charred remains of a church that Frederick Haultain helplessly watched burn to the ground with no infrastructure or support to stop it, and temperance banners that were used to educate and shock the general public in the wake of prohibition. As visitors approach these tableaus they will hear the voices of these political figures articulating the troubles of their time. Visitors will sense the desperation and frustration that inspired many of the mavericks to challenge the norm and bring about change.

Visitors can stop and watch a short video that shows the role Henrietta Muir Edwards played in the struggle for women’s rights. They can explore the establishment of Alberta as a province through timelines and a series of maps that convey Haultain’s relentless efforts to gain provincial rights for a province he would have called “Buffalo.” They could also listen to William Aberhart’s charismatic radio broadcasts. Many visitors may want to contribute their own thoughts and feelings about Alberta politics at a response station that compares past and present political grievances in the West.

Prosperity Certificate, 1936
Glenbow Archives NA-1170-4
Newcomers
Aspiring Albertans, Reluctant Albertans, Accidental Albertans

Key Message
The newcomers announce a new diversity, their arrival driven by desire and displacement, their settlement and daily life coloured by adaptation and hard work. They feed on their belief in the future: Alberta as tomorrow’s country, a place that can benefit from and adapt to myriad languages, cultures, and skills. Their differing tools can be measured through the Gushul’s camera or Picariello’s bottles; newcomers bring skills to shape Alberta as she, in turn, shapes them.

Story
Everyone in Alberta, except the First Nations, is a relative newcomer. Those who came here sought religious and political freedom; those who came were running away from their misdemeanors; those who came sought fresh air and a new start. They came to find the last best west; they came to climb and paint and get drunk on the mountains; they came to escape the persecution of war and poverty. They carried energy and hope and complete ignorance. Few of them knew what they were getting into or where they were going, but they persevered, and gave back as much as they took. Many newcomers gave up in despair and left; those who stayed often did so because they had no choice and they had no money to return to their original homes. Many faced prejudice and persecution, but many others persevered and became successful.

These newcomers broke the soil with plow and oxen, entered mines that tunneled into the earth, laid track, and chopped down trees. They responded to a worldwide demand for grain, more grain. There were newcomers from eastern and central Canada, from the United States, from eastern Europe and China. Not all newcomers were farmers. Unskilled workers gave their muscle and energy to logging, mining, and railway construction.

In immigration terms, there was a hierarchy of acceptability: English Ontarians on top; then English, Scots, Welsh and Irish; then Americans; then Swedes, Norwegians and Protestant Germans; then Russians, Italians and central Europeans. Although the West thought of itself as a “white” man’s world, black, south Asian, Chinese, and Japanese immigrants came – although they often met with overt racism and covert if determined discouragement. Black immigrants were delayed at the border, Chinese families of the railway workers who had pushed the steel through the mountains were subject to a severe head tax, and Canada and Japan had a “gentleman’s” agreement that only a few hundred Japanese could immigrate
Asian immigration was limited to those who could arrive via a continuous journey, impossible for migrants to Alberta who had to disembark from boats and shift to trains. Literal and figurative segregation was a long and continuous practice, and Chinese communities especially endured racism and ill treatment (although they provided important services through their laundries, restaurants, and shops).

The women who came as newcomers were instrumental in providing a semblance of family heritage, contributing to growing communities, and providing texture to agrarian and labouring cultures. How did women and children make the transition to this new place? How did women socialize, overcome their loneliness? They made do with sod houses, bare log houses, houses without electricity, plumbing, telephones, or washing machines. Their household work was an integral part of the family’s economy. Giving birth, setting a harvest table, and shooting game were all part of a woman’s role in the work of survival.

Each decade brought more newcomers, waves of migrants reluctant or resolute. The mavericks we highlight here are examples of Alberta’s diverse citizens and how different motivations brought new and different energies. This part of the story is about Alberta’s mosaic of multiple histories, cultures, and energies.

**Mavericks**

Barons Josef and Andre Csávossy

The Csávossy brothers, “gentleman adventurers” born into a privileged Hungarian family, came to southern Alberta as a result of shifting political geographies after the First World War (when their Hungarian properties were ceded to Romania).

After seeing Canadian cowboy Norman Edge in a rodeo demonstration in London, they were inspired to choose the Canadian West as their destination. Their happily developed sense of adventure was enhanced by privilege: they were also well educated and well heeled. Class-advantaged immigrants, they were welcomed to Canada, particularly because they spoke English. Their title, wealth, and breeding afforded them a warmer welcome than that accorded the average immigrant.

In 1925 they purchased the Bow River Horse Ranch (part of the original holdings leased by Senator Cochrane) near Cochrane. The old leasehold properties were fragmenting and land at that moment was cheap – they bought two-and-a-half sections for $18.00 an acre. The property was in some disrepair (cattle had broken into the house), but the brothers fell in love with the prairie landscape. Through their Hungarian Alberta Ranching and Investment Company, they raised horses, sheep, pigs, grain, and cattle (more than 100,000 head in early years). As “Hungarian cowboys,” they socialized with the British ranching elite. Models of the same class, they represented connection to old world elegance in this rough and ready society. They spoke multiple languages, had a huge collection of books, were amateur photographers, flew their own Gypsy Moth plane, and drove a Model T on their trips to Calgary.

The Csávossy brothers quickly embraced new technology, purchasing big tractors and machinery for their farm. Although they brought four families over from their estates, they did not begin a Hungarian settlement, and remained self-sufficient gentleman farmers, retiring to Calgary in 1970. While they participated in the community, their primary loyalty was to their own class rather than other Hungarian immigrants.

Colourful and prosperous, their maverick spirit is emphasized in the transplantation of aristocratic eccentricities to a west willing to entertain and embrace every kind of character and background.
Thomas and Lena Gushul
Photographers and chroniclers of the Crowsnest Pass, Thomas and Lena Gushul shared a Ukrainian heritage. Their work documents the faces of the Crowsnest Pass, its ethnic diversity, its political history, and its powerful drama as a coal-mining and labour centre.

Gushul worked on the railway for the first few years in Canada, but when he narrowly avoided being killed in an explosion during construction of the spiral tunnels in B.C., he quit on the spot and made his way to the Crowsnest Pass area. There he made a living as a coal miner and teacher, but he also worked on a new hobby, photography. He bought second-hand equipment and set out to document events in his community, taking photographs of the Hillcrest Mine disaster in June of 1914.

Gushul met and married Lena Sawiek in 1914 and they settled in Coleman where they established their first photo studio, although they had to wash their films and prints in McGillvray Creek and the children often had to recover the prints downstream. Lena did portraits in their glass-skylight studio while Thomas did on-site commercial work, photographing various businesses and window displays.

Their photography, while it never made them rich, became an important documentary collection of the Crowsnest Pass in the twentieth century, from the First World War to the 1970s. They photographed workers’ parades, demonstrations, and strikes, they photographed mining sites and mining companies, and they photographed new immigrants and community notables, including the Doukhobour leader Veregin. Their innovative photographic equipment, which they often built, surpassed its limitations. Their maverick contribution is a concrete photographic record of an important area of southern Alberta.

James Mah Poy
James Mah Poy was born in 1879 in Taishan, Guangdong province, China, where he worked as a teacher. He married Leung around 1896, and then became one of hundreds of Chinese men who came to Canada to escape poverty and to find work, arriving at Victoria in 1902. That year the Chinese Head tax was raised from $50 to $100, and Mah Poy encountered what was by then entrenched unfriendliness toward Chinese immigrants.

Although the railway tracks were already built, Jimmy worked for the CPR, probably as a cook or train steward. After living in various towns in B.C., he moved to Coronation, Alberta, which was the divisional point for the CPR’s new branch line from Lacombe to Kerrobert. He opened a café there, and around 1912, could pay the $500 head tax to bring Leung to Canada. In 1918, Jimmy moved his family (now including two girls) to Ponoka where he bought a Chinese restaurant on Railway Street, renaming it the Union Café. Ten years later, he built a brick structure to replace the original restaurant, a thriving enterprise and important establishment in Ponoka. Jimmy hired Chinese cooks and worked the cash register, becoming known for his generosity and his sense of humour. The six children all worked there, too, and the eldest son, Hong, eventually took over the business.

The extended Mah Poy family, although they suffered discrimination, persisted through hard work and steadiness in shaping a place in their community. When Jimmy and Leung sold the Union Café in 1952, more than 800 people dropped by to wish them well. Their maverick contribution is modeled on their work as pioneers in Canada’s multi-ethnic identity.

Emilio Picariello and Florence Losandro
Famous for the shooting that led to their death by hanging for the crime of shooting an Alberta Provincial Policeman, both “Emperor Pic” and Florence Losandro are remarkable for their extraordinary stories, which transcend the immigrant experience they initially embodied.

Emilio Picariello immigrated to Toronto, Canada, from Italy in 1899. There he met and married a fellow Italian immigrant, Maria Marucci. They had seven children, but were still a small family when they travelled west to the Crowsnest town of Fernie, B.C., in 1911. Picariello worked in a macaroni factory, and then took over as manager and expanded his business enterprises to include cigar making, ice cream manufacture and sales, and food importation. When he became the representative for the Pollock Wine Company, he began buying used bottles for sale to brewers and distillers, establishing a monopoly, which earned him the title of “Bottle King.” Known for his generous support of his community, Picariello was more than willing to exploit opportunities presented by prohibition, and when it was implemented he began moving bootleg whiskey into Alberta from B.C. After B.C. imposed prohibition, he shifted his base to Alberta, and moved alcohol between Alberta, B.C., and Montana. When he bought the Alberta Hotel in Blairmore, Picariello established himself as the proprietor of a “temperance” bar, but used the site as a front for his bootlegging operations.
Florence Losandro appears to have been hired to help the Picariello family, and there is some evidence that her unhappy marriage to Carlo Sanfidele, who worked for Picariello, led her to make a home with the Picariellos. Whether because she loved to drive or because a woman seemed to be a good cover, she frequently took the wheel of one of Picariello’s McLaughlin Buicks – fast cars with specially reinforced bumpers (filled with concrete) to run road blocks on the pass between B.C. and Alberta. It was when the Alberta Provincial Police tried to stop one of Picariello’s deliveries of bootleg liquor that the shooting occurred, and the death of Constable Steve Lawson led to the arrest, imprisonment, and capital punishment of both Lasandro and Picariello, an Alberta drama as operatic as any that has ever unfolded.

Mary Schäffer Warren

Fierce advocate of the natural beauty of the Rockies, botanist, artist, photographer, and naturalist, Mary Schäffer Warren heard vivid stories that fostered in her a fascination for the “wilderness.” Born to a wealthy Quaker family in Pennsylvania, she first travelled west at the age of 14. Eager to “experience” the West, first as a young girl and later with her husband Dr. Charles Schäffer, she fell in love with the beauty of the Rockies. Together the Schäffers set out to document the flora of the Rockies. Although they first travelled in comfort, using the railway and staying in CPR hotels, after her husband’s death Mary’s adventurous spirit came into its own, and she began to travel and explore the wilderness areas of the Rocky Mountains. With her friend Mollie Adams (although they were assisted by guides) she explored the headwaters of the North Saskatchewan and Athabasca Rivers and visited Maligne Lake. Later, in 1911, she completed a survey of Maligne Lake for the Geological Survey of Canada. After years of visiting, Schäffer finally left her winters in Philadelphia and moved to Banff. Three years later, in 1915, she married her former guide, Billy Warren (he was 20 years her junior). Her maverick spirit is encompassed in her flouting of convention, her transformation from city girl to mountain woman, and her vivid writings about the culture and nature of the Rockies.
Sam Livingston

Considered the first white farmer/homesteader in the Calgary vicinity, Livingston actually reached the area before the NWMP arrived. Born in Ireland, Livingston immigrated to North America and prospected in California, Idaho, and Montana before following the Cariboo Gold Rush in B.C. In 1865, he and a group of men were determined to head for Fort Edmonton in pursuit of rumors of a gold strike there. Like many newcomers, he got lost and ended up near the future site of Calgary, ten years before the Mounties designated it as a settlement. Encountering various native tribes, he moved from post to mission around the West, from Rocky Mountain House to Fort Victoria (where he married Jane Howse), working as a freighter and trader. When the McDougalls established their mission at Morley, the Livingstons followed them south and built their post 25 miles east of Morley on the Elbow River. They traded with the Nakoda and Blackfoot peoples, and when the Mounties built Fort Calgary, they moved closer to the vicinity of the Fort, becoming, along with John Glenn, the first white “settlers” in the area.

Livingston was an “established squatter,” one who did not hold title to his land but had lived on it for a decade. At a time when land-lease holders could evict squatters, Livingston led a fiery group of resisters who defended their claim with firearms. He helped form the Alberta Settlers Rights Association, which called for proper land acquisition rules and parliamentary representation for the citizens of the North-West Territories. Livingston gained legal title to his farm (which was located where the Glenmore Reservoir now lies) in 1891. Much esteemed as an agricultural leader, a picturesque local booster, and an advocate for Calgary and the West, Livingston was a founding director of the Calgary District Agricultural Society, and the Canadian North-West Territories Stock Association. His maverick spirit is evident in his restless entrepreneurial ventures, his determination to call the West home.

Jane Howse, wife of Sam Livingston, daughter of HBC employee Henry Howse, and direct descendant of Joseph Howse, after whom Howse Pass is named. Seventeen years his junior, she married Sam Livingston in 1865, and shared his labors throughout his life, ultimately giving birth to 14 children and keeping the family steady and together throughout Sam’s different travels and ventures.

Design Concept

Visitors can traverse a raised walkway from the railroad section, or enter from the central parade route where a loaded wagon and plow marks the advent of newcomers to Alberta. A main feature of this space will be a cutaway view of a typical colony rail car that brought so many newcomers to Alberta. Similar in technique to the Van Horne car, this recreation will show a very different mode of rail travel, possibly focusing on an immigrant family camped out in the crowded car as they make their long journey west. In one compartment the personal stories of this family and their achievements can be seen in a short video shown in the window of the car. Visitors can handle clothing, tools, photographs, and toys that newcomers might have brought with them. They can even try crawling into a sleeping bunk on the train.

As they step down from the colony rail car, visitors will encounter a multimedia presentation that uses light, voice, collections of personal objects, and video stills of archival images to tell the personal stories of the many maverick newcomers that came to Alberta. Character actors will recreate the voice of these individuals making it possible for visitors to hear the dramatic story of these newcomers in their own words. Visitors will sense the desire, ambition, hope, and disappointment of this diverse group of newcomers.

To learn more information about the many newcomers to Alberta visitors can access a database with additional detail, timelines, and collections.
War and the Home Front  

**Key Message**

The wars articulate a flurry of different arrivals and departures, interrupting Alberta’s relative isolation. To this place so separate from the world’s conflicts come POWs and training sites, internees and headlines, and the Spanish flu. Men enlist and leave and, if they return, bring the world in their pockets.

**Story**

Alberta was deeply involved in and affected by war’s events and aftermaths, on both the front and on the home front. Wars might have seemed distant but they still had a marked effect on the province. Later, post-war prosperity shaped contemporary Alberta through the building of new communities, new immigration, and the development of transportation and educational infrastructures.

The first conflict that affected Albertans was certainly the North-West Rebellion of 1885 when the Alberta Field Force tried to help in the capture of Big Bear. In the settlements there was some anxiety about the Rebellion, but there was also some subtle support for Riel and his political demands.

The outbreak of the First World War signaled a new world order, and that conflict lured away many young men of British descent (some of them remittance men), who felt they must fight for England. Most of them did not return. Some of those who did, like Fred McCall, brought skills that kick started the aviation industry in Alberta. The aftermath of the Spanish influenza (which killed Sam Steele) and a new awareness of world events reaching to the West meant that world events had come to Alberta for good.

The Second World War had an even more profound effect. With training bases scattered around the southern part of the province, men and women in active service, nursing sisters gone overseas, and women active in the work that had to be carried out to aid the war effort at home. Although they served admirably, First Nations men were not accorded the same recognition as whites, and were not given the same pensions and service honours. The resettlement of the Japanese, and the way that racism and intolerance went hand-in-hand with the fight for freedom from oppression, were all part of the fabric of war.

The curiously prosperous after-effect of war was emphasized through the post-war building boom and its powerful economic impact. On the homefront, war signaled growth and development. Alberta’s participation in many wars changed her character and her future by bringing the world to Alberta and Alberta to the world.

**Mavericks**

**Mary Cross Dover**

Mary Dover, granddaughter of James Macleod and daughter of A.E. Cross (one of Calgary’s Big Four), performed extraordinary service to Alberta both in uniform and as a civilian. An expert horsewoman and all around adventuress, she landed a role as stunt rider in the film, *His Destiny*, lived for a time with her husband in India, and worked for the Red Cross before joining the Canadian Women’s Army Corps, one of only two officers from Alberta in 1941. She was posted overseas as a Major in 1942, and after a time in England returned to Kitchener, Ontario, to command the CWAC training centre. She was later posted to Ottawa as chief recruiting officer. After the war, she participated in municipal government, serving on Calgary City Council. Active in heritage and social issues, her maverick intensity was coded in her independence, adventurousness, and leadership.
Samuel Steele
Sam Steele, adventurer and military man, was engaged in virtually every conflict or law enforcement in the West. Joining the NWMP in 1873, he trained the new recruits in riding and military discipline, and in 1874 was part of the great march west. Because both horses and men were unaccustomed to the hardships of the trail, Steele separated from the main column and took the weakest animals and men to Fort Edmonton, a grueling trek in itself. He helped to establish Fort Saskatchewan and commanded various Mountie posts across the West. During construction of the CPR, Steele was in charge of policing the volatile construction camps. When the rail reached Calgary he stayed as commanding officer of the post. But every potential disturbance attracted him: rail construction conflict in B.C., the Riel Rebellion, the Yukon gold rush, the Boer War, and even the First World War, although he was 63 and considered too old for service. Ironically, Steele died of the Spanish influenza epidemic; the flu felled an unbeatable military man. His maverick spirit was embodied by his allegiance to law and order; he saw the turning of history in these different events, and he represents multiple moments of conflict.

Frederick McCall
Fred McCall, flyer, photographer, and war hero, lived his life in the air. Cited for polishing off 35 enemy machines in the First World War, he won the Military Cross, the Distinguished Flying Cross, and the Distinguished Flying Order. After the war, he continued (with Wop May) to do stunt flying on the fair circuit; “barnstorming” brought a combination of flight and war hero to even remote communities. With Great Western Airlines, McCall pioneered a mountain air link between Banff, Fernie, and Golden. In 1929 he daringly flew, for the first time, nitro-glycerin and dynamite from Montana to Calgary; well shooters and observers alike held their collective breath when he landed. An officer in the Royal Canadian Air Force, he served as a flight-training instructor in the Second World War. A man whose spirit lived in the air, the Calgary Municipal Airport was named McCall Field after him. His maverick thrill seeking is demonstrated in his courage and entrepreneurial spirit; he embodied flight in southern Alberta.

Ryutaro Nakagama
Born in Japan, Ryutaro Nakagama immigrated to Canada in 1924, first establishing himself in Steveston, British Columbia, and working as a fisherman before opening a store in the late 1920s. When the Japanese were displaced from the coast, Ryutaro chose to move to southern Alberta to try and keep his family together. He and his family worked the hot and dusty beet fields around Iron Springs and Picture Butte from 1942 to 1945. A determined merchant, Nakagama managed to get an old truck to peddle vegetables and fish from place to place. Given special dispensation to open a Japanese food store in Lethbridge (Japanese evacuees were not allowed to live or work within the city), he opened a store and slowly developed the business into a thriving enterprise known for its quality rice, variety of food, cookware, and china. His son, Ken, still operates the store today. Nakagama's maverick spirit is embodied in his determination in the face of displacement, racism and adversity, his supplying of familiar food to Japanese families in southern Alberta, and his family's continued presence in Alberta's mosaic.

Richard Barrington Nevitt
Sergeant Lake and Superintendent Steele, 1875
Collection of Glenbow Museum.
Purchased 1974, 74.7.32 R

Japanese in sugar beet field, southern Alberta, ca. 1941-1945
Glenbow Archives NA-3369-1
Design Concept

Visitors will be captivated by the tail of a Curtis JN4 aircraft protruding from the partially closed doors of a prairie airfield hanger. This image will introduce the varied and often surprising contribution that Alberta made to the war efforts and the skills Albertans brought home from the war. Inside this partially reconstructed aircraft, visitors will find a cockpit which they can climb into. Surprising images like Fred McCall’s airplane wreckage on a merry-go-round at the Stampede midway show the advent of the aviation industry with the First World War, and images of the many sugar beets harvested by those of Japanese origin that were deemed “enemy aliens” during the Second World War will provide backdrops to the amazing stories of individuals who made history through their efforts during wartime. A flight simulation activity may be part of the visitor experience in War and the Homefront: Doing Battle. Visitors will be surprised at the extent and diversity of the role Alberta played in the World Wars.

Visitors can explore the stories of these individuals further by looking at their medals and uniforms in nearby cases. Photographs, maps of Air Force bases in Alberta, and statistics of the soldiers lost in the wars will also engage visitors. They can sit at a computer station and discover timelines of the wars and a look at additional collections.

The reconstruction of the Curtis JN4 spills into the parade route from a prairie hanger. Visitors can try out the cockpit with its flight video, and see a model of the dramatic landing atop the stampede merry-go-round that this airplane made.
Oil and Gas  

**Boom and Bust**

**Key Message**

The Turner Valley strike in May of 1914 introduces the future: speculation, dry wells, wet wells, hopes and dreams both realized and dashed. The Leduc discovery in 1947 initiated the economic roller coaster that Alberta rides. Jack Gallagher and Dome Petroleum represent the oilmen and oil companies who took our natural resource industry to an international level. Our underground wealth reflects our volatility; here is the nexus of our boom and bust psychology, our reaction against outside control of our mineral rights; our risk-taking character.

**Story**

Alberta’s energy is a profound aspect of her maverick character; this province has built prosperity and success upon incredible resource wealth. Oil and gas thread back to Alberta’s tropical geological history. The ground beneath our feet under the rock matrix, the long-ago swamp plants and crustaceans compressed by time into this thick, rich sludge, the present inheriting the richness of the past. Alberta’s natural resources proclaim a rich land, primordial time blessing our economy billions of years after the sea creatures were crushed into fuel.

Although coal was the first resource to gain attention, natural gas exploded out of a water well in Medicine Hat and set that town alight early, burning the future at both ends. From its beginnings as a nuisance or unwanted by-product, gas is now as valuable as its thicker cousin, and the gas boom is as big as any oil boom.

Alberta’s rush for oil was as determined as a gold rush, and still rides a roller coaster of boom and bust. From the early excitement caused by Turner Valley, to Leduc’s spectacular find, to Fort McMurray’s promise, our oil and gas wealth is a story of extremes: blow-outs and dry holes, exaggerated investments and terrible crashes, flares that lit up the sky for miles around, and wild booms and investment opportunities. The Palliser Hotel served as a trading floor, the streets were markets where sellers button-holed buyers. The buzz of an oil province never subsides, although it follows prices up and down. Oil welcomed more Americans and American money to Alberta, oil lubricates the joints of philanthropy and greed in Alberta. It argues against its own one-resource limitation as the ultimate leveler and ultimate benefactor, both brutal and generous to the economy and people who ride its roller coaster. Oil makes for a specialized workforce, a gambler’s tenacity, a rigger’s tenderness, a drill platform’s balance.

This part of the story reveals the incredible effect of Alberta’s rich natural resources on her economy, history, politics, social structure, and future. Oil is that enigmatic resource that both promises and withholds, that blesses and curses those who depend on it.
Mavericks

William Stewart Herron and Bill Herron

William Stewart Herron and W.S. “Bill” Herron, father and son oil investors and developers, started small and dreamed big. More often “land rich and cash poor” than not, Stewart acquired mineral rights, but needed investors to drill; he formed the first company to declare Alberta’s character, Calgary Petroleum Products. Their discovery of Dingman #1 in May 1914 fuelled Calgary’s first oil boom, a boom that crashed leaving Turner Valley a neglected field until the early 1920s when Stewart drilled the well that would become Okalta #1. Riding the downslope of the Depression, Stewart fought for the small independents and never lost faith in Turner Valley. Ironically, he collapsed from a stroke on a derrick floor in 1939, the very year that Turner Valley wells pulled in a record $10 million in annual revenue. His son, Bill, a seasoned transportation and rig worker whose willingness to take risks was legendary, took over and pushed Okalta Oils, the most important Canadian independent oil company of its time, to even greater production. After Bill Herron left Okalta in 1954, he continued to serve as an extraordinary Calgary booster. The maverick moment shared by this father and son was their love of a drill bit, their unshakeable belief in an incoming gusher, and their wildcat advancement of Alberta’s oil industry.

Edgar Peter Lougheed

Peter Lougheed, eminent leader and statesman, embodied all the dreams of an energy-rich province in the 1970s. He single-handedly persuaded the rest of Canada to respect Alberta. With integrity, determination, and wily good sense, he worked to gain recognition for the province as a mature political and economic entity. Grandson of Sir James Lougheed, one of the early legal and political mavericks, Lougheed became the first third-generation Albertan to practice law. As a varsity football player, he knew how to gauge a field and make a touchdown, and he could read the province’s changing political face; his Conservative party swept out the Social Credit dynasty in 1971. Lougheed’s political goal was to foster a healthy economy and to promote diversity; his government fostered increasing health, recreation, and research facilities. Under his stewardship, Alberta fought to gain control over the production, marketing, and pricing of oil; his promotion of provincial resource control directly conflicted with Pierre Trudeau’s National Energy Program. Lougheed negotiated the shoals of that sustained conflict with energy and grace; throughout his tenure he pursued for Alberta an economic sovereignty within Canada’s national framework. His maverick presence encapsulates Alberta’s sense of herself as a have province, proud and independent.

John Patrick Gallagher

Jack Gallagher, called “Smilin’ Jack” for his warmth and contagious enthusiasm, was a key figure in the shifting fortunes of the Alberta oil patch. Jump-started by the discovery at Leduc, Gallagher began with Imperial Oil, but quickly struck out on his own and presided over the stupendous growth of Dome Petroleum. Through the 1950s and 1960s, the company expanded throughout the West, but went one step farther into the Arctic. The largest oil company in Canada in the early 1980s, Dome was eventually sandbagged by the banks and his takeover of Hudson’s Bay Oil and Gas. Despite Dome’s heavy debt load, Gallagher’s sideways removal, and Amoco Canada’s takeover, Gallagher’s spirit never flagged and his dream of the oil and gas reserves under the Arctic ice still echoes. His maverick contribution was his wild pleasure in the high tension and danger of oil field extraction.

Charles Stalnaker

Charlie Stalnaker, purveyor of heat and explosives, well shooter, and close acquaintance of nitroglycerine, torpedoed into life many a reluctant oil well in the Turner Valley area. During the first half of the twentieth century he set “bombs,” tamped shot, and directed underground explosions to coax oil out of the ground. His professional skill could affect the breaking of a rock formation without collapsing the well cavity or damaging the rig equipment. When well shooting lost favour to other less exciting methods, he transferred his pyrotechnical skills to construction sites and rattlesnake dens, but with similar care and precision. His maverick contribution was his wild pleasure in the high tension and danger of oil field extraction.
**Helen Fraser Reynolds Belyea**

Helen Belyea, geologist and linguist, maven of the Upper Devonian formation, marked Alberta’s hectic era of petroleum discovery and development through her work with the Calgary office of the Geological Survey of Canada. Her outstanding research helped to recreate a picture of Alberta’s geological origins, the stratigraphy and environment that 350 million years ago determined our present wealth. Her work with reef complexes and marine life forms delved far below the earth’s crust to clarify the sedimentary basin that is the hallmark of Alberta’s oil and gas reserves. Her maverick contribution was how she forwarded understanding and knowledge of geology, yoking ancient subterranean history with the present.

**Design Concept**

Visitors will feel compelled to enter this area when they see a reconstruction of the base of a 1926 Turner Valley oil derrick. As they enter this recreated environment of an early oil field they can stop and peer through the window of a machine house and witness the young Bill Herron being lowered down the 20” diameter hole to retrieve a drill bit lost 290 feet down. The dramatization of this event, which saved the company thousands of dollars and resulted in Bill being temporarily fired by his father, captures the true maverick spirit of the earliest oil and gas developers. Visitors will quickly sense the volatility of Alberta’s oil and gas industry.

The stories of Charlie Stalnaker will be told through the shell casings and explosives equipment he used to stimulate oil wells into production. Visitors will see this equipment in the context of the oilfield while experiencing sound and light effects that will vibrate and cause flash illuminations in the area, recreating the noise and excitement associated with this dangerous work.

Visitors can also enter a hall and sense the tensions between the West and the central Canada over the National Energy Program when they see dual broadcasts showing clips of the heated exchanges between Pierre Trudeau and Peter Lougheed. Visitors will find themselves in the middle of this bitter battle that greatly affected the future of Alberta’s fortune, and better understand the downfalls that go along with this volatile industry.

Visitors can then participate in an interactive area where they can try hands-on activities involving research, exploration, and excavation tools and equipment. They can sit at a geology station and analyze rocks and fossils while learning more about geologist Helen Belyea who helped locate potential drilling sites.
Post Haste After the War

Key Message
Alberta blossoms, a wild rose along the fence lines of growing settlement, agrarian cultivation, economic wealth, and cultural expression. The closing of the 1988 Winter Olympics, that moment when the whole world knows it has to look at Calgary, showcases our stuff. This is Alberta’s epiphanic transformation, when we shift from brash newcomer to serious contender in the big picture.

Story
Alberta has experienced economic and social alterations in such quick succession that they can hardly be measured, sustained, or predicted. Growth spurts, boom housing, optimism, and speed all contributed to the development of Alberta’s character in the last 50 years.

The post-war building and baby boom, the changing cultural mosaic of the province, and an increasing focus on culture, the arts, and quality of life, brought new diversity to Alberta’s profile. Schools and universities blossomed and grew, suburbs spread and agriculture flourished.

Alberta’s urban spaces mushroomed, in the sixties and seventies bringing about high-rise hell and the ascent of the post-modern city, half ugly, half beautiful.

Calgary flourished as the city that celebrates with a Grey Cup, a new hockey team, an increasingly exciting annual Stampede, and the highlight of the eighties, the 1988 Winter Olympics, which put Calgary on the world map for good. The era was capped by the Horseman’s Hall of Fame, a new Light Rapid Transit System, a new city hall, and Canada Olympic Park.

The rapidity of change was breathtaking, reflecting quick bounces between boom and bust, maturation and growth, sophistication and down-home plainness. These contrasts occurred against the backdrop of a powerful and focused awareness of Alberta’s stunning landscape – her rivers and parks, her amazing scenery, her open skies. Alberta developed a wonderful pragmatism coupled with boundless optimism; this was, without any doubt, the best province in Canada. Southern Alberta was so busy remembering the future that it had a hard time remembering the past, and many historical buildings were swept away by “progress.” And as the century wound to a close, Alberta grappled with continuing issues of a diversified economy, environmental stewardship, and with challenges as diverse as the BSE crisis and the relocation of head offices from the rest of Canada to a west they did not know.

Regina Cheremeteff
Glenbow Archives NA-4894-19

Eric L. Harvie
This part of the story reflects the era of change – momentous change, rapid change, relentless change, the aggression of axiomatic change contributing to an Alberta that is indeed alternative, altruistic, ambidextrous, ambiguous, ambitious, ambivalent, and anachronistic. This is the part of the story that reflects Alberta’s anticipation of the future. For maverick Alberta, change is a condition that is virtually climatic, change is the champagne of air that southern Albertans live, breathe, and relish. We have become a complex, highly urban, yet still physically stunning province, and our maverick story continues in the present. We make movies and toothpicks; we train Olympic athletes and mountain climbers; we eat sushi as readily as steak. We are a diverse and wildly unpredictable place and people. Yet, although we still serve as a whipping post for the centre, we know who we are and what matters here, and we refuse to look over our shoulders. Instead, we look forward.

**Mavericks**

**Eric L. Harvie**
Eric Harvie, collector and philanthropist, visionary and speculator, encapsulated the spirit of Alberta in terms of culture and history. Active in business and corporate law, his curiosity played a large part in his involvement with oil and land development, and in his 1943 purchase of mineral rights on land that included the future site of Leduc #1. Despite becoming wealthy from oil, Harvie was determined to return his wealth to the community, which he did through his support for the Calgary Zoo, the Luxton Museum, Heritage Park, the Banff Centre for the Arts, and most of all by his establishment of the Glenbow Museum, which houses the eclectic collection he donated to the province of Alberta. His maverick echo relates to his sense of civic pride and responsibility, his role as quiet benefactor.

**Marion Nicoll**
Marion Nicoll, painter, printmaker, and designer, sought to represent Alberta on canvas. Her transformations as an artist moved her from landscape painting to automatic paintings, to abstract painting – three significant developments that mediated her development. Although she encountered a number of male mentors who shaped her in different ways, from A.C. Leighton at the Provincial Institute of Technology and Art (who insisted that she did not understand colour) to Will Barnet at Emma Lake (who introduced her to abstraction), Nicoll ultimately developed her own canvas and style to become the first Alberta woman to gain membership in the Royal Canadian Academy. Her maverick intensity is reflected in her art’s distinctive experimentation.

**James Cross**
James Cross, brewer, boxer, polo player, and chuckwagon racer, was the son of A.E. Cross, the grandson of James Macleod, and a loyal Calgarian. For all his pedigree, he was a quiet and reserved man. Ranching was his first love, and he participated in the first Calgary Stampede, at age of nine. After training at Birmingham University and at the Carlsberg laboratory, he became assistant brewer at Calgary Brewing and Malting, becoming president at his father’s death. A huge influence on the city of Calgary, he was instrumental in the establishment of Heritage Park, the trout hatchery, the aquarium, and the Horseman’s Hall of Fame. When eastern business interests tried to squeeze him out of the national brewery scene he waited out those skirmishes and sold only on his own terms. His maverick spirit is present in the spirit of Calgary Brewing and Malting and how the company contributed to every aspect of the city’s cultural life.

**Regina Cheremeteff**
Regina Cheremeteff, ballet dancer and choreographer, teacher extraordinaire, demanded from her students the very same as she expected from herself, total dedication. Immigrating to Canada from Berlin in 1955, Cheremeteff brought only her training and her zeal. As a young dancer, she performed in Europe, Africa, and India. At eighteen she married Michael Cheremeteff and together they toured Europe with his equestrian troupe (Regina learned to perform with horses). After his death she was left to struggle; her move to Canada was a leap of faith. In 1956 she established the Calgary Russian...
Ballet School, which set a high standard of training, through
tireless rehearsing and polishing, for young dancers. Her
maverick turn is implicit in her unbending expectations and
her belief that gifted dancers could be trained in Alberta.

**Stu Hart**
Stu Hart, wrestler, trainer, promoter, and community leader,
made Stampede Wrestling a household name. Stu Hart
suffered childhood hardship that taught him determination
and perseverance. As a young man, he won the Alberta
wrestling championship and then the middleweight amateur
Canadian title, but the Second World War interrupted his
dream of wrestling in the Olympics. In 1946 he broke into
professional wrestling in New York City, where he married
before returning to Alberta to start his legendary business. His
maverick hold is evident in his tenacity and sacrifice; nothing
in life was too formidable for him.

**Bill Pratt**
Bill Pratt, Calgary booster and organizer extraordinaire,
was President of the 1988 Winter Olympics. He had much
experience with huge projects, having earlier served as project
manager for Heritage Park. He also worked on the Calgary
Stampede and expanded Stampede Park and the Saddledome to
serve as a year-round facility. Through tenacity and enthusiasm,
Pratt worked to raise the city’s profile and image. His maverick
dream was of a city with attitude, a spirit beyond its size,
distinctive and unforgettable to visitors and residents alike.

**Melvin Crump**
Melvin Crump, jazz musician and rail porter, powerful
advocate for Alberta’s black community, spent his early
summers working in the African-American community of
Amber Valley, Alberta. His father was a member of the famous
Amber Valley baseball team. Trained in saxophone and drums,
Crump played with various Edmonton bands until the CP
Rail hired him as a porter. During the Second World War he
worked on troop and transport trains across Canada and the
United States.

On the railway, Crump encountered both respect and racism,
and in every instance had the courage to meet and protest
prejudice head-on. He continued with the CPR, but after the
war revived his musical profession, playing various Calgary
clubs which set the standard for jazz. As a leader of the Calgary
branch of the Alberta Association for the Advancement of
Coloured People, Crump tackled cases of racial stereotyping
and intolerance in 1950s Calgary, and worked hard to promote
interracial understanding. After leaving the CPR, he worked
as a chauffeur for Eric Harvie, and after Harvie’s death he
continued to work as a courier for the Glenbow, and pursued
his hobbies of hunting and fishing. His maverick passions are
present in the combination of musical expression and personal
integrity that made him a model of dignity and human rights.

**Design Concept**
Visitors will be drawn to this area by a large wing of a jet
plane that hovers over the parade route. This plane will
symbolize the growing diversity of Alberta through on-going
immigration. Visitors will quickly understand that Alberta
grew, prospered, and changed dramatically after the Second
World War when they see a partially constructed three-
dimensional space that suggests the modern glass and steel
architecture that symbolizes Calgary’s postwar growth that
creates an exciting backdrop for projected images, colors, and
light. This changing and “under construction” structure could
include cranes and wrecking balls that speak to Calgary’s
ambitious reconstruction. The Telstar Drugs rocket sign could
also be included as a design element that encompasses the
growth and optimism of these times.
As visitors enter this dynamic structure they will discover a series of profiles that create a context for the objects, creations, and ideas that best reflect these modern mavericks. The final profile will be a tribute to the 1988 Olympics, where various artifacts, paraphernalia, and audio recordings will recapture the glory of the event that propelled Calgary into the international spotlight.

Visitors can rest and enjoy a video that portrays Post Haste mavericks and how their influence affected Calgary’s growth socially, culturally, and economically in postwar times in a small intimate theatre space. They can also access a computer station that allows them to search out more detail about the post war era in southern Alberta or share some of their memories about Alberta in a nearby response station.
Interpretive Matrix

<table>
<thead>
<tr>
<th>Exhibit Area</th>
<th>Key Messages</th>
<th>Cognitive (C) and Affective (A) Goals</th>
<th>Mavericks</th>
<th>Exhibit Approach</th>
<th>A/V Component</th>
<th>Interactives</th>
</tr>
</thead>
</table>
| Parade Route/Introduction | Introduction: The Big Idea  
- The province of Alberta lives and breathes a manifest history of gloriously difficult, contradictory, ground-breaking, risk-taking attitudes. The characters in this exhibition resist definition, but speak to the challenges and contingencies, the adaptations and ambitions that Alberta elicits. | C Visitors will understand what a maverick is and how maverick individuals represent Alberta's spirit.  
A Visitors will feel the spirit of celebration, risk-taking, and adventure in Alberta. | • Introduction to all Mavericks.  
- A parade route with artifacts, design elements, and graphics.  
- Two platforms with a series of parading shoes, hats, and other pieces of clothing representing the mavericks and photo images set the context.  
- Monumental elements such as an ox cart, a plane, Bill Herron's Pontiac Parisienne, and a large bucking bronc balloon.  
- Abstract landscape elements such as the Cypress Hills and the Rocky Mountains. | • Orientation screens that provide an introduction to Mavericks and the exhibit.  
- Wall monitor highlighting exhibition sponsors.  
- Audio wands offered in French and English. | n/a |
| Uninvited Guests/Exploration and Fur | • Fur led to the earliest commerce and communication with the First Peoples and the land. Fur incited mapping and malingering.  
- Early traders formed alliances with First Nations women  
- Missionaries and whiskey traders followed. | C Visitors will understand that there were competing European interests in the fur trade that provided the impetus for the exploration and mapping of Western Canada.  
A Visitors will share David Thompson's sense of awe and wonder at the scale and scope of Western Canada. | • David Thompson  
- Charlotte Small | • An explorer's camp environment with surveying equipment.  
- A fur trader's camp with a reproduction of a voyageur canoe.  
- Canvas wrapped bales of goods and furs.  
- Cases with artifacts and images from the fur trade. | • Multi-media theatre profiles Thompson's mapping journeys and journal entries.  
- Visitors can try to pick up the bundles of pelts to gain a sense of the weight carried by the voyageurs.  
- Touch objects such as beaver pelts and other trade goods.  
- Interpretive panels that address trade and the value of objects. | n/a |
| Uninvited Guests/Trade, Exploitation, and Opportunity | • The west comes to be seen as wide-open territory, ripe for exploitation.  
- Scientific explorers, missionaries, and whiskey traders arrive, driven by individual and competing visions. | C Visitors will understand that explorers, missionaries and whiskey traders had different visions of Alberta.  
A Visitors will feel a sense of wonder at the risk-taking attitudes and powerful motivations of these adaptable individuals. | • D.W. Davis  
- Revenge Walker  
- Mother Mary Greene  
- John Palliser | • A tableau with an ox cart set in a muddy track illustrating a dramatic moment.  
- Equipment, maps, and provisions that Palliser brought on his expedition. | • Computer station mapping changes in southern Alberta over time and offering additional information from the collections.  
- A station that allows visitors to analyze specimens and sketches collected by the Palliser expedition and question Palliser's conclusions. | n/a |
## Exhibit Area

### Railways: Steel Commerce
- **Visitors will understand that** the transcontinental CPR railway created a transportation link across Canada that brought settlers, labourers, and tourists. They will also understand that the railway was seen as both a blessing and a curse because of the virtual monopoly it held over transcontinental shipping.
- **Visitors will feel surprised by** everything the railway made possible and sympathy for westerners for all the promises the railway could never fulfill.
- **Object theatre tells stories of maverick individuals with audio, video, and light.**

### Newcomers: Aspiring Albertans, Reluctant Albertans, Accidental Albertans
- **Visitors will understand that** newcomers came from all over the world and brought a diversity of languages, cultures, and skills.
- **Visitors will feel the desire, ambition, hope, and disappointment of newcomers to Alberta.**

### Mounties
- **Visitors will understand that** the mandate of the Mounties to establish law and order for the Canadian government sometimes conflicted with their actions. Despite that conflict the Mounties are seen by many as a positive symbol of law and order today.
- **Visitors will feel the tension and turmoil of this period of dramatic change on the prairies.**

## Key Messages

### Cognitive (C) and Affective (A) Goals

### Mavericks
- William Van Horne
- William Pearce

### Exhibit Approach
- **A railway track across the parade route leads visitors to the entrance.**
- **Sections of a railway track under construction with tools lying nearby.**
- **A cut away replica of Van Horne’s luxurious CPR car to walk through.**
- **CPR posters used to attract settlers and tourists.**
- **Cases with tools, signals, and communications devices.**
- **Ambient sounds ranging from voices to the train rolling on the tracks.**
- **Video component in the windows of the train showing the landscape.**

### A/V Component
- **Stereoscopes that show scenes of the varying landscape on the prairies.**
- **Sketching station that invites visitors to sketch as Van Horne did.**
- **A touchable 3-D model of William Pearce’s irrigation plans.**

### Interacts
- **Endre and Josef Csavossy’s**
- **Mary Schäffer Warren**
- **Florence Lossandro**
- **Emilio Picarello**
- **James Mah Poy**
- **Sam Livingston**
- **Thomas and Lena Gushul**
- **Object theatre tells stories of maverick individuals with audio, video, and light.**
- **Video component in the windows of the train show the landscape and achievements of the newcomers.**
- **Computer kiosk offering access to additional information from our collections.**
- **Video focussing on perceptions of the Mounties and how they have become a national icon.**
- **Uniform pieces that can be tried on such as replicas of the jackets.**
- **Writing station (possible magnetic poetry) that invites people to write something in response to Bagley’s diaries.**
### Exhibit Area | Key Messages | Cognitive (C) and Affective (A) Goals | Mavericks | Exhibit Approach | A/V Component | Interactives
--- | --- | --- | --- | --- | --- | ---
**Ranching: Home on the Range** | • The fading of the buffalo suggests the prairie as available pasture for cattle.  
• Ranching is driven by entrepreneurial momentum and financial impetus.  
• Ranching, its risk and celebration, has a continuing presence in our mythology.  
C Visitors will understand that for a period of time conditions for ranching were ideal in southern Alberta, and attracted many innovative, adaptable, and hard-working ranchers. The risk-taking spirit of ranching lives on through celebrations like the Calgary Stampede.  
A Visitors will feel the risk and adventure of Alberta's ranching history and legacy. | • John Ware  
• George Lane  
• Tom Three Persons | • The parade route features the Heron car and a bucking bronc balloon.  
• Entrance features a wooden gateway typical to a ranch.  
• Environment conveys a feeling of open prairie.  
• An isolated campfire sets the scene for the daily life of ranching.  
• A layered scrim shows the changes that took place in ranching over time.  
• Tangles of barbwire show the changes that came with changes in land policy. | • Video featuring archival clips of the Calgary Stampede.  
• Computer interactive inviting visitors to design their own brand. | • Touch objects from daily ranching life and some possible try-on pieces like leather chaps.  
• A saddle that children can climb on.  

**Politics/Colonial Territory to province** | • Politics is the ground where Alberta-based mavericks forward their non-partisan ideals and their lust for a democratic voice.  
Visitors will understand that Alberta attracted people who fought for political and social change. Individuals such as Frederick Haultain, Henrietta Muir Edwards, and Bob Edwards responded to injustice by challenging and questioning the norms of their time. | • Frederick Haultain  
• Bob Edwards  
• Henrietta Muir Edwards  
• William Aberhart  
• Henry Wise Wood  
• Preston Manning | • The entrance to the exhibit looks like a stately government building.  
• This area reflects the landscape of Alberta during its darker moments of drought and the Great Depression.  
• Tableau with Aberhart's podium partially buried in a drift of soil.  
• Tableau of the charred remains of a church Haultain watched burn, due to lack of resources to extinguish it.  
• Temperance banners used to educate and shock a public into awareness in the wake of prohibition.  
• Maps and timelines showing the transition from territory to province. | • Brief video about Henrietta Muir Edwards’ role in the struggle for women’s rights.  
• Audio recordings of William Aberhart’s radio show. | • Response station invites people to look at headlines from the past and present. This station compares past and present political grievances in the West.  

**Politics/Protest Politics** | • Alberta is ripe ground for populist movements, and political mavericks who wield a combination of oratory and western eccentricity, who merge faith and politics, gesture towards alienation, and remonstrate for agrarian populism, western respect, and reformist resistance.  
Visitors will understand that Alberta fostered many unique political parties based on western grievances and a belief in radical reform as a cure to all ailments.  
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• William Aberhart  
• Henry Wise Wood  
• Preston Manning | • The entrance to the exhibit looks like a stately government building.  
• This area reflects the landscape of Alberta during its darker moments of drought and the Great Depression.  
• Tableau with Aberhart’s podium partially buried in a drift of soil.  
• Tableau of the charred remains of a church Haultain watched burn, due to lack of resources to extinguish it.  
• Temperance banners used to educate and shock a public into awareness in the wake of prohibition.  
• Maps and timelines showing the transition from territory to province. | • Video featuring archival clips of the Calgary Stampede.  
• Computer interactive inviting visitors to design their own brand. | • Touch objects from daily ranching life and some possible try-on pieces like leather chaps.  
• A saddle that children can climb on.  

**Exhibit Area** | **Key Messages** | **Cognitive (C) and Affective (A) Goals** | **Mavericks** | **Exhibit Approach** | **A/V Component** | **Interactives**
--- | --- | --- | --- | --- | --- | ---
**Ranching: Home on the Range** | • The fading of the buffalo suggests the prairie as available pasture for cattle.  
• Ranching is driven by entrepreneurial momentum and financial impetus.  
• Ranching, its risk and celebration, has a continuing presence in our mythology.  
C Visitors will understand that for a period of time conditions for ranching were ideal in southern Alberta, and attracted many innovative, adaptable, and hard-working ranchers. The risk-taking spirit of ranching lives on through celebrations like the Calgary Stampede.  
A Visitors will feel the risk and adventure of Alberta's ranching history and legacy. | • John Ware  
• George Lane  
• Tom Three Persons | • The parade route features the Heron car and a bucking bronc balloon.  
• Entrance features a wooden gateway typical to a ranch.  
• Environment conveys a feeling of open prairie.  
• An isolated campfire sets the scene for the daily life of ranching.  
• A layered scrim shows the changes that took place in ranching over time.  
• Tangles of barbwire show the changes that came with changes in land policy. | • Video featuring archival clips of the Calgary Stampede.  
• Computer interactive inviting visitors to design their own brand. | • Touch objects from daily ranching life and some possible try-on pieces like leather chaps.  
• A saddle that children can climb on.
### Exhibit Area

<table>
<thead>
<tr>
<th>Key Messages</th>
<th>Cognitive (C) and Affective (A) Goals</th>
<th>Mavericks</th>
<th>Exhibit Approach</th>
<th>A/V Component</th>
<th>Interactives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>War and the Home Front</strong></td>
<td>• The wars articulate a flurry of different arrivals and departures, interrupting Alberta's relative isolation. To this place come training sites, internees, headlines and the Spanish flu. • Men enlist and leave, and if they return being the world in their pockets.</td>
<td>C Visitors will understand Alberta's relative isolation made it an ideal location for aviation training and the relocation of those deemed &quot;enemy aliens&quot; during the Second World War. Many Albertans' made significant contributions to the war effort overseas and on the home front. A Visitors will feel surprised by the extent of the contribution Alberta made to the World Wars.</td>
<td>• Focal point is reproduction of a Curtis JN4 aircraft from the First World War. • Surprising images like Fred McCall's airplane wreckage on a merry-go-round at the Stampede midway, or images of the many sugar beets harvested by those deemed &quot;enemy aliens&quot; during the Second World War. • Case work with medals, uniforms, maps and war-time statistics.</td>
<td>• Flight simulation activity.</td>
<td>n/a</td>
</tr>
</tbody>
</table>

| **Oil and Gas** | • The Turner Valley strike in 1914 introduces the future: speculation, dry wells, wet wells, hopes and dreams both realized and dashed. • Here is the nexus of our boom and bust psychology, our incipient reaction against outside control of our mineral rights and our risk-taking character. | C Visitors will understand that Alberta gained control over its natural resources in 1930, forever changing the fortunes of the province significantly. Oil and gas brought Alberta a boom and bust economy, tensions with central Canada, a large workforce of oilfield workers and scientists, and international recognition. A Visitors will feel the volatility of the boom/bust cycle of the oil and gas industry. | • The 1926 Turner Valley oilfield environment recreated, including a large hole that Bill Herron plummeted down to retrieve a drill bit. • Explosives equipment used by Charlie Stalnaker in an oilfield context. | • Monitors showing heated exchanges between Lougheed and Trudeau, about National Energy Program. • Sound and light effects simulate an oilfield, including the explosives used by Stalnaker. | • Geology station with rocks and fossils to be analyzed and categorized. • Hands on activities that involve the tools of research, exploration and excavation. |

| **Post Haste** | • Alberta blossoms, with growing settlement, agrarian cultivation, economic wealth, and cultural expression. • The 1988 Winter Olympics showcase our stuff. This is Alberta's epiphanic transformation, when we shift from brash newcomer to serious contender in the big picture. | C Visitors will understand that Alberta experienced enormous post war growth, economic and cultural prosperity, an influx of immigration, and growing international recognition through events such as the Olympics. A Visitors will feel the optimism and hope of the post war era. | • Entrance features large wing of a jet plane symbolizing on-going immigration. • A modern glass and steel structure "under construction." Inside is a series of objects and images profiling the mavericks. • Neon rocket sign from Telstar Drugstore in Calgary represents the post war era. | • A small intimate theatre with a video showing the contributions made by mavericks. • Computer kiosk providing additional detail from our collections. | • Response station invites visitors to share their memories about Alberta and how the province has changed over time. |

Marion Nicoll
Stu Hart
Regina Cheremeteff
Eric Harvie
Melvin Crump
Bill Pratt
James Cross
Fred McCall
Ryutaro Nakagama
Mary Dover
Sam Steele
William and Stewart Herron
Jack Gallagher
Helen Belyea
Charlie Stalnaker
Peter Lougheed
## Budget

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration and General Costs</td>
<td>$166,000</td>
</tr>
<tr>
<td>Third Floor Demolition</td>
<td>$625,000</td>
</tr>
<tr>
<td>Content Development</td>
<td>$758,000</td>
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<tr>
<td>Gallery Design</td>
<td>$510,000</td>
</tr>
<tr>
<td>Website and Digitization</td>
<td>$681,000</td>
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<tr>
<td>AV and Multi Media Development</td>
<td>$1,470,000</td>
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<tr>
<td>Interpretation</td>
<td>$115,000</td>
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<tr>
<td>Third Floor Exhibit Masterplan</td>
<td>$15,000</td>
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<td>Gallery Construction</td>
<td>$3,710,000</td>
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<tr>
<td>Endowment</td>
<td>$3,500,000</td>
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<tr>
<td>Contingency</td>
<td>$450,000</td>
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<tr>
<td><strong>Overall Total</strong></td>
<td><strong>$12,000,000</strong></td>
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## Timeline

<table>
<thead>
<tr>
<th>Phase</th>
<th>Duration</th>
<th>Start Date</th>
<th>End Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preplanning</strong></td>
<td>21 days</td>
<td>2/9/04 to 30/9/04</td>
<td></td>
</tr>
<tr>
<td>Establish roles &amp; responsibilities</td>
<td>21 days</td>
<td>2/9/04 to 30/9/04</td>
<td></td>
</tr>
<tr>
<td>Review &amp; revise business plan</td>
<td>21 days</td>
<td>2/9/04 to 30/9/04</td>
<td></td>
</tr>
<tr>
<td>Develop detailed budget</td>
<td>21 days</td>
<td>2/9/04 to 30/9/04</td>
<td></td>
</tr>
<tr>
<td>Review &amp; establish exhibit goals</td>
<td>21 days</td>
<td>2/9/04 to 30/9/04</td>
<td></td>
</tr>
<tr>
<td>Revise Exhibition Manual</td>
<td>108 days</td>
<td>2/11/04 to 31/3/05</td>
<td></td>
</tr>
<tr>
<td><strong>Content Development/Research</strong></td>
<td>294 days</td>
<td>18/11/04 to 31/12/05</td>
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<tr>
<td>Research report #1</td>
<td>92 days</td>
<td>18/11/04 to 25/3/05</td>
<td></td>
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<tr>
<td>Research report #2</td>
<td>60 days</td>
<td>28/3/05 to 17/6/05</td>
<td></td>
</tr>
<tr>
<td>Research report #3</td>
<td>56 days</td>
<td>20/6/05 to 2/9/05</td>
<td></td>
</tr>
<tr>
<td>Final research report &amp; artifact list</td>
<td>64 days</td>
<td>5/9/05 to 1/12/05</td>
<td></td>
</tr>
<tr>
<td>Present Reports to Strategy Group</td>
<td>1 day</td>
<td>31/12/05</td>
<td></td>
</tr>
<tr>
<td><strong>Exhibit Design</strong></td>
<td>330 days</td>
<td>2/5/05 to 1/8/06</td>
<td></td>
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<tr>
<td>Concept refinement</td>
<td>116 days</td>
<td>6/6/05 to 30/9/05</td>
<td></td>
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<tr>
<td>Design development</td>
<td>151 days</td>
<td>3/10/05 to 3/3/06</td>
<td></td>
</tr>
<tr>
<td>Multimedia scripting</td>
<td>60 days</td>
<td>2/1/06 to 3/3/06</td>
<td></td>
</tr>
<tr>
<td>Present final design to Strategy Group</td>
<td>1 day</td>
<td>3/3/06</td>
<td></td>
</tr>
<tr>
<td>Phase 1 working design drawings</td>
<td>65 days</td>
<td>2/1/06 to 31/3/06</td>
<td></td>
</tr>
<tr>
<td>Phase 2 working design drawings</td>
<td>87 days</td>
<td>1/4/06 to 31/7/06</td>
<td></td>
</tr>
<tr>
<td><strong>Exhibit Construction</strong></td>
<td>537 days</td>
<td>1/2/05 to 16/2/07</td>
<td></td>
</tr>
<tr>
<td>Artifact preparation &amp; installation</td>
<td>526 days</td>
<td>1/2/05 to 1/2/07</td>
<td></td>
</tr>
<tr>
<td>Gallery demolition</td>
<td>76 days</td>
<td>31/10/05 to 10/2/06</td>
<td></td>
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<tr>
<td>Multimedia development</td>
<td>298 days</td>
<td>6/3/06 to 29/12/06</td>
<td></td>
</tr>
<tr>
<td>Construction tendering</td>
<td>35 days</td>
<td>13/2/06 to 31/3/06</td>
<td></td>
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<tr>
<td>Phase 1 gallery preparation</td>
<td>85 days</td>
<td>4/4/06 to 31/7/06</td>
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<tr>
<td>Preparator work</td>
<td>251 days</td>
<td>6/3/06 to 16/2/07</td>
<td></td>
</tr>
<tr>
<td>Phase 2 gallery preparation</td>
<td>205 days</td>
<td>8/5/06 to 16/2/07</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 day</td>
<td>17/2/07</td>
<td>Opening</td>
</tr>
</tbody>
</table>

1. After each research report is submitted, the Mavericks content team will review and provide feedback. Strategy Group will receive report summaries.
2. Review by Mavericks Team and Strategy Group will occur after concept refinement and twice during design development.
Outcomes And Indicators

Outcome #1
The gallery tells Aritha van Herk’s Mavericks story to the public in an authentic and historically accurate manner.

Key Indicators
• Refer to the book to determine if the characters chosen are mavericks by that definition.
• Pre-test key messages, characters, and stories with potential audiences (focus groups or surveys).
• Proto-type and test learning activities with focus groups.
• Conduct evaluation on the current third floor galleries to determine visitor interest in specific areas of Alberta history, including tracking and exit surveys.
• Hire researchers/curators from the communities represented in the exhibition.
• Work with experts including individuals in the communities represented to verify factual information and to indicate authenticity.
• Use artifacts and indicate any replications.
• Conduct exit interviews to determine if visitors “got” the Mavericks story during the feature exhibition component of Mavericks.

Outcome #2
The exhibition has strong connections to Alberta curriculum to ensure school audiences, both to the museum and to our website, increase.

Key Indicators
• During development phase, work with curriculum specialists and teachers and conduct teacher focus groups to ensure curriculum connections are strong and relevant.
• Track number of students, number of classes, number of teachers repeatedly booking programs for the first three years that the gallery is open (a projected number of students will be determined as we progress through design development).
• Track search engine hits to Mavericks website during the feature exhibition component of Mavericks and during a specified follow-up period after this component.

Outcome #3
Diverse visitors are engaged so they have an enjoyable experience, connect emotionally to Alberta stories, and learn about and question Alberta history.

Key Indicators
• Test Calgarians’ knowledge of Alberta history prior to developing key messages.
• Proto-type and test stories and learning activities.
• Track repeat visitation during the feature exhibition component of Mavericks and during a specified follow-up period after this component.
• Proto-type and test interactives or stories that are being developed to evoke an emotional response.
• Track visitation to determine if it meets or exceeds targets for feature exhibition component of Mavericks.
• Track members who renew their membership because of the gallery during the feature exhibition component of Mavericks.
• Track new members who join during the feature exhibition component of Mavericks and during a specified follow-up period after this component.
• Conduct exit interviews and/or follow-up surveys to determine if visitors were engaged on an emotional level, and had an interesting and engaging visit during the feature exhibition component of Mavericks.
• Track phone calls that solicit further information throughout museum, noting questions during the feature exhibition component (February – May, 2007) of Mavericks and during a specified follow-up period after this component.
• Conduct entrance and exit surveys or follow-up surveys to indicate that visitors gained new knowledge and left understanding key messages during the feature exhibition component of Mavericks.
• Track media during the feature exhibition component of Mavericks.
• Capture comment book and suggestion card comments during the feature exhibition component of Mavericks and during a specified follow-up period after this component.
Outcome #4
Engage and develop stronger relationships with new communities represented in the exhibit; e.g. First Nations, Francophones, rural Albertans, ranching, oil and gas, military, politics, artists, Chinese, Japanese, Italian, etc. to develop new knowledge. Consult with new communities including people with disabilities.

Key Indicators
• Develop contacts with one to three individual mavericks, living descendents or close associates.
• Work with experts, including individuals in the communities represented, to verify new knowledge.
• Track visitation by university and college classes during the feature exhibition component of Mavericks.

Outcome #5
Glenbow continues to build its collection with artifacts and archival documents relevant to telling the authentic Mavericks story.

Key Indicators
• Collect a minimum of 356 objects in cultural history, military history, and ethnology collections.
• Collect archival materials relating to a minimum of 4 Mavericks characters.

Outcome #6 (Internal)
Government and private funders satisfied with use of funds.

Key Indicators
• Reach fundraising goal for community and government sources.
• Exhibition comes in on time and on budget
• Key goals, as identified in the revised exhibition plan, are met.
• Funding support is reported.

Outcome #7 (Internal)
Staff members grow and learn in process of gallery development.

Key Indicators
• Staff learn about project management of a complex project.
• Staff learn new skills and gain an understanding of Alberta history.
Visitor Summary

It is important to consider how the characteristics of learning change with age and how we can best meet the learning needs of our audiences through the Mavericks exhibition and programs.

Children

In 2002/03, 6,108 families and an additional 17,080 children and youth visited Glenbow.

Children ages 2 to 5 are mastering basic motor skills. They are active, constantly exploring and learning (Falk and Dierking 2002, 64). Considerations in designing for this audience include: building exhibition elements that are accessible in size and proportion, safe open spaces to roam, and sensory stimulating environments and interactives that invite creative play without involving fine motor skills.

Older children are exploring the observable aspects of their world such as appearance and behavior. They want to know how things work and how to create new things (Falk and Dierking, 2002, 77). Considerations in designing for this audience include: sensory environments that stimulate curiosity, exhibition texts and elements that invite discussion and sharing, and interactives that offer opportunities to create something and extend learning about function.

Adolescents are developing the ability for abstract reasoning. Adolescents are also developing strong relationships with peer groups and an interest in social and political issues and current trends (Falk and Dierking 2002, 94). Considerations in designing for this audience include: exhibit environments that encourage social interaction with a peer group, computer interactives and new media to engage their interest, and response stations that invite feedback on issues presented in the exhibition.

Adults

Adults represented 59% of paid admissions to Glenbow Museum in 2002/03 and 54% of paid admissions up to December 2004.

Adults are less interested in sitting in a classroom to learn, and seem to intuitively understand that meaningful learning takes place in appropriate social, cultural, and physical contexts (Falk and Dierking 2002, 115). Many in this age group are parents seeking opportunities to learn with their children. Considerations in designing for this audience include: exhibit texts and elements that are personally meaningful, interactive elements that allow for social interaction with family and friends, and additional information and resources to extend their learning beyond the context of the museum.

Older Adults

Seniors 65 and over, represented 15% of paid admissions to Glenbow Museum in 2002/03.

They are intense, self-motivated learners and prefer to be free-choice learners, defining their own educational experiences and pursuing their own interests (Falk and Dierking 2002, 126). Considerations in designing for this audience include: a physical exhibit environment that is easy to negotiate for those with limited mobility, text with large print, audio devices with volume control, ample seating, and response stations that invite older adults to share their stories and experiences. Another factor that influences the needs of our audience is the frequency of visitation and the amount of time they have to spend in the museum.
Near or Far

Local Community

The local community is more likely to visit frequently and therefore feel more comfortable with the layout of the museum. They are more likely to choose parts of the museum they would like to visit on a given day rather than trying to experience the whole museum. Considerations in designing for this audience include: changing exhibit elements to encourage repeat visitation, a non-linear exhibit format so they can be selective according to time and interest, and additional information that connects the exhibit content to the local area and invites further exploration.

Tourists

Most tourists have limited time and may be visiting more than one site in a day. Long distance travellers are unlikely to have the opportunity to visit again, and come with little background knowledge about the history of the region. Some overseas tourists will have limited or no knowledge of English. Considerations in designing for this audience include: clear orientation maps of Mavericks, audio wands in both English and French that can help provide a concise and informative path through Mavericks, exhibit text that is clear and avoids specialized language, ample seating, and directional signs in multiple languages.

Another factor that influences the needs of our audience is the level of subject expertise and interest in the content being presented in Mavericks.

Audience Expertise

Independent Learners

Independent learners are intrinsically motivated and curious. Their learning is broader than the content provided in the museum and they are seeking opportunities to make connections with previous learning and experiences (Hood 1983, 54). Considerations in designing for this audience include: presenting content from multiple perspectives and consideration for audience knowledge and experience, interactives that invite further engagement and social interaction, response stations to invite dialogue, programming such as character actor led tours, and options for further research through programs and resources.

Specialists, Amateur or Professional

Specialists have a well-developed interest in museum content. They are seeking ways to further their knowledge and add to their expertise. For this reason they are interested in seeing masterpieces, many variants of the same object, and learning specific details about individual objects (Durbin 2002, 7). Considerations in designing for this audience include: access to collections and museum expertise through behind-the-scenes programs, and computer kiosks with databases holding more extensive information (database information could take the form of video clips that show some objects from different angles or demonstrations of the object’s function).

Glenbow Museum is a destination for both informal and formal groups and there are many ways that we can plan to accommodate these groups in the development of Mavericks.

Family Audience

Glenbow family membership sales continue to grow: 1372 memberships in 2001/02, 2378 memberships in 2002/03, and 2939 in 2003/04. Family memberships represent the largest membership group at Glenbow.

Families come to museums because the environment is engaging for everyone. In this environment it is possible for parents to model learning and for children to share and practice developing knowledge and skills (Falk and Dierking 2002, 71-72).

While museums can be engaging environments for families they can also be difficult environments to navigate. Families have many immediate concerns in the museum context such as locating washrooms and water fountains (Hooper-Greenhill 1994, 102). Considerations in designing for this audience include: clear orientation with good maps and clear signs, large exhibition spaces to accommodate strollers and provide clear sightlines between parents and children, interactives that appeal to various ages and learning styles, and text and guides that encourage sharing and discussion.

Organized Groups

Glenbow Museum saw 2,507 visitors attend in groups during 2002/03 and 2,475 up to December 2004 (not including school groups). These groups range from tour groups, to post-secondary class trips, to special needs groups.
Post Secondary/Continuing Education

Post secondary classes are seeking supplementary knowledge or experiences that enhance their course curriculum. The focus of their visit may be different than the focus of the exhibition. Considerations in designing for this audience include: large spaces provided for groups to gather, sound proofing between spaces in the exhibition to prevent bleed-over noise from section to section, and access to additional resources and information.

Community Groups

Community groups that visit the museum range dramatically in age and interest. Further study is required to get a better sense of the type of groups that currently visit Glenbow and the groups that form a potential audience. Overall, however, the needs of community groups are similar to other groups.

Special Needs Groups

Special needs groups require consideration so the museum is accessible. For example, Braille, touchable objects, audio, and special programs can be utilized by the blind (Hooper-Greenhill 1994, 108). This would require more consultation with these groups.

School Audience Summary

Schools represent a large part of Glenbow’s audience for permanent exhibitions. Glenbow had 43,115 students and teachers attend in-house programs such as educator-led programs, self-guided visits, and teacher workshops. And during 2003/04, 1,127 people attended the Museum School. Glenbow’s school audience is largely comprised of elementary classes; they make up 81% of the total number of students who visit Glenbow. The number of junior high school classes visiting Glenbow has increased over the last few years and comprises 13% of our school audience while senior high is 4%.

There are many considerations in designing for the school audience.

School programs require spaces large enough to accommodate groups of up to 40-45 people.

Open spaces (as opposed to long corridors) allow for a large group to gather around artifacts, dioramas, or displays. Gathering spaces need to be created within the context of the exhibition as opposed to being set aside from the exhibition.

Many students are writing and sketching in gallery spaces. Flat surfaces that are safe to write on would help with the wear on exhibit cases and text panels. These surfaces need to be near the artifacts being studied.

Currently, artifacts used by school programmers are stored in a central area in school programs. There is some interest in having some artifacts stored within the exhibition.

School programmers would like exhibition elements that assist them in telling the story of a time and place. For example, a diorama such as the settler’s log cabin (currently in the third floor lobby) is effectively used in the settlers program to illustrate the daily life of settlers and the conditions they faced.
All audio and visual components for the exhibition should be set up so programmers can turn them off and on with ease.

Groups of children are often asked to sit on the ground during programs. The flooring should be comfortable for standing and sitting for long periods of time. Concrete flooring, for example, is not comfortable.

A multi-purpose programming space that would be used for programs would work well for school and public programs. This space would also house artifacts for object studies that are visible to the public so the overall effect is a museum not a classroom.

Curriculum Connections Summary

There are many opportunities to connect Mavericks with the Alberta Curriculum. The exhibition content provides a number of cross curriculum connections in the areas of science, language arts, and, most significantly, with social studies.

Alberta Learning is in the process of implementing a new Social Studies curriculum. The implementation timeline of the new curriculum is ideal in that it allows for Glenbow to develop Mavericks with close connections to the new curriculum. This will ensure that Mavericks continues to be a valuable resource for teachers and students long into the future.

[See Appendix 1 for further detail about curriculum connections in Mavericks.]

Visitor Research Summary

In order to be responsive to our current and potential audiences for Mavericks, we have conducted a series of both qualitative and quantitative visitor studies in conjunction with Claros Research. By triangulating our research we have gained a more thorough understanding of our visitors and their needs, expectations, and interests.

Our first study was a telephone survey of 501 people in the local area conducted from November 28 to November 30, 2004. Our second study was an intercept interview with 232 visitors to the Glenbow Museum conducted from December 27, 2004 to January 2, 2005, excluding New Years Day. The third study involved a focus group with families and another with adults conducted on February 13 and 17, 2005.

Level of Knowledge and Interest in Alberta History

Although the level of knowledge with Alberta history among telephone survey respondents was rated at 4.05 on a zero to ten scale, the level of interest was measured at 6.23. While respondents did not feel they had enough knowledge of Alberta history, they nevertheless had an interest in the topic. This represents an opportunity for Glenbow Museum to educate those who do not have enough knowledge but have an interest.

Describing Alberta History

The word “adventurous” was ultimately selected as the word most descriptive of Alberta history. This “adventurous” description should be taken into account while designing the exhibit, its psychological impact to the viewer, its layout, the presentation of its stories, its images, and the general outlook. In short, it should feel, look, and read “adventurous.”

Level of Interest in Alberta History Topics

Respondents were also informed of different stories and topics that shaped Alberta history, and respondents were asked to rate their level of interest in these topics on a zero to ten scale. The topics that received the highest rating mean were “Alberta’s role in World Wars 1 and 2” (6.64), “early settlement” (6.63), followed by “Mounties” (6.45). Overall there were not large differences between the ratings of the subject areas; all topics rated between (4.85) and (6.64).

When asked about the topics of Alberta history they were most familiar with, the members of the adult focus group identified; pioneers, trains, First Nations, oil and gas, RCMP, dinosaurs, and people in the arts.
When members of the family focus groups were asked about what interests them the most about Alberta history they identified the development of Alberta and Canada, the settlement of Calgary, the oil boom, ranchers, famous women, outlaws, Mounties, daily life in early settlement, Alberta’s role in the World Wars, decisions politicians made that affected people, and more recent history instead of the period of the fur trade.

The results collected by the surveys and the focus groups show the diversity of interests and expectations held by visitors to the Museum. All of the areas of interest identified should be included in exhibit content so all audiences feel there is something interesting and meaningful to them in the exhibit. The areas that rate the highest may require more emphasis through the design of the exhibition to meet visitor expectations.

Level of Interest in Groups of People who Shaped Alberta History

Respondents were informed of different groups of people who shaped Alberta history and asked to rate their level of interest in these groups on a zero to ten scale. The group that received the highest rating mean was “early explorers” (6.93), followed by “outlaws and Mounties” (6.77), “ranchers and farmers” (6.63), and “oil patch and railway workers” (6.44).

Members of the adult focus group were asked which groups of people interested them the most. They identified early oil tycoons, early settlers, early immigrant populations such as the Chinese, First Nations, Alberta premiers, their personality, history, and goals.

When members of the family focus group were given the names of historic figures such as David Thompson, John A. Macdonald, and John Palliser all of the participants expressed that they were familiar with the names of these figures only. This suggests that Mavericks is an opportunity to introduce and extend visitor knowledge about many of Alberta’s historical figures.

Responses to Current Third Floor Exhibits

The majority of visitors who responded to the intercept surveys were visiting Glenbow Museum to see the Rodin exhibit. Of those surveyed, 60.3% spent between 1-2 hours at the Museum. Of those surveyed, 27.2% visited the current Alberta history galleries on the third floor. Most of those visitors spent between 15 to 30 minutes visiting those galleries.

Respondents who visited the third floor were polled on what they remembered the most from their visit. Over a quarter (26.8%) either cited the Blackfoot gallery or agriculture and farming.

When the members of the focus groups visited the Alberta history galleries they reported enjoying these elements: the range of artifacts; large artifacts such as the horse drawn oil wagon; home appliances and vehicles; the variety of displays, dioramas and environments that you can walk through; the chronological order and timelines; artifacts out in the open; and seeing how people lived in the past.

When members of the focus groups were asked what they didn’t enjoy in the Alberta history galleries they identified the following elements: too much to read, not a lot to touch, not interactive, not enough detail about the artifacts provided, texts aren’t visible for children, artifacts weren’t presented in an interesting way, the exhibit elements seemed disjointed, the lighting was too dim, and the overall condition of the gallery was poor.
**Recommendations for Third Floor Redevelopment**

In terms of what Glenbow should do to make Alberta history more interesting, over four in ten (41.8%) cited interactive ways of communication such as videos and actors. Eleven percent suggested that a focus on people would make Alberta history more interesting.

The adult focus group identified a number of presentation methods they would recommend the Museum utilize in *Mavericks*. They would like to see more personal stories, more detailed information, and timelines provided. Many respondents reported enjoying the environment in the Blackfoot gallery because it was hands-on, you could see the artifacts in context, there were no “do not touch” signs, and there were handouts to take home if you were pressed for time.

The family focus group identified presentation methods they would recommend Glenbow utilize in *Mavericks*. They would like to see audio, video, lots of visuals, lots to touch, interactives, child-friendly spaces with eye level cases and texts for children, interesting environments, good lighting, and comparisons between then and now.

**Learning Styles**

One of the ways we can consider the personal contexts of our visitors is to take into consideration the different ways people learn. Our visitors construct their knowledge in different ways that are unique to the individual, however there are discernable patterns in learning. In her book, *Exhibit Labels: An Interpretive Approach*, Beverly Serrell identifies a four-point model of learning styles developed by Bernice McCarthy that Serrell feels is ideally suited for the museum setting.

The four learning styles are outlined as follows:

- **Imaginative learners** learn by listening and sharing ideas and prefer interpretation that encourages social interaction.
- **Analytical learners** prefer interpretation that provides facts and sequential ideas.
- **Common sense learners** like to try out theories and discover things for themselves.
- **Experiential learners** learn by imaginative trial and error. (Serrell 1996, 51-52)

These learning styles provide a helpful guideline when developing *Mavericks* to ensure that all visitors find something they can engage with. It is important to note that these categories are not rigid. Human beings are flexible and adaptable to their situation or context and will therefore make shifts in their approach to learning. The key to understanding and designing for learning styles is variety. An exhibition designed for a variety of learners makes for a deeper, richer, more textured learning experience for everyone. These learning styles will influence the development of interactives, exhibition text, new media presentations, and education programming.
Programming Strategies
Programming Strategies

One of the best strategies to promote visitor learning is through audience-focused programming. Glenbow Museum programming is categorized by audience groups however there is overlap between program areas. Live interpretation programming is intended for audiences of all ages.

**Live Interpretation**
Currently, the Museum offers a range of live interpretation programs. Visitors respond positively to character actors who perform in theatre productions, deliver tours, and rove in the galleries answering questions. The *Mavericks* exhibition content lends itself to first person interpretation that should be considered a priority in the development of public programming for *Mavericks*. As Sheena Albanese states in a planning document for live interpretation programs at Glenbow Museum, first person interpretation is an exceptionally effective tool because it, “…demonstrates in a highly visual and dynamic way how the objects of the exhibition relate to their human and social context, and show how interpretation itself is a function of perspective” (Albanese 2001, 3). First person interpretation also provides opportunities to offer something new to a local audience on a regular basis. This strategy has been utilized to reinvigorate interest in permanent galleries with great success.

The following live interpretation strategies should be considered in the development of *Mavericks* public programming:

- Character actors/first person interpretation
- Museum theatre and storytelling
- Discovery cart presentations with objects to be handled

**Family Programs**
Currently, Glenbow offers a weekend drop-in program for families called Family Fun Weekends. This program focuses on art-based activities that families can participate in together. The Discovery Room provides theme-related programs, activities, and resources. One of the programs offered through the Discovery Room is Discoveries Big and Small, a program for pre-schoolers and parents including homeschoolers. One of the most effective strategies to engage families in the *Mavericks* exhibition is to provide opportunities to interact with knowledgeable staff, artifacts, and stories. The National Museum of American History offers a range of family programs called Hands on History and Our Story in History. These programs are inquiry based and offer opportunities for families to assume the role of the historian through their exploration of art, artifacts, and stories.

The following family programming strategies should be considered in the development of *Mavericks* public programming:

- Guided art and history demonstrations and activities
- Family focused gallery tours
- Sketching, journaling, and reading programs

**Adult Programs**
Currently, Glenbow offers a range of adult programs such as Terrific Tuesday Talks, After Hours, First Thursdays, and Continuing Education. These programs are predominantly lecture based. The content of *Mavericks* lends itself to lectures, talks, and symposiums for an adult audience. For example, a lecture series could introduce present-day mavericks to our adult audience. Adult learners are also seeking opportunities to share their knowledge or develop their expertise further through dialogue with content experts. *Mavericks* presents an opportunity to provide programs that connect with museum expertise such as conservation, collections content, and archival research.

The following adult programming strategies should be considered in the development of *Mavericks* public programming:

- Topical lectures and debates that focus on Alberta’s future
- Book clubs
- Demonstrations and expert led tours
- Continuing education classes
- Genealogy workshops
- Reminiscence objects similar to discovery cart
The *Mavericks* exhibition will be developed with strong connections to Alberta curriculum. Glenbow Museum is a learning resource for many teachers and students and will comprise the largest audience base for *Mavericks*. The majority of the curriculum connections to be found are in the new social studies curriculum.

**Social Studies Curriculum K-12**
The new social studies curriculum is being developed in phases. Currently, a draft of the K-9 curriculum is available. The K-3 portion of this curriculum will be implemented in September of 2005. The grades 4 and 7 curriculum will be implemented in 2006, grades 5 and 10 in 2007, grades 6, 8 and 11 in 2008, and grades 9 and 12 in 2009.

The timeline for the implementation of the new social studies curriculum is ideal in that it allows the Glenbow Museum to develop *Mavericks* with close connections to the new curriculum. This will ensure that *Mavericks* is a valuable resource for teachers and students. It will also make it possible to develop strong school programs and professional development opportunities for educators.

Glenbow school programming provides a wide variety of hands-on, minds-on curriculum-based programs that utilize Glenbow’s resources including: exhibitions, both permanent and theme; artifacts; archives; and museum educators. Glenbow plays a supporting role in assisting teachers, students, and parents to deepen and further their knowledge and understanding of themselves, their communities, their province and their country in relationship to the world.

Glenbow employs a number of educational strategies that connect with the inquiry-based learning philosophy of the social studies curriculum. Some of these strategies include the following:

- Engaging students in active looking and thinking when using objects.
- Engaging student’s imagination in the process of constructing knowledge.
- Employing multiple literacies through a diversity of learning strategies such as story telling, movement, acting, and sensory exploration.
- Creating experiences for the students to build their skills of looking, analyzing, and reasoning with the focus on teaching for understanding.

The following is an outline of a few key elements from the social studies curriculum foundation document that will provide direction for the development of curriculum connections in *Mavericks*.
Program Rationale and Philosophy

Social studies provides opportunities for students to develop the attitudes, skills, and knowledge that will enable them to become engaged, active, informed, and responsible citizens. Recognition and respect for individual and collective identity is essential in a pluralistic and democratic society. Social studies helps students develop their sense of self and community, encouraging them to affirm their place as citizens in an inclusive, democratic society. (Alberta Learning Social Studies, 1)

Strands of Social Studies

Learning related to core concepts of citizenship and identity is achieved through focused content at each grade level. The six strands of social studies reflect the interdisciplinary nature of social studies. The strands are interrelated and constitute the basis for learning outcomes in the program of studies.

- Time, Continuity and Change
- The Land: Places and People
- Power, Authority and Decision Making
- Economics and Resources
- Global Connections
- Culture and Community (Alberta Learning Social Studies, 6,7)

There are opportunities for teachers to integrate Alberta history throughout the curriculum but the focus here is on the general and specific outcomes specifically related to Alberta history.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade Title and General Outcomes</th>
<th>Links with Mavericks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Citizenship: Belonging and Connecting</td>
<td>Section: Newcomers Nitsitapiisinni</td>
</tr>
<tr>
<td></td>
<td>1.2 Moving Forward with the Past: My Family, My History, and My Community</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Communities in Canada</td>
<td>Section: Newcomers Nitsitapiisinni Post Haste</td>
</tr>
<tr>
<td></td>
<td>2.2 A Community in the Past</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Alberta: The Land, Histories and Stories</td>
<td>Section: Oil and Gas Newcomers Politics Railway Nitsitapiisinni</td>
</tr>
<tr>
<td></td>
<td>4.1 Alberta a Sense of the Land</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.2 The Stories, Histories, and People of Alberta</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.3 Alberta: Celebrations and Challenges</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Canada: The Land, Histories and Stories</td>
<td>Section: Nitsitapiisinni Uninvited Guests North West Mounted Police Newcomers Politics Post Haste</td>
</tr>
<tr>
<td></td>
<td>5.2 Histories and Stories and Ways of Life in Canada</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5.3 Canada Shaping an Identity</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Democracy: Action and Participation</td>
<td>Section: Politics</td>
</tr>
<tr>
<td></td>
<td>6.1 Citizens Participating in Decision Making</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Canada: Origins, Histories and Movement of People</td>
<td>Section: Uninvited Guests Politics Newcomers Railway Nitsitapiisinni</td>
</tr>
<tr>
<td></td>
<td>7.1 Toward Confederation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7.2 Following Confederation: Canadian Expansions</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Canada: Opportunities and Challenges</td>
<td>Section: Nitsitapiisinni</td>
</tr>
<tr>
<td></td>
<td>9.1 Issues for Canadians: Governance and Rights</td>
<td></td>
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<tr>
<td>10</td>
<td>Under consultation</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Under consultation</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Under consultation</td>
<td></td>
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</tbody>
</table>
Science Curriculum K-12

Glenbow Museum currently offers a number of programs connected with the rocks and minerals sections of the Alberta Curriculum. The Oil and Gas section of Mavericks and the focus on geologist Dr. Helen Belyea provides some historical context and practical application of this form of study. Glenbow Museum also offers both archeology and forensics programs that connect with Mavericks and can be offered in a multi-purpose programming space connected with Mavericks.

The astronomy portions of the science curriculum invite cultural interpretations of the night sky, particularly from a First Nation’s perspective. There’s an opportunity to develop programs that explore First Nation’s interpretation of the stars, and the way stars were used for early surveying and mapping by David Thompson.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Topic</th>
<th>Links with Mavericks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Rocks and Minerals</td>
<td>Section: Mineral Gallery Oil and Gas</td>
</tr>
<tr>
<td></td>
<td>Topic A</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Sky Science</td>
<td>Section: Uninvited Guests Nitsitapiissinni</td>
</tr>
<tr>
<td></td>
<td>Topic C</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Evidence and Investigation</td>
<td>Section: Alberta History Archeology Dig</td>
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<td></td>
<td>Topic D</td>
<td>Forensic Program</td>
</tr>
<tr>
<td>7</td>
<td>Planet Earth</td>
<td>Section: Mineral Gallery Oil and Gas</td>
</tr>
<tr>
<td></td>
<td>Topic E</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Space Exploration</td>
<td>Section: Uninvited Guests Nitsitapiissinni</td>
</tr>
</tbody>
</table>
Language Arts Curriculum K-12

The general outcomes of the Language Arts Curriculum are consistent with all grades. This set of general outcomes is particularly well suited to a museum setting and invites exploration of a variety of texts found within the collection.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Outcomes</th>
<th>Links with Mavericks</th>
</tr>
</thead>
<tbody>
<tr>
<td>All</td>
<td>Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings, and experiences.</td>
<td>Section: All</td>
</tr>
<tr>
<td>All</td>
<td>Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print and other media texts.</td>
<td>Section: All</td>
</tr>
<tr>
<td>All</td>
<td>Students will listen, speak, read, write, view, and represent to manage ideas and information.</td>
<td>Section: All</td>
</tr>
<tr>
<td>All</td>
<td>Students will listen, speak, read, write, view, and represent to enhance the clarity, and artistry, of communication.</td>
<td>Section: All</td>
</tr>
<tr>
<td>All</td>
<td>Students will listen, speak, read, write, view, and represent to respect, support, and collaborate with others.</td>
<td>Section: All</td>
</tr>
</tbody>
</table>
Visitor Experience Model

Introduction

Our approach to the development of Mavericks will be responsive to Glenbow visitors. In order to be responsive to our current and potential audiences for Mavericks, we have begun a series of both qualitative and quantitative studies in conjunction with Claros Research. By triangulating our research we believe we will gain a more thorough understanding of our visitors and their needs, expectations, and interests. We will also explore contemporary theory and research in the fields of education and museum studies.

This overview will provide a model that represents the museum visitor’s experience, themes in visitor experience emerging from current visitor research conducted by the Australian Museum Audience Research Centre, and their relevance to the development of Mavericks.

Interactive Experience Model

In The Museum Experience, John H. Falk and Lynn D. Dierking provide an interactive experience model for understanding the museum visitor experience. This model represents the visitor experience as an interaction between three contexts: the personal context, the social context, and the physical context. “The museum experience occurs within the physical context, a collection of structures and things we call the museum. Within the museum is the visitor, who perceives the world through his own personal context. Sharing this experience are various other people, each with their own personal context, which together create a social context” (Falk and Dierking 1992, 4).

The Personal Context

Falk and Dierking define the personal context as unique because it “…incorporates a variety of experiences and knowledge; including varying experiences in and knowledge of the content and design of the museum” (Falk and Dierking 1992, 2). Visitors do not approach the museum context as empty vessels waiting to be filled with knowledge; rather they approach the museum with their own ideas, experiences, and expectations.

As Falk and Dierking suggest, the personal contexts of our visitors are in some ways predictable and can help us to develop Mavericks in a way that takes into consideration a variety of personal contexts (Falk and Dierking 1992, 2). There are a number of patterns in the personal contexts of our visitors that we can examine more closely. Considering the characteristics of the visitor experience for different age groups can provide us with valuable knowledge for the development of the content, design, and interpretation of Mavericks. Other patterns include the characteristics of local visitors, tourists, subject specialists, and casual visitors.

Visitors to museums are, for the most part, intrinsically motivated to come to a museum. They are there because they want to be there, but what is their primary reason for visiting? When 1,770 Canadians were asked that question in a survey conducted for the Canadian Museums Association in 2003, 70% of respondents stated that they, “go to museums for the combined purpose of having an educational experience, as well as being entertained. Another 14% seek out a purely educational experience, while 10% are seeking an entertaining time” (Canadian Museums Association 2003, English section, par. 2).

With these statistics in mind, characterizing what constitutes an entertaining and enjoyable learning experience for our visitors is critical. Lynda Kelly, head of the Australian Museum Audience Research Centre (AMRC) compiled a list of emerging themes from current visitor research conducted by the AMRC and a survey of learning literature (Kelly 2005, 2-5). The following is a summary of these themes as they relate to the development of Mavericks.

Learning is unique to each individual

Learners are individual and will incorporate new learning into pre-existing learning. We can facilitate new learning for our diverse audiences by designing Mavericks texts, interactives, and audio-visual presentations based on a range of learning styles. We can also connect with our diverse audiences by presenting Mavericks content from multiple perspectives. Visitors are seeking new information or alternatively new perspectives on pre-existing information.

Learning is an active process

Visitors want to be actively engaged in learning. Opportunities for wonder, inquiry, and discovery can be created through dynamic education programming such as character actors, hands-on interactives, exhibition text that inspires dialogue, and stations for response.

Many visitors are seeking opportunities to engage with the content through interactives and activities that are engaging and enriching, offering access to new levels of understanding. These activities can take many different forms and should invite participation from a range of age groups. Families should be able to participate together and learn together.
Learning is long term
Learning that takes place in museums is often long term. Visitors who haven’t attended a museum in many years can often provide a vivid description of the exhibition element that made the strongest impression on them. Long-term learning can take the form of a powerful memory, new information learned, or a change or confirmation of attitude or perspective.

The Social Context
The social context is perhaps one of the strongest influences on the visitor experience. “The museum experience differs depending on whether one walks through a museum with an eighteen-year-old or with an eighty-year-old in tow; whether one is a parent with small children; or whether or not one’s companion is knowledgeable about the exhibits” (Falk and Dierking 1992, 3). Most people visit museums in groups and the nature of the group shapes their experience. Even those who visit individually will interact with museum staff and other visitors over the course of their visit.

In the development of Mavericks we will take into consideration the differences in these groups and their needs within the museum. For example, we can provide appropriate activities, facilities, and orientation for families to ensure that their experience is comfortable. We can also provide interactives and activities that make it possible for families to learn together. With organized groups, such as school groups, we can provide curriculum-oriented content, large spaces to gather, and dynamic education programming.

Learning is a social activity
Many visitors view learning as a social activity and are seeking opportunities for social interaction. To ensure opportunities for social activity in Mavericks we can provide exhibition elements that provoke discussion such as interactives that require more than one person to participate, or sensory experiences such as a touch station or a scent station to provide common ground to initiate discussion. Perhaps one of the most effective ways to initiate interaction is through education programming. Many visitors appreciate the opportunity to spend quality time learning together and sharing their learning with one another.

The Physical Context
The physical context of the museum “…includes the architecture and ‘feel’ of the building, as well as the objects and artifacts contained within. How visitors behave, what they observe, and what they remember is strongly influenced by the physical context” (Falk and Dierking 1992, 3). Mavericks will provide ample seating, easy to read text, adequate lighting, and other elements that will promote visitor comfort. Visitors need to feel comfortable in an environment before they are prepared to explore and learn.

Learning is a sensory experience
By engaging the senses we can communicate powerful concepts without words. Our senses can take us from an imagined experience to a memorable lived experience. For example, at Rievaulx Abbey in Yorkshire the interpretive centre provides a small station where you can smell the ingredients used to tan leather. The difference between reading the ingredients and smelling them is vast. It is one experience to read that urine is used to tan leather – it is quite another to smell that it is. Later, when visitors see the sight where tanning took place the significance of its location to the rest of the abbey will require no explanation.

Our senses can also engage our emotions. Light, colour, size, and the configuration of space all communicate meaning in relation to content. By actively engaging the senses of our visitors we can create an immersive and engaging learning experience.

Learning involves authentic experiences
Visitors expect to engage with “real” art and artifacts within the museum context. The expectation is that museums are about the conservation and collection of material culture and therefore exhibitions are about the display of that material culture (although visitors do realize that the exhibition environment is fabricated). There is a tension in the museum context between the elements of an exhibition that are perceived to be real and those that are not. Authenticity is about creating a structure that has its own set of rules and every element within that structure supports those rules.
Citations


1. Alberta author, Mark Lisac summarizes this contradiction: “The mild, wild West: Albertans like to think of themselves as underdogs, mavericks and champions of democratic reform. But the image is a myth. We live in a highly conformist, one-party state.” (Lisac, 2004, 122).

2. **Mainstream or Social History:** During the 1970s, a shift in mainstream Canadian history occurred when political, public or national history was eclipsed by the emergence of history ‘from the bottom up’ rather than from the ‘top down.’ Canadian historian Michael Bliss describes this as a ‘privatization’ of history. He explains: during the last quarter of a century in Canada, as in many other countries, there has been a massive shift in historians’ substantive interests away from political and constitutional history and towards the exploration of the experiences of people in relationships flowing from such non-national connections as region, ethnicity, class, family and gender. The situations of interest to historians now tend often towards the private and personal – states of mind, standards of living, and conditions of health, family values, and local hierarchies. This is so true it’s become a cliché: political history has been out, social and personal history has been in (6).

3. **Advocacy History:** the politicization of history which occurs when the focus is placed on the redressing of past grievances (Berger 1986, 265).

4. **Political History:** a study of the ‘public history’ of Canada, its national political history or “how a national community had come into being.” (Berger, 5) Important themes in political history would include Confederation, constitutional difficulties, English-French relations, schools crises, tariffs, election battles, as well as “the rise of liberalism, or the accommodation of western Canada’s special interests within Confederation” (Berger 1986, 261).

3. Inquiry-based learning is a process where students are involved in their learning, formulate questions, investigate widely and then build new understandings, meanings and knowledge. That knowledge is new to the students and may be used to answer a question, to develop a solution or to support a position or point of view. The knowledge is usually presented to others and may result in some sort of action.

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