The Exchange District
A National Historic Site
Heritage Interpretation Strategy

Shelley Bruce

A Thesis Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements for the Degree of
Master of Architecture

Department of Architecture
University of Manitoba
Winnipeg, Manitoba

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THE EXCHANGE DISTRICT

A NATIONAL HISTORIC SITE

HERITAGE INTERPRETATION STRATEGY

BY

SHELLEY BRUCE

A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of Manitoba in partial fulfillment of the requirements of the degree

of

MASTER OF ARCHITECTURE

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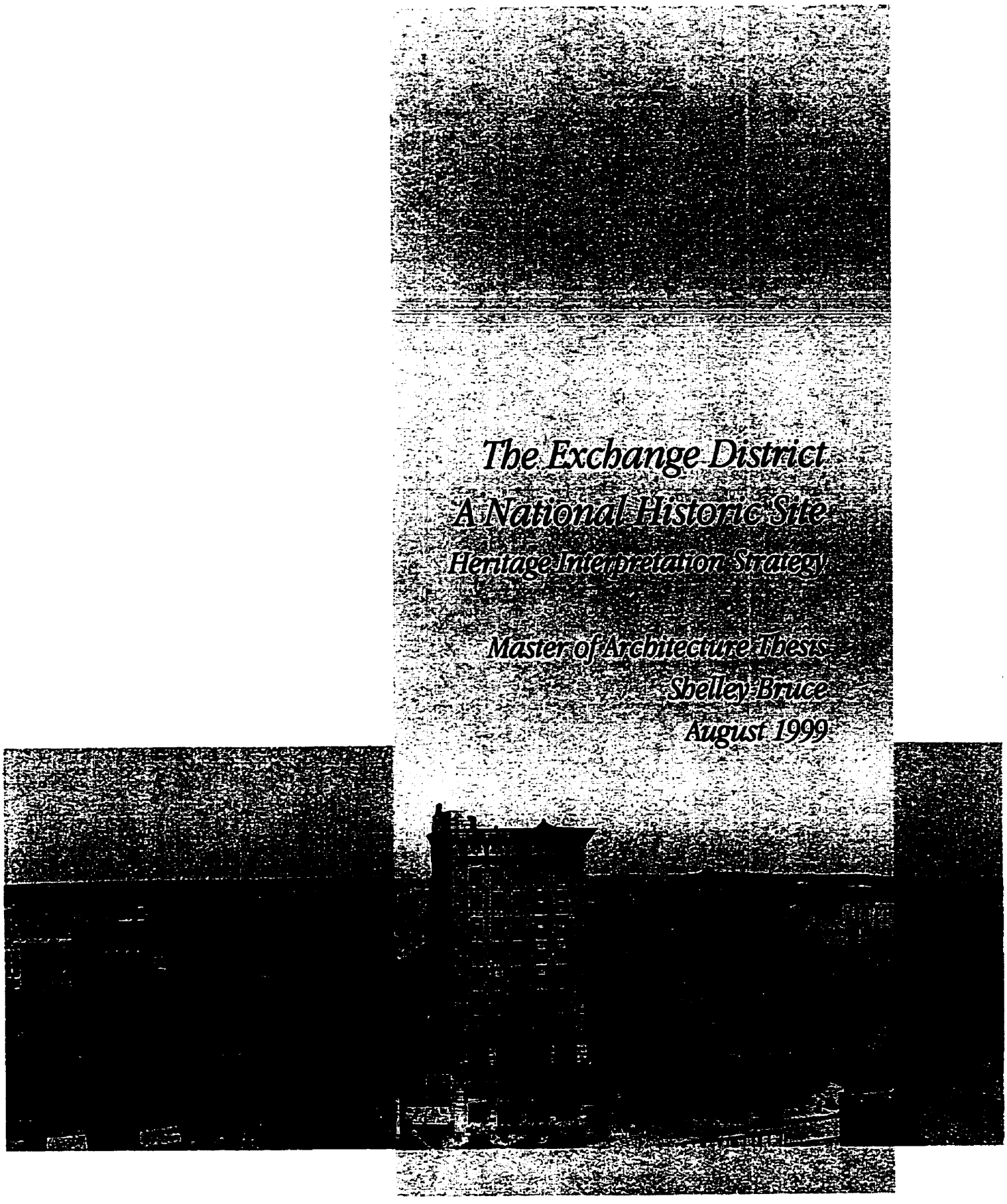

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Master of Architecture Thesis

Shelley Bruce

August 1999

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Abstract

ABSTRACT

On September 22, 1997, Winnipeg's Exchange District was designated a National Historic Site by the Historic Sites and Monuments Board of Canada because it continues to reflect the city's role as the gateway to the Canadian west in the period from 1880 to 1913. There are only a handful of districts across Canada which have been bestowed with this honour.

A group of stakeholders, including the three levels of government, business interests and heritage groups, came together and formed the Exchange District Heritage Partnership. Their mandate was to develop a comprehensive interpretation strategy for the commemoration and interpretation of the District's rich and vibrant history. An interpretation strategy is meant to foster a greater understanding, and hence appreciation, of the resources associated with a historical and cultural resource. The purpose of this thesis is to review and critique the development of the work of the Exchange District Heritage Partnership by measuring the process against the project's Terms of Reference. The author of this thesis was hired as the Project Coordinator by the Partnership. The capacity of this position was to coordinate the research and planning of the Heritage Interpretation Strategy. Three stages of work were completed covering a wide range of items including identification of historical themes, general research and data collection, public consultation, and the production of several drafts. The result was a Heritage Interpretation Strategy which met the goals of the project's Terms of Reference. It generated the necessary background information on the six primary historical themes around which the Heritage Interpretation Strategy was developed. In addition, it identified short, medium, and long term interpretive options for the themes based on a study of the existing interpretive services.

After comparing and contrasting the process of developing the Heritage Interpretive Strategy and its Terms of Reference, one may suggest that several steps could have been approached differently. A total of four recommendations for an improved process are provided for those who may embark on this type of work in the future.

The production of this Heritage Interpretation Strategy has produced a valuable document for which there is very little precedent. It will set the stage for the development and implementation of future interpretive services in the Exchange District National Historic Site. Additionally, this thesis provides an analysis of its development within the context of the theories of interpretation and several precedents while also discussing the strengths and weaknesses of the Strategy.

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My mom, Linda:
Thank you for demanding that "I do as she said and not as she did".

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Thanks (I think) for convincing me that the summer that I had to complete this thesis would be the best time to buy our first house. Your critical editing skills are not too shabby either.

My feline friends, Tyndall and Garson:
Thanks for showing me the value of frequent cat naps during stressful times.

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All roads lead to Winnipeg. It is the focal point of the three transcontinental lines of Canada, and nobody, neither manufacturer, capitalist, farmer, mechanic, lawyer, doctor, merchant, priest, or labourer, can pass from one part of Canada to another without going through Winnipeg. It is a gateway through which all the commerce of the east and the west and the north and the south must flow. No city, in America at least, has such an absolute and complete command over the wholesale trade of so vast an area. It is destined to become one of the greatest distributing commercial centres of the continent as well as a manufacturing community of great importance.

(Curtis, W.E. Chicago Record Herald, September 1911.)

1 Introduction

INTRODUCTION

Winnipeg was one of the fastest growing metropolitan areas in North America between 1900-1913. It was frequently referred to as "The Chicago of the North" because of similarity to the growth, location, economy, and physical presence of Chicago (Johnson 1996). In Winnipeg, the Exchange District was the core of this overwhelming bustle and activity. From an architectural perspective, the District has been recognised for its concentration of "Chicago School"-inspired steel frame skyscrapers as well as the prolific use of terra cotta that is some of the best remaining in North America. The Exchange District's urban fabric is unique in Winnipeg with a strong pedestrian nature, unique sense of scale, and a gritty rough-edged personality. Apart from the still tangible remains of the city's early days (its buildings, green spaces, and urban planning) there are numerous elements such as Bankers Row which played key roles in the development of Winnipeg and the Canadian prairies.

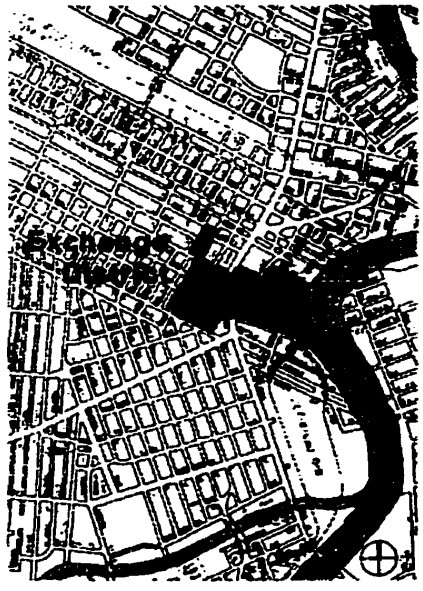


***Figure 1:** The Exchange District National Historic Site within downtown Winnipeg.*

On September 22, 1997, the Minister for Canadian Heritage, the Right Honourable Sheila Copps approved the recommendation for Winnipeg's Exchange District to be designated a national historic site. This complimented the municipal recognition of the District in 1977 through specific zoning by-laws. The Historic Sites and Monuments Board of Canada requires that districts worthy of national significance must satisfy the following criteria:

- the surviving resources have clear association with historically significant themes;
- the collective character of those resources evoke or present in a substantial manner a specific period and definable themes;
- the area possess historically valid and definable boundaries; and

***Figure 2:** The sidewalk along King Street.*

- the combination of resources, themes and boundaries result in a cohesive area that possessed a strong sense of place (Johnson 1996, 776).

The Exchange District is worthy of its national designation because it documents the growth of Winnipeg, but more importantly, it is an intact visual reminder of the city's role as the gateway to the Canadian west and in the development of the prairie economy. Through the perseverance of heritage activists coupled with the City's designation process and development of design guidelines for the historic area, the Exchange District has remained relatively intact for over the years. The result is a cohesive area

Figure 3: *From City Hall's plaza it is possible to view a fascinating collection of heritage buildings through some of the city's finest modernist architecture.*

Figure 4: *The Exchange District and its boundaries.*

covering 20 city blocks with more than 120 historic buildings (CIS 1999, 1), of which a third predate 1900, and the majority of the remainder predating 1914 (Johnson 1996). Almost half of the buildings in the Exchange District are on the City's Historic Buildings Inventory list, and several including, the Pantages Theatre, Union Trust, the Confederation Life, Royal Bank Tower, and the Bank of Hamilton, have been recognised as having national architectural and historical significance. Leonard K. Eaton suggested that Winnipeg's "...warehouse district is architecturally the finest on the North American continent" (1989, 84). The Board's research indicated that five themes were still clearly represented in the Exchange District - transportation, finance, grain trade, wholesale trade and manufacturing. A national designation of Winnipeg's early city centre places the district on the same level of historical status that has been bestowed on just a handful of sites across the country.

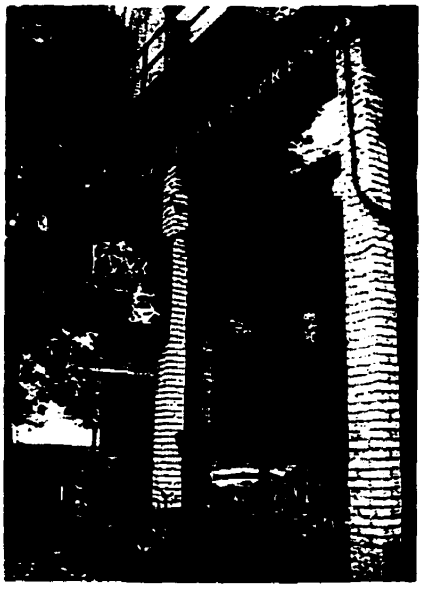


***Figure 5:** The Fyxx on Albert Street is a thriving business in a unique retrofitted building.*

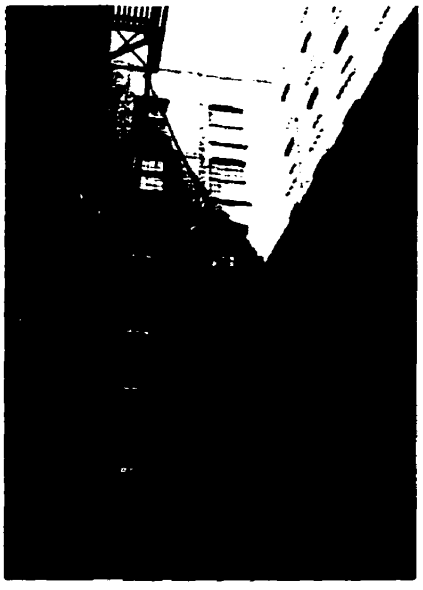


***Figure 6:** The Exchange District contains many hidden industrial pockets like this one behind Brick's furniture store on Lombard.*

APPROACH

The goal of this thesis is to develop and critique the planning of a heritage interpretation strategy for the Exchange District National Historic Site. This body of work will help ensure the longevity of the District from an interpretive perspective, while maintaining the historic integrity of the area and retaining its unique sense of place and time. It consists of two components.

***Figure 7:** View looking south on Princess Street.*

The first component is a stand-alone strategy for the interpretation of the historic resources of the Exchange District (a copy is included in the Appendices). It was completed by the Exchange District Heritage Partnership from January 1998 to July 1999. I was a participant in the planning process as the project's Coordinator. The purpose of the Interpretation Strategy is to interpret key historical, architectural, and cultural aspects of the District for the purposes of commemoration and education. Its recommendations build upon and enhance existing interpretive resources and programming, as well as, introduce new interpretive media to the District. Proposals made in this thesis are meant to foster the continued growth and development of a living urban historic district. Where possible interpretive recommendations take advantage of numerous partnership opportunities and existing programming.

***Figure 8:** This view depicts the the alley located behind the building pictured above. The western most boundary of the Exchange District runs down this alley.*

This document is the second component, but it is necessary to review the Heritage Interpretation Strategy before embarking on this material. It provides more concentrated background material for reference as well as a postscript which reviews and critiques the planning and development process for the Interpretation Strategy. Its goal is to facilitate and improve upon this type of development process for future Interpretation Strategies. This document consists

of several sections:

1. the Introduction includes background material on the importance of heritage conservation and the history of the conservation movement in Winnipeg;
2. an explanation of the role of the Historic Sites and Monuments Board of Canada in the national designation and a summary of their research on the Exchange District National Historic Site are provided in the second chapter;
3. the third chapter, Heritage Interpretation, reviews the primary theories of interpretation, the most common methods of interpretation, and a review of several other interpretation strategies; and
4. the last two chapters review and critique the process that was undertaken as well as provides several recommendations for improvement of the process.

Figure 9: Along the eastern edge of the District is Stephen Juba Park and a few secluded green spaces like this one.

In January, 1998, The Exchange District Business Improvement Zone (BIZ) and the Exchange District Heritage Partnership secured sufficient funding to undertake the development of the Exchange District Heritage Interpretation Strategy. I was hired in the role of Project Coordinator to oversee the planning process. Working out of the Exchange BIZ office provided the foundation to ground this Interpretation Strategy in reality and practicality. Dealing with the day-to-day life of the District has opened my eyes and mind to what is required when working with a community consisting of varied business and building owners, residents, the three levels of government, and nonprofit organisations.

Figure 10: Old Market Square stands on the site of the old Fire Hall. Now it is a multipurpose green space that is programmed by the Exchange District BIZ. Events like the Fringe Festival take over the area every summer.

THE SOCIAL IMPORTANCE OF HERITAGE CONSERVATION

> *We have no right whatever to touch them. They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us. The dead have still their right in them: that which they laboured for, the praise of achievement or the expression of religious feeling, or whatsoever else it might be which in those buildings they intended to be permanent, we have no right to obliterate. What we have ourselves built, we are at liberty to throw down; but what other men gave their strength and wealth and life to accomplish, their right over does not pass away with their death: still less is the right to use of what they have left vested in us only.* (Ruskin 1880, 197)

Why do we seek to conserve our historic resources? Urban renewal or the recycling and adaptive reuse of our built environment has gone on for thousands of years. Heritage conservation aims to retain the built or natural environment as integral and functional components of our communities. Stipe (1983) suggests that heritage conservation has several different types of cultural benefits including:

1. Historical and Educational Benefits;
2. Social Benefits;
3. Cultural Benefits;
4. Aesthetic Benefits; and
5. Economic Benefits.

Historical and educational benefits

> *We seek to preserve because our historic resources are all that physically link us to our past...we strive to save our historic and architectural heritage simply because we have lived with it and it has become part of us (Stipe 1983, 59).*

If we at all hope to understand who we are and where we are going, we must have an understanding of our history which is comprised of people, events and places that existed in the social, political or economic realms of our culture. Our built heritage is our physical link to the past and our connection to the future. This can be learned in the classroom through study and instruction of history, tradition, myth, and memory (Lowenthal 1969) but it can also be enhanced through experiencing places and events. Participation in interpretive programmes such as walking tours or visiting historic museums brings such experiences to life. In The Seven Lamps of Architecture, John Ruskin states architecture is the physical element of our collective memory: "It is the centralisation and protectress of this sacred influence, that Architecture is to be regarded by us with the most serious thought. We may

live without her, and worship without her, but we cannot remember without her" (178). The built environment is created by our culture and is evidence of our cultural identity. Architecture is produced by the sum of our experiences; it is the residue of our history. It develops for us a sense of place and rootedness and if it can be conserved, it can be experienced on a day-to-day basis.

Social benefits

> *We save our physical heritage partly because we live in an age of frightening communication and other technical abilities, as well as in an era of increasing cultural homogeneity (Stipe 1983,59).*

Lasker proposes that heritage buildings are not only valuable in terms of their possibilities for reuse, but they appeal to us on a more fundamental level:

> Their masonry facades exude a human warmth and reassurance that the thin, brittle, hi-tech materials of modern buildings do not. The palpably weighty masonry gives a sense of privacy and respite from the agoraphobic exposure of vast glass expanses. While the modern International Style glass and aluminium curtain walls may be appreciated or despised on an intellectual level, the old buildings go beyond this appealing directly to the senses (1984, 22).

Lasker is suggesting that current design philosophies associated with the International Style did not take into consideration cultural or regional differences. Our heritage building stock aids in differentiating cultures from one another and provides a sense of distinction and uniqueness. Appearance of a community is often a sign of public health and welfare. Heritage conservation can make residential environments be more pleasant, commercial and working areas more attractive and lively, and overall, the community becomes a better place. Heritage conservation also serves a recreational need with benefits for local tourism and convention industries.

Cultural benefits

> *We preserve historic sites and structures because of their relation to past events, eras, movements, and persons that we feel are important to honour and understand (Stipe 1983, 59).*

Associated with this benefit is the cultural need for nostalgia and patriotism. These two emotions are important driving factors for heritage conservation. In an attempt to understand the past, these two emotions often aid our imagination and creativity in the learning process. Through heritage conservation, a healthy sense of cultural identity can be provided and maintained because protection of historical resources creates a sense of historical continuity. This, in the end, provides a sense of security and stability.

Aesthetic benefits

> *We seek to preserve our past because we believe in the right of our clients and countryside to be beautiful...we seek to preserve the architecture and landscapes of the past simply because of their intrinsic value as art (Stipe 1983, 59).*

Aesthetic benefits are connected with many of the social benefits of heritage conservation to some extent. Without analysing the merits of design and style throughout history, Stipe is suggesting that modern design, as a general rule, does not simply match buildings of the past in terms of functional or aesthetic values. Jane Jacobs in The Death and Life of Great American Cities (1989) suggests that cities need a wide variety of "old buildings" to promote the growth of streets and districts because they allow for a healthy mix of investment and development. Older building stock provides an atmosphere that is due in part to buildings which are often more diverse, richly detailed, and were built at a more human scale. Society rarely questions the need or value of conserving works of art. Why do we question the protection and reuse of heritage architecture when in many circles, architecture is a highly valued art form created by talented and knowledgeable artists?

Economic benefits

> *We seek to preserve because we have discovered - all too belatedly - that preservation can serve an important and social purpose in society (Stipe 1983, 560).*

Weiler (1998), among others (Bever 1983), suggests that heritage conservation can play an enormous role in the well-being of a community and its citizens. A series of benefits, economic, environmental, political, and social, can be spin off results of the process. They usually include:

- increased tourism;
- economic development, especially as part of downtown revitalisation;
- neighbourhood improvement and affordable housing;
- increased activity in the building and construction sector;
- spin-off products and industries supporting heritage conservation; saving the resources consumed and the energy expended to construct the buildings in the first place;
- reducing the level of waste materials from demolished buildings in landfill sites; and
- curbing urban sprawl with its consequent wasteful consumption of land and high cost in new construction (18).

Economics is often the driving and decision making force in society; if a venture is not economically feasible, it does not move forward. These benefits are the most tangible type which is very critical to a community looking for confirmation that heritage conservation can make a difference in their lives.

These benefits suggest that heritage conservation can improve our environmental quality of life to some degree when it is viewed as a way to save not just buildings but communities and cities.

HERITAGE CONSERVATION AND HERITAGE PLANNING

According to the City of Winnipeg's Department of Environmental Planning (now known as the Planning and Land Use Division), the goal of heritage conservation is "to retain, where possible, the original character of a building while encouraging those changes which will make it useful" (1986, 2). It is important, however, to look upon heritage conservation as not just an activity dedicated to buildings. Heritage conservation should be viewed in a much larger context to completely understand the impact it can have on a community. With historic districts, for instance, they are usually established for one of four reasons:

1. to protect significant historic structures;
2. to retain a segment of a community which contains a unique character (i.e.: a collection of historic structures) from the threat of new or over-development;
3. to maintain property values; or
4. to contribute to an positive image of the larger community.

Heritage conservation, in this sense, takes on a completely different scale of intervention. It becomes part of the process to revitalise our communities, either residential or urban, with the aim of improving the quality of life, an enhanced physicality of the community, and economic growth.

Feilden (1985) recommends a multi-disciplinary approach to heritage conservation which brings together the talents and expertise of planners, archaeologists, landscape architects, architects, and historians to name a few. In other words, "architectural conservation is too serious a business to leave to the judgment of one man...there must be collaboration" (208). It is the responsibility of this team to face and overcome a series of common challenges in the field of heritage conservation. They include:

1. Lack of an integrated approach by government;
2. Lack of recognition of skills needed for conservation;
3. Shortage of craftsmen and materials;
4. The organisation of the modern building industry is not related to maintenance; and
5. Difficulty in quantifying benefits of conservation (208).

To this list, Feilden would also add a sixth challenge - education. He eloquently states:

> Children are taught to be 'numerate' and 'literate', to read poems and novels, but they are not taught to 'see' and understand what they see. When children can read an elevation of a building like a poem and follow a street, reading it like a novel, we will get true environmental consciousness. History should be taught to give perspective and judgment. If, when these children become citizens they can leave their own town a little better place than they found it, they will have fulfiled their duty to posterity (208).

To achieve this improved state of education, as a society we must resolve the first five challenges listed above as a means of managing our cultural heritage in a rewarding manner. A challenge that Feilden does not address is the trend whereby collections of buildings are often saved in areas of limited economic growth and development pressures (the Exchange District is one such example). This poses a challenge in generating enough economic activity to use and maintain the buildings.

Management of our cultural resources must be based on sensible planning practices which place emphasis on heritage conservation, as this is the means (or one of many means) of executing the plan. A plan for an historic district must be based on a knowledge of the whole community, the interrelation of its parts, and its role both regionally and nationally. This will aid in the identification of the community's strengths and weaknesses. Obviously there are several types of "plans" that can be developed. Generally, an assortment of documents work together to conserve, interpret, or market heritage resources. Legislation must be utilised in a manner which is both intelligent and ingenious, and governments must be swayed to make decisions based on long-term gains rather than the short-term (i.e.: the practice of development for development's sake would no longer be an acceptable practice as it cannot positively relate to the planning process). The public must be invited and encouraged to participate in the planning process. This consultation relates to the educational process as well as the desire to build public support. Provision of a high standard of amenity will make an historic district appealing to a wide range of users and small scale activities. This ought to be the objective of the management of our cultural resources.

HERITAGE CONSERVATION AND HERITAGE DISTRICTS

Canadian policies for heritage districts

The first Canadian attempt at saving a heritage district occurred in 1964 when the province of Quebec designated Old Montreal as an historic area. Compared with contemporary legislation and the progress of France, Britain, or the United States with their *secteurs sauvegardes*, conservation areas, and historic districts respectively, Canadian legislation was very modest. By the 1980s, however, many encouraging advancements began to take shape. It should be noted that heritage districts in Canada can be created directly by a province or municipality through provincial enabling powers.

Of all the Canadian provinces, Quebec and Ontario have been the most active in the protection of historic districts. Provincial legislation in Quebec has designated nine historic districts and three heritage areas while the municipal government has protected forty-one heritage areas. Property within a district is protected from exterior alterations and demolition. Owners are eligible for restoration grants. There is no provincial legislation allowing the province of Ontario to designate heritage districts but Ontario municipalities have recognised more than forty conservation districts.

British Columbia has about ten districts, including Gastown and Chinatown, while Nova Scotia has two but both provinces are in the process of developing municipal legislation to allow for district designation. About six heritage preservation areas have been municipally designated in New Brunswick and at least three heritage districts can been found in Newfoundland. There is one provincially designated heritage area in Alberta, the Fort Macleod Heritage District, while other districts in the province are protected by municipal zoning and planning by-laws. Fort Macleod is administered separately from other heritage districts and individual buildings received no legal protection. Saskatchewan has only one district. The difficulty with this district in Regina is that the current provincial legislation requires that all individual properties in the district must be registered on title but the fees are so high that they tend to act as a deterrent to any further designations. Prince Edward Island has recently allowed for both provincial and municipal designation but are currently in the process of accepting nominations for review. In Manitoba, Winnipeg's Exchange District is protected under planning by-laws by the City of Winnipeg. The Yukon and the Northwest Territories have no legal provisions for designating heritage areas.

There are some 120 legally designated heritage districts in Canada. This is impressive for a country the size of Canada but to place it in perspective, Britain has almost 8,600 heritage areas.

American and european policies for heritage districts

In the United States, Charleston, South Carolina was the first legally declared historic district. It was classified as such in 1931 by a zoning ordinance of the City of Charleston. The Secretary of the Interior has been allowed to federally designate sites, structures or districts since 1935. The National Historic Preservation Act of 1966 empowered the National Parks Service to develop the National Register of Historic Places which lists nationally significant landmarks and districts. Historic districts according to the National Parks Service are assemblages of buildings which when taken individually may not be of any significant architectural value, but when taken together, they create a unique urban environment of national significance. In the United States, districts are selected with the same criteria that are used for the designation of buildings including association with individuals and events, integrity and remaining details which illustrate national significance. Every structure located in a federally designated district is automatically included on the National Register of Historic Places which in turn makes that property eligible for tax benefits while also being subject to federal licensing. It is now national policy to encourage historic districts. There are also state and municipal laws for heritage acts or zoning controls to further aid in the preservation and enhancement of the districts. States have also placed enabling legislation which authorises local governments to create historic districts and cities generally create historic districts as a result of this legislation or through zoning by-laws. There are differences among the legislation in each state but all essentially consist of delineation of boundaries and a provision for a

Figure 11: *Hotel Florence in Pullman, Chicago.*

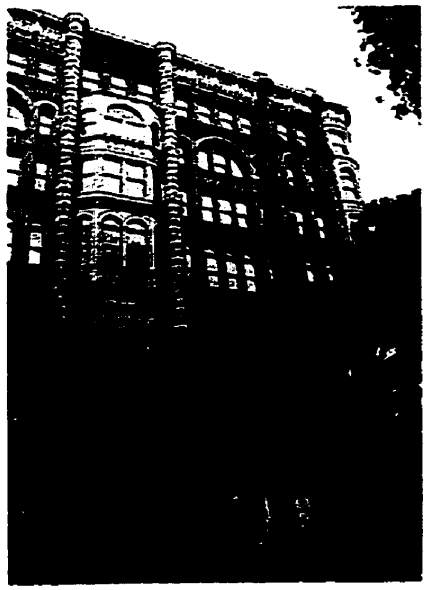


Figure 12: *Pioneer Square, Seattle.*

commission (consists of volunteers with preservation experience) to decide on applications for alteration or demolition of a district's. Some of the more noteworthy historic districts in the United States include Chicago's Pullman Historic District, Beacon Hill, Boston, and Pioneer Square, Seattle.

England has been designating historic areas since 1947. It was not until the Town and Planning Act of 1972 that historic conservation areas finally received legal recognition. The designation of districts is conducted by local authorities rather than by the secretary of state as is done with England's monuments and sites. Demolition of properties whose loss would adversely affect the character of an area can be stopped by the secretary of state for reasons of architectural merit. The types of conservation areas found in England are quite broad including old town centres and residential, industrial or commercial areas. Both Bath are Chester are good examples of well known historic districts in England.

Since 1930, France has allowed for "protection zones" in heritage areas. The Malraux Law of 1962 allowed for the inclusion of urban housing of architectural significance. Local authorities are key players in the conservation process in France. They are consulted on the selection of potential districts and their boundaries as well as in the preparation and administration of district plans. Restoration architects as assigned by the French government to oversee restoration and infill design projects. The government also funds model restoration and infill projects to ensure that there is a high standard of this type of work. A national programme was established in 1974 to conduct some 100 planning studies of historic town centres. Some villages have been successfully protected by the government working very closely with agriculture and cultural ministers. Some of the country's best known districts include the Le Marais District in Paris and the historic towns of Colmar and Carcassonne.

THE HERITAGE CONSERVATION MOVEMENT IN WINNIPEG

Time line of events

Conservation practices and legislation in Winnipeg have evolved in a relatively short period of time. It has been the result of circumstance and development on one hand and the will of private citizens, building owners, civil servants, and politicians on the other. This collaborative effort is significant and remains in effect today.

Winnipeg's conservation movement in many ways started in 1905 with the opening of the T. Eaton store on Portage Avenue. This single event precipitated a shift in commercial enterprises moving from the dense area north of Portage and Main (the Exchange District) to Portage Avenue and Broadway. the political centre of the city shifted somewhat as well with the Legislative Buildings being constructed on Broadway. This coincidental shift in commercial activity had a profound affect. The area around City Hall and the Market remained relatively intact as few buildings were added and few were demolished making the district one of the larger remaining clusters of turn of the century buildings in Canada.

Winnipeg's urban renewal movement began shortly after 1955 with a proposal for a comprehensive scheme for what is now referred to as the Exchange District (Brook 1980). It called for demolition of Barber and Barber's City Hall (in 1962), the Market building and the Central Fire Hall to make way for a new City Hall and Public Safety Building. Across Main Street, the Centennial Concert Hall and Museum of Man and Nature were to be constructed. As was typical for this period in time, it was believed that this new development would completely revitalise the area. The expected private sector contribution never materialised which meant that by the early 1970s, the city's new cultural and civic complexes sat in the middle of an increasingly dilapidated area.

The City of Winnipeg's Department of Environmental Planning's Historic Winnipeg Restoration Area Study of 1974 introduced the notion of conserving heritage areas of the city to Winnipeg. This report saw the potential of the heritage area west of Main Street and studied the possibilities of reusing spaces around the area's heritage buildings. It received little interest from property owners and the general public. Heritage Canada (the nation's foundation involved in heritage conservation) in 1975 commissioned a report which was completed the following year by the Manitoba Historical Society. This study looked at three properties and analysed the physical and economic potential of converting these spaces. In addition, it suggested the development of an area conservation programme as well as proposed a framework for the type of heritage legislation that would be required for this sort

of venture. Heritage Canada followed up on its work with a $500,000 grant given to the area under the conditions that the Province of Manitoba and the City would each make a similar contribution along with the development of appropriate heritage legislation. This financial contribution was used to purchase and upgrade the Hammond Building at 63 Albert Street in 1981. This modest building was to serve as an example of the possibilities of conservation.

During this time several buildings were slowly converted and improved. The Telegram Building at 70 Albert Street and the Imperial Dry Goods Block at 91 Albert Street were upgraded and successfully filled with tenants. The Old Spaghetti Factory, which still operates today, moved into the converted space of the Sanford Building/Maws Garage. On the west side of the District, warehouses such as the Crane Building, 93 Lombard and 115-119 Bannatyne were retrofitted into unique retail and office spaces which used their exposed brick work and timber construction to their advantage. Many buildings at this time still housed wholesale and manufacturing industries as they did when they were first built.

A number of property and business owners established the Old Market Square Association in 1976. This group was instrumental in the rehabilitation of buildings and general upgrading of the area. Its most renowned initiative was the weekend Farmers' Market (a small scale attempt to recreate the city's former market) which brought up to 8,000 people through the area in a single day. It joined with other interested groups in 1985 and became known as the Exchange District Association which provided a means of sharing ideas to improve the overall well-being of the Exchange District by encouraging redevelopment and increasing public awareness. Eventually this group evolved into the Exchange District Business Improvement Zone (BIZ), which is one of fifteen BIZs in the city. Consisting of a Board of Directors and several committees, the BIZ has a mandate to improve the image of the area, as well as encourage local businesses to relocate to the District.

Heritage Winnipeg was formed in 1978 with the $500,000 contribution from the Province of Manitoba ($100,000 a year for five years). This nonprofit corporation is dedicated to the promotion of the city's heritage buildings, especially those in the Exchange District. The organisation's original Board of Director's included representation from numerous stakeholders including the Province of Manitoba, the City of Winnipeg, Heritage Canada, the Manitoba Historical Society, the Old Market Square Association, and Parks Canada. At that time, Heritage Winnipeg was involved in programmes aimed to further the development of the area as well as public education, promotional activities, and political lobbying. The same year, the City of Winnipeg produced a self-guided walking tour of the district, A Guide to

Historic Winnipeg. To complement the tour, the Committee on Environment installed a series of bronze commemorative plaques to indicate each building on the tour (many are still involved while others have disappeared).

***Figure 13:** By 1978, a series of Historic Winnipeg plaques were installed on buildings throughout the Exchange District. They contrinue to be used today.*

The City's heritage legislation was focused on two by-laws. In February 1977, the Historical Buildings Committee was established under 1477/77. The Committee's responsibility was to establish a Buildings Conservation List consisting of architecturally and historically significant buildings. The inventory acts as a means of potentially preventing demolition of the Winnipeg heritage building stock. The following year, by-law 2048/78 established the "HW" zone also known as the Historic Winnipeg Restoration Area. In addition, it created the Historic Winnipeg Advisory Committee to work with clients on proposed alterations and new construction which would impact on the exterior elements located in the area. The zoning by-law places restrictions on height, building materials, setback, and decorative elements (i.e.: signage and awnings). Another City contribution at this time was a million-dollar streetscaping plan. This consisted of new paving, trees, benches, lighting, and wider sidewalks on Albert Street between Bannatyne and Notre Dame as well as the construction of Old Market Square as a permanent outdoor market area. Over time, the streetscaping has been extended to portions of McDermot Avenue, Bannatyne Avenue, and Princess Street.

The Manitoba Historical Society continued to play an active role in the area with its involvement in organising walking tours through the area with the City's Parks and Recreation Department. On several occasions they have also played a valuable role in lobbying to save

threatened buildings in the District.

Begun in 1981 with the aim of revitalising and rejuvenating Winnipeg's inner city, the Core Area Initiative was a $96 million programme jointly funded by three levels of government. It consisted of ten programmes/components to deal with issues such as economic incentives, job training, housing, community services, and education. A total of $4.9 million was allocated to the Historic Winnipeg area in an attempt to encourage rehabilitation of the buildings. Through expanding commercial, cultural, tourist and institutional activities, it was hoped that private investment would be attracted to the area. Buildings on the City's Conservation List were eligible for financial aid under the Initiative's Heritage Programme for renovations. Signage projects were also funded under the agreement. ArtSpace is one example of a project which benefited from the Core Area Initiative. In 1983 with a budget of $1.8 million, Gaboury and Associates began renovation of the Gault Building into a multipurpose visual arts centre.

Winnipeg's conservation legislation has been tested several times in the past 22 years. The first real test was in October 1978 when the Canadian Imperial Bank of Commerce pleaded insufficient funds to maintain its two buildings on Main Street, the Bank of Hamilton and the Bank of Commerce. Their only plan for the property was to "suitably landscape" it. After a long battle which brought together new heritage organisations, their application for a demolition permit was eventually refused. The City struck a deal with the bank by reducing the property taxes on the two buildings. Now owned by a private corporation, there appears to be interested parties with some serious options for the

Figure 14: Local business owners Leslie Kelly and Gerald Butler presenting a petition to Councillors Lazarenko and Steek to save the Leland Hotel and Ashdown Hardware Store, 1998.

reuse of the grand building. Other buildings such as the McIntyre Block have met the worst possible fate - demolition and replacement by a parking lot. The most recent struggle to save heritage buildings in the Exchange District was during the summer of 1998 when the City of Winnipeg was intent on the demolition of the Leland Hotel and the former Ashdown Hardware Store (Big 4 Sales). After "delisting" the Leland Hotel and listing (and then delisting) of the Ashdown Hardware Store, the heritage and business community swung into action and produced a petition with 4000 names opposed to the demolition of the two buildings in light of the City's lack of proposals for the two sites. With the impending civic election, the hot issue was put on hold for the new government to deal with in the following term. Unfortunately, Winnipeggers lost the Leland Hotel in a fire in January 1999, while the Ashdown Hardware Store may now be converted into a combined residential and commercial development.

***Figure 15:** Just a few days after the Leland Hotel fire, the clean up began.*

Growth in the Exchange District has generally been slow but those in the local heritage and business communities have noted a resurgence of interest in the District in the late 1990s. The major advancements in Winnipeg's conservation movement include numerous municipal financial incentives (grant and tax programmes) for conservation work and heritage research (refer to the following section) and several planning scenarios. In 1996, the Exchange District Business Improvement Zone in collaboration with a network of stakeholders, developed a Strategic Action Plan as a strategy for dealing with the area's challenges and opportunities. It developed eight strategic actions to guide the District in future planning and development. Of interest to this document is its recommendation for the completion of a heritage

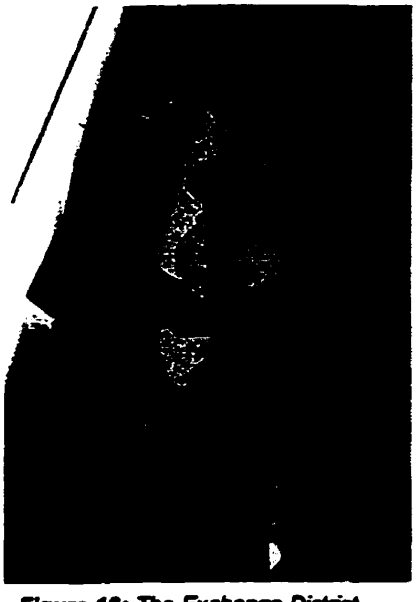


***Figure 16:** The Exchange District BIZ maintains a series of colourfull banners throughout the District.*

interpretation strategy for the Exchange District. CentrePlan has been a planning document in progress since 1995 but now with CentreVenture, a development authority for the central business district, may see the concepts behind CentrePlan come to fruition. This has great potential for development and protection of both The Forks National Historic Site and the Exchange District National Historic Site.

Heritage incentives

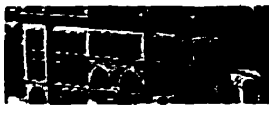
In the past several years, there has been a resurgence in promoting and financing conservation in Winnipeg that has not been seen since the Core Area Initiative. The sum of these programmes has recently made conservation an attractive practice and pursuit. These heritage incentive programmes are administered by the three levels of government. There are differences in their mandates and eligibility criteria but primarily finance both conservation work as well as heritage research and interpretation. Current programmes include:

- Winnipeg Development Agreement - Programme 13A Buildings Preservation;
- Winnipeg Development Agreement - Programme 13B District and Cultural Landscape Preservation;
- Gail Parvin Hammerquist Fund;
- Heritage Conservation Tax Credit;
- Downtown Heritage Conservation Tax Credit;
- Provincial Heritage Grants Programme;
- Designated Heritage Building Grants Programme; and
- Parks Canada Cost-Sharing Programme.

Brief descriptions of each are provided in the Appendices.

The designation process

While the Historic Sites and Monuments Board of Canada oversees the national designation of heritage sites across the country, buildings can be designated by both the City and the Province in Winnipeg. The following briefly identifies the process and criteria for designation under the City of Winnipeg, the authority which assumes the greatest amount of regulatory control over heritage matters in the Exchange District.



Designation

As discussed earlier, the conservation movement in Winnipeg, from a legal perspective, began in the late 1970s. City Council passed the Historical Buildings By-law, 1474/77, on February 2, 1977. This legislation established the Buildings Conservation List, which consists of buildings designated for their architectural and historical significance, and provides protection from demolition and unsympathetic alterations. Also developed out of the legislation was the Historical Buildings Committee whose role is to report to the City's Property and Development Committee. The committee is composed of representatives from the Historical and Scientific Society of Manitoba, Manitoba Association of Architects, City of Winnipeg, Province of Manitoba and the Government of Canada. Responsibilities of the group include additions to the Historical Buildings Inventory which lists potentially significant heritage buildings; research and evaluation of potential municipally designated buildings; and recommendation of designation to the Planning and Development Committee of the City.

While the above pertains to individually designated buildings throughout the city of Winnipeg, the Downtown Winnipeg Zoning By-lay 4800 of March 1988 provides a means of reviewing all developments in the Exchange District (under the provision of the "HW", Historic Winnipeg designation). This design review process includes review of proposed alterations to listed and non-listed buildings, streetscapes, and new construction in order to maintain the character of the area. Proposals are presented to the Historic Winnipeg Advisory Committee which consists of property owners in the district, a real estate appraiser, an historian, an architect, a landscape architect, and a planner.

The City of Winnipeg has also adopted a set of guidelines which prescribed general standards for preservation to ensure a consistently high calibre of design and construction.

Building inventory

The Historical Buildings By-law has created two inventories of buildings in the city. The Historical Buildings Inventory consists of a wide range of structures which have not been formally researched and evaluated, but are believed to be of historical and architectural significance. These buildings in essence are potential candidates for municipal designation and inclusion on the Buildings Conservation List. Demolition permits are not issues for these buildings until a review of their heritage significance is made.

If it is requested that a building be designated, the Historical Buildings Committee recommends to the City's Committee on Property and Development that a building be added to the list. The owner is notified of the proposed designation and given 14 days to indicate an objection to the listing. A hearing is held if an objection is received during which a decision is made to list, not to list the building, or alter the recommended grade.

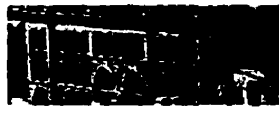
Buildings from the Historical Buildings Inventory become listed if they meet certain criteria. The Historic Buildings Committee may evaluate a building if a request has been made by the owner or another interested party or upon notice of an application for demolition. Criteria used in evaluation include the significance in the illustrating the history of the city as a whole; association with a significant event or person; a connection with the city's architectural history; and distinctive style or method of construction. If a listing is warranted, the building is assigned a grade indicating the ranking of the listing. The grading system consists of three levels, Grade I through III. Grade I listings are considered to be the outstanding examples, which must be preserved in perpetuity. Interior work in these buildings is carefully reviewed. To maintain a viable structure, Grade II buildings allow sympathetic alterations to the exterior and listed interior elements. Finally, Grade III listings indicate moderately significant buildings. While there are almost no limits on interior alterations (assuming that interior elements did not receive special noting in the designation), exterior changes will be allowed if they are suitable.

Regular day-to-day maintenance of a municipally designated building does not require permits. However, exterior changes, repairs, or demolition of Winnipeg's buildings on the Conservation List but outside of the Exchange District require a Certificate of Suitability before permits will be granted. Buildings within the Exchange District are reviewed by the Historical Buildings Committee or Historic Winnipeg Advisory Committee depending on whether interior or exterior work is to be completed.

A change in grade or delisting of a building must go before the Committee on Property and Development to consider the significance of the structure

Zoning

The Exchange District became a protected area in 1978 when By-law 2048/78, the "Historic Winnipeg Restoration Area" was passed. This By-law developed the zoning designation now known as "HW" as well as required a process of design review for the area. Initially the boundaries did not extend to the area east of Main Street, but in 1984, By-law 3693/84



extended the District down to the Red River. By-law 4800 was passed in March of 1988. This Downtown Winnipeg Zoning By-law retained the boundaries of the District but the role of the Historic Winnipeg Advisory Committee was changed to evaluating development applications for work done in the District. The following defines the purpose of the By-law:

> Where a lot is designated 'HW' it shall be the objective of the Downtown Design Board to exercise its approval powers to require and assist all property-owners within the area to maintain architectural and other details of existing buildings, and to create such details of new buildings, which represent or reflect the architectural or historical character of the area. (page VII-5)

While the 1988 By-law does not impact on the interiors of buildings, it does however require the use of appropriate materials, colours, set-backs, proportions, facade patterns, doors and windows, cornices and signage.

Design guidelines and review

Design review is an important component of both the Historical Buildings By-law and the Downtown Winnipeg Zoning By-law which governs the Exchange District.

Under the Historical Buildings By-law, a Certificate of Suitability is required and is only granted once it can be guaranteed that the alterations are in keeping with the original building. A Certificate of Suitability is not required for general maintenance as long as a Certificate of Ordinary Maintenance is granted. Listed buildings found in the Exchange District require a Certificate of Suitability for listed interior elements and Historic Design Review by the Historic Winnipeg Advisory Committees required for all exterior work.

The City of Winnipeg in 1986 released a revised version of its "Design Guidelines - Historic Winnipeg Restoration Area". This publication outlined the mandatory requirements of the "HW" Zoning By-Law (2048/78/3693/84) by looking at the architectural characteristics that make the area unique. This document is now superseded by the Downtown Winnipeg Zoning By-Law 4800 which still recognises the "HW" designation. The document was to act as a regulatory means to ensure maintenance of the area's character by providing development guidelines. It included the following :

- restrictions on use;
- restrictions on building height, materials, colour and setback;
- encourages the use of sympathetic proportions and pattern and rhythm in new construction;
- particular architectural details should be respected and maintained where appropriate; and
- recommendations were made on proper cleaning and repair methods.

2 The National Historic Site

DEVELOPMENT OF THE HISTORIC SITES AND MONUMENTS BOARD OF CANADA

Introduction

Created in 1919, the Historic Sites and Monuments Board of Canada was created to ease public concern about the lack of a federal programme to develop and preserve nationally significant heritage sites. At the same time, the federal government was looking at options for extending their national parks programme into eastern Canada. The idea of creating sites around significant historic structures solved both concerns. James B. Harkin, the Commissioner of Dominion Parks, in 1919 persuaded the federal government to establish "An Advisory Board for Historic Preservation" which would be responsible for advising federal authorities on sites worthy of a national distinction. The six member Board under the direction of Chairman Brigadier General E.A. Cruikshank first met in Ottawa the following year at which time they chose the name "The Historic Sites and Monuments Board of Canada".

The Board quickly began to identify sites, people, places, and events of national significance. Most of the early decisions from the Board focused on military history, exploration, and politics. Sites identified by the Board were frequently government owned properties and in these cases some degree of restoration was also recommended. The most common means of commemoration was the installation of a bronze plaque on a stone cairn which described the significance of the site. Cruikshank was the Board's Chairman for 20 years during which time almost 300 plaques were installed across the country.

By 1951, the Royal Commission on National Development in the Arts, Letters and Sciences noticed an imbalance in the commemorative programme of the Board and suggested that more effort be placed on preservation. In 1953, the composition of the Board was increased and the group was given greater power. Two years later, in 1955, an amendment was passed which allowed for the national designation of buildings based on age and architectural design. This resulted in greater attention being paid to the country's built heritage, and on expansion of the commemoration to include streetscapes, districts, gardens and rural and urban landscapes, railway stations. Over the years, the Board has continued to evolve taking into account requests for identification of a wide variety of people, places and events. The most recent focus of the Board is the designation of historical elements pertaining to Aboriginal Peoples, women and other cultural communities.

Composition

Established under the authority of the Historic Sites and Monuments Act, Board members are appointed by the Governor of Canada for a five year term (reappointment is possible). Ontario and Quebec have two representatives each while the remaining provinces and territories have one representative each. Members must reside in the province or territory that he or she represents. The Chair is appointed by the Governor in Council from the members of the Board. Other members include the National Archivist and an officer of the National Museums. Secretary of the Board is the Director General of National Historic Sites for Parks Canada. A wide variety of Parks Canada historians and archaeologists provide the historical background information on which the decisions for designations are made.

Duties

The duties of the Board is best described by its own act:

> The Board may receive and consider recommendations respecting the marking or commemoration of historic places, the establishment of historic museums and the administration, preservation and maintenance of historic places and historic museums, and shall advise the minister in carrying out his powers under the Act (section 5 of the Act).

The Board advises the Minister for Canadian Heritage on the designation of appropriate people, events, and places that represent nationally significant aspects of Canadian history. It will also recommend the type of commemoration that is suitable for the individual sites such as plaques, cost-sharing with a third party, or in very rare instances, acquisition and development by Parks Canada. Heritage issues are becoming more important to Canadian society and as a result the Board has begun to take on the role of public advocate, where it will make its opinion known to public organisations, the media, and the general public on heritage issues and specific sites. In addition, the Board will also provide information on significant people, places and events; on building and site preservation philosophies and techniques; as well as on legislation affecting heritage properties.

Procedures

On average the Board receives 200 requests per year for possible National Historic Site nomination. Usually 50 to 70 of the requests will have research papers completed. The

Board consists of a number of committees with specific duties. Overall control is by the Executive Committee consisting of the Chairperson of the Board and the Chairs of the other committees. The Cultural Communications Committee deals with recommendations of sites and contributions of the country's cultural groups; the Inscriptions Committee is responsible for the plaque inscriptions; the Thematic Studies and Systems Planning Committee brings to the Board's attention nationally significant themes; and the Built Environment Committee assesses the national significance of buildings, districts, streetscapes. Finally there is the Railway Heritage Stations Committee responsible for identifying stations of national significance and indicating appropriate preservation measures.

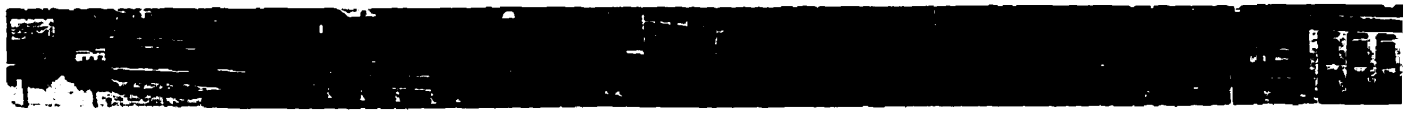
If the Board's recommendation is favourable and the Minister agrees, the usual form of commemoration is the erection of a bronze plaque at a suitable location, with a bilingual inscription in English and French, and where appropriate an Aboriginal language may be added.

Criteria

The Board will recommend a subject for designation if it meets one of two criteria: it must have had a nationally significant impact on Canadian history; or, it must represent a nationally important example or illustration of Canadian human history. In addition, a site or structure may be recommended for designation because of its association with a nationally significant aspect of Canadian history. Ineligible for designation are places located outside the territory of Canada and living persons (until 25 years after their death). Prime Ministers are an exception, as they become eligible immediately upon their death. Religious or ethnic groups can be considered where their contributions are represented by sites, individuals, or events of national significance.

Achievements

Since 1919, the Historic Sites and Monuments Board of Canada has advised the federal government on the commemoration of people, places, and events of national significance. The erection of more than 1100 commemorative plaques across Canada has served to inform and educate the Canadian public of the country's history. A total of 792 sites, 357 persons, and 300 other sites have been designated. In addition, there are an additional 132 operating National Historic Sites within the Parks Canada system and another 63 sites which are in a cost-sharing agreement.



THE EXCHANGE DISTRICT NATIONAL HISTORIC SITE

Criteria

The Historic Sites and Monuments Board of Canada defines a district in the following manner:

> Historic districts are geographically defined areas which create a special sense of time and place through buildings, structures and open spaces modified by human use and which are united by past events and use and/or aesthetically, by architecture and plan (Historic Sites and Monuments Board of Canada).

It should be noted that the Historic Sites and Monuments Board uses the term historic site for all that it designates. All nationally designated buildings, districts, streetscapes, and landscapes are referred to as sites. In order for a district to be considered nationally significant, it must satisfy a variety of criteria. The criteria, as amended in November 1987, suggest that a district must have an undeniably visible sense of history where the defining characteristics of the district are not weakened by a few inconsistent elements. Districts of national value must demonstrate one or more of the following:

- a group of buildings, structures and open spaces, none of which singly need to be of national architectural significance, but which, when taken together, comprise a harmonious representation of one or more styles or constructions, buildings or periods;
- a group of buildings, structures and open spaces, none of which may be of individual historical significance but which together comprise an outstanding example of the structure of technological or social significance.
- a group of buildings, structures and open spaces which share uncommonly strong associations with individuals, events or themes of national significance (Historic Sites and Monuments Board of Canada).

In addition, the Board must assess a nominated site to determines the site's integrity. An evaluation framework consisting of factors such as location, design, setting, materials, use, and association is used. An inventory of elements for each factor is created to determine how they all contribute to the identity of the area. Once the combination and extent of attributes is finalised, it is used as a bench mark to assess the site in comparison to other previously designated districts. Once designated, a press release is issued and a plaque is crafted specifically for that site. A national designation does not carry any legal protection or financial aid (except in very rare circumstances). The Board does however hold the right to periodically review its sites to ensure that the defining elements on which its designation is based are being maintained. For more detail on the Board's criteria please refer to the Appendices.

The Exchange District's nomination

The Historic Winnipeg (HW) By-law defines the boundaries of the Exchange District and legally protects municipally designated structures within its boundaries. At the time of writing, there are 71 municipally designated buildings in the Exchange District with a further 52 on the inventory, any of which may fit the criteria for municipal designation. Only one building within the District has been designated by the Province of Manitoba, the former Great-West Life building, while several buildings are registered as National Historic Sites. These include:

- The Pantages Theatre,
- The Royal Bank Tower and Annex,
- The Confederation Life Building, and
- Early Skyscrapers - Confederation Life Building, Bank of Hamilton, and Union Trust.

The Walker Theatre, located just outside the boundary of the District is also a National Historic Site. One event is federally commemorated in the Exchange District (at William Avenue and Main Street), the 1919 Winnipeg General Strike.

At the Spring 1996 meeting of the Historic Sites and Monuments Board of Canada, the Former Union Bank Building and Annex at 500-504 Main and the Exchange District were included on the agenda. All were recommended for designation as National Historic Sites at this meeting. The minutes from the meeting pertaining to the Exchange District articulate the architectural and historical significance of the area:

> Following a very brief discussion, the Board recommended that Winnipeg's Exchange District, as defined in the paper before it and by municipal bylaw, is of national historic and architectural

Figure 17: *The entry to the Bank of Hamilton, just one of several National Historic Sites in the Exchange District.*

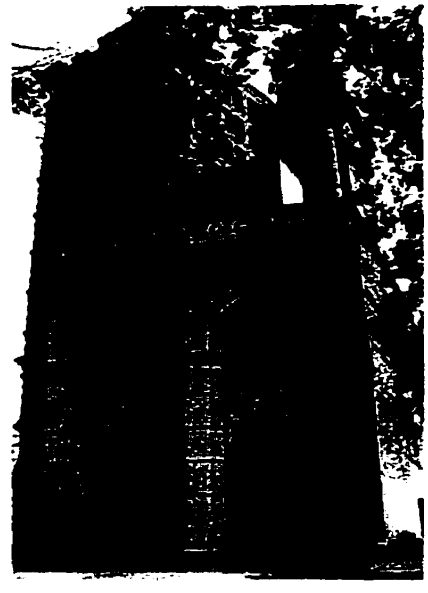
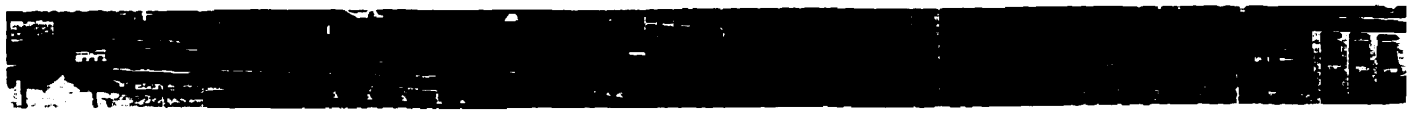


Figure 18: *The Royal Bank Tower and Annex were also designated National Historic Sites on September 22, 1997.*



significance and should be commemorated by means of a plaque.

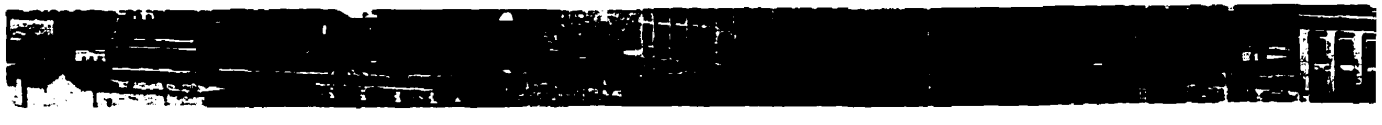
The Board recommended that Winnipeg's Exchange District be designated an historic district of national significance because it illustrates the city's key role as a centre of grain and wholesale trade, finance and manufacturing in two historically important periods in western development - between 1880 and 1900 when Winnipeg became the gateway to Canada's West, and between 1900 and 1913, when the city's growth made it the region's metropolis. Further the district, which has clear boundaries and largely excludes post-1913 structures, contains a range of architecturally significant built resources which speak to the city's key economic role in the west and the collective character of these built resources is distinctive and relatively intact.

The Board noted that the Exchange District may be redefined through an amendment to the existing municipal bylaw and it asked that it be provided with any research paper that might be prepared to support redefinition of its boundaries (HSMBC Minutes, Spring 1996).

Minutes from this meeting were signed by the Minister of Canadian Heritage, the Right Honourable Sheila Copps on September 22, 1997 thereby designating the sites.

There are now a total of seventeen Canadian historic districts with a National Historic Site status. They include streetscapes, former company towns, and vibrant urban areas. The short inventory of other sites serves to emphasise that the Exchange District is a very unique and historically noteworthy area. The other sixteen districts of national significance include:

- Battle Harbour Historic District, Battle Harbour, Newfoundland;
- Rennie's Mill Road Historic District, St. John's, Newfoundland;
- Water Street Historic District, St. John's, Newfoundland;
- Annapolis Royal Historic District, Annapolis Royal, Nova Scotia;
- Grand-Pre Rural Historic District, Grand-Pre, Nova Scotia;
- Old Town Lunenburg Historic District, Lunenburg, Nova Scotia;
- Halifax Hydrostone District, Halifax, Nova Scotia;
- Great George Street Historic District, Charlottetown, Prince Edward Island;
- Marysville Historic District, Marysville, New Brunswick;
- St. Andrews Historic District, St. Andrews, New Brunswick;
- The Main/Saint-Laurent Boulevard Historic District, Montreal, Quebec;
- Trois-Rivieres Historical Complex, Trois-Rivieres, Quebec;
- Powell River Townsite Historic District, Powell River, British Columbia;
- Four Esquimalt Naval Stations, Esquimalt, British Columbia;
- Chinatown, Victoria, British Columbia; and
- Dawson Historical Complex, Dawson City, Yukon.



While national designation of the Exchange District offers no legal protection of the built resources and cultural landscape, it is an honour which can be used as a marketing and conservation tool. When news of the designation became public in the spring of 1998, international news agencies printed the story in newspapers in Grande Prairie, Alberta, and Chicago, Illinois.

Summary of agenda paper

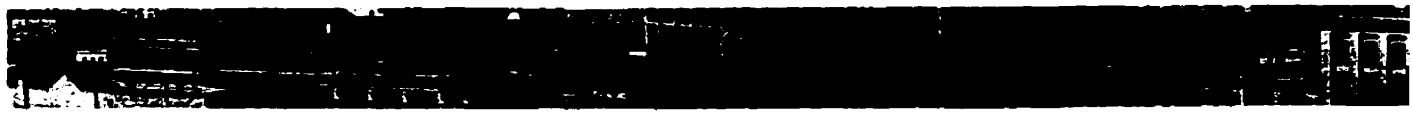
In 1996 Dana Johnson, Parks Canada, completed research on the Exchange District for the Historic Sites and Monuments Board of Canada. It provided reasons for the national designation, identified a range of historical themes and their associated resources, and a series of comparative examples to which the Exchange District could be likened.

Introduction

The City of Winnipeg's Historical Buildings Committee unanimously agreed to forward a request for designation to the Historical Sites and Monuments Board of Canada to consider a national designation for the Exchange District. The request argued that the Exchange District vividly illustrates the opening of the Canadian West as well as the role the city of Winnipeg played in the development of the western economy. The Board's criteria for assessing districts for a national historic site designation includes the following:

- the surviving resources have clear associations with historically significant themes;
- the collective character of those resources evoke or represent in a substantial manner a specific period and definable themes;
- the area possess historically valid and definable boundaries; and
- the combination of resources, themes and boundaries result in a cohesive area that possesses a strong sense of place (Johnson 1996).

The boundaries of the Exchange District (as defined by Bylaw 4800/88) consist of the Red River on the east, Lombard Avenue and Notre Dame Avenue on the south, Princess Street on the west where it dips south around City Hall back up to Main Street and up to Galt Avenue on the northern edge. Covering about 20 city blocks with about 150 buildings, almost half of the buildings in the Exchange District are listed on the City's Building Conservation List and a few buildings have also been declared National Historic Sites. A third of the buildings were constructed before 1900 and another third between 1900 and



1914. The building stock consists of warehouses, early skyscrapers, banks and other financial institutions, industrial buildings, hotels and theatres. All contribute to a coherence of design, scale, material and function which together create a unique and easily identifiable character. The buildings have remained relatively intact over the years due to the city's slow economic growth as well as the commitment on the part of the City and local interest groups to preserve the Exchange District.

Historical themes

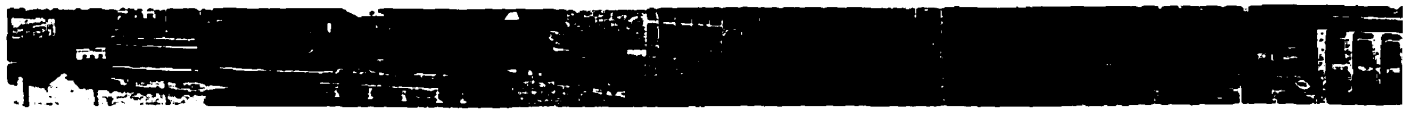
In the Board's research a number of historical themes were identified. The Exchange District reflects the theme of Winnipeg as the key metropolitan centre for finance, retail trade, manufacturing, and wholesale commerce for all of western Canada in the late 1880s and early 1900s. Between 1883 and 1900, Winnipeg established itself as a strong urban centre which later experienced enormous growth between 1900 and 1913. It was in this later period where the city's population grew, the Western Territory was settled, and the economy switched from the trading of furs and subsistence farming to commercial agriculture based on the export of wheat. Many optimists at this time believed that this was a time when anything was possible and that all could prosper. It was even forecast that Winnipeg's population would reach one million by 1920, making it Canada's largest city and with the expanding agricultural trade, others believed that the city could grow to be as important as Chicago and New York.

Winnipeg's emergence as a significant urban centre rested on the city's central location and suitable economic conditions but the city's role was most impressive in five sectors of the region's economy:

1. transportation,
2. the grain trade,
3. finance,
4. the wholesale trade, and
5. manufacturing.

Transportation

Winnipeg was the only rail access point to and from the western prairies. By 1900, there were 28 branch, spur, and through railway lines in the city in addition to the main line of the Canadian Pacific Railway. By 1911, fourteen per cent was the city's work force was employed in the transportation field which suggests the city controlled trade throughout the prairies. The grain trade, wholesale trade and manufacturing relied on the extensive rail network in the city for movement of materials and for shipping of products. Transportation is



the only theme which lacks an extensive collection of remaining physical resources within the Exchange District. Evidence of its existence still remains in the organisation of streets and in the orientation of some warehouses.

Figure 19: Ox carts, c. 1875. (PAM, Winnipeg - Views C1875 1 N8499)

Grain trade

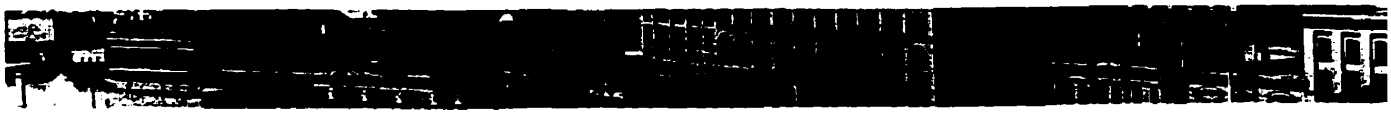
Winnipeg managed the marketing of wheat, the region's most important product, in addition to other grains. The federal Grain Act of 1899 required that all grain be inspected in Winnipeg, and by 1914, wheat was the country's largest export item. The grain trade has always been headquarted within the Exchange District beginning with the Winnipeg Grain and Produce Exchange which first met in City Hall but soon after moved to new building at 164-166 Princess Avenue. In 1907, the organisation moved to a larger facility on Lombard Avenue which has undergone several expansions over the years. The Canadian Wheat Board and the United Grain Growers are located a few blocks north on Main Street.

Finance

Winnipeg was the location of choice for headquarters of major financial institutions in the years 1880 to 1913. The west's four major regional banks were headquartered in Winnipeg and fourteen eastern banks established their western regional offices in the city as well. Other financial institutions, loan and mortgage companies, real estate brokers, and land companies flooded the city. This broad range of institutions reveals Winnipeg's role in financing the development of the prairies.

Figure 20: Interior of the Princess Grain Exchange, c. 1896. (PAM, Winnipeg - Buildings - Business - Grain Exchange/Princess 2, N19674)

The city's financial district was located on both sides of Main Street from City Hall to Portage Avenue. Some



fourteen banks, insurance companies, and other financial institutions built classically inspired buildings along Main Street thus giving rise to the name "Bankers Row". While many are no longer used by financial institutions, there is still a representative sample of this type of building including four key skyscrapers, the Union Bank, the Bank of Hamilton, the Union Trust and the Confederation Life. These four buildings are notable examples of the Chicago School style of skyscraper constructed of a metal frame from which non-load bearing stone or terra cotta panels were hung. These materials allowed for repetitive intricate details that were often taken from other styles such as the Italian Renaissance.

Figure 21: East side of Main from McDermot to Portage. (PAM, Winnipeg - Streets - Main 1906 1, N19677)

Wholesale trade

All European and eastern Canadian trade goods had to be shipped through Winnipeg. Between 1897 and 1901, freight rate reductions made it less expensive to ship goods to Winnipeg, store them and then ship them to their final destinations. As a result Winnipeg developed into a point of transhipment and Winnipeg wholesalers had an advantage over many eastern centres. After World War I, wheat prices fell, farm costs increased, and emigration to the prairies slowed which resulted in a slowdown in the retail and wholesale trades. Postal rates decreased and retailing in central Canada began to include the use of mail order catalogues. After 1920 freight rates decreased thus making it less expensive to ship directly to retailers. Vancouver became another route to the west once the Panama Canal opened as ocean freight rates were more competitive than rail.

Figure 22: Caricature, J. H. Ashdown, 1909. (PAM, Ashdown, James Henry 3 N19669)

Functionally, warehouses required clear, unobstructed spaces for the easy movement of materials, ready access to transportation for loading and unloading,

good protection against fire and good natural lighting. Constructed of brick and heavy timber beams on stone foundations, the lower floors feature decorative brick and stone detailing. Earlier warehouses were modestly scaled at one or two lots wide and no more then three storeys in height. An example of this type is the Mitchell Block found at 173 McDermot Avenue which was a manufacturing and storage facility for the W.J. Mitchell Drug Company. Warehouses dating from the 1890s to 1913 were generally larger and consisting of several additions. Located at Bannatyne and Rorie is the Ashdown Warehouse, an example of a later style of warehouse design. Constructed in 1895 for prominent businessman, James H. Ashdown, the building is a fine example of a style known as Richardsonian Romanesque which is characterised by its use of roughly cut stone on the foundation and unified arrangements of arched windows.

Wholesale Trade required extensive warehouse space as well as other types of services for commercial travellers who sold goods to western retailers. Hotels, such as the Criterion at 214 McDermot Avenue, were required to house employees and retailing scouts who were in town looking for new products. The Travellers' Club at 283-285 Bannatyne Avenue was built in 1906 for the Northwest Commercial Travellers' Association, an organisation serving travelling salesmen.

Manufacturing

By the turn of the century, Winnipeg had become the centre for manufacturing in western Canada. This was influenced by two factors, the limited availability of raw materials around the city and the relative costs of transporting finished and unfinished goods to Winnipeg from elsewhere. Freight rates stipulated that some

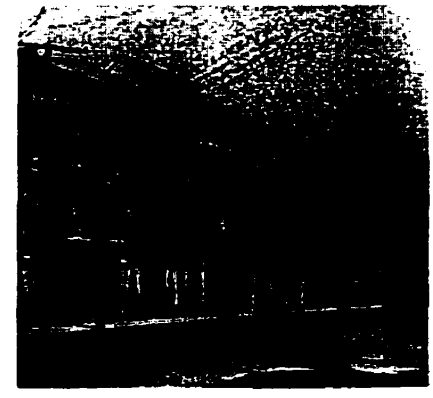
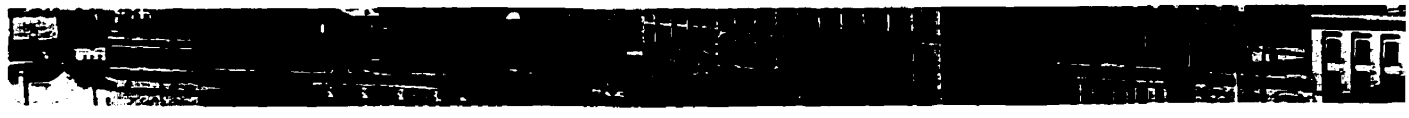


***Figure 23:** Princess north from William, 1900. (PAM, Winnipeg - Streets - Princess 2, N4826)*



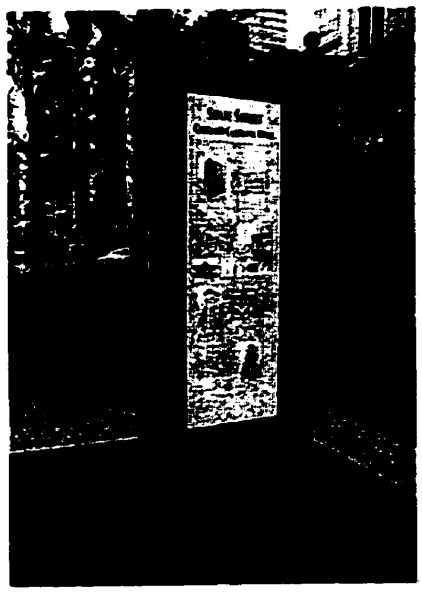
processing of natural products, such as grain and meat, should be carried out before being shipped. Clothing and hardware became profitable businesses as raw materials were warehoused in the city. Great West Saddlery on Market Avenue was a prominent example of early twentieth century manufacturing. Their 1898 building was used for making and storing saddles and other leather goods. At 90 Albert was located a small manufacturing company, the A. Schmidt Foundry, which is thought to be the only brassworks serving the Canadian prairies. The Dingwall Building at 62 Albert Street housed Dingwall Limited which manufactured watches and jewellery.

***Figure 24:** Gastown, Vancouver.*

Conclusion

Many other Canadian cities have historic districts known for their financial, trade, and commercial roles. Examples include Vancouver's Gastown, Halifax's Waterfront, and Old Montreal. However, none represent a single clear historical theme. The Exchange District is a clearly defined heritage area with an outstanding collection of heritage buildings including early skyscrapers along Main Street and warehouses found along the side streets. Collectively, these built resources constitute a distinctive commercial core which continues to reflect a period of time and an historical theme; the opening of the Canadian west and the rise of Winnipeg to metropolitan status.

***Figure 25:** National Historic Site plaque installed in fornt of the Canadian Centre for Architecture, Montreal.*



3 Heritage Interpretation

THEORIES OF INTERPRETATION

Since the middle of this century, theories and methods of interpretation have flourished as evidenced by reprints of several pieces of noteworthy writing. At the same time, organisations dedicated to serving the interpretive professional have thrived around the world. In Canada, the two main organisations are Interpretation Canada and Heritage Interpretation International, while the National Association for Interpretation serves a predominantly American audience. Overseas, the Society for the Interpretation of Britain's Heritage is very active. This section summarises the writings of several outstanding pioneers in the field of interpretation while also reviewing the mandates and policies of several organisations.

Freeman Tilden

First published in 1957, Freeman Tilden's Interpreting Our Heritage continues to provide an introduction to the philosophy of interpretation along with the fundamental principles of the field. He describes interpretation as a public service, which is often unknowingly based on principles but mostly driven by inspiration. Based on his own personal experiences in the field, Tilden attempts in this publication to define the principles of interpretation. He provides the following definition for interpretation:

> an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information (Tilden 1977, 8).

Tilden's "dictionary" definition is supported by two other

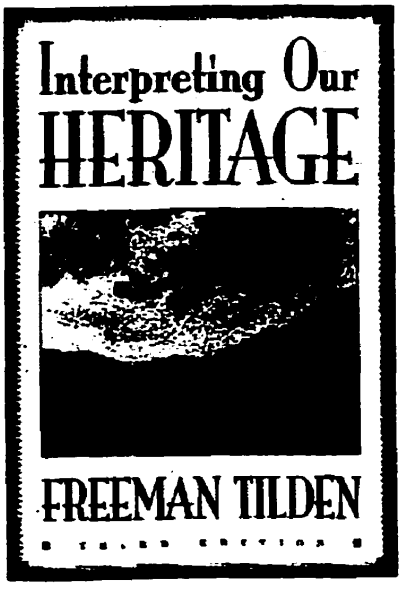


***Figure 26:** Cover of Freeman Tilden's Interpreting Our Heritage.*

points which it would seem he would prefer the reader to take to heart and use as their "personal" definitions:

> Interpretation is the revelation of a larger truth that lies behind any statement of fact...Interpretation should capitalise mere curiosity for the enrichment of the human mind and spirit (Tilden 1977, 8).

While not attempting to provide the definitive list of principles, Tilden provides the following as a starting point:

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program (1977, 9).

The remainder of his work elaborates on the development of each of the six principles.

Principle 1:

> *Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile (1977, 9).*

A visitor to a site is more likely to respond if what he is experiencing is connected with him personally. If that connection cannot be made, he is more likely to lose interest. Visitors view a site through their own eyes which are heavily influenced by their past experiences and perceptions of the world. Through the act of interpretation, whether it be on a guided walk or reading labels on museum exhibits, the visitor is attempting to relate what her is learning to his own life and experiences. It is the role of the interpreter to make that translation as easy as possible.

Principle 2:

> *Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information (1977, 9).*

Interpretation is based on an understanding and presentation of the whole story or event. The substance of the story is the collection of parts or events.

Principle 3:

> *Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable (1977, 9).*

The third principle suggests that the interpreter must practice the art of telling a story rather than reciting an inventory or list of facts. To some extent, interpretation is entertainment that requires not so much an artist as someone who is willing to learn and be an innovator and try new techniques. It is crucial, however, that an interpreter become skillful at the art of writing and speaking.

Principle 4:

> *The chief aim of Interpretation is not instruction, but provocation (1977, 9).*

When the primary purpose of a relationship between, for instance, a student and a teacher is educational, the experience is strictly limited to instruction. With interpretation, one of the goals is to encourage or provoke a visitor to want to understand more and to be able to place the new knowledge into a wider context. In support of this, Tilden refers to a quotation found in the National Parks Service Administrative Manual,

> Through interpretation, understanding;
> through understanding, appreciation;
> through appreciation, protection (1977, 38).

Principle 5:

> *Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase (1977, 9).*

In this principle, Tilden reiterates the need to convey the whole or the greater story behind the simple facts. It is taken further in that the interpretation must also relate to the visitor as a whole being and appeal to his emotions, his spirituality, his physical needs as well as his desire to learn.

Principle 6:

> *Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program (1977, 9).*

Tailoring an interpretation programme for children according to Tilden can take two general forms. The first, and most likely the preferred approach, is the conscious attempt of an institution to encourage staff with an aptitude for children to engage them in a very personal experience. The second approach is to provide information kits consisting of workbooks, readings, and videos to schools to prepare classes for their visit to the site.

William T. Alderson and Shirley Payne Low

Printed in 1976 and revised in 1985, Alderson's and Low's Interpretation of Historic Sites defines interpretation as "...both a programme and an activity. Programmes establish a set of objectives for the things we want our visitors to understand; the activity has to do with the skills and techniques by which the understanding is created" (3). In other words, for a visitor to an historic site or nature reserve to truly understand the place, more than simple factual information must be communicated. If meanings and relationships about the parts of the whole are revealed, the understanding of the whole will occur. A visitor's understanding of the important relationships and significance of a site depends on the types of interpretive programming and activities that are provided (this even includes perceptions of the quality and authenticity of the restorations or the effectiveness of the exhibits [5]).

It must first be acknowledged that it is impossible to convey to a visitor everything there is to know about a site because they have a limited amount of time to spend at the site. It is then necessary to decide what information is the most important to present in the time that is available. The chosen objectives will form the core of the material for interpretation. Visitors must understand the historical value of a site. If a visitor leaves failing to grasp this, the essence of the preservation movement has been in vain. Control over the form and content of the material is essential to provide consistency of information and a standard of interpretation which outlines what events and concepts a visitor should understand as a result of their visit to the site.

In their work there is some discussion of the types of visitors and why they visit historic sites. However, they suggest that while it is important to meet their needs, more study of their visiting habits must be done by historic sites to track and target their own unique audiences.

In developing interpretation for historic sites, Alderson and Low suggest that to meet professional standards, the interpretation must conform to a series of principles including research, organisation, accuracy, good taste, and secondary objectives. Sound and extensive knowledge based on research by a qualified and experienced researcher (this includes archaeologists, architects, and curators) will help to ensure an authentic presentation of the site. Once the research is completed, the facts and resources must be analysed in order to relate all the items to one another. The process of organisation requires determination of the interpretive content for the historic site and determination of the site's audience. From the research, accurate details, and information will be created. Accuracy of interpretation is very important to good interpretation which does not glamorise the site but rather provides a balanced point of view. All interpretation must be in good taste. It is not important for an interpreter to impress an audience or resort to using sensational stories or vulgar comments. Finally, secondary objectives will have been determined early on in the planning process. They often include historical facts and concepts which support the site's major purpose and significance. These facts and concepts must also be incorporated into the interpretive dialogue.

This publication advocates a very hands-on approach. In essence it is a how-to manual for those directly involved with historical and cultural sites. Interpretation of Historic Sites ends with some in depth discussion of a variety of interpretive media and how they can be presented at different kinds of sites. Suggested interpretive media include:

- living history, costuming, and role-playing (for both the interpreter and the visitor);
- well-planned directional signage of a consistent design;
- publications, museum displays and exhibits;
- audio devices, audiovisual programmes;
- interpretation for school tours; and
- systems to deal with large organised groups and foreign visitors.

The publication concludes with suggestions for the selection of interpreters and recommendations for their training. The need to provide for routine evaluation of staff and programmes is also covered.

Arthur Percival

While many publications deal with the interpretation of natural sites, Percival's Understanding Our Surroundings - A Manual of Urban Interpretation, attempts to put a decidedly urban and historical perspective on the role and methods of interpretation. The publication is tailored to meet the needs of public bodies, professionals, and even the serious amateur. After discussing the principles of urban interpretation, the stages of the development of an interpretive programme are outlined. Percival then describes in great detail a vast range of both display (i.e.: heritage centre, display cases, and audio visual programmes) and non-display (i.e.: listening posts, signed trail, and guided walks) media. The appendices, provide options for fund raising, and valuable examples of precedents.

Of direct relevance to this research are Percival's principles for urban interpretation. He defines interpretation in a very loose manner as a "...systematic effort to ensure that people learn as much as possible from their visits and are encouraged to find out more for themselves" (1979, 9). Urban interpretation traces the evolution and adaptation of urban environments while also studying socioeconomic components of society. He suggests that urban interpretation attempts to explain how towns work (Percival 1979). This can include details on the tenants of particular buildings and what they contribute to the community to the types of people who live and work in the area. This is further explained in the following:

> ... in an urban setting interpretation seeks to give people an insight into the way a community has evolved, and continues to evolve, to meet changing social and economic needs. It enables them to see for themselves how this evolution can be 'read' in the existing land-use pattern, street plan and fabric. Where a locality or community is specially attractive to resident, worker and shopper, interpretation can identify the qualities which make it so. With the new insight it gives them, people are better equipped to play a constructive part in maintaining a healthy human habitat, with decent environmental standards, wherever they live or work - in the area concerned, or 200 miles away (1979, 10).

The main message for an interpretation scheme should take into consideration these five items:

1. No-one can plan properly for the future without understanding the past and the present.
2. Most communities are far richer in architectural and historic interest than is usually supposed - particularly by those who live there and often even by those who think they know them well.
3. The nation's story is easier to bring to life if it can be seen reflected in

local events, changes and trends; and conversely that the urban fabric can throw telling light on the nation's social, economic, cultural and political evolution.
4. Structures from the past, including the recent past, are a particularly effective means of giving present and future generations a better understanding of their forbears, the society in which they lived, and their material and spiritual aspirations.
5. Once people have a better insight into the character of their own communities they are better equipped to intervene, as is their right, and perhaps their duty, when they sense a risk of some environmental blunder; and, just as important, to play their own constructive part in improving what needs to be improved in their surroundings (Percival, 1979, 13).

What is intriguing about Percival's approach is that for the purposes of the Interpretation Strategy for the Exchange District, it deals very much with an urban setting and it suggests that interpretive programming can relate directly to creating more conscientious citizens. These five messages can be conveyed effectively if a series of interpretive principles are included in the foundation of all interpretive services. These principles include:

1. Focus the senses;
2. Tell the truth;
3. Look for immediate links with the past;
4. Bear the user's need in mind; and
5. Stimulate thought and further exploration (Percival 1979, 14).

He suggests that these five points may seem like common sense but it is worthwhile to highlight them nonetheless. The five senses are fundamental to the process as they can work together and enhance an experience. Through the senses it is also possible to touch people on a very personal level as the sense of smell for instance can bring back a flood of memories. It is impossible to convey everything there is to know to a visitor so at the very least what is conveyed must and always should be accurate. There are of course difficulties in this because accuracy of information can be confused with interpretation of historical events. Establishing links to the past is a meaningful part of interpretation because it aids in placing items in context and allows visitors to begin to see relationships between places, people or events. To bear the user's needs in mind covers a wide range of issues. It suggests testing the interpretive project before making it public, never patronise users, when emphasising a particular building (for instance), its date and interesting characteristics must be noted, always provide a definition for technical terms, and clear directions must be provided at all times.

Several stages of interpretive planning are also recommended by Percival:

1. Stocktaking: complete a methodological assessment of all resources;
2. Objectives: identify all possible objectives (i.e.: what is the aim of the service or who are the target audiences?);
3. Media: to tailor the means to an end, appropriate interpretive media should be matched with the objective;
4. Strategy: if numerous interpretive services will be developed, a strategy must be developed to create an organised approach. It should also identify priorities, resources, manpower, and finances;
5. Money-Raising: cash as well as contributions in kind must be sought as soon as possible;
6. Research: the stocktaking process will have raised questions which will require in-depth professional research to provide the appropriate/accurate answers on which interpretive services will be based;
7. Implementation: development of the interpretive media can begin once the research and money-raising is compete; and
8. Publicity: to get the message out that the new programmes and infrastructure are complete/available, the news must get out.

The remainder of his book looks at a series of interpretive media in great detail and even includes cost estimates. The media are very standard and the budgets are provided in pound sterling at 1979 prices so it is not worth looking at these as comparable models.

John Veverka

John Veverka is another example of a well published pioneer in the interpretation profession. He operates his own consulting firm in the United State, and was founder of the International Society for the Advancement of Interpretive Communications. His most popular book for practitioners and site staff, Interpretive Master Planning, was reprinted at the end of 1998. It reviews philosophies and planning strategies as a background to illustrating quite simply how one could go about interpretive planning.

Veverka begins by stating that their "primary mission as interpreters is to communicate with [their] visitors" (1998, 1). In his work, Veverka refers to to concept of recreational learning to describe the type of learning process that visitors undergo while at zoos, historic sites, or parks. It acknowledges that people generally visit these locations for purely recreational reasons rather than interpretive; they are an opportunity to visit with friends and family and take in recreational activities. Learning or interpretive opportunities then must be associated with recreational activities.

Another factor influencing the development of interpretive planning and selection of programmes and facilities is understanding the needs of the visitors. Five needs are identified:

1. physiological needs;
2. safety needs;
3. the need to belong;
4. esteem needs; and
5. the need for self actualisation (Veverka 1998).

Our basic or primal needs (i.e.: hot/cold, thirst, hunger, need for a washroom) constitute physiological needs. When these are not adequately met, they tend to consume our attention. Therefore, these needs must first be met before planning any programmes or facilities. If a visitor perceives an event or place to be unsafe, they may not participate. This includes the provision of frequent and accurate orientation services to reassure visitors that all is well. We have an innate need to belong to a group and we tend to seek out activities where we can meet others. We also feel the need to build our self-esteem. Learning programs should be fun and safe in order to encourage visitors to attend. Finally, self actualisation is the need to be the best person possible which can be encouraged through interpretation as visitors can be encouraged to explore new ideas and become more well-rounded (Veverka 1998).

Veverka prefers to define the **process** of interpretation by using the definition coined by Interpretation Canada in 1976:

> Interpretation is a communication process designed to reveal meanings and relationships of our cultural and natural heritage to the public (visitors) through first-hand experiences with objects, artifacts, landscapes, or sites (Veverka 1998, 19).

He suggests that material can be presented to visitors in an "information style" (where facts are only presented) or an "interpretive style" (where a story or a larger meaning is conveyed) based on Tilden's principles. Additionally, the interpreter must "translate" the technical aspects into "everyday" language for the visitor. Tilden's principles are distilled down to what Veverka refers to as "Tilden's Tips". These illustrate what makes an experience truly interpretive:

1. **provoke**: Begin the interpretation with a provocative statement, title, or other technique to get the visitors' attention and stimulate interest in the communications to follow;
2. **relate**: Tilden states that unless we can help the visitor relate the essence or importance of our message or story to the everyday lives of the visitors, the message will be sterile. Thus we need to use a variety of

techniques to help the visitor identify with the message;
3. **reveal:** Revelation is the 'best part of the story or presentation'. It gives visitors the answer, through a unique or unusual viewpoint;
4. **address the whole:** This tip refers to the importance of having one unifying theme for your programme, exhibits, master plan etc.; and
5. **strive for message unity:** Use a sufficient but varied repetition of cues to create and support a particular theme, mood, or aura (Veverka 1998, 21).

Another philosophical construct that Veverka refers to is a "Model of Interpretation" developed by Gabriel Cherem in 1977. The diagramme illustrates the interlocking components that make up the interpretive process.

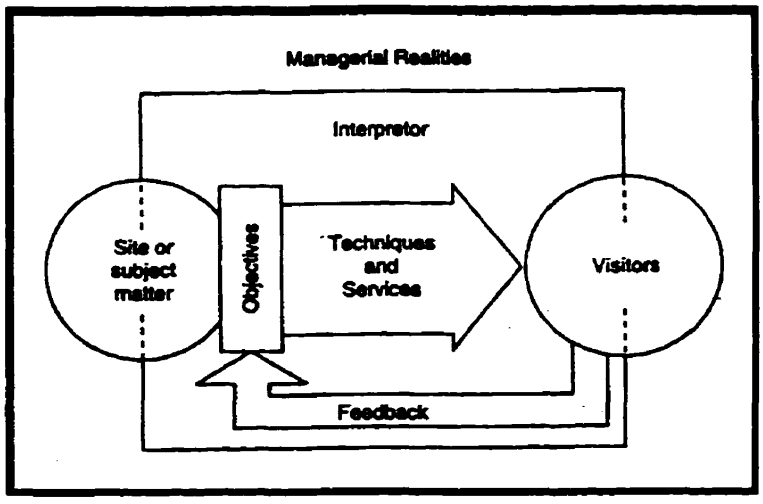


Figure 27: Model of Interpretation (Veverka 1998, 26)

The process begins with the site or subject matter found on the left hand side of the diagramme. This is the the story and set of themes to be interpreted. Activities in the objectives box will determine what it is the planners and interpreters expect their work to accomplish. Techniques and services represent the range of options for interpretive media. This is followed by representation of visitors and their motives and expectations for visiting sites and participating in activities. A feedback loop connects the visitor information with the objectives to allow the needs of the visitor to influence the site's or plan's objectives. If objectives are not met satisfactorily, it is possible at this point to revise the objectives and/or

interpretive techniques. These components exist in the realm of the interpreter who brings to the process a unique and personal approach which is then influenced to a greater or lesser extent by managerial realities such as budget, and time or staff constraints.

Veverka uses this second model as the basis for the interpretive master planning process that he personally uses in his work for sites or individual interpretive services or programmes. His model for the **process** of interpretive planning takes Chemen's a step further.

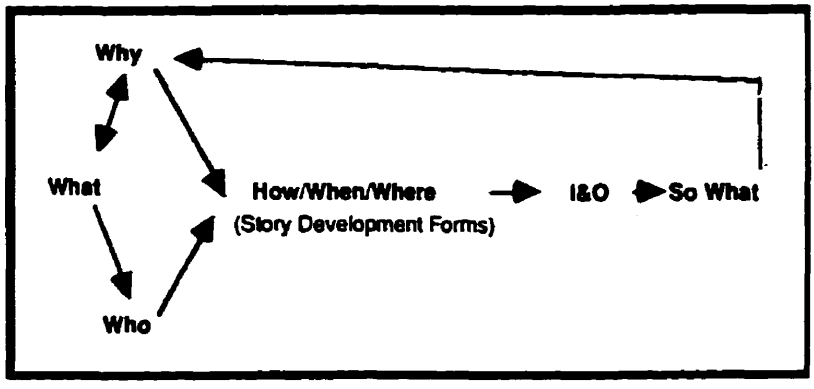


***Figure 28:** JVA Interpretive Planning Model (Veverka 1998, 32)*

The **what** pertains to the resources or themes and subthemes to be interpreted. Specific objectives that the interpretation must accomplish are featured in the **why**. Visitors to the site are the **who**. The **how/when/where** is the range of interpretive options made available to the visitors. The main difference between the two models are the two stages at the end of the process. Cost, or **I&O** (implementation and operations), and evaluation, or **so what**, are the two additions. These additions are very practical in nature considering that financial and human resources will greatly impact on the options available and there must be some means of determining if the objectives are being achieved.

Parks Canada

Parks Canada's approach to heritage interpretation (or "presentation" as the Agency prefers to refer to it) is discusses in the third section of their Cultural Resource Management policy. Presentation, according to Parks Canada, is defined as a means to

> ...reveal meanings and relationships so that the public will gain an

> enhanced awareness of what cultural resources signify. It includes the specialised activities by which Parks Canada communicates an understanding and appreciation of the historic value of particular places, things, events and activities to visitors and the public (http://parkscanada.pch.gc.ca/library/).

Sites may be experienced though in-person visitation, the use of cultural resources, and through the use of other media. For interpretation to be effective, the audience's needs and interests must be understood. This will ensure effective means of communicating the significance of the cultural resources should they be historic sites or national parks. The primary interpretive obligation at a National Historic Site is to communicate what has been designated as being of national historic significance. Selection of suitable interpretive media is based on consideration of the following factors:

1. the commemorative intent, themes, purpose and objectives of the national historic site, national park or historic canal;
2. the historic value of the resource;
3. the interpretive potential of the resource and its themes;
4. visitor needs and expectations;
5. the impact of interpretation activities on the resource;
6. the availability of knowledge on which to proceed;
7. opportunities for appropriate visitor use;
8. the relationship of specific interpretive options to the overall presentation of a site; and
9. available human and financial resources

(http://parkscanada.pch.gc.ca/library/).

Outreach programmes will also be undertaken where appropriate. Implementation of interpretive activities is viewed as an ongoing process where by all programmes are equally maintained, monitored and reviewed.

Parks Canada utilises a few primary means of interpretation which are often used in conjunction with one another:

1. Spirit of Place

There are some instances where a resource continues to evoke an aura or spirit that speaks directly to visitors. These sites thus require minimal interpretive support material. This interpretive approach is often considered for resources or complexes that satisfy the following:

- they have retained their historic uses or function or their integrity is intact;
- the meaning of the site is readily comprehensible;
- the sites's current condition cannot support more intensive development; and
- sites whose integrity would be compromised by further development.

2. Interpretive Media

When there is a need to offer background, detail and perspective on the history of historic sites, Parks Canada will provide a variety of interpretive methods including personal (for instance a guided walking tour), print, exhibit, and electronic media.

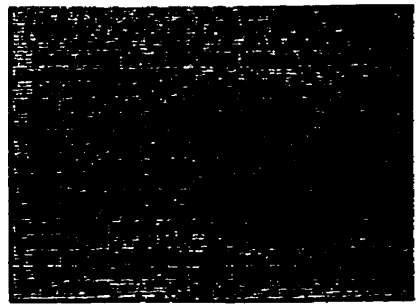


Figure 29: *Ad for activities at Lower Fort Garry National Historic Site (The Metro, July 21, 1999, 3).*

3. Creating a Sense of the Past

An interactive approach which creates a sense of the past for visitors may combine a series of activities such as accurate restoration, reconstruction or replication of cultural resources such as structures or artifacts; volumetric representation(s) of cultural resources; reproduction of period costumes and objects; role playing, and representations of past activities (http://parkscanada.pch.gc.ca/library/). This approach is a comprehensive interpretive option because it demands the integration of all aspects of the scene or environment being interpreted. A sense of the past may be used as an interpretive option when:

1. there is a specific commemorative objective to provide the visitor with an understanding of a defined period in the history of a site;
2. the action is consistent with the principles of value, public benefit, understanding, respect and integrity of the site and its resources;
3. resources and their setting possess sufficient historical integrity to support a complete scene or environment;
4. there is sufficient understanding of the resource to ensure accuracy of detail;
5. cost can be justified in relation to historic significance and interpretive potential; and

6. in the case of established sites, demonstrated visitor demand or expectations warrant this type of development http://parkscanada.pch.gc.ca/library/)
.

4. Special Programs and Events

Inclusion of some special programmes and events may offer important opportunities to integrate the presentation of cultural resources at national historic sites. This would include organised related activities in surrounding communities which would further develop partnerships with others organisations. Planning these activities and uses must be sensitive to the size, nature, and interests of existing and potential visitor groups. In addition, planning efforts must also acknowledge that not all visitor expectations are compatible with the mandate for national historic sites.

5. Services and Facilities

Facilities and services may be provided through contract or other agreement where they are necessary to achieve public understanding, appreciation and enjoyment of cultural resources.

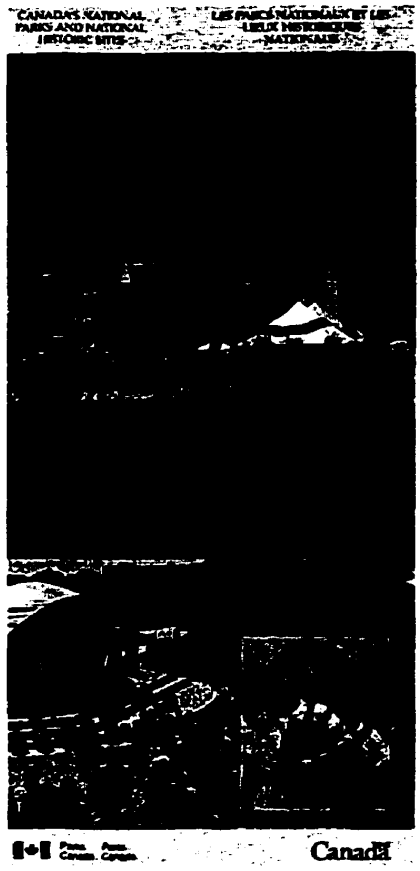


Figure 30: A typical advertisement card for a site administered by Parks Canada. Some sites which are not directly under the control of Parks Canada (for instance Grey Nuns) have similar promotional media except that the header and footer where the wordmarks are located are replaced by black bands. The general visitor may not notice the subtle difference, but since they use the same template they are perceived to be part of a family of sites. At some point, perhaps the Exchange District can arrange for a similar promotional piece.

National Parks Service

Interpretive planning for the National Parks Service (NPS) in the United States is completed by a team of interpretive planners working out of the Harpers Ferry Centre located in Virginia. They have been doing so for the past 25 years. The types of interpretive management documents they produce include Comprehensive Interpretive Plans, Interpretive Media Concept Plans, and Visitor Experience Plans.

The NPS defines interpretation as "an educational activity that aims to reveal meanings and relationships though the use of original objects, by firsthand experience, and by illustrative material" (1998, www.nps.gov/htdocs2/planning/mngmtplc/npsmpie.html). Interpretive plans are a necessary component in the NPS planning process and they generally provide an approach for implementation of concepts that are initially introduced in a site's general management plan. In the end, the two documents work hand-in-hand with the general management plan outlining the purpose, significance, themes, and interpretive goals for the site while the interpretive plan provides in-depth visitor profiles, programme descriptions, outlines of personal services, and a variety of other topics. The National Parks Service's focus in interpretive planning deals with visitors and interpretation. Their multi-disciplinary planning process is largely goal-driven where the strategy is developed to achieve a park's mission, protect its resources, and provide the best possible service to its visitors. These interpretive plans outline a long-term approach which enhance visits with a rich mix of both personal services and media. New interpretive facilities and recycling of existing resources are often recommended in the plans but most importantly, the recommended interpretive media are matched to the park's key messages. The programme outlined in the plan must be balanced and address the following elements:

1. *Information and Orientation:* Provide all park users with easy access to the information they need to have a safe and enjoyable park experience.
2. *Understanding and appreciation:* Provide visitors with a variety of services and information to foster a deeper appreciation and understanding of the resources and values of a specific park as well as of its regional context and the national park system as a whole.
3. *Protection:* Provide visitors with a variety of opportunities to interact safely with and enjoy the resources of a park, while protecting those resources from overuse, unintentional damage, vandalism, and theft.
4. *Participation and Skill Development:* Provide a variety of services and opportunities to aid and motivate visitors to develop park-oriented recreational skills when appropriate.
5. *Dialogue:* Provide a means for the general public, park neighbours, and park managers to communicate their thoughts and desires to each other.
6. *Education:* Provide interested users and educational groups with the information necessary to develop a thorough understanding of a park's resources, its regional context, and the entire national parks system's significance and values (www.nps.gov/htdocs2/planning/mngmtplc/npsmpie.html).

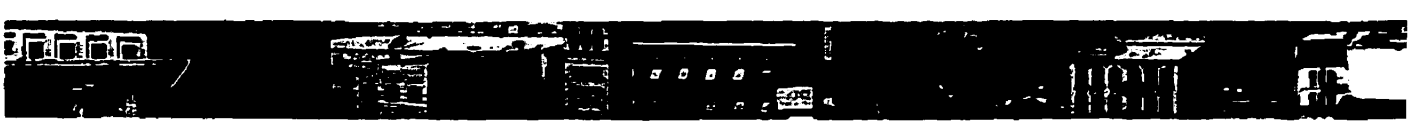
The types of interpretive services outlined in the plans are recommended based on criteria

such as the level of visitor use, the nature of the parks' resources, and goals of park management among other factors. Personal services are the cornerstone of an interpretive programme at a national park as it is generally the most effective means of stimulating interest and appreciation, providing information and orientation services, and ensuring protection of resources and visitor safety. Staff are used throughout sites at orientation/information desks, exhibits, museums, guided walks, campfire programmes, and audiovisual programmes. Depending on the resource and the range of other interpretive programmes, living history programmes, re-enactments and period demonstrations are implemented. Personal services are very effective as they are flexible and generally visitors appreciate the personal interaction. Nonpersonal services and media often include park brochures/publications, exhibits, audio-visual presentations, and radio information systems. These are implemented to enhance personal services or in some instances replace them. The benefit of these media is that they can offer a consistently high calibre of presentation for a long period of time while reaching a very large audience. Media design for nonpersonal services is completed by staff at the Harpers Ferry Centre. Outreach/Environmental Education/Heritage Education Services are supplementary services used to circulate information and interpretation beyond the site. A special effort is also made to provide interpretation for special populations to ensure that all in spite of disabilities will have access to the same interpretive opportunities. This broad group also includes children, seniors and international visitors. NPS policy does outline several opportunities for their staff to work in partnerships with other volunteers and organisations in the implementation of all interpretive services.

Completed in 1998, Planning for Interpretation and Visitor Experience, is one of the newest publications produced by the NPS's Division of Interpretive Planning. Intended for interpretive planners, interpreters, planning and design professionals, and partner organisations, the document describes current perspectives and approaches to interpretive planning currently in use at the Harpers Ferry Centre. Long range planning is addressed in the publication along with approaches, criteria, options and philosophy.

For the NPS, interpretive planning is almost synonymous with visitor experience planning (Division of Interpretive Planning 1998). Interpretive planning is defined as

> ...a process that identifies and describes significant visitor experiences in a park, forest, zoo or other resource-based recreation area; and recommends ways to provide, encourage, sustain, facilitate or otherwise assist those experiences (Division of Interpretive Planning 1998, 2).



Planning teams often follow a standard set of steps which include preparation for planning, determination of the plan's scope, themes, and audience, data collection, and finally suggestions of means and media to achieve the goals and provide the desired experiences. These phases of work in the end should produce a readable and interesting plan consisting of the following types of components:

- present the full range of perspectives that became evident during planning;
- convey significant, understandable and achievable goals;
- include major stakeholders and subject experts;
- recommend cost-effective, creative, sustainable and achievable actions that will meet the goals;
- provide useful guidance to programme and facility planners and designers;
- identify relationships and influences among related planning actions;
- describe resources and experiences associated with the area and present them in a manner which emphasises their significance;
- convey major messages; and
- help the process to move to the next stages of design and production

(Division of Interpretive Planning 1998).

As a general but flexible outline, an interpretation plan according to the NPS should be based on a goal-driven planning process. The benefit of a goal-driven process is that the definition of the goals will define the best ways of achieving results. It first must clearly state the document's purpose and explain its goals and objectives. A plan's goals look to the long term and provide general descriptions of desired outcomes. Objectives, on the other hand, deal with the short term, are measurable, and detail specific outcomes. An example of goals and objectives are seen in this excerpt from a plan for Rocky Mountain National Park:

Interpretive Goals

- Visitors have the opportunity throughout the year to become oriented to park facilities, services, and resources
- Visitors have available a spectrum of programmes, facilities, and media that collectively
- Represent all park themes though the 'compelling story'
- Meet the interest and educational level of all segments of the visiting public

Interpretive Objectives

- Of the adult visitors leaving the park, 80% will confirm they received adequate information to permit safe, efficient, and enjoyable visits.
- Of the adult visitors leaving the park, 75% can name three management measures used to reduce impact to park resources (National Parks Service 1998, 21-22).

The significance or importance of the site must be explained along with the interpretive themes to be addressed. The themes will provide the foundation for all interpretive development at the site as they highlight the most important stories and ideas that visitors will need to understand in order to appreciate the site's significance. The types of expected (and unexpected) visitors must be mentioned as well as the types of experiences the planners want them to have. Resources associated with the site should be inventoried and studied to convey a solid understanding or knowledge of the site's resources. Other items to consider when studying the resources include:

- Present state of important area resources: the stories and values associated with them (the items that should be interpreted and their resources' characteristics, conditions and relationships with other resources);
- the desired resource conditions: what should be the future condition of each resource; and
- resource-related visitor behaviour: what visitor behaviour influences the resources and how can that behaviour be modified to achieve the goals of the plan (National Parks Service 1989, 26-27).

A sound research process is demanded to ensure that presented messages are accurate and balanced. Finally, recommendations for interpretive media or facilities and their suggested evaluation techniques can be made. Recommendations must ensure that the site's goals can be met in a cost effective manner while also considering a site's message(s), audience, and resources.

National Trust for Historic Preservation

A 1989 publication for the National Trust for Historic Preservation, If Walls Could Talk: Telling the Story of a Historic Building to Create a Market Edge, is described as an "idea book" designed for owners or developers of heritage buildings that are undergoing rehabilitation. The publication provides scenarios and methods for interpreting their rehabilitation projects as a means of marketing their projects and buildings. The Trust suggests that this interpretation of historic buildings will convey its story to the public and in the end this will increase their understanding and appreciation of the site's historical significance. At the same time, it is hoped that the public will also understand the importance of government policies whose aim is to protect these properties for future generations.

An effective interpretation programme according to the National Trust will use a variety of

techniques to achieve the following goals of interpretation:

1. To help the public understand the connections between as many aspects of what is being observed as possible;
2. To tell the story in a way that will encourage people to discover for themselves;
3. To encourage the preservation of significant historic properties by creating an understanding and consequent appreciation of them; and
4. To show the relationship of what is being observed (experienced) to the lives of the observers (8).

A range of standard interpretive tools are also suggested. These include literature/publications, public media/presentations, tours (guided and self-guided), artifacts, photographs, audiovisuals, exhibits, displays, artwork, crafts, and structural interpretation. When implementing interpretive programmes of any sort it is also important to do, or not do, a number of things (8):

do	*do not do*
Appeal to all five senses	Exaggerate for effect
Place structure within the broader historical context	Focus solely on the building
Be brief and concise	Use jargon or very technical terms
Involve the visitor	Overwhelm with information

The basic difference that separates this publication from so many others is that it aims to illustrate how interpretation can be used as a marketing tool and a means of fostering a public/private partnership. It suggests that interpretation of rehabilitation projects is quite simply good business sense. Public interpretation can be a good will gesture to the community, can bolster a corporate image, or may create an image for the project. The list of common interpretive tools can be used throughout the development process. Three promotional strategies are recommended by the National Trust as a means of creating a market identity for the project. The first strategy, marketing, looks to set the rehabilitation project apart from others by using the story of the building to describe a project. Inclusion of the story in all marketing material (brochures and billboards are the two most common media) will create a marketing edge because the element of history is always unique and dramatic. Public relations is the second strategy. It is different from marketing because it generally delves deeper into the community. It can use tours or public presentations to make a connection with the community and of course the local press. The third strategy is interior design. The actual rehabilitation can allow for interpretation of the historic resources through

the final design. Works of art, photographs, or artifacts with interpretive panels can become sympathetic additions or ways of decorating interior spaces of the project. If executed well, these interpretive elements can make memorable impressions on visitors especially if they are included in tours or brochures.

These strategies should serve as appropriate means of creating both economic and public interest in rehabilitation projects.

THE PURPOSE, GOALS AND TECHNIQUES OF AN INTERPRETATION STRATEGY

An interpretation plan is often confused with other planning documents such as conservation plans. While the various plans maybe quite different in approach and content, they often complement one another and are used simultaneously. A conservation plan recommends a means of identification, use, acquisition, and financing of heritage resources within a community. These resources can include buildings, neighbourhoods and districts, archeological elements, and natural landscapes. While this type of document sees to the conservation and protection of the heritage resources, an interpretation plan aims to educate and inform visitors about the historical and social significance of the place. This is achieved through the identification of a storyline, themes, and messages that will convey the meaning of the place to an audience. The concepts are conveyed through a range of personal and nonpersonal media such as guided walking tours, an interpretive centre complete with exhibits and audiovisual programmes, interpretive plaques, living history reenactments, CD ROMs, and publications.

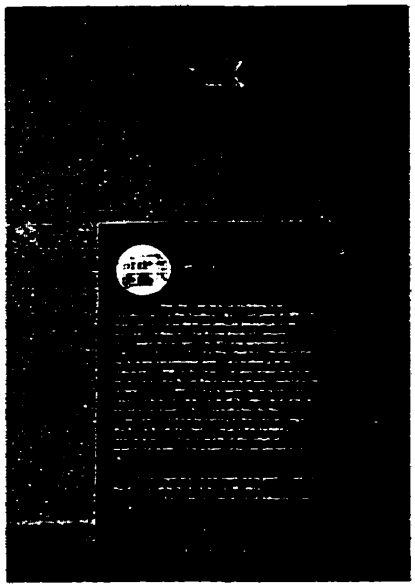


***Figure 31:** Calgary use small plaques to indicate designated buildings.*

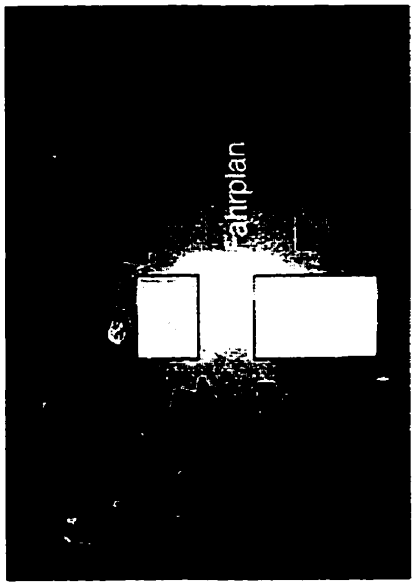


***Figure 32:** This Fahrplan wayfinding device is used in train stations throughout Germany.*

REVIEW OF PRECEDENTS

To study how other historic sites and communities have approached the interpretive planning process, examples of similar strategies were reviewed. These precedents provide interpretive strategies for single historic sites, urban centres, natural reserves, and entire counties or regions. Generally their approaches are quite similar but it is interesting to note how versatile this type of planning document can be for such a varied group of sites (both in terms of scale and subject matter). Historic sites generally have conservation plans, as well as ad hoc interpretive programming. At the time of writing, none of the nationally designated historic districts in Canada have extensive heritage interpretation strategies. However, The Montreal Main/Saint-Laurent Boulevard Historic District, which received its National Historic Site status at the same time as the Exchange District, may in the future be looking at developing more comprehensive interpretive programming. Several examples of detailed interpretation strategies were referenced in the development of this strategy for the Exchange District National Historic Site. The following examples illustrate a range of scope and scale (from single buildings or complexes, to urban, or natural areas) in interpretation strategies:

Buildings or Complexes
- Brown Versus Board of Education National Historic Site, Kansas;
- James Avenue Pumping Station;
- Inglis Grain Elevators National Historic Site Interpretive Plan;

Urban Areas
- Plan for the Interpretation of Deadwood, South Dakota;
- A Proposal for an Interpretive System: Lacombe;
- A Proposal for an Urban Interpretive System: Calgary;
- The Forks Heritage Interpretive Plan;
- Bringing the City to Life - An Interpretation Plan for Downtown Victoria;
- Old Strathcona Historical Interpretive Study;
- The Freedom Trail - A Framework for the Future;

Natural Areas
- The Fraser River Estuary: A Guide to Interpretive Themes and Recreation Access;
- A Historic Interpretation Programme for the State of Minnesota;
- Nottinghamshire's Heritage - A Strategy for its Interpretation; and
- Victoria Park.

All have contributed in some manner to the development of the Exchange District's Interpretation Strategy (explain further and provide some examples). Some of these precedents are local projects or developments with an interpretive component which may impact the Exchange District National Historic Site. Implementation of many of these has not yet begun. In spite of this, the relative strengths and weakness of each will also be discussed in order to compare them to the process undertaken in the Exchange District.

Buildings or complexes

Brown Versus Board of Education National Historic Site, Kansas
On October 26, 1992, this American National Historic Site was established in Topeka, Kansas to commemorate the Supreme Court's decision to end segregation in public schools. The purpose of this site is to interpret the integral role of the Brown case in the civil rights movement, while the plan aims to assist in the preservation and interpretation of related resources with the community. A variety of issues are considered in the plan including:

- planning;
- site resources;
- visitor experience; and
- site operations.

Goals for the Brown Versus Board of Education site include interpretation, resource preservation, education, visitor safety, and the creation of partnership programmes. Interpretive themes at the site provide the foundation, framework, and direction for all future endeavours. Key themes for this National Historic Site include:

- The Verdict;
- The Effects;
- Civil Rights;
- The People;
- The Context;
- The Constitution;
- The Common Denominators; and
- Human Rights.

According to the National Parks Service, visitors must have the opportunity to understand the site's story and the significance of neighbouring sites from a number of perspectives. Most importantly visitors should have a safe and enjoyable visit to the site while learning about democracy and ethical responsibility. The Brown Versus Board of Education National Historic Site also incorporates a resource centre on related topics which aims to work with scholars and students studying equality in education and other civil rights issues.

Planning for this site considered two general types of audiences, individuals and organised groups (specifically school groups). The overall mixture of interpretive media including exhibits, audio-visual media, a reference library/media centre, publications, wayside exhibits, personal services, public programmes, and heritage education, is meant to relate the story

of the site at various depths to match the diverse requirements and interests of their audience.

The Brown Versus Board of Education site is dense with themes that must be viewed in a larger context. Subthemes and stories are very well presented in this plan, which allows the reader to grasp the scope of the planning. Like the plan for Deadwood, also completed by the National Parks Service, recommendations will be realised as long as appropriate partners can be found to manage surrounding heritage sites.

Figure 33: The James Avenue Pumping Station.

The James Avenue Pumping Station

In 1983, Sundog Productions Ltd. and Tetrad Design Group Inc. completed an interpretation concept for The James Avenue Pumping Station and Heritage Winnipeg. Located just outside the boundary of the National Historic Site, the Pumping Station is a rich, relatively intact historic resource which is integral to the theme of civic development. The facility was built in 1906 to provide a high-pressure water pumping system for fire protection in Winnipeg's central business district. Originally consisting of a power house, gas producing plant and a gas storage tank, only the brick power house remains, with much of the equipment still in place. At the time the plant was still in operation (it ceased to operate in the late 1980s), the proposed combination of contemporary and historical interpretive components would attract participants of the Exchange District guided walking tour, visitors to the Museum of Man and Nature, school groups, and those interested in historical technology. As stated in the proposal:

> The primary objective for interpretation of the Pumping Station is to increase public awareness and understanding of the historic powerhouse and its operation. There is presently no

> interpretation conducted at the Station. Because the plant is fully operational [at the time the proposal was written], interpretation will remain a secondary function to the ongoing function (1983, 3).

Interpretation was to focus on the following themes:

1. powerhouse operation;
2. the history of Winnipeg's water supply;
3. the sociocultural history of the area; and
4. industrial architecture (1983).

The proposal concluded with budget estimates and some schematic ideas for integrating the interpretive component into the building. Interpretation of the powerhouse was to consist of a self-guided tour of the facility complete with interior and exterior interpretive panels, a publication and a series of exhibits. Visitors would be allowed to access only certain portions of the plant as safety was a prime concern and the plant had to be able to continue operation. This proposal was meant to use the powerhouse up as a "scientific exhibit" (1983, 6) which would work jointly with the proposed Science Centre for the riverfront area at James Avenue. Neither the Science Centre nor the Pumping Station proposals achieved realisation.

In 1984, a class of University of Manitoba Architecture students, under Professor W. P. Thompson looked at design issues for developing an addition to house the interpretive component. The revised version of the proposal included one page summaries of the students' work.

At the time of writing, a local entrepreneur is in the process of acquiring the building for conversion into a restaurant and brew pub as well as a science and technology museum. Both components are to be developed independently with the brew pub completed in time for the 1999 Pan Am Games. Several components have already been completed including an equipment inventory, architectural proposal, construction and engineering estimates, strategic marketing analysis, and a financial feasibility study for the scheme. Inspired by pumphouse conversions in Kingston and Hamilton as well as the interpretive component in Ottawa's still operational pumping station, a Plan of this nature has obvious benefits for the Exchange District National Historic Site.

While the project has yet to get underway, it could conserve a unique heritage building located in an underutilised area just north of the National Historic Site boundary. In

December 1997, an equipment inventory was completed and made suggestions for interpreting the pumping station. He recommended that the Interpretation Plan for the site consist of a dedication plaque, exhibits, panels, and films used in conjunction to explain the physical operation of the plant.

Figure 34: *Two of the five elevators at the Inglis Elevators National Historic Site. (Source: Parks Canada)*

Inglis Grain Elevators National Historic Site Interpretive Plan

Recently completed by Lord Cultural Resources, the Inglis Elevators National Historic Site Interpretive Plan, provides a framework for the development and implementation of interpretive programmes at the site. Inglis is a small community in western Manitoba where a row of five standard grain elevators still stand. The site's mission is as follows:

> To preserve, protect and sustain the architectural symbol representative of Western Canadian agriculture - the standard country grain elevator - and for the education, interpretation and enjoyment of present and future generations. The primary purpose of the site is as an interpretive facility that will assist in educating generations about western Canadian agricultural history (i).

In order to achieve the plan's principle goal, to achieve public understanding of the national significance of the site, interpretive services will revolve around a series of five themes. These themes include:

1. The Inglis Grain Elevator complex is a rare and intact architectural and mechanical example of a row of 'standard plan' grain elevators.
2. The elevator landscape which remains at Inglis, located within an important grain growing district, was typical in form and character of many

small rural prairie communities.
3. The elevators illustrate a number of important types of farmers' co-operatives and private grain communities.
4. The operational function of the grain elevator and the rail line complex was central to the national and international distribution of prairie grain.
5. The importance of the country grain elevator as an icon of prairie identity and its expression in the arts and popular culture (i).

The site was divided into a series of five interpretive zones based on former usage and potential for interpretive services. Recommendations for future interpretive programming, consists of six major programmes including:

1. site interpretation and operation (including walking tours, publications, signage, landscaping, support facilities, and visitor amenities);
2. interpretation centre; with audiovisual and interactive exhibits and children's discovery area;
3. demonstration elevator with living history interpretation;
4. rail interpretation including demonstration of equipment;
5. commercial opportunities (for instance a bakery or micro-brewery); and
6. outreach activities (including travelling exhibits, web site, and marketing) (5-6).

Implementation of the recommendations would naturally occur over a series of phases over the next ten years. Short term site developments, years 1 and 2, consist of completion of planning and concept development as well as interpretation of the site while it is being developed. Outreach programmes will be implemented at this time to reach a global audience. Development costs for this phase are expected to be $421,000 with annual programme costs totalling $14,000. Years 3 to 5, the mid-term interpretation programme development, will realise living history interpretation of the site and the opening of the first phase of the interpretation centre. An events programme will encourage active participation in activities at the site while partnerships are fostered with local tourism partners and museums. Development costs of this phase are projected to be $256,000 with $35,000 in annual programme costs. The long-term interpretation programme, years 6 to 10, will see the enhancement of interpretive services. A total of $765,000 may be spent on development costs and an additional $85,000 in annual programme costs in the final phase.

Urban areas

Plan for the Interpretation of Deadwood, South Dakota

This 1992 plan, prepared by the National Parks Service, was a result of the 1990 Historic Preservation Plan for the community. It provided general recommendations on interpretation, infrastructure improvements, and traffic calming measures. In addition, it identified a range of historic themes which would require commemoration:

- The Gold Rush;
- Community Development;
- Transportation;
- Society;
- Industry;
- Town Survival;
- Myth and Reality; and
- Built Environment/Architecture.

These themes were brought together to create a well-considered and executed plan, which encouraged visitors to stay longer and learn more. The community also wanted to ensure that Deadwood would remain a living historic city with a real sense of place.

The plan identified a set of goals and objectives for future interpretive work. The goals were as follows:

- identify/explain history, physical development and preservation of Deadwood;
- identify/explain the changes in mining and technology and their impact on Deadwood;
- identify/interpret the contrasting lifestyles of people in Deadwood;
- distinguish reality from myth in Deadwood's past;
- improve the standard of interpretation; and
- provide visitors, especially families, with a broad spectrum of activities (1992, 18).

Objectives for the plan were benchmarks of achievement and encompassed what the community hoped visitors would understand and begin to appreciate after visiting Deadwood.

Using the community's existing historical attractions and current interpretive initiatives, the plan recommends a broad range of options for a centrally located visitor centre, an interpretive kiosk/bus stop, other wayside exhibits, and audio-visual material for the visitor

centre. Other elements include an extensive selection of publications, improved personal services, and a system of signage and trails. Two unique programmes were suggested: one for preserving historic routes into Deadwood, and another for children, the Deadwood Junior Deputy Sheriff programme. Mount Moriah Cemetery and a slime plant were identified as resources which, because of their importance and complexity, would require development and interpretive planning to meet their unique conditions.

The Deadwood plan is straightforward and practical. Ideas are presented with enough detail to describe the concept, but are not presented in a manner which suggests that every detail has been worked out; there is room for flexibility. Furthermore, the suggested programming and infrastructure appear to be the types of projects which could be easily achieved.

A Proposal for an Interpretive System: Lacombe

This 1989 proposal completed by Walter Jamieson and the Heritage Interpretation Group, attempts to integrate the interpretation of Lacombe's heritage with the goals of the Main Street Programme. The plan recommends interpreting important structures as a reflection of the town's social and cultural history. Several precedents were considered including the Frank Slide Interpretive Centre, Crow's Nest Pass; Fort Calgary Interpretive Centre, Calgary; Head-Smashed-In Buffalo Jump, near Lethbridge; Ukrainian Village, Edmonton, and the Edmonton Heritage Trail, Edmonton. Goals for the plan were typical of others reviewed. The consultants wanted to educate and enlighten visitors, create cultural/natural awareness and appreciation for the site, provide opportunities for entertainment and recreation, and finally, encourage tourism, and invigorate the local economy.

An interpretive/information centre, a publication, and an interpretive trail were the prescribed media to commemorate the following themes:

- importance to the community;
- changes in technology;
- community history and evolution; and
- the role and importance of early settlers.

Implementation of these suggestions would involve multiple partners and sponsors who would work together over a period of time. Establishment of the storefront centre was seen as the most critical component since its purpose was to increase public awareness. After opening the centre, audio-visual displays, and a system of panels could be created for use along the interpretive trail. Promotion and marketing to the regional market was seen as the final phase of work.

In some instances, this example does not provide enough detail concerning its proposals. The end result is a plan which does not attempt to be particularly creative in its proposals for interpretive media. Perhaps there were unexplained circumstances which required that the plan be restrained in nature.

A Proposal for an Urban Interpretation System: Calgary

This plan was completed in 1989 by Walter Jamieson and the Heritage Interpretation Group. A Proposal for an Urban Interpretation System: Calgary offers an interpretive concept designed to explain the history of a number of buildings in Calgary. It would seem as if the researchers would have liked to have suggested a range of interpretive techniques (for example, an interpretive centre, urban museums, walking tours, guide books, signs and formal interpretive trails), but in light of budget constraints and the availability of community involvement, the task required a more concentrated effort. Their proposed solution was a combination of an urban museum and an interpretive trail akin to Edmonton's Heritage Trail. It was recommended that development of the trail proceed prior to the museum, because the trail would be both economically and physically feasible, and would have the most immediate impact. A museum for displaying artifacts and special exhibits could evolve at a later point.

The interpretive trail would provide a number of interpretive nodes throughout central Calgary. Mounted or free-standing nodes would provide architectural and historical information, maps, archival photos, and an indication of sponsorship. Since a trail is a flexible interpretive medium, it was hoped that sites could be added as sponsorships became available. A list of suggested sites and formats for the nodes was provided.

The purpose of the plan was to contribute to civic goals such as historic conservation, downtown revitalisation, tourism, cultural and architectural awareness, education, city image promotion, and the creation of civic pride. The end result would then be stimulation of business investments, tourism, and retail activity while enhancing the city's livability.

The Forks Heritage Interpretive Plan

Commissioned by the Forks Renewal Corporation in 1993, the purpose of this plan was threefold:

1. establish how The Forks should approach the interpretation of its heritage resources;
2. identify major themes and topics that require emphasis; and

3. provide guidelines for appropriate heritage resource management and interpretive activities.

Participants in this process wanted to take a broad approach to interpreting heritage at The Forks. The plan contributed to future planning and community-based development, while integrating heritage planning and programming as a way to enhance public use and appreciation.

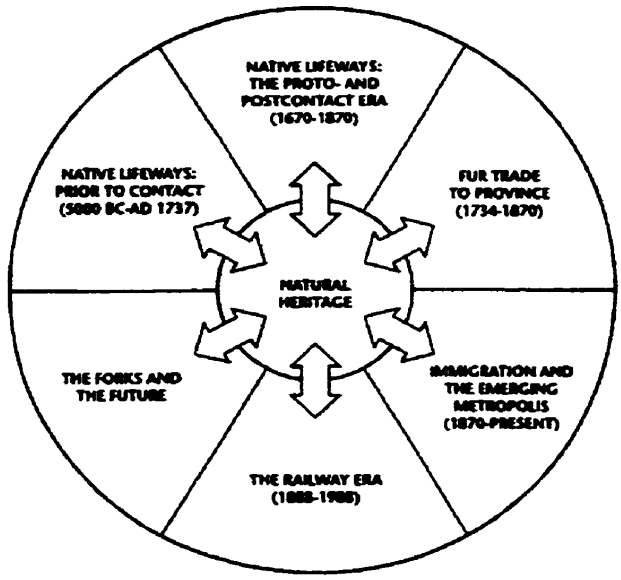


Figure 35: *The range of themes to be addressed at the Forks National Historic Site (34).*

In 1991, a series of interpretive goals and objectives were formulated for the plan:

- to identify, preserve and protect heritage resources at The Forks;
- to promote interpretation of heritage resources; and
- to encourage community participation in development and operation of heritage interpretation at The Forks (23).

It was important to this particular National Historic Site to protect and interpret both natural and cultural heritage resources covering a wide range of items such as land forms, geological deposits, remains of plants and animals, historic buildings, artifacts, and archaeological materials. A thematic framework was outlined, containing the major historical themes and a number of subthemes and topics. The plan recommends that interpretation at The Forks emphasise themes that pertain specifically to The Forks, and that programming and infrastructure must complement and not duplicate what is already in place

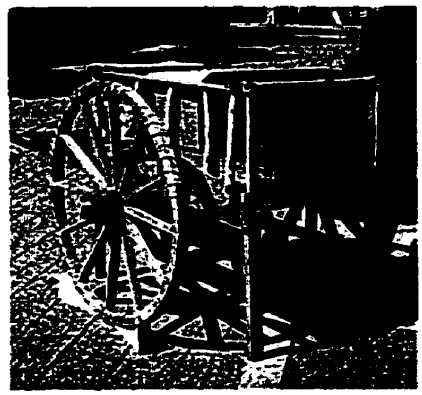


Figure 36: *A travelling kiosk or visitor centre at The Forks National Historic Site.*

elsewhere throughout the province. The committee envisioned that interpretation of The Forks must be topic specific and would fill the gaps in current knowledge and interpretive programming.

This particular document is different from others reviewed in one vital component. While it indicates where themes are already interpreted throughout the province, it does not specifically mention by what means, nor does it make recommendations for future interpretive ventures. However, it does offer a structure or a formula to be used by The Forks Renewal Corporation in evaluating third party proposals for interpretive programming.

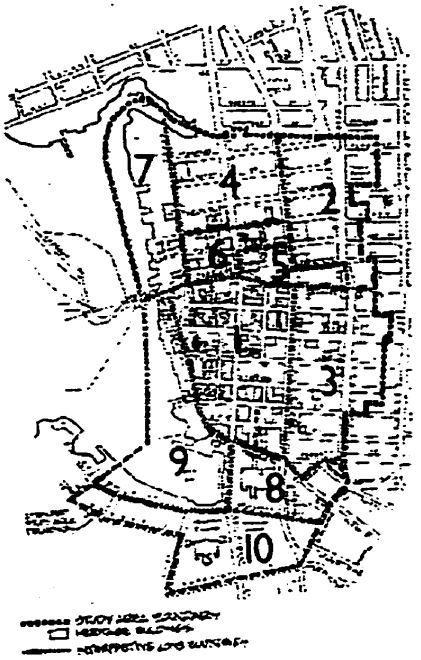


***Figure 37:** The study area for the Interpretation Plan for Downtown Victoria (20).*

Bringing the City to Life - An Interpretation Plan for Downtown Victoria

In 1993, The Victoria Civic Heritage Trust with the aid of consultants AldrichPears Associates and Judy Oberlander, developed a ten year strategy for developing interpretation programmes and infrastructure in downtown Victoria, B.C. It is a two part document consisting of a plan and a set of appendices covering background material on existing interpretive initiatives, precedents from other cities, and a description of typical users of Victoria's downtown. This is a more useful precedent for the Exchange District National Historic Site because the plan interprets a large urban area similar to the District. It is organised as a handbook with sections designed to act as stand alone components. After clearly and thoroughly describing four primary themes,

1. Multicultural Victoria,
2. The City is Alive,
3. Work and Play, and
4. Gateway,

the consultants provide a broad spectrum of suggestions for interpretive delivery. The built resources in Victoria are such that the plan recommends the development of interpretive zones (or portions of the downtown) for each theme. Five phases of implementation were recommended with a detailed outline of the types of activities to be completed within each phase.

While this particular plan does not deal with a designated historic site or district, it is an excellent example of an interpretive plan for a complex urban environment.

Old Strathcona Historical Interpretive Study

Developed for the Old Strathcona Foundation (OSF), this study was completed by Hashimoto Boles Architects, Commonwealth Historic Resource Management Limited, and John Gilpin in 1994. Established in 1974 under a City of Edmonton Bylaw, the Old Strathcona Foundation was developed to aid the preservation and revitalisation of Old Strathcona. The mission of the OSF is the following:

> to enrich the social, cultural and commercial life of Old Strathcona while honouring its past; to undertake and finance carefully selected restoration and renovation projects; to encourage businesses and residents to restore their own historic premises; and to develop an historic streetscape characteristic of Old Strathcona (89).

The community was distinct from the city of Edmonton until 1912. Today Old Strathcona is known for its restaurants and bars along Whyte Avenue, and the annual summer Fringe Festival. Beyond Whyte Avenue, there is an impressive collection of residential architecture.

The development of this study was recommended in a previous body of work, the Old Strathcona Historic District Feasibility Study of 1992. The purpose of this interpretive study is to provide the Foundation with information that it can use as a basis for future historical planning initiatives. It consists of several sections, some of which are unique to this type of documents:

1. a thematic outline of Strathcona's history;
2. identification of Strathcona's historic resources;
3. standards and guidelines for research, conservation, and interpretation; and
4. recommendations for implementation.

The scope of the study was bounded by the communities geographic boundaries as they were in 1912.

A series of themes and chronological periods of time were identified due to their prominence in a variety of archaeological sites, buildings, streetscapes, and landscape features. Fourteen themes were studied as part of Strathcona's internal development as well as the community's place in the context of Alberta and Canada:

1. physical development;
2. urban development;
3. social development;
4. municipal political development;
5. promotion;
6. renewable resource development;
7. non-renewable resource development;
8. transportation and communication system;
9. manufacturing;
10. service industries;
11. economic cycles'
12. settlement and immigration;
13. federal (territorial) and provincial political development; and
14. military.

Each theme is described and broken down into interpretive subthemes and elements. These themes are also looked at according to a total of seven chronological time periods beginning in the prehistoric era of 5000 BC, to the fur trade, development of Strathcona and Edmonton, and up to the present day of 1994. Of the precedents reviewed, this particular interpretive study provided more historical information than most.

A section entitled, Evaluation of Research, appraised the literature on Strathcona published to date and it outlined the potential for further research based on existing primary sources found at several archival institutions. Individual themes were also examined with respect to the extent to which each had been covered in the existing literature. Gaps were identified where the current research could be improved. This type of analysis was not found in other precedents. Instead, most reviewed existing interpretive initiatives. Its inclusion is more appropriate to this study, because in many instances, it is not a traditional interpretive plan but rather it studies the interpretive potentials evident in Old Strathcona.

Another section which was not found in other examples studied, is the study's historic resource inventory. It was included because the identification of historic resources (particularly built resources) is an essential step in the development of a master plan as their study will determine the nature and quality of the area. All types and ages of buildings and structures were included in the inventory of 220 resources. Criteria used in their

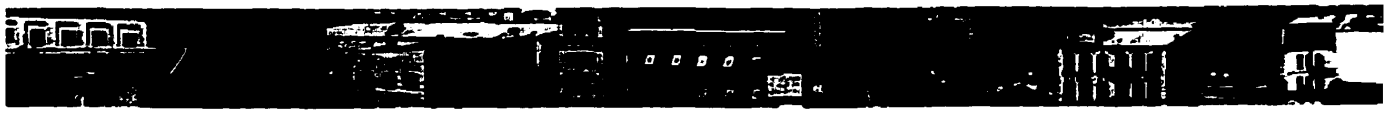
evaluation included cultural history, context, and integrity. The resources were listed by municipal historical designation and were related to the appropriate historical themes in a series of matrices. These matrices were meant to continue to evolve as research is completed and they will aid in mapping the development of Old Strathcona and in the development of thematic walking tours. Several architectural styles were also described in relation to the historic resources.

A series of guidelines for the development of interpretive services were also proposed. Interpretation of Old Strathcona should be a coordinated effort to reflect the vision for the area and the mission of the OSF. The fourteen themes should be used to guide a range of interpretive programming that will address particular needs and interests of visitors to the area. Some details are provided for different types of interpretive media such as guided and self-guided walking tours, publications, interpretive nodes, natural corridors, and events. Interpretive planning for the community must also acknowledge the need for barrier-free design, design standards for infrastructure, the need to develop the historic resources, the level of information required to interpret resources, and consideration of resource use patterns.

As this study is really a precursor to more detailed planning, the recommendations generally suggest the continuation of existing planning and preparation work. The prerequisite to many further stages of development as recommended in this work is for the community to pursue a historic area designation.

The Freedom Trail - A Framework for the Future

Most of the sites, including public buildings, houses, churches, burial grounds, markets and battlefields, in the Boston National Historical Park (it is an urban area rather than a traditional natural park) are connected by the Freedom Trail, a painted red line or inlaid red brick line in the streets and sidewalks of Boston. The 2.5 mile trail is a walking tour of 16 sites located in downtown Boston and Charlestown which are associated with the early events of the American Revolution. Sites along the trail are privately, municipally, and federally owned and managed (the Trail is preserved and interpreted by a coalition of museum sites, churches, the City of Boston, the State, the Boston National Historic Park, and the Freedom Trail Foundation). They are open to the public and provide a wide range of visitor and interpretive services. The National Parks Service operates a Visitor Centre from which they offer 90 minute tours of the heart of the Freedom Trail. Several special events are held throughout the year and a lesson plan for the Park has been developed by the



National Park Service to help teachers and students understand the historical and cultural significance of the Park. The site receives up to 2.5 million people a year. The Park is connected with several other nearby sites such as the Boston African-American National Historic Site, Frederick Law Olmsted National Historic Site, and Lowell National Historical Park.

Prepared by a planning and urban design firm, Goody, Clancy and Associates (in collaboration with the National Parks Service) for the Boston National Historic Park in 1996, this framework provides an update to an already existing national park. This revisit to the Freedom Trail is meant to reintroduce both the business and private sectors to this important educational and tourism tool while also integrating new technologies in the interpretation of the Park. None of the other precedents studied were of this nature. With dwindling public funds, more sites competing for tourist dollars, and the changing needs of visitors, the Freedom Trail required some updating (it was initially conceived of as a Trail in 1951). The goals of the study were to transform the Trail from a physical red line into a story embodying physical and programmatic improvements to engage visitors in new ways, and to enhance partnership opportunities with individuals and organisations to maintain and promote the Trail. Boston's Mayor issued a challenge grant of just 3% of the current budget to operate the Trail and Sites ($250,000) for two years to financially support the planning process. New activities to

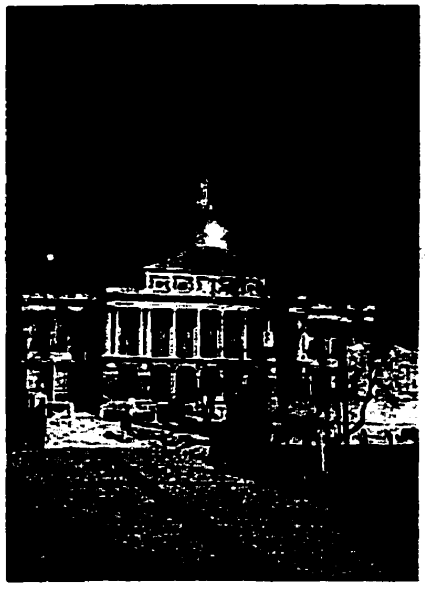


Figure 38: *The brick line in the sidewalk is the physical representation of Boston's Freedom Trail.*

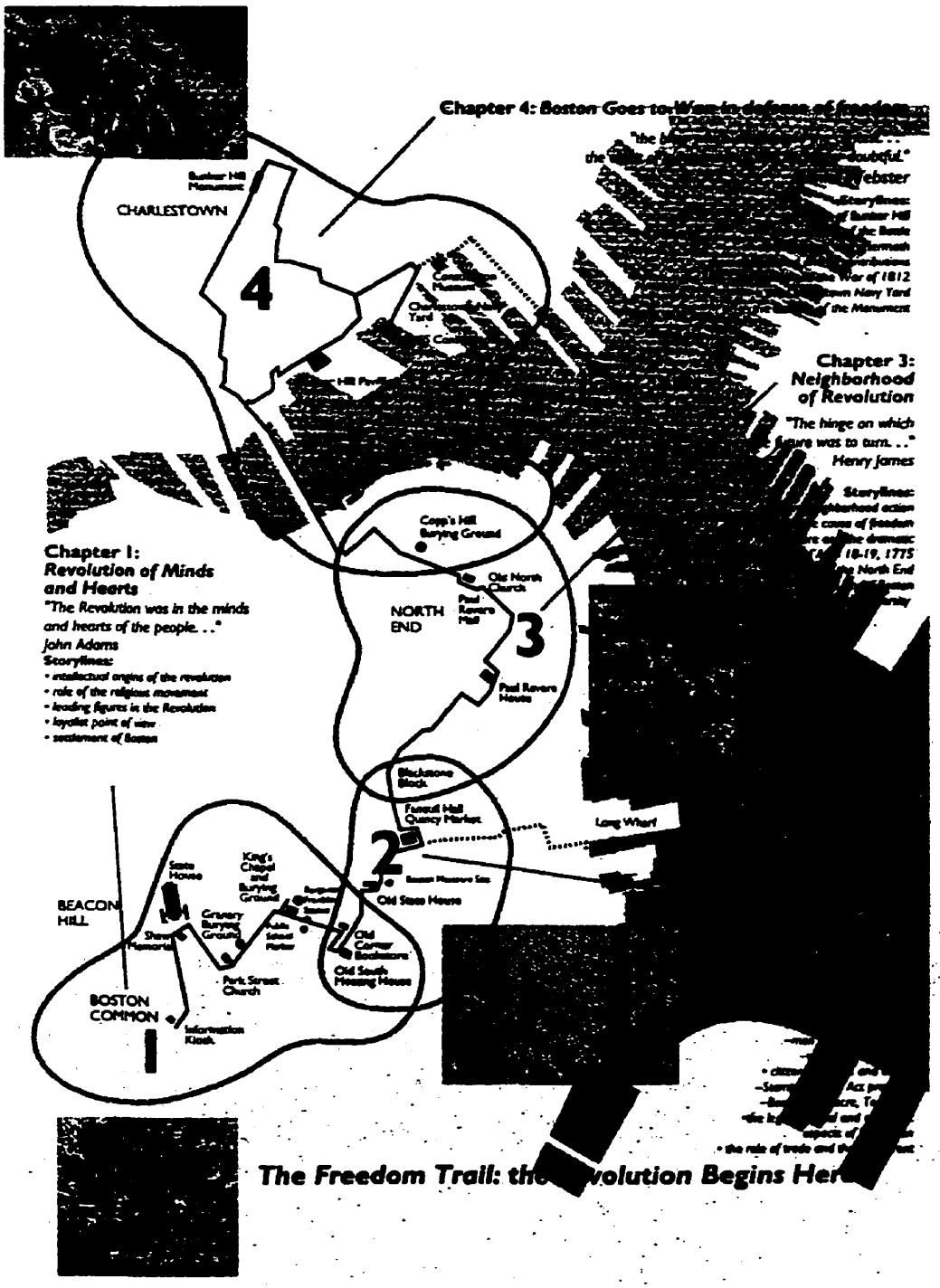


Figure 39: A map from the Freedom Trail plan indicating the sites along the Freedom Trail and their relation to the storyline. (10)

implement the new plan include:

- convey the story through inexpensive enhancements such as new maps and brochures, installations in the pavement, public art, new programming, information kiosks, and living history;
- a new brick Trail and and signage, improved regional access, and new transportation along the Trail; and
- with time, more ambitious projects such as a state-of-the-art visitor orientation centre with a light and sound show at the USS Constitution.

In March of 1998, I had the opportunity to visit Boston, and at that time, the Trail and signage system was underway and more publications were available. Attempts to promote the Trail as a cohesive system of sites was still somewhat vague.

A portion of work was completed by the Freedom Trail Task Force, a group of 100 volunteers invited by the National Parks Service who in some way are connected to the Freedom Trail. The group divided into four Committees, Story, Wayfinding, Visitor Economy, and Institution. The Story Committee identified key themes and methods for telling the story. The Wayfinding Committee approached the Trail as a wayfinding device that must be better integrated with other modes of transportation and public art. This group also looked at maintenance concerns for the new path. The Visitor Economy Committee with its members of local convention and tourist bureaus looked as ways to market and promoted the under-appreciated attraction. New partnership opportunities were explored by the Institution Committee as a means of enhancing, maintaining, and promoting the Trail.

Unlike other precedents, this plan focuses on the creation of a story. The overarching theme of the American Revolution consists of four major chapters based on concentrations of cultural resources and their historical associations. They include

- Chapter 1: Revolution of Minds and Hearts;
- Chapter 2: The People Revolt;
- Chapter 3: Neighbourhood Revolution; and
- Chapter 4: Boston Goes To War: In Defence of Freedom.

A structure based on these chapters allows the story to be told as a narrative with a discrete beginning, middle, and end. Other historic sites around the Trail can augment its story and storylines.

Natural areas

A Historic Interpretation Programme for the State of Minnesota
A completely different scale of work is the Historic Interpretation Programme for the State of Minnesota (1977) which reviews the need for a state-wide programme of historical interpretation in light of a recent movement towards a regional interpretation of the state's history. This document strongly advised that the state must build upon existing resources/facilities and upgrade them rather than build new. Furthermore, it called for better communication and coordination among different agencies.

All nine regions of the state were examined for historical resources, themes, and existing or planned programmes or facilities. Recommendations were then made on how interpretive resources in each region could be coordinated with others over a period of time.

The Fraser River Estuary: A Guide to Interpretive Themes and Recreation Access
Completed by Interp-Plan Resources Inc., this document complements the Fraser River Estuary Recreation Plan of 1990, a working document for the Fraser River Estuary Management Programme (FREMP) in Burnaby, British Columbia. FREMP is an agreement among the three levels of government to play an active role in development of the estuary. This guide is concerned with increasing awareness of the Fraser River Estuary as little information about the estuary is common knowledge or available to the general public. The committee was concerned about duplication, integration, and omissions as the area is large, diverse, and managed by several agencies. Through this work, they hoped to encourage responsible use and management of the estuary's resources. This guide was developed for a diverse audience including municipal and regional planners, park staff and volunteers, government agencies and departments, education committees, industry management and groups, and tourism operators and promoters.

The focus of interpretation is the interaction between the living and working themes of the estuary. Themes for sixteen recreation units are identified in two categories, the living river (significant physical or biological features) and working river themes (outlines the working or cultural themes). Recreation units are thoroughly described indicating specific features and indication of the organisations responsible for their maintenance and operation. Major themes and messages are identified, and suggestions for their interpretation are proposed region by region.

Programming for a natural area requires some different approaches and techniques but this document served as an excellent model for how ideas could be presented within the document.

Nottinghamshire's Heritage - A Strategy for its Interpretation

In September 1976, the countryside commission and the Nottinghamshire (England) county council began evaluating interpretive projects in their region. The plan's aim was to guide the provision of interpretive facilities throughout the county in a coordinated and logical manner. The project stemmed from a concern that more involvement from a variety of organisations would lead to unnecessary duplication of facilities or over-concentration of material on some topics. This publication is aimed at those who may be interested in providing interpretive facilities by identifying themes relevant for the county and suggesting methods for their interpretation.

Conservation education, site management, and generation of income were the primary objectives for the Nottinghamshire plan. The expected audiences included school groups, persons with disabilities, foreign visitors, and families of mixed ability and level of interest, who have not considered local or national history since leaving school.

A thematic approach was used for determining topics for interpretation. Nottinghamshire required a slightly modified approach to theme selection. The plan recommends the interpretation of locally-based themes that are of outstanding national or regional significance such as the textile and lace industry, and stories of Robin Hood, and Sherwood Forest. Local topics could also be identified but were to be chosen at the local level. The national and regional themes were dealt with individually in this plan with a description, and a list of existing interpretive facilities.

Nottinghamshire county presented a region requiring interpretation at a scale not seen in the other examples. It skilfully integrated themes on both national and regional levels, but due to the scale of the region, programming options could not be discussed with any great detail.

Victoria Park

In 1997, City Council formalised the creation of the North Main Task Force. The mandate of the Task Force was to revitalise the portion of Main Street north of the Centennial Concert Hall and south of Higgins Avenue for development into an Aboriginal centre for living and cultural endeavours. Neeginan, Cree for "Our Place", was the name chosen for the

redevelopment scheme. A newly designed Roundhouse by Canadian architect Douglas Cardinal is to be the first completed portion of the master plan.

Figure 40: Victoria Park, c 1900. (PAM, N11900)

The Victoria Park Committee, of the Task Force, looked at the area which was once a formal greenspace known as Victoria Park. It is currently occupied by the Amy Street Steam Plant. Consisting of labour leaders, historians, the Museum of Man and Nature, The City of Winnipeg and the Exchange District BIZ, the Committee formalised a conceptual design for a new park which would commemorate the historical importance of the site. It was critical that the Exchange District BIZ be involved as the site for the park is within the BIZ's boundaries as well as being on the perimeter of the National Historic Site. The BIZ, as a result, attempted to ensure that the development of the park and its interpretive components would not only be sympathetic to the National Historic Site but would also complement the key historical themes of the Exchange District.

Landscape architects were responsible for providing a schematic design that could be used by the North Main Task Force as a preliminary design and promotional tool. Two design schemes were proposed due to the possibility that the Steam Plant might be saved from demolition by an American production company, who proposed to convert the space into a state-of-the-art sound stage and digital production studio. This potential enhancement of the local film industry would be a boon for the community and in the end could become a functional component of the proposed park. Key themes for historical interpretation in the park include:

- people;
- infrastructure;
- services;
- industry, and
- reform initiatives.

These ideas would be conveyed through the use of contrast and conflict by opposing one concept with its opposite. Both design options incorporate several components:

- a north and south entrance to the park;
- an interactive fountain in Victoria Park Square;
- a recreational route along the transfer track line;
- Victoria Park Exhibition Square, a primary exhibition space with panels/artifacts and sculptural elements;
- a screening space where moving and still images could be projected;
- Victoria Park Garden composed of native plant life; and
- parking.

Configuration of the elements is consistent in the two options. However, should the Steam Plant be demolished, the design team recommend that building's former footprint be used as an all purpose recreational space for soccer, basketball or non-structured sports. The end result is a flexible framework which could allow for displays in a variety of spaces. The Committee envisioned a regeneration of activity in an otherwise quiet and under-used riverside location, and it might also become a major amenity for future residential expansion in the immediate area.

The proposal addressed the river as well as the historical themes of infrastructure, services and industry. These are key to the Exchange District National Historic Site. Should the park proceed, further involvement from representatives of the Exchange District National Historic Site will be necessary to ensure programming of complementary activities as well as to avoid duplication of stories and artifacts.

4 *The Heritage Interpretation Strategy*

TERMS OF REFERENCE

Project Description

The evaluation of the process and products associated with the development of the Heritage Interpretation Strategy for the Exchange District National Historic Site will be measured against the Terms of Reference originally set out in the project's funding proposals (a complete copy of the Terms of Reference have been provided in the Appendices). Used as a benchmark, the Terms of Reference will help to illustrate if the Project Coordinator and the Heritage Partnership satisfied the goals and objectives originally set out for the project. It should be noted, however, that the direction and steps taken to complete the Heritage Interpretation Strategy did vary somewhat from those outlined in the Terms of Reference. These differences will be discussed where appropriate. Key goals and objectives of the project are identified in the Terms of Reference, and it outlines a general work plan and job description for the Project Coordinator. As outlined in the Terms of Reference, the Planning Phase, Phase 1, would set the stage for the Implementation Phase, Phase 2. To date, only Phase 1 has been addressed. Phase 1 is divided into three components:

1. Project Initiation,
2. Background Information, and
3. Implementation Strategy.

Phase 2 will oversee the implementation of programming and infrastructure recommendations from the Interpretation Strategy. These initiatives will require additional funding, and more detailed design and planning. On a daily basis the project was to be managed through the Exchange District BIZ with the Project Coordinator reporting to their Executive Director. Direction and guidance was be provided by the Exchange District Heritage Partnership.

Goals

The goal of the project was to develop and implement a plan for the interpretation of the key heritage themes of the Exchange District. Realisation of this project comes from a history of planning documents including Plan Winnipeg, CentrePlan, and more specifically the Exchange District Strategic Action Plan. This document explicitly states that the community would like to see the development of a strategy to interpret the District's history as seen in Action 3.1:

> Prepare a heritage interpretation plan for the Exchange District. The plan will detail the District's historical, social and architectural themes and outline

the methods for public awareness and education. An interpretative plan may include public programming, such as walking tours, interpretive nodes, publications and an Exchange District visitor and heritage resource centre.

Objectives

In Phase 1, the two main objectives are associated with the project:

1. Compile and/or generate the necessary background information on the primary, secondary and tertiary historical themes around which a Heritage Interpretation Plan can be developed.
2. Develop an Implementation Strategy which clearly identifies both short and long term outcomes for the interpretation of each theme.

General Outcomes

This project was meant to generate a number of outcomes or products for Phase 1 including:

- The Exchange District Heritage Interpretation Plan, including the conceptual and/or detailed design of all programming, physical and marketing components;
- A comprehensive implementation strategy which addresses on-going sustainability; and
- Some short term interpretation components.

Several other items necessary for implementing Phase 2 were also to be addressed during the strategy's development:

- The conceptual short and long term interpretation elements which will require further detailed design, funding sources and implementation;
- The proposals required to secure additional funding necessary to carry the project through Phase II; and
- The Terms of Reference for engaging the necessary expertise to advance the project.

Phase I

Phase I consisted of three stages of work divided into the following categories:

Project Initiation: estimated dates and task descriptions

January 19, 1998 (approximate suggested duration)

1. Hire a Project Coordinator.
2. Develop all background information required to understand the District's historic themes.
3. Produce an inventory of all current and proposed heritage related activities, programmes, and associated offerings in the City.
4. Identify gaps in information and generate additional information as required.

Background Information: estimated dates and task descriptions

April - September, 1998 (approximate suggested duration)

1. Establish, confirm and/or adjust the main heritage themes around which the Heritage Interpretation Plan is to be developed.
2. On the basis of the identified themes, develop both short and long term alternative interpretive services with respect to interpretive programming, physical developments required, and specific market segments.
3. Identify potential short and long term economic opportunities and benefits for the City and business community in association with the development of the Heritage Interpretation Strategy.
4. Research interpretation methods and economic opportunities that have resulted in other National Historic Site locations through both literature review and site visits.
5. Organise a heritage Open House through which information on the Strategy, potential opportunities, and heritage in general can be shared with the local business community, its residents, building owners, and the general public.
6. Prepare a draft(s) of the Heritage Interpretation Strategy.
7. Organise additional public consultations as deemed necessary by the Partnership.
8. Develop evaluation criteria to evaluate the success of proposed interpretive initiatives.

Implementation Strategy: estimated dates and task descriptions

September - December, 1998 (approximate suggested duration)

1. Establish a process to implement short term interpretive recommendations, and to undertake conceptual and/or detailed planning of all long term interpretive elements of the plan.
2. Research all relevant funding sources for implementing all components of the Heritage Interpretation Strategy.
3. Outline Terms of Reference for undertaking implementation of the Strategy including key tasks, milestones, and time frames.

4. Prepare all necessary funding proposals for all aspects of implementation as required.
5. Determine the roles and responsibilities of stakeholders in the implementation of all recommendations such that the interpretive elements are maintained in a sustainable manner.
6. Incorporate the evaluation criteria into the implementation strategy.
7. Finalise the Heritage Interpretation Strategy.

KEY PARTICIPANTS

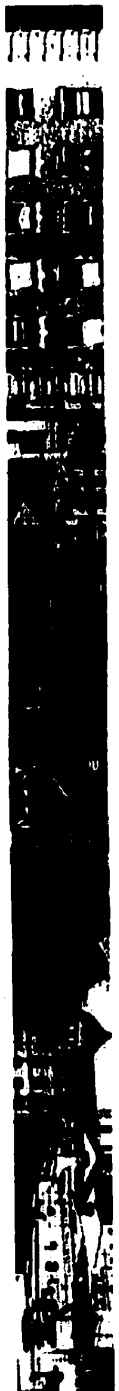
The purpose of this section is to review the participation and contribution of all the stakeholders involved in the planning process of the Interpretation Strategy. Their participation and contribution will be reviewed against the Terms of Reference set out by the Partnership in the applications for funding.

In the accompanying table, Participation and Contribution, the three components of work identified in Phase 1, Project Initiation, Background Information, and Implementation Strategy, identify the stages of work completed by the Heritage Partnership. Various steps are listed within each categorisation. The key players noted along the top include the Exchange District BIZ, the City of Winnipeg, Historic Resources (Province of Manitoba), Parks Canada (Western Canada Service Centre), Parks Canada (Manitoba Field Unit), Heritage Winnipeg, and the Project Coordinator. Three other potential players have also been included in the table, the Museum of Man and Nature, local residents, and the local artistic community. They have been included in the table even though they did not participate in the process. Their participation in the planning process would have been beneficial by providing linkages to other influential segments of the local community. The purpose of this table is to visually record the principle stages of work and the participation and contribution of the Partnership's members; evaluation of the absent players indicates where their involvement would have been beneficial to the project. The column designated by a "P" records whether or not a group **participated** in that phase or task by indicating and "✔" or "■". The adjacent column, designated by a "C" rates their **contribution** to the process by assigning either a more valuable contribution, "●", or a less valuable contribution, "◗". Where cells in the table are empty, indicates that the players were not required to participate in that particular step. There are instances where a key play did not participate in a step and where rated a "■" and then their contribution was rated a "○" because their contribution could have potentially benefited that step of work. The second table, Project Time Line, outlines the time frame and duration of each step.

	Exchange District BIZ		City of Winnipeg		Historic Resources		Parks Canada, WCSC		Parks Canada, MB Field Unit		Heritage Winnipeg		Museum of Man & Nature		Local residents		Local artists		Project Co-ordinator	
	P	C	P	C	P	C	P	C	P	C	P	C	P	C	P	C	P	C	P	C
A PROJECT INITIATION																				
1. Hire Project Coordinator	✔	●	✔	●	✔	●	✔	●	✔	●	✔	●								
2. Background information on historic themes	✔	◗	✔	●	✔	●	✔	●	■	○	✔	◗	■	○	■	○	■	○	✔	●
3. Inventory heritage/interpretive services																			✔	◗
4. Identify and fill gaps in information as required	✔	●	✔	●	✔	●	✔	●	✔	●	✔	●	■	○	■	○	■	○	✔	◗
B BACKGROUND INFORMATION																				
1. Establish main heritage themes	✔	◗	✔	◗	✔	●	✔	●	■	○	✔	●	■	○	■	○	■	○	✔	●
2. Develop alternative interpretive services																			✔	●
3. Identify economic opportunities and benefits for the City	■	○	■	○															■	○
4. Research interpretation methods and economic opportunities																			✔	●
5. Organise Open House	✔	●	✔	●	✔	●	✔	●	✔	●	✔	◗	■	○	■	○	■	○	✔	●
6. Prepare a draft(s)	✔	●	✔	◗	✔	●	✔	●	✔	◗	✔	◗	■	○	■	○	■	○	✔	●
7. Organise additional public consultations as necessary	✔	◗	✔	●	✔	●	✔	●	✔	●	✔	●	■	○	■	○	■	○	✔	●
8. Develop evaluation criteria																			✔	●
C IMPLEMENTATION STRATEGY																				
1. Implement short term proposals and plan long term proposals	✔	◗	✔	●			✔	●											✔	●
2. Research funding sources for implementing all components	✔	●					✔	●											✔	◗
3. Outline Terms of Reference for implementation of the Strategy																				
4. Prepare all funding proposals																				
5. Determine roles of stakeholders in sustainable implementation of the Strategy																			✔	●
6. Incorporate evaluation criteria into the implementation strategy																			✔	●
7. Finalise the Strategy	✔	●	✔	●	✔	●	✔	●	■	◗	■	◗	■	◗	■	◗	■	◗	✔	●

Table 1: Participation and Contribution

Key: P = Participation
C = Contribution
✔ = Members did participate in that step
● = Members' contribution was more valuable
■ = Members did not participate in that step
◗ = Members' contribution was less valuable
○ = Members' contribution could have been valuable if they had participated in that step



	JAN 98	FEB 98	MAR 98	APR 98	MAY 98	JUNE 98	JULY 98	AUG 98	SEPT 98	OCT 98	NOV 98	DEC 98	JAN 99	FEB 99	MAR 99	APR 99	MAY 99	JUNE 99	JULY 99	AUG 99+
A PROJECT INITIATION																				
1. Hire Project Coordinator																				
2. Background information on historic themes															History of the Exchange District contract in progress					
3. Inventory heritage and interpretive services																				
4. Identify and fill gaps in information as required	This task was completed on almost a daily basis and was reinforced at the monthly meetings with the Heritage Partnership. A critical meeting was a workshop held on November 4, 1999 where several decisions were made.																			
B BACKGROUND INFORMATION																				
1. Establish main heritage themes			Subcommittee meetings								11/4									
2. Develop alternative interpretive services																				
3. Identify economic opportunities and benefits for the City	This step was not completed fully																			
4. Research interpretation methods and economic opportunities																				
5. Organise Open House						Planning for 9/11&12														
6. Prepare a draft(s)												Draft 1		Draft 2		Draft 3				
7. Organise additional public consultations as necessary											11/4		1/28		3/16					
8. Develop evaluation criteria																				
C IMPLEMENTATION																				
1. Implement short term proposals and plan long term proposals				Panoramic poster											Enhanced guided tours, NHS banners and HSMBC plaque					
2. Research funding sources for implementing all components																				
3. Outline Terms of Reference for implementation of the Strategy	This step will be part of the implementation of the Heritage Interpretation Strategy																			
4. Prepare all funding proposals	This step will be part of the implementation of the Heritage Interpretation Strategy																			
5. Determine roles of stakeholders in implementation of the Strategy																				
6. Incorporate evaluation criteria																				
7. Finalise the Strategy																				

Table 2: Project Time Line

The Exchange Heritage Partnership first met early in the summer of 1997. The group was spearheaded by Parks Canada employees who wanted to ensure that the forthcoming national designation of the Exchange District would be used to further enhance and promote the area. The Partnership wanted to be certain that a comprehensive Interpretation Strategy would be developed for the new National Historic Site as a means of building awareness and appreciation of its wealth of historical resources. By autumn, the Executive Director of the BIZ agreed to coordinate and administer an Interpretation Strategy project and serve as Chair of the Partnership. Funding was sought from several sources including the Winnipeg Development Agreement (WDA), Gail Parvin Hammerquist Fund (City of Winnipeg), Heritage Grants Programme (Province of Manitoba), Human Resources Development, and Young Canada Works. The committee consisted of the following representatives:

- Shelley Bruce, Project Coordinator;
- Wayne Copet, Exchange District BIZ;
- Doug Dealey, Dealey Photographic Service/Exchange District BIZ;
- Susan Algie, Parks Canada, Western Canada Service Centre;
- Greg Thomas, Parks Canada, Western Canada Service Centre;
- Bob Coutts, Parks Canada, Western Canada Service Centre;
- Barb Ford, Parks Canada, Manitoba Field Unit;
- Neil Einarson, Manitoba Culture Heritage & Citizenship;
- Bruce Donaldson, Manitoba Culture Heritage & Citizenship;
- Giles Bugailiskis, City of Winnipeg; and
- Susan Turner, Heritage Winnipeg.

Three other members of the Exchange District BIZ were involved for the first few months. As well, the Museum of Man and Nature chose not to provide a representative because they could not spare the the human resources, but material from the monthly meetings was passed along for their own information. It should be noted that many of the representatives are actively involved in the local heritage industry as seen in their involvement with other groups such as the Heritage Advisory Committee and the Historical Buildings Committee.

The Exchange District BIZ

Initially, the five representatives from the Exchange District BIZ consisted of their Executive Director, three business owners (two of whom were also residents of the District), and an employee of the Canadian Wheat Board. Professional commitments soon forced two business owners and the Canadian Wheat Board employee to excuse themselves from the Partnership. In spite of the diligence and enthusiasm of the Executive Director and the

remaining business owner, input from the others could have provided insight from two valuable groups which represent a missing portion of the area's demographic (local residents and a major corporation). Their representation would have also been directly connected to one or more of the Strategy's primary themes. In many instances, the contribution of the BIZ was inconsistent because of poor representation as well as a number of recently initiated BIZ initiatives which appear to run contrary to the nature and recommendations of the Interpretation Strategy. For instance, in the development of the National Historic Site Banners (an example of implementing a short term proposal), the BIZ has thus far excluded the Partnership from the design process. This will create some difficulties because members will not be able to provide their expertise in the development of this type of iconographic media. The BIZ also assumed responsibility for the guided walking tours of the District with very little relation back to the material presented in the Interpretation Strategy. This is illustrated in the Participation and Contribution table under the **Implementation Strategy** whereby the BIZ participated in the the implementation of short term proposals. Their contribution is rated as less valuable because they have not used all the resources and expertise available to them.

City of Winnipeg

City of Winnipeg involvement was limited to participation by the City's Heritage Planner. One of his employees, an historian responsible for historical research for the City, was involved in the review of some themes and in review of the second draft of the Strategy, and two other planners facilitated a day-long workshop in November 1998. Virtually all of the regulatory control over the Exchange District is administered by the municipal government and thus, the City is a very influential key player in the area's development. Other City employees representing ownership, development, and legislative concerns would have been valuable. Planners and those involved with development issues and planning (i.e.: CentrePlan) may have been able to contribute in a useful fashion. Assistance from the City Councillor for the Exchange District would have also been to the benefit of the project. A municipal election half-way through the development of the Interpretation Strategy saw the current, more pro-active councillor defeat a long standing incumbent who was notorious for his lack of concern for the Exchange District. The City's contribution was both valuable and less valuable as seen in the Participation and Contribution table. While a greater variety of City representation would have been valuable, where their contribution was rated less valuable it was usually due to the BIZ excluding them from that stage of work.

Historic Resources Branch

The Historic Resources Branch, under Culture, Citizenship and Heritage (Province of Manitoba), was represented by two managers. One other individual was involved in the development of the themes, and the Branch's director reviewed the second draft of the Interpretation Strategy. Their contribution to the planning process was consistently more valuable as seen in the Participation and Contribution table. Copies of the second draft were also sent to the provincial Minister for Culture Heritage and Citizenship as well as to the Department of Industry, Trade and Tourism. It may have been to the project's benefit to have had representation from Industry, Trade and Tourism. Their comments on the draft suggested that they would be unwilling to support portions of the Strategy because, in their view, implementation of some recommendations could unnecessarily duplicate existing services. Inclusion of Industry Trade and Tourism in the planning and development of the Strategy may have brought them on side at the very beginning.

Parks Canada, Western Canada Service Centre

The Federal Government was represented by three individuals from Parks Canada, a manager, an historian, and a planner, all of whom have significant experience in the development and planning of National Historic Sites. A Parks Canada Client Services Specialist was also consulted in the development of the Terms of Reference for the Audience/Marketing Strategy while the historian was instrumental in the development of the Terms of Reference for the History of the Exchange District. As seen in the Participation and Contribution table, Parks Canada was involved in almost all stages of work and like the other levels of government, generally contributed in a valuable fashion. They all provided well-rounded expertise in spite.

Parks Canada, Manitoba Field Unit

Also under the umbrella of Parks Canada, the Manitoba Field Unit provided a representative with extensive visitor programming experience. Unfortunately, the representative was frequently unable to attend many meetings due to professional commitments at the site (The Forks) where she worked. Her consistent absence from the process would account for the largely less valuable contribution from Manitoba Field Unit. A more valuable contribution

would have resulted if she had the opportunity to attend more meetings. She could have provided valuable experience in developing audience/visitor profiles and with the creation of new and enhanced interpretive services.

Heritage Winnipeg

Heritage Winnipeg has been a heritage advocate in Winnipeg since 1977. Their formation was due in part to the growing public concern for the heritage resources in the Exchange District during the formation of the City's first heritage bylaws. As the organisation has a vested interest in the Exchange District and its conservation, it was very important to have representation from this particular organisation. Heritage Winnipeg was represented in the Partnership by a local architect. At times there appeared to be a discrepancy between the intents of Heritage Winnipeg as an organisation and the chosen representative. The contribution of Heritage Winnipeg was not what the Partnership initially hoped for as seen in the Participation and Contribution table. For instance, comments from their organisation were received for the first draft but not for subsequent drafts (their Executive Director and President both received copies of the second draft, but their comments were generally more of a supportive nature than a critical review of the interpretive recommendations). Their erratic representation required additional regular informal sessions with their Executive Director to ensure the organisation was as up-to-date as possible on the development of the Interpretation Strategy.

Museum of Man and Nature, local residents, and local artists

Several major stakeholders were either overlooked in the composition of the Partnership or they were unable to provide a representative. Initially the Museum of Man and Nature, for instance, was represented within the Partnership but their involvement quickly dwindled and the only contact that the Partnership had with the Museum was through regular faxes of meeting minutes which were never acknowledged. During the public review of the second draft, the Museum received a copy of the Strategy and still did not provide input. The Museum is a major tourist attraction and an incredibly rich resource for the Exchange District and one would want to build a relationship with a facility whose mandate is conservation and interpretation of local history. The Partnership's best efforts did not foster that relationship.

Representation of local residents and the artistic community were other voids in the membership of the Partnership. The Project Coordinator encouraged the Partnership Chair to canvas both groups but he was hesitant to pursue the issue. Perhaps he believed it would have been difficult to find a few people who could represent the entire residential or artistic communities. The residential community is largely "unofficial" with the Ashdown Warehouse and Prairie Housing Cooperative being the only two legitimate housing projects in the District, but they both have governing boards who could have been approached. Alternatively, if the BIZ's representation had remained constant throughout the process, there would have been input from two individuals who live unofficially in converted warehouse space. Equally disparate is the artistic community. Support or counsel from ArtSpace or another gallery, and a theatre would have been a great help. In 1996 the Manitoba Theatre Centre was involved with the development of the Exchange District Strategic Action Plan and one could assume that the organisation would be equally interested in the development of one of the Strategic Action Plan's recommendations. Without these groups in attendance, the project left out some potential audiences as well as those who would be impacted by future development initiatives. This explains why their contribution could have been valuable to the planning process as outlined in the Participation and Contribution table.

Project Coordinator

The Project Coordinator was hired to coordinate the development of the Interpretation Strategy. Responsibilities were varied, including research, writing, meeting organisation, and general administrative duties. The Project Coordinator reported directly to the Partnership's Chair (the Executive Director of the BIZ) and provided progress reports to the Partnership on a monthly basis. When viewed in the table, the Terms of Reference illustrate that it was largely developed as a means for the Project Coordinator to organise and structure her time, and focus her energies. Development of the Implementation Strategy, the third component of Phase 1, did not receive the attention or skill that one would have hoped for as seen by the lack of participation in the Participation and Contribution table. In some instances the identified tasks (i.e.: the preparation of all future funding proposals) were really not suited to the role or skill of the Project Coordinator. It should be remembered that the Terms of Reference were simply a guide and they do tend to evolve as a project progresses. Many steps in the Implementation Strategy are better suited to an organisational body whose mandate is the implementation of the Heritage Interpretation Strategy. The local community

and the Partnership still require some time to develop this organisation. Once this is achieved, these steps can be completed.

As the Project Coordinator was creating a Strategy for the Exchange District as a thesis topic, inclusion in the project was worthwhile because the required work was already in process. With the decision to hire an inexperienced planner to fill the role of Project Coordinator, there were some advantages and disadvantages. It allowed for the training of a new non-governmental heritage consultant with no particular affiliation. From a financial perspective, programmes such as Young Canada Works and the internship programme from Human Resources Development Canada could be tapped for potential funding for wages. The downside is that the Project Coordinator required training and also lacked a certain amount of experience from which to draw. As no one else in the Partnership had previous experience in developing an Interpretation Strategy specifically for a heritage district, it was a learning experience for all.

The precise role of the Project Coordinator could have taken on any one of a number of models. In this instance, the Coordinator reported to the Chair of the Partnership who assumed the responsibility for all decisions. This left the Project Coordinator with little or no authority. Rarely do employees have sufficient amounts of authority and autonomy. It would have been beneficial for this project if the Project Coordinator had been given the freedom to be more of a planner.

COMPONENTS OF PHASE 1

Project Initiation

1. Hire Project Coordinator
2. Background information on historic themes
3. Inventory heritage/interpretive services
4. Identify and fill gaps in information as required

This component or stage of work was generally completed by the Project Coordinator. Partnership members contributed to the collection of background information on historic themes as best as they could dependent on whether or not their mandate related to local history. For instance, the BIZ does not have the resources on this particular topic and as a result they simply could not contribute in the same fashion as the City or Historic Resources.

Step 1: Hire Project Coordinator

Duration: January 1998

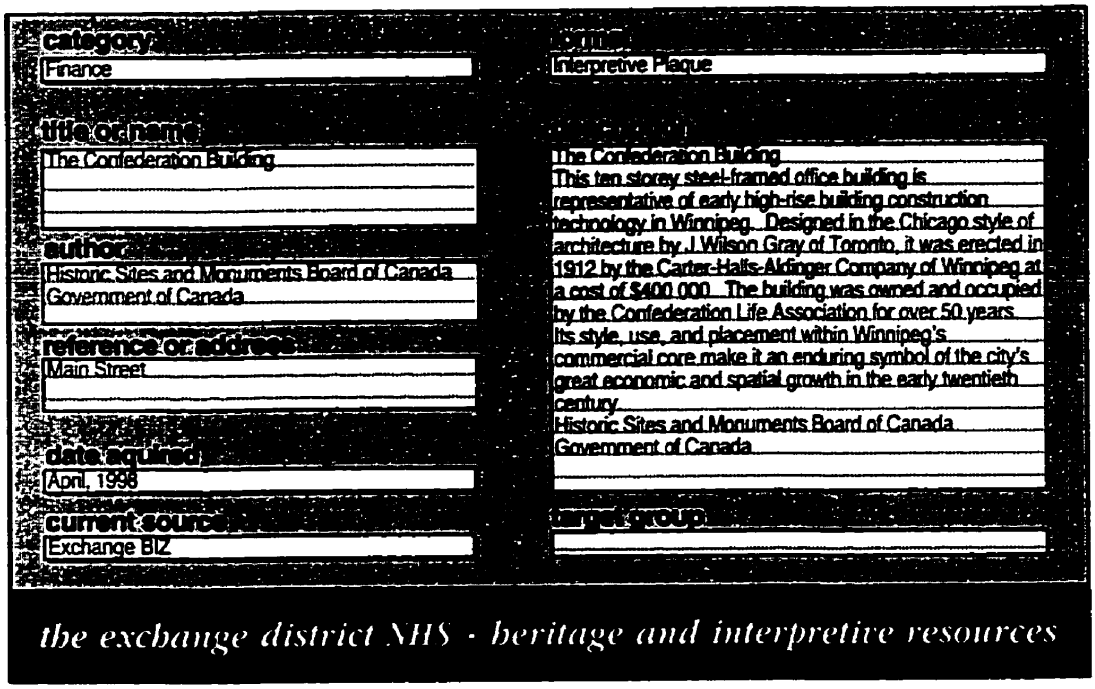
A Project Coordinator was hired in January 1998 to coordinate the development of the project.

Steps 2 and 3: Background information on historic themes and Inventory heritage/interpretive services

Duration: January 1998 and ongoing

These two steps generally ran concurrently, and even to this day, the Project Coordinator is learning of more sources and services.

Beginning in January 1998, the Project Coordinator undertook a literature and resource review to determined the extent of **background information on the historic themes**. One of the other initial stages was to produce an **inventory of heritage/interpretive services.** It involved the collection of existing interpretive material pertaining to the Exchange District and the complete range of fourteen historical themes identified by the HSMBC and the Partnership. A wide variety of organisations were consulted to document their holdings and programmed activities, and literature searches were carried out at several libraries and archival repositories. All material for both streams of research was documented in a database created in FileMaker Pro 3.0TM. This database was developed for ease of retrieving the material and it was the most efficient format for making additions as work progressed. This format and software could also allow for future use of the database on a web site for online research on the Exchange District. Fields in the database were designed



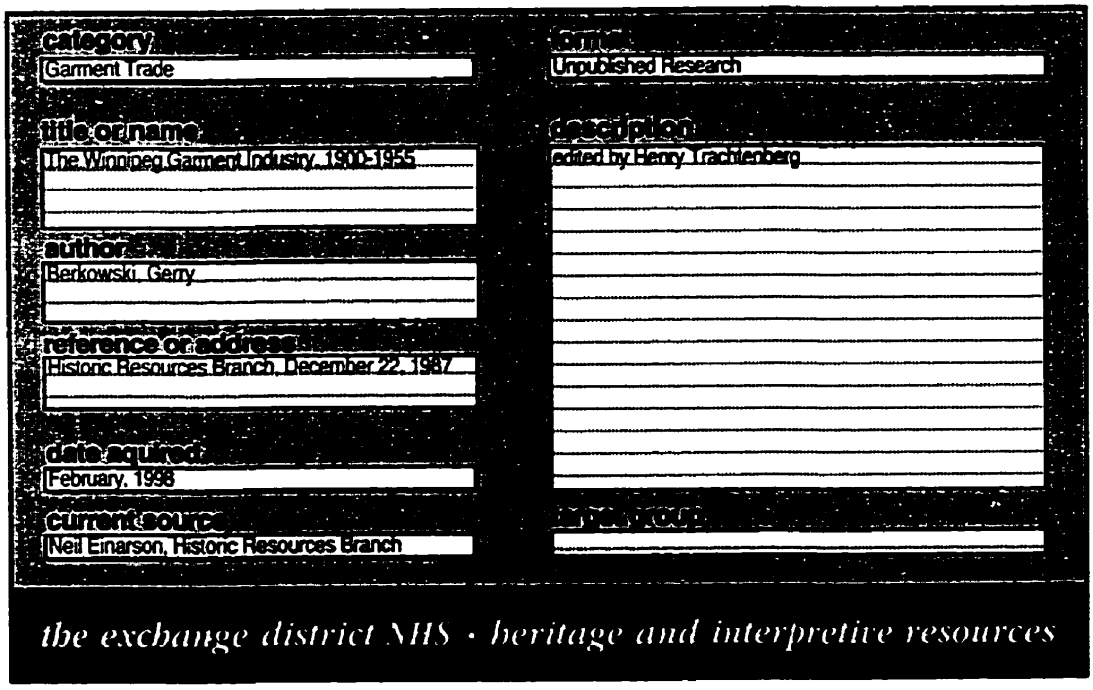
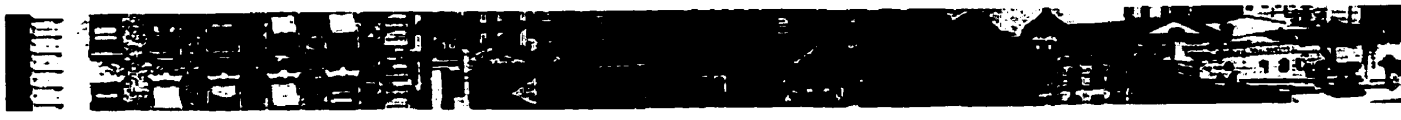


***Figure 41:** Two examples from the FileMaker Pro database that catalogued all the found resources.*



so that one could search for material by theme, author, resource centre, format, and target audience. Where possible, copies of material were obtained with the hopes that the Heritage Partnership could begin to collect valuable material for future archival use. As the project progressed and more material was acquired, the database continued to evolve.

It was determined that within the city of Winnipeg, one could find a substantial amount of historical research and writing on aspects of the Exchange District but no comprehensive history of the District. Material on the six primary themes associated with the National Historic Site designation was generally weak with only Architecture, the Grain Trade, and Labour having a substantial amount of written material. One difficulty with some of the material is that copies were generally found in university libraries, archival institutions, company archives, and government offices. Few items could be found at local retail outlets. The scarce resources available in the public domain is a potential obstacle for interpretive programming.

Existing interpretive programming and services were also catalogued. Again, several initiatives have been undertaken over the years, including guided and self-guided walking tours, videos, plaques, and installations. What is lacking is a cohesive and uniform approach focused on interpreting the Exchange District and its six primary themes.

The effectiveness and contribution (as seen in the table on page 87) of the Project Coordinator in these two steps could have been improved. Researching the complete range of 14 historical themes was done to the best of her ability and the amount of time that could be

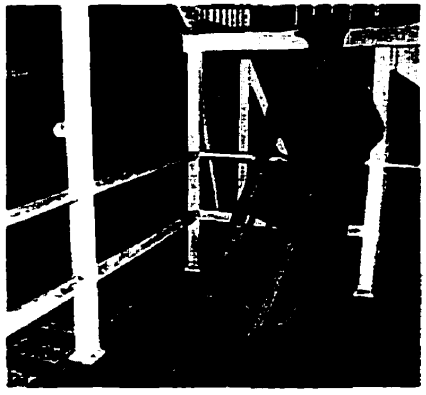


***Figure 42:** Representation of a railway station found in the Urban Gallery exhibit of the Museum of Man and Nature.*

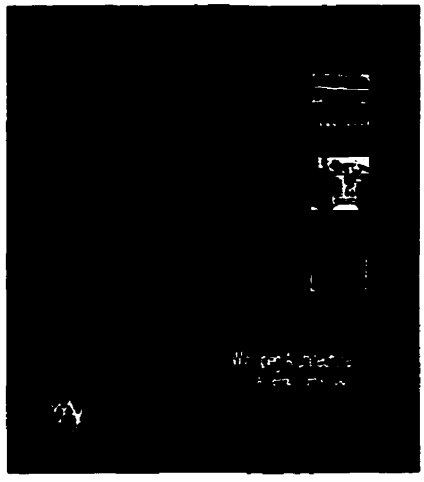


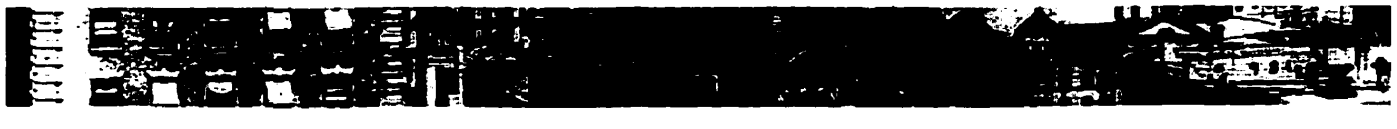
***Figure 43:** Cover a a recent publication by the Winnipeg Architecture Foundation on Winnipeg's terra cotta architecture.*

devoted to that type of work. Identification of the existing heritage and interpretive services in the community is by its very nature a never ending task. Programmes changed or products surfaced throughout the course of the project thereby requiring that the inventory be updated quite regularly.

Step 4: Identify and fill gaps in information as required
Duration: January 1998 and ongoing

At a day long workshop in November 1998, the Heritage Partnership and the Project Coordinator evaluated the material gathered to date and identified two major gaps in information: a detailed written history of the Exchange District and a clear sense of the District's current and potential users. To address these information needs, two types of supporting contracts were therefore developed midway through the development of the Strategy, the **History of the Exchange District** and an **Audience/Marketing Strategy**. The Project Coordinator was a liaison between the Heritage Partnership and the consultants. There were instances where the Project Coordinator had to provide background material for these consultants and complete a range of administrative duties. The Partnership agreed that the production of an authoritative history of the Exchange District National Historic Site would be the key means of producing storylines and accurate historical facts for the District's themes. This research would be available to anyone looking to implement an interpretive programme in the Exchange District and it would provide all the pertinent historical background. The researchers/writers for this contract were Randy Rostecki and John McFarland. At the time of writing, their work was incomplete so further comments cannot be provided. The second contract was the development of an audience/visitor profile and marketing strategy for the Exchange District. Dennis McKnight of McKnight 2051 was awarded this contract. Its purpose was to inform the Partnership of possible target audiences for the recommended interpretive initiatives. A summary of his work is included in the Appendices for reference. The study summarised already existing sources of data and attempted to define typical visitor groups. It also tested potential interpretive initiatives in a series of in-person interviews. For the purposes of the Interpretation Strategy, the data was adequate, but the Partnership was hoping for a more detailed account of visitor trends.

Generally, the Project Coordinator determined whether or not gaps existed in the acquired knowledge and then chose a course of action to remedy the situation. There were instances such as the November 1998 workshop where the Heritage Partnership concluded that some larger issues required separate contracts (for instance, the history research and marketing strategy) to provide the necessary material. All contributed in a positive and enthusiastic



fashion, but in hindsight, the Project Coordinator should have perhaps pushed for the development of those two contracts earlier on. This would have allowed for better integration of the supporting research into the Interpretation Strategy.

Background Information

1. Establish main heritage themes
2. Develop alternative interpretive services
3. Identify economic opportunities and benefits for the City
4. Research interpretation methods and economic opportunities
5. Organise Open House
6. Prepare a draft(s)
7. Organise additional public consultations as necessary
8. Develop evaluation criteria

Step 1: Establish main heritage themes

Duration: March - June 1998 and November 4, 1998

Development and identification of the historical themes associated with the history of the Exchange District and the national designation was a lengthy process. The **historical themes** that would structure the Heritage Interpretation Strategy were initially based on the five themes identified in the background research completed for the HSMBC. To support those five themes, grain trade, finance, wholesale, manufacturing, and transportation, the Heritage Partnership broadened the scope while still referring back to the reasons for the national designation (an intact reminder of the city's contribution to the opening of the Canadian West). A total of nine additional supporting themes were also considered in an attempt to broaden the scope of interpretation. In the spring of 1998, the Heritage Partnership divided into subcommittees to discuss all 14 themes, their resources, and possible means of interpretation according to three categories, political history, economic history, and cultural history, with a series of local experts. In retrospect, this targeted consultation was not used to the best advantage by some representatives. The decision of some to not to meet with as many experts as possible had an adverse affect on the development and understanding of some of the themes and their associated resources. The reason given for not arranging some meetings was that some felt they already had a sound enough grasp of the topics for what was needed at this stage of the project. This would account for the weak contribution of some members of the Heritage Partnership as seen in the table. As a result, the Project Coordinator had to script the brief descriptions of most of the themes as the thematic subcommittees did not fulfil their duties. Involvement of the

Museum of Man and Nature and the local artistic community in this particular phase would have been to the benefit of the project. As seen in the Participation and Contribution table, their lack of participation is indicated by an "■". Their contribution is rated with an "O" to indicate that if they had participated, their contribution could have been valuable to the project.

The six primary themes for historical interpretation were decided upon by the Heritage Partnership at the November 4, 1998 workshop. The list of 14 themes was distilled down to six based on their national importance and the availability of resources for interpretation. The process, while confusing at times, was very fluid and represents the evolution of the project and the growing knowledge base.

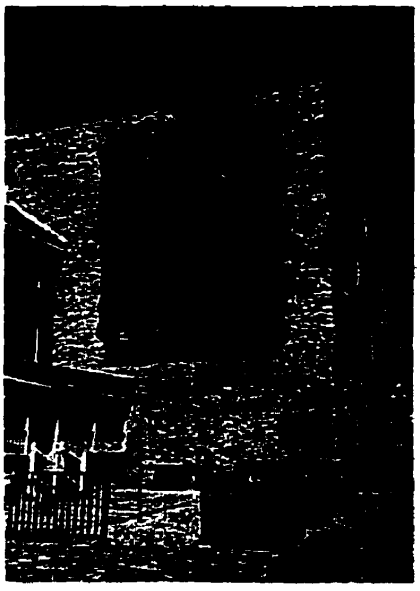


Figure 44: *The Tin House installation near Ottawa's Byward Market. It combines architectural fragments with reconstructed portions.*

Step 2. Develop alternative interpretive services
Duration: July 1998 -- January 1999

Development of alternative **interpretive services** was largely the responsibility of the Project Coordinator. Throughout the entire project most members of the Partnership made suggestions for possible new or enhanced interpretive programming. These were noted and incorporated where appropriate in the final document.

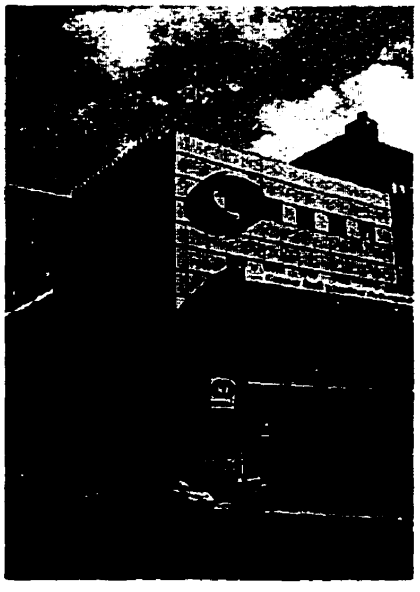


Figure 45: *The National Capital Commission's Info Centre used an existing building facing Parliament Hill, Ottawa.*

Step 3: Identify economic opportunities and benefits for the City
Duration: This step was not completed fully

It was hoped that concrete **economic opportunities and benefits** of the Interpretation Strategy would have been identified by representatives from the City and the BIZ. They were dealt with from a tourism perspective in a very conjectural fashion in the Interpretation Strategy. Further development of this task could have been

constructive especially in the the draft that received public input. Identification of the potential economic opportunities and benefits may have acted as a hook which could have brought more members into the Heritage Partnership. The participation of the BIZ and City as noted in the table are both denoted by an "■" to indicate that they could have been more active in this step. The Project Coordinator received the same rating for not pursuing the topic further. If the Heritage Interpretation Strategy had developed specific action strategies, it would have allowed for the identification of economic opportunities as the original Terms of Reference outlined.

Figure 46: A portable kiosk at the National Capital Commission's Info Tent on Parliament Hill, Ottawa.

Step 4: Research interpretation methods and economic opportunities

Duration: March 1998, June 1998 - May 1999

A **literature review** of interpretation theories and search for suitable **interpretive precedents** were also completed. While these contributed to the content of the Interpretation Strategy, they are only documented and discussed in this thesis. Both of these tasks provided the necessary foundation for the Project Coordinator to understand the methods of interpretation as well as the use of the various philosophies and theories as encountered in the precedents studied. Again, from time to time, members made casual recommendations on these topics.

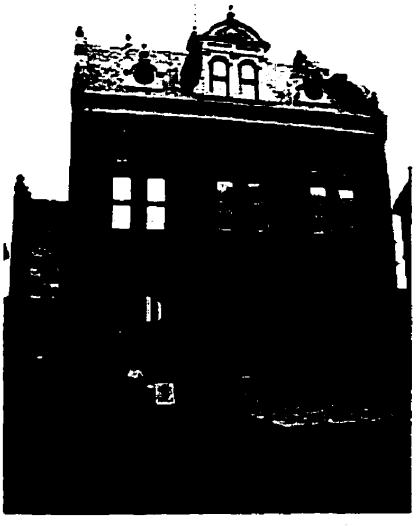


Figure 47: History centre housed in a converted fire hall in Montreal. The exhibits in this complex were fascinating as they used a wide range of techniques including artifacts, slides, video, sound, and even smell.

The Project Coordinator was also involved in other steps or type of work in Phase 1. These items were not included in the original Terms of Reference as they evolved as the project evolved. They include items such as:

- Tours of Local Buildings;
- Trip to Boston and Lowell, MA; and
- Trip to the Inglis Elevators NHS.

These events had in many instances the most profound affect on the Project Coordinator and the development of this thesis. While not directly involved with work for the Heritage Partnership, they contributed to the process in a very significant fashion.

The event with the most impact on the understanding of the primary historical themes associated with the National Historic Site were tours of several historical buildings. On a few occasions, the Project Coordinator had the opportunity to tour vacant City-owned property to which one normally does not have access. During the 1998 debate and struggle to save the Leland Hotel and Ashdown Hardware Store, the Project Coordinator was able to tour both buildings and better understand the issues in the debate and the daily tactics of the media. It is all the more poignant with the city losing the Leland Hotel to a devastating fire in January 1999. There was also a tour of five buildings on Princess Street. Generally these spaces were modest, but the interior of the Bawlf Block at 150 Princess Street (built in 1882) allowed the Project Coordinator to grasp the meaning behind the wholesale trade. Its main floor is relatively intact. It illustrated how a show room could have been set up, how customers would have ordered and purchased items, and how the merchandise would have been stored. This experience demonstrated how effective experiencing places can be as an interpretive medium because the meaning and the processes associated with the spaces were incredibly evident.

In March 1998, the Project Coordinator visited Boston and Lowell, Massachusetts, and then in May 1999 visited the Inglis Elevators National Historic Site in Inglis, Manitoba. The trip to Boston and Lowell was particularly fascinating as it allowed the Project

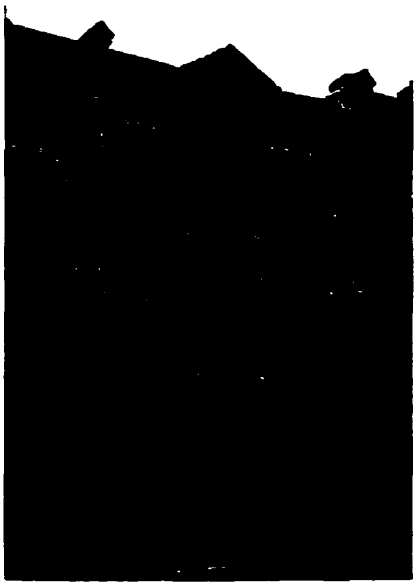


Figure 48: Bawlf Block on Princess.

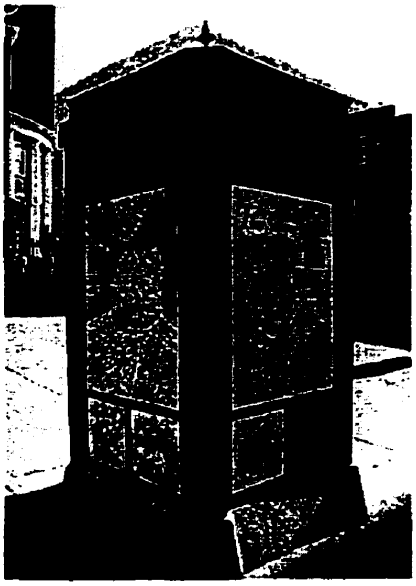


Figure 49: A very practical and identifiable interpretive and wayfinding device located on the Boston Common, Boston.

Coordinator to visit communities where heritage conservation and interpretation had been taken to a higher level. Both are used as tools for urban redevelopment and in a variety of tourism related initiatives. Boston's Freedom Trail provided an excellent example of interpreting a large urban environment that is tied into one historical event. Not only was the Coordinator able to experience the Trail, she was also able to obtain current planning documents which studied means of updating and marketing the Freedom Trail. The connection between the planning and the realisation was extremely valuable and it provided some scenarios that could be transplanted into the Exchange District. Lowell, a small industrial community outside Boston, provided an occasion to visit a community where the interpretation of their history is perhaps the most valuable local industry. The community is made up of a series of museums that work together to explore the important role the community once had in the cotton industry. This past spring the Project Coordinator visited a National Historic Site in western Manitoba, the Inglis Elevators. Inglis' row of five standard grain elevators, a very rare sight on the Canadian prairies, is being redeveloped and conserved by the local community as an interpretive and commercial facility. The grain elevators are a fairly discrete site in comparison to the Exchange District but they are further ahead in the enhancement and promotion of their National Historic Site.

Figure 50: One of the display panels installed at the Bank of Commerce for the Open House.

Step 5: Organise Open House

Duration: June 1998 - September 1998

A stage of public consultation in the form of an **open house**, the Heritage Exchange, was held September 11 and 12, 1998. It required an incredible amount of work to organise the walking tours, speakers, and the Open

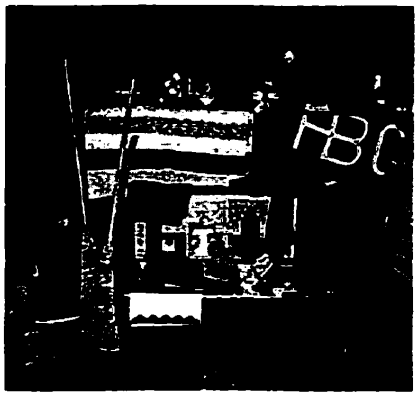
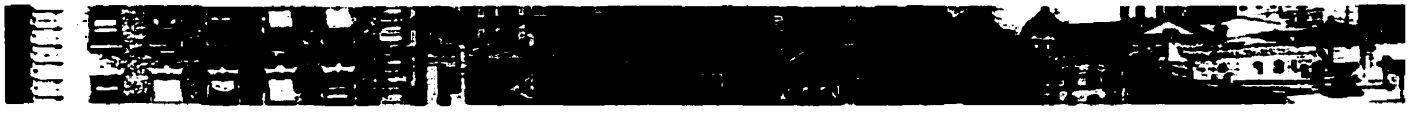


Figure 51: A display of artifacts on loan from Parks Canada that were used at the Open House.



House at the Canadian Bank of Commerce, 387 Main Street. The purpose of the Heritage Exchange was to inform the public of the development of the Interpretation Strategy. For this event, the Museum of Man and Nature and ArtSpace were invited to participate and again, they declined our invitation. Attendance was quite good at the events inspite of little media attention because there was little time to complete the necessary advertising. From this experience, the Project Coordinator learned the necessity of assigning tasks to specific people and the need for enough time to complete every step. The Partnership volunteered their time over the weekend and local heritage organisations supported the event by setting up their own promotional displays at the Open House. The contribution of the Partnership was generally positive on the weekend of the Heritage Exchange. More members could have taken greater responsibility over the organisation of certain portions of the planning for the weekend if the tasks had been properly delegated.

Step 6: Prepare a draft(s)

Duration: December 1998 - June 1999

A total of three **drafts** of the Interpretation Strategy were provided by the Project Coordinator before it was finally printed in July 1999. The Terms of Reference as written does not indicate a review process of the drafts. To accurately assess the participation and contribution of the Heritage Partnership members, it is important to analyse this review process.

The first and third drafts were reviewed by the Heritage Partnership in February 1999 and May 1999 respectively. Many members of the Partnership were guaranteed to provide valuable comments (both editorial and conceptual) while others, for one reason or another, could not be relied upon to provide comments on time or at all. It was very unfortunate that representation from Heritage Winnipeg and the Manitoba Field Unit was inconsistent in this regard (refer to the Participation and Contribution table to note their contribution to the review process). Heritage Winnipeg has traditionally been a strong advocate of the District. The Partnership's relationship with that particular stakeholder may have been different if there had been a different volunteer who had more time to contribute to the process. The representative from the Manitoba Field Unit was unable to devote much time to the Partnership, which was unfortunate. Her experience in visitor determination and interpretation services was a great loss. The types of comments generated in the review process were quite intriguing. As was to be expected, errors in the background information were noted as well as typographical errors, but few members actually commented on the interpretive recommendations and their relationship to the historical themes. This may have

been due to the long relationship representatives have with the Exchange District and to each other. Perhaps there was unanimity of opinion with regards to the contents of the Strategy. The enhancement and introduction of interpretive services was the key component of the Interpretation Strategy, and the project Coordinator would have preferred and had requested their detailed input on this material.

A letter of invitation was sent to key individuals and organisations requesting their participation in the review of the strategy's second draft. This draft was distributed to approximately 80 individuals and organisations in March 1999 including City Council, Winnipeg 2000, The Forks North Portage Development, the North Main Task Force, CUPE, Heritage Winnipeg, Manitoba Historical Society, the Downtown BIZ, the board of the Exchange District BIZ, Heritage Canada, and several others (a copy of the mailing list is provided in the Appendices). A follow up notice was sent to twenty groups as a reminder that their participation would be very valuable to the end product. In the end, 18 responses (almost 15%) were received. Responses were received from the following:

1. Jim Blanchard, University of Manitoba/Manitoba Historical Society;
2. Dawn Bronson, Manitoba Field Unit, Parks Canada;
3. Toby Chase, The Forks North Portage Partnership;
4. Loretta Clark, Assistant Deputy Minister Industry, Trade and Tourism;
5. Ray England, Toad Hall Toys/Exchange District BIZ;
6. Denis Fletcher, City of Winnipeg;
7. Brad Hughes, Where Magazine, CentrePlan;
8. Stuart Kaye, University of Manitoba;
9. Leslie Kelly, Volantis Flying Fish/Exchange District BIZ;
10. Penny McMillan, Tourism Winnipeg;
11. His Worship Mayor Glen Murray;
12. Murray Peterson, City of Winnipeg;
13. Myroslava Pidhirnyj, Urban Affairs;
14. Cindy Sciberras, Heritage Winnipeg;
15. Linda Seyers, Manitoba Field Unit, Parks Canada;
16. Donna Strike, ArtSpace;
17. The Honourable Rosemary Vodrey, Minister of Culture, Heritage and Citizenship; and
18. Bernie Wolfe, Heritage Winnipeg.

For this type of work, the response rate was quite successfull. However, it was particularly frustrating to see who chose not to respond. Very key stakeholders such as the Museum of Man and Nature, Heritage Canada, and City Council did not provide comments. Representation from participating organisations such as the Exchange District BIZ Board,

was incredibly poor with only two Board members providing feedback. Their comments in particular were quite frustrating as they focused on the structure and selection of the historical themes rather than the recommended interpretive services. Neither respondents are local historians, and it was actually too late in the process to revise the themes in the manner they recommended. If they had attended the Heritage Exchange in September 1998 and brought their concerns forward at that time, the Strategy may have been able to reflect their ideas. As a result of the minimal input from the BIZ during this phase, the Partnership received no indication as to how the business community viewed the opportunities the presented in the Interpretation Strategy and their potential role in its implementation. Unfortunately, the second draft also received the worst level of input from the Partnership. This may have been due to their approval of the material presented thus far, but this was never articulated to the Project Coordinator even after several reminders to some members to provide comments where necessary. Reviewing the collection of comments was quite revealing. Some respondents expected the document to be a conservation plan where a strategy for the conservation and promotion of the District would be the focus, while others focused on the specific historical themes, or made recommendations on how to redevelop the area. While these are all valuable contributions to the project as a whole, they did not speak directly to the development of an Interpretation Strategy. Perhaps a stronger and more detailed Terms of Reference and an earlier agreement from all participants on the content and structure of the end product would have provided a certain amount of direction. It also speaks to the option of redefining the role and responsibility of the project's staff from a coordinator to perhaps a planner. Success of this stage is perhaps questionable as a result of the comments received, but it was one that could not have been overlooked. A public review of an interim draft is integral to building public support for community-based projects.

Step 7: Organise additional public consultations as necessary
Duration: November 1998, January 1999, and March 1999

On November 4, 1998, the Partnership held **a day long workshop** to evaluate the weekend of the Open House (September 11 and 12, 1999), the Heritage Exchange. The session allowed the Partnership to determine a course of action for the remainder of the project. The most important result of the day was a prioritisation of the historical themes based on historical significance and the extent of built resources which facilitated the development of the Interpretation Strategy. At this time, it also became apparent to the Project Coordinator that separate studies for the history of the Exchange District and an audience/marketing profile would be worth investigating. It would have been appropriate at this time to also have

brought in the three missing stakeholders, the Museum, residents and artistic community, but it did not happen.

The Western Canada Service Centre of Parks Canada organised a **seminar on communications, visitor profiling, and resource evaluation**. Through a Parks Canada representative, the BIZ's Executive Director and the Project Coordinator were invited to attend and present an update on the development of the Interpretation Strategy on the second day of the seminar (January28). It was attended by Parks Canada staff, the research manager of Tourism Saskatchewan, and marketing/promotion directors for the Children's Museum and Global Television. The session was extremely informative and enlightening. While it was perhaps too detailed for what was required for the Strategy (for instance the discussion of methods of tracking telephone requests from potential visitors and the review of methods to evaluate museum displays), it provided invaluable material for an organisation like the BIZ who frequently use the media for promotion of activities. Unfortunately, the Executive Director was unable to attend due to his work load. The BIZ, on several occasions, did not take advantage of the invaluable assistance and expertise that other organisations frequently offered. Their attendance at this seminar would have greatly assisted them in their marketing campaigns and in their supervision of the upcoming Audience/Marketing Strategy.

On March 16, 1999, the Heritage Partnership presented a summary of the Heritage Interpretation Strategy to the recently elected Mayor, His Worship Glen Murray. This meeting was potentially very influential to the Strategy. After the release of the second draft of the Strategy, the City's representative arranged for a presentation to the Mayor. It required extensive work for the Project Coordinator to develop the PowerPoint presentation and speaker's notes. The presentation itself revealed the very political side of heritage conservation because this meeting was meant to both inform the Mayor of the Interpretation Strategy and to gain his political support. Traditionally a heritage supporter, the current Mayor has the potential to be a key decision maker in City politics and development. It was therefore important to foster his support for the National Historic Site, its interpretation, and sympathetic development.

Step 8 :Develop evaluation criteria

Duration: December 1998

Criteria to evaluate the recommended interpretive programmes was developed by the Project Coordinator during the drafting of the Interpretation Strategy. According to the Terms

of Reference this was to be completed after submission of the drafts. As evaluation is a critical component of measuring the success of initiatives, the timetable was altered to allow for their inclusion earlier than requested.

Implementation Strategy

1. Implement short term proposals and plan long term proposals
2. Research funding sources for implementing all components
3. Outline Terms of Reference for implementation of the Strategy
4. Prepare all funding proposals
5. Determine roles of stakeholders in sustainable implementation of the Strategy
6. Incorporate evaluation criteria into the implementation strategy
7. Finalise the Strategy

The Implementation Strategy component of Phase 1 is somewhat difficult to critique at this time. Many of the steps identified by the Terms of Reference appear to be beyond the skills of the Project Coordinator and would be better suited to the organisation which will develop to implement the Heritage Interpretation Strategy. This group at this point is still unformed. it is expected that they would be responsible for outlining the Terms of Reference for implementation of the Strategy and would then prepare all necessary funding proposals. Where steps could be completed, generally only the Project Coordinator could do so.

Step 1: Implement short term proposals and plan long term proposals
Duration: April 1998 - September 1998 and March 1999 +

Several **short term proposals** were undertaken during the course of the project. They include the following items:

1. the HSMBC plaque;
2. design of a panoramic poster;
3. a proposed mural by Steve Loney;
4. design of National Historic Site banners; and
5. redevelopment of guided walking tours.

The Project Coordinator was involved to some extent in all the above initiatives as well as the BIZ, City of Winnipeg, and Parks Canada. All parties involved, except the BIZ, contributed in a more valuable manner (refer to the Participation and Contribution table).

All but the HSMBC plaque were initiatives undertaken by the Exchange District BIZ. The

Project Coordinator's involvement with the design of the HSMBC plaque was quite extensive. After canvassing the Partnership, City Council, and the Board of the Exchange District BIZ, the Project Coordinator chose three archival photos and assisted the BIZ's graphic designer in the design of the plaque's map.

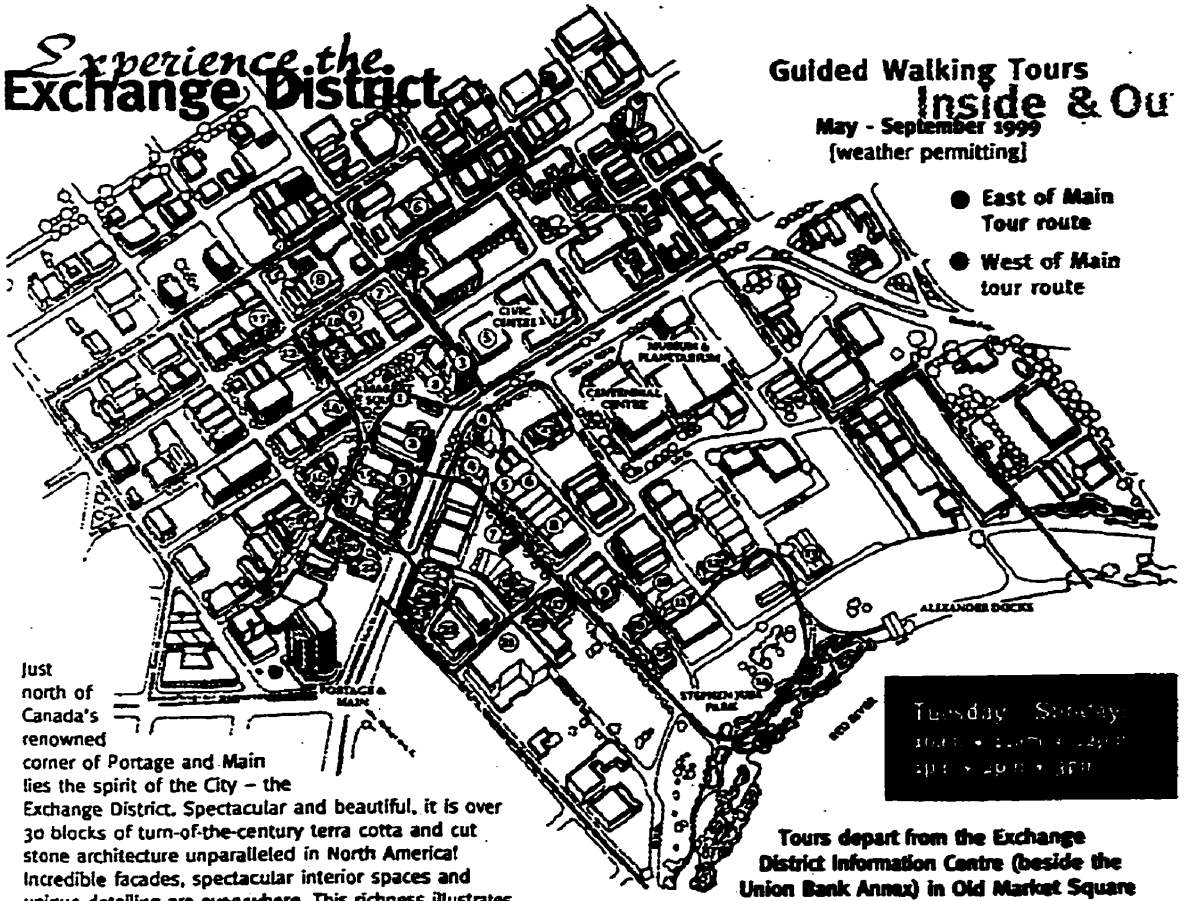
Design of the panoramic poster was a joint venture between the City of Winnipeg and the BIZ. The City's participation in this initiative was very straightforward. On the other hand, the BIZ's approach to developing the poster was quite unusual. It was spearheaded by a BIZ board member (he was also a representative in the Heritage Partnership) who discovered a fascinating panoramic print of the west side of Main Street taken in 1911. It depicts a portion of the Exchange District that one cannot see today and for this reason, the BIZ decided to reproduce the print as a marketing and promotional tool for the National Historic Site as it would relate to the spirit of the Interpretation Strategy. A total of 5000 copies were printed in September 1998. The posters are sold at a very reasonable price with the money being put toward developing future interpretive initiatives, and from time to time, they are also donated. While this venture could raise awareness of the Exchange District, the merchandise must be marketed and made available throughout the city. The BIZ is overly cautious in their approach to distributing the stock because many local merchants in the District perceive this initiative as being in direct competition with their own businesses. As a result, few will carry the item for sale. Additionally, the BIZ simply has not dedicated the time necessary to introduce the poster to appropriate vendors. Without a concerted effort made to marketing the posters, the posters will not be able to market the Exchange District as it was intended to do.

In dealing with the other short term proposals, it was very frustrating as these were undertaken by the BIZ who had the habit of developing projects with little regard for the impact they may have on the community. In some instances, the BIZ occasionally sought the Project Coordinator's input but suggestions were rarely appreciated. The development of a mural depicting the historical themes associated with the National Historic Site was discussed with the Partnership but the development of National Historic Site banners was not. The inconsistent vetting process was awkward and unproductive. This type of infrastructure would have a large impact on the area's resources (i.e.: murals applied to the exterior of a building are often irreversible and a durable set of banners have a long lifespan). It would then be critical that any organisation undertaking their development

consult with those with expertise, and more importantly, associate the initiatives with the Interpretation Strategy overseeing the District. While these two concepts were developing, the Project Coordinator often questioned why the local artistic community was not more actively involved in the creation of this type of intervention and why the BIZ, an organisation representing business interests, continued to use the same designer (whose business was located outside of the National Historic Site).

Even in the final stages of revision and review of the Interpretation Strategy, it became apparent that formation of a parent organisation was going to be key to the successful implementation of the Strategy's recommendations. In the summer of 1999, the BIZ assumed operation of the City's guided walking tours of the Exchange District. They were fortunate enough to hire the tour's former coordinator to ensure a consistently high calibre of delivery and organisation. Previously the tour's content supported the National Historic Site's themes very well and they were presented in a very professional and polished manner. It would therefore be relatively easy to enhance these tours. In the past, the tours were offered on a very regular schedule but the City did very little to publicise them. With the assistance of the tour coordinator, the BIZ has expanded the length of operation from July and August to May through to September and they have attempted to aggressively promote the tours. Unfortunately, the BIZ and the tour coordinator did not take advantage of the Partnership's expertise in developing walking tour programmes. Decisions regarding the organisation of the tours was left largely to one of the BIZ's committees or to the tour coordinator. This resulted in some very unfortunate planning and a poor contribution by the BIZ as noted in the table (page 87). The production of the walking tour brochure provides a very good example of a document used for interpretive purposes, but there was no process in place to review its production. Only two people proofed the publication, the Executive Director and the tour coordinator. If the Partnership or the Project Coordinator was given the opportunity to review a draft, some errors oversights have been corrected and the publication would have been more accurate and useful overall. There are several problems with the publication:

- There was almost no overt integration of the 6 primary themes associated with the Exchange District National Historic Site. For visitors to understand the national significance of the site, these must be conveyed in as many ways possible.
- The map was out of date (recently demolished buildings were still noted), illegible (due to poor colour selection), and illustrated the BIZ boundaries, not the boundaries of the National Historic Site. Accuracy of information is very important in interpretation as it is a sign of professionalism.
- Archival photos used in the publication were not credited to the Provincial Archives. This oversight violates copyright regulations and may result in future inability to use their resources.



Just north of Canada's renowned corner of Portage and Main lies the spirit of the City – the Exchange District. Spectacular and beautiful, it is over 30 blocks of turn-of-the-century terra cotta and cut stone architecture unparalleled in North America! Incredible facades, spectacular interior spaces and unique detailing are everywhere. This richness illustrates Winnipeg's transformation between 1878 and 1913 from a modest pioneer settlement into the thriving metropolis that opened the West. The Exchange District now serves as a popular backdrop for today's movie industry and is home to specialty retailers, restaurants, nightclubs, art galleries, wholesalers and Winnipeg's theatre district.

Hear the story of the Exchange District and the opening of the Canadian West. Explore architectural treasures with our expert local guides! Discover a place where the spirit of the past and the pace of the future meet, preserved and nurtured in one of North America's most rare neighbourhoods.

Wear comfortable shoes and don't forget to bring your camera. Tours are 1.5 hours in duration.

Tours depart from the Exchange District Information Centre (beside the Union Bank Annex) in Old Market Square (King Street & Bannatyne Ave)

Adult [18-64 yrs]	$5.00
Senior [65+ yrs]	$4.00
Youth [10-17 yrs]	$3.00
Family	$10.00

Group tours also available (book ahead 942-6716)

Adult Group	$45.00
Senior Group	$35.00
Youth/Children's Group	$25.00

[Maximum of 12 participants per group]

For more information call 942-6716

***Figure 52:** Reproduction of the tour's map from the revised guided tours of the Exchange District.*

- The publication had no French translation. Even though the site is not administered by Parks Canada, every effort must be made to ensure that simple, professional gestures and services are provided in order for the Exchange District to relate to the family of National Historic Sites.
- The design was crowded and universal design guidelines for legibility were not used. Parks Canada utilises design guidelines to ensure the consistent use of design elements and to ensure material can be read by all. These could have been adopted.
- Content of the building descriptions should have been consistent (for example, the architects should be mentioned for all the sites) and should have been written by an architectural historian.

Figure 53: For the revised guided walking tour programme. The Exchange District BIZ reused a former staking shelter as a temporary Info Centre from which visitors can obtain information or join a tour. It is located just to the west of the stage in Old Market Square.

It is frustrating to have both the walking tour material and the Interpretation Strategy produced from the BIZ office but not related to one another. The BIZ and tour coordinator had access to those with expertise in interpretation but they did not use the available resources. This instance supports the recommendation that the organisational body must act in an advisory capacity to advise and review interpretive projects for content, accuracy, and image. It will help to ensure a high calibre product that a properly administered site demands.

Step 2: Research funding sources for implementing all components

Duration: October 1998 - January 1999

Without very specific interpretive initiatives in mind, it was difficult for the Project Coordinator to provide research material on all possible **funding sources**.

Programme descriptions and applications were collected for heritage related funding options which appeared as if these types of initiatives would qualify. The Heritage Partnership chose to not include them in the Interpretation Strategy for fear that with time the programmes may date the Strategy.

Steps 3 and 4: Outline Terms of Reference for implementation of the Strategy and Prepare all funding proposals

Duration: These steps are now part of the implementation of the Heritage Interpretation Strategy

Two the steps identified by the Terms of Reference for this final phase of work appear to be beyond the skills of the Project Coordinator and would be better suited to the organisation which will develop to implement the Heritage Interpretation Strategy. At this point, the organisation is still unrealised. It is expected that they would be responsible for **outlining the Terms of Reference for implementation of the Strategy** and would then **prepare all necessary funding proposals**.

Step 5: Determine roles of stakeholders in sustainable implementation of the Strategy

Duration: December 1998 to May 1999

Where possible, the Interpretation Strategy **identified possible stakeholders** according to the recommendations by theme. This approach outlined organisations whose interests and mandates could match the recommendations or the historical theme. For instance, in the interpretation of the District's architecture, the Manitoba Association of Architects and the Faculty of Architecture at the University of Manitoba are listed as potential stakeholders. How they can contribute or what role they could play in the development of initiatives could not be determined with the level of detail provide by the Heritage Interpretation Strategy. In time, and once the Strategy is taken on by an organisational body and specific initiatives are planned, the roles of stakeholders will become more defined.

Step 6: Incorporate evaluation criteria into the implementation strategy

Duration: December 1998

As stated in the previous section on Background Information, the implementation strategy became a component of the Interpretation Strategy. This necessitated the inclusion of the **evaluation criteria into the implementation strategy** in an earlier stage than is set out in the Terms of Reference.

Step 7: Finalise the Strategy

Duration: June 1999 - July 1999

All material to be included in the Heritage Interpretation Strategy was **finalised** by the Heritage Partnership in June 1999. Several last minute changes were included such as material from the Marketing Strategy and background information on the City's role in heritage conservation. The Partnership undertook an active review of the final draft except in the case of the Manitoba Field Unit and Heritage Winnipeg who did not provide comments nor criticism. Perhaps their representatives were satisfied with the drafts but they did not even state that they were. Upon completion of the revisions, the final version was duplicated for public distribution.

5 Recommendations and Conclusion

RECOMMENDATIONS

recommendations for developing future interpretation strategies

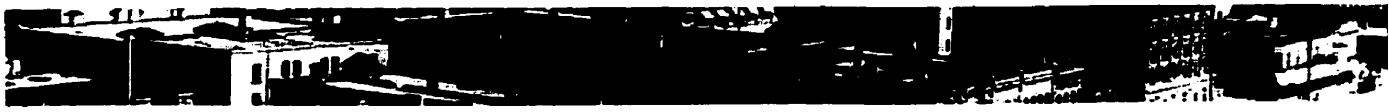
Reflecting on the development of the Heritage Interpretation Strategy for the Exchange District, it is possible to make several suggestions on the manner in which the planning might have been undertaken. These suggestions may be useful to others who undertake similar types of projects as they have evolved from one individual's experience developing a Heritage Interpretation Strategy. As such, they are quite subjective. There is, however, no guarantee that these suggestions will result in an improved process or an enhanced product. A total of four recommendations can be made:

1. Where an overriding organisation is not established prior to the commencement of the project, the Project Coordinator should have autonomy from any organisation involved.
2. Supplemental contracts for research should be developed simultaneously or prior to the commencement of the project in order for all projects to benefit.
3. The responsibilities of the stakeholders must be clearly stated at the onset of the project to ensure that the work load is equally distributed among all involved if that is the approach taken. If not, there should be adequate staff hired to complete the work.
4. At the onset of the project, the client and consultant must state their respective expectations and requirements in order to provide a clear understanding of the project's Terms of Reference. These expectations and requirements should be reviewed regularly throughout the project to ensure adherence to the Terms of Reference as well as account for the evolution of the project.

Suggestion 1: **Where an overriding organisation is not established prior to the commencement of the project, the Project Coordinator should have autonomy from any organisation involved.**

An organisation whose mandate is related to heritage and interpretation in the Exchange District should be developed prior to the development of a Heritage Interpretation Strategy. This creates an autonomous entity which is not confused with other organisations and their respective mandates. This allows for the creation of an identifiable image on items such as business cards, letterhead, and advertisements. It also provides an opportunity for promotion without any corporate or organisational affiliation. Now that Phase 1 of this Interpretation Strategy project has been completed, it is necessary to form an organisation to develop the recommendations in the Strategy and encourage interpretation of the Exchange District.

For the Heritage Partnership, it was essential that the Project Coordinator work within the District. However, the financing of the project would not permit the creation of a suitable



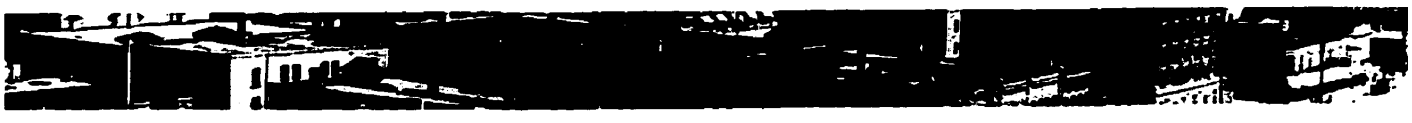
work environment complete with the necessary office equipment. As a result, no opportunity for absolute autonomy (in the sense of being unaffiliated with an existing organisation) existed. The only option available was to have the Coordinator work out of an existing office with the necessary facilities already in place. It was arranged for the Project Coordinator to work out of the office of the Exchange District BIZ. Initially, the arrangement worked well. However, it became apparent that the office's work environment was not conducive to the Project Coordinator's work which involved extensive research and writing.

It is important to ensure that the organisational body has a budget which can provide reliable office equipment that will facilitate the development and production of the Interpretation Strategy. Facilities at the BIZ office were often less than adequate as a result of their limited operating budget and hence, lack of equipment. This project required a piecemeal approach where the Project Coordinator and the BIZ jointly provided the necessary office equipment. Certain steps in the process required equipment that could not be brought to the office (i.e.: additional computer equipment) which necessitated that the Project Coordinator work elsewhere. While more productive, it removed the Coordinator from the District for long periods of time.

It appeared as if the BIZ's participation as the leading body in the development of the Strategy was not supported by their Board or operating committees nor were the responsibilities of the Project Coordinator understood by the BIZ and its members. This produced situations where autonomy would have been very beneficial. Affiliation with an existing organisation did not create a distinct identity for the project. Development of the Interpretation Strategy was often viewed as a BIZ initiative when in fact it was initiated by the Heritage Partnership. The perceived affiliation with the BIZ resulted in the Coordinator assuming responsibilities which were out of scope and at times inappropriate.

Suggestion 2: **Supplemental contracts for research should be developed simultaneously or prior to the commencement of the project in order for all projects to benefit.**

A Heritage Interpretation Strategy will require a series of supporting projects to provide background material. When these projects are started prior to or concurrently with the Interpretation Strategy, each can have greater impact on the others. This timing allows for the Strategy's Terms of Reference to evolve to better meet the requirements of the supporting research.



In January 1998, the Heritage Interpretation Strategy was initiated. Eleven months later, the Heritage Partnership began to consider the completion of two complementary contracts. One would see the completion of an authoritative history of the Exchange District which would provide the first complete history of the area. It would develop the 14 themes and focus on the 6 primary themes associated with the national significance of the District and identify the key stories for each. This history could be used by the Heritage Partnership or other organisations looking to develop or enhance current interpretive services in the Exchange District. It was to be the key reference on the area's history. The second contract was the completion of an audience profile and marketing strategy. A clear understanding of the District's current audience/visitors was essential to the development of the Interpretation Strategy as its recommendations would have to be tailored to its users as well as to those one would want to target. This research could also be used by other organisations in the Exchange District such as the BIZ, arts groups, and businesses as a way of understanding the demographics of the area's typical users.

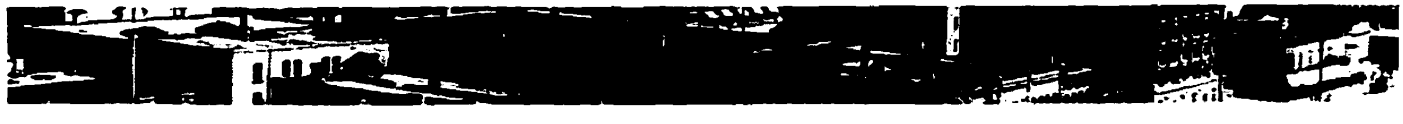
Detailed material on the key themes and stories for commemoration could have been included in the Interpretation Strategy. This would have allowed for more detailed and specific recommendations for interpretive media. It would have allowed the Strategy to better convey the overriding story of the District, the opening the Canadian west, and may have satisfied the expectations of some who reviewed the public draft. Portions of the marketing strategy were included in the final draft of the Interpretation Strategy after its delay hampered the completion of the Interpretation Strategy. Completion of the marketing strategy during the summer months may have allowed for different options for the in-person interviews and other portions of research.

Suggestion 3: **The responsibilities of the stakeholders must be clearly stated at the onset of the project to ensure that the work load is equally distributed among all involved if that is the approach taken. If not, there should be adequate staff hired to complete the work.**

There are several options for how a Heritage Interpretation Strategy may be undertaken and supervised. The most common options are:

1. an organisation could develop the Strategy internally with their own staff, or
2. a team of consultants could be hired to develop the Strategy, or
3. a Partnership of organisations could be formed and a single consultant hired to develop the Strategy.

Regardless of the chosen structure, it is very important that job descriptions and



expectations are clear from the outset, and that they are revisited on a periodic basis to insure that expectations are met.

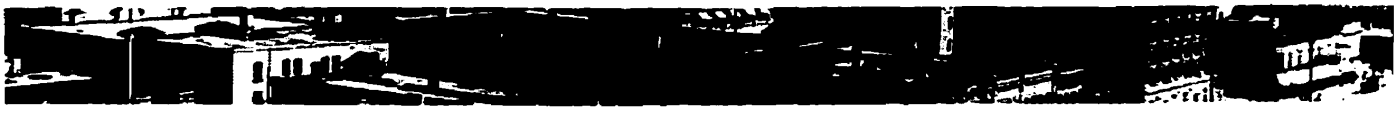
In this project, the third option, developing a Partnership and using a single consultant, was chosen. There was no single organisation in place to assume development of the project. The strength of the Heritage Partnership is that it pulled together a range of stakeholders who could contribute a wealth of experience and expertise. Also, the project was structured so that one person, the Project Coordinator, would work on the development of the Interpretation Strategy full time instead of contracting the project out to a consulting firm (who, in the end, would rely on the input of the organisations in the Partnership).

The Heritage Partnership could have approached the development of the Interpretation Strategy in a number of ways:

1. The Project Coordinator could have acted as an editor and compiler of numerous forms of input provided by the Heritage Partnership or;
2. The Project Coordinator could have acted as the author of the majority of the material with the Heritage Partnership acting in an advisory role.

There are benefits and drawbacks to both options. Where the Project Coordinator acts as an editor of material provided by the Partnership, the expertise and knowledge of the members is used in the most beneficial manner. The drawback is that the members are usually a volunteer group and this would be adding to their professional workload. A more uniform document results when the Project Coordinator is the sole author of the work. Members of the Partnership, however, could potentially be less likely to contribute on a consistent basis.

In the development of this particular Interpretation Strategy, the Project Coordinator was the primary author and the Partnership took on an advisory capacity in most instances (option 2 from the above list). A Partnership arrangement works the most efficiently when the majority of the members can be relied upon to participate and contribute to the best of their ability. The roles of those involved in the development of the Exchange District's Strategy were not as well defined as they could have been. This is often the reality of committees. As a result, some members were very reliable and could always be counted on to be helpful and enthusiastic. Others required a little more effort. Overall, the volume of work necessary for the development of the Interpretation Strategy far exceeded what one person could reasonably accomplish. From the examples of interpretive strategies used as precedents, it was noted that teams of consultants sometimes totalling five or more people (often



consisting of interpretive planners, architects, historians, beaurocrats, display designers, and students) completed the projects. If the Partnership had contributed in a more consistent fashion, the work load may have been spread about more effectively. In this instance, a more interactive and participatory approach similar to the first option would have better utilised the expertise of the members.

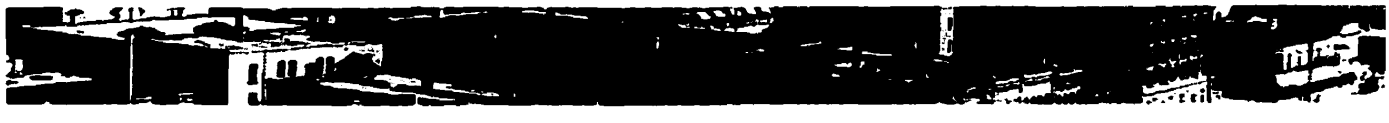
Suggestion 4: **At the onset of the project, the client and consultant must state their respective expectations and requirements in order to provide a clear understanding of the project's Terms of Reference. These expectations and requirements should be reviewed regularly throughout the project to ensure adherence to the Terms of Reference as well as account for the evolution of the project.**

The Terms of Reference must provide the outline for the types of steps and products the client expects during the development of the project. It is natural for the Terms of Reference to be somewhat flexible but it is important to review the status of the work and contract on a regular basis. It is difficult to provide a generic template for the creation of Interpretation Strategies as they are heavily dependent on the local community, and the nature of the site and its resources. Looking back at the completion of Phase 1 for the Heritage Interpretation Strategy for the Exchange District, it is possible to review and evaluate the document's strengths and weaknesses.

The Interpretation Strategy has several strengths. It provides a sound overview of existing interpretive initiatives and there is a good sense of how the existing resources relate to the District's historical themes. Additionally, it provides direction for new interpretive services with as much detail as possible. The most important item to note is that of the Canadian historic districts to receive National Historic Site status, the Exchange District will be the first to have a comprehensive approach to interpreting its history. In other words, all the work that the Heritage Partnership put into the Strategy is breaking new ground for which there are few precedents.

However, the project does have some weaknesses. They include the following three items:

1. The Partnership's definition of a "Plan" versus a "Strategy" at such a late stage of the development of the document did not allow for the material to adequately improve.
2. Progress of the supplementary contracts prevented the construction of a story around which the Interpretation Strategy could formulate its recommendations for



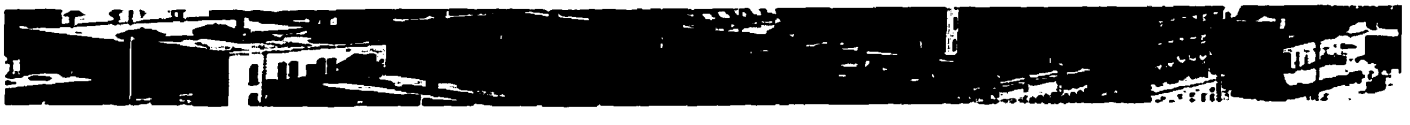
interpretive services.
3. Apathetic participation of the Exchange District BIZ lead to weak leadership and did not provide sufficient commentary from the District's large business population.

Initially, the project was referred to as an Interpretation Plan. The content in terms of interpretive recommendations did not differ a great deal between the first and second draft. After reviewing the second draft and the comments received by those outside of the Partnership, members began to question the document's relevancy as an Interpretation Plan. They expressed the concern that the material did not provide the level of detail that they felt was required of an Interpretation Plan. For instance, it lacked detailed story lines or the required steps to develop a particular initiative. Instead, they thought it was a precursor to the development of an Interpretation Plan. In other words, the document was a strategy or a framework for approaching the development of an Interpretation Plan. While this may seem like a semantics debate, it caused some angst for the Project Coordinator. It meant that the Partnership as a group may not have clearly defined the necessary components of an Interpretation Plan which resulted in poor communication with the Project Coordinator. It could have also meant that among the members of the Partnership, there were a range of expectations for what the end product would provide. Alternatively, the Project Coordinator may have misinterpreted the expectations of the Partnership. More importantly, the concern was raised so late in the process that very little could have been done to address the concern. This suggests that regular meetings to review the progress of work are not enough. Completed tasks should be evaluated according to the Terms of Reference and the goals and objectives of the research.

The Strategy's main weakness is the development of the story. A story for an interpretation strategy is the narrative consisting of a set of events and personalities which tie an historic site together. In the case of the Exchange District, the story is the opening of the prairies and the evolution of Winnipeg as the primary urban centre in the Canadian west. The final document explored the themes of the narrative (through descriptions) but they have not been brought together and distilled down to a narrative. In contrast, the interpretation plan for Boston's Freedom Trail does a remarkable job of succinctly telling the story of the Boston National Park. This is not the case with the Exchange District's Strategy primarily due to the absence of a complete history for the area. The Project Coordinator was able to independently research themes with secondary sources but was unable to sift though primary sources to tie the themes together. Another component of the upcoming History of

the Exchange District is the compilation of a land use study whereby the use of building lots will be traced back as far as possible. This data can be associated with themes, people, events, and periods of time. The history research holds great potential and when it is completed, all or portions of it should be packaged with the Interpretation Strategy. The completion of the authoritative history will help immensely in this regard, and it is another reason why the Heritage Partnership might have embarked on that contract at the same time as the Strategy. It is this experience which prompted Suggestion #2 whereby supporting research must be commenced prior to or early on in the planning process.

Poor representation and ultimately poor support from the business community as represented by the Exchange District BIZ will have disastrous implications for the implementation of the Exchange District's Interpretation Strategy. As business interests represent the largest and generally most vocal segment of the Exchange District, it is imperative to have their support and input. The community is large and diverse but the Board of the BIZ reflects that diversity. Their apathy could be due to a lack of interest in the potential that the National Historic Site designation can bring to the District or that their objectives are slightly different from those working on the Interpretation Strategy. Once recommendations from the Strategy are implemented and gain momentum, perhaps then the business community will be hooked on the notion of interpreting the District. In any community there are several groups of stakeholders who have a vested interest in development, and any one or combination of them could oversee the development of an initiative like an Interpretation Strategy. Stakeholders often include businesses, residents, charities and other organisations, building owners, and the three levels of government. The leadership group must have the resources to embark on this type of project and have the support of its staff or members. More importantly, leadership must be carefully chosen so as to not exclude or alienate potential members or supporters.



CONCLUSION

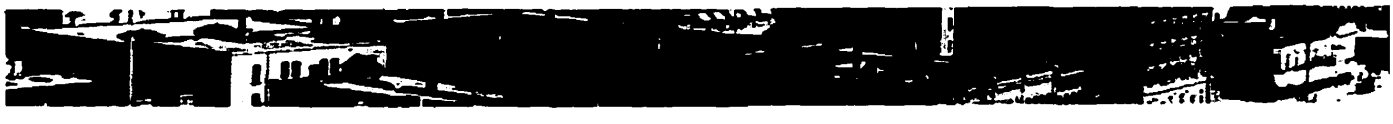
In the Acknowledgements I suggest that the completion of this project and thesis has been a long and sometimes difficult journey. It is, however, a journey that I do not regret taking. While there are aspects of the work that I would still like to revisit and there are steps that I now would have approached differently, participation in this project has been provided a wealth of practical experience. This section provides a final review of the Exchange District Heritage Partnership's work and looks to what may happen in the implementation of the Heritage Interpretation Strategy.

Other Supporting Documents

Conservation Plan

This thesis began with a discussion of the merits of heritage conservation and some of the planning tools most often used in the field. Development and implementation of a strategy to commemorate and educate visitors about the history and significance of a site is just one of those tools. It cannot, however, work alone. It must be one of several documents used in a community's heritage conservation efforts. Winnipeg's Exchange District has several advantages with the HW zoning by-law, design review process, designation procedures, and now the Interpretation Strategy, but the City lacks a conservation plan. A conservation plan may already be implicit in City policy, but a formal written document would provide a foundation for the City's conservation policies and programmes. White and Roddewig suggest that a preservation plan (Americans generally use the term preservation rather than conservation which has British origins) generally consists of at least ten essential components:

1. Statement of the *goals* of preservation in the community, and the purpose of the preservation plan;
2. Definition of the *historic character* of the state, region, community, or neighbourhood;
3. *Summary of past and current efforts* to preserve the community's or neighbourhood's character;
4. *A survey of historic resources* in the community or neighbourhood, or a definition of the type of survey that should be conducted in communities that have not yet completed a survey;
5. *Explanation of the legal basis* for protection of historic resources in the state and community;
6. Statement of the *relationship between historic preservation and other local land-use and growth management authority*, such as zoning ordinances;
7. Statement of the *pubic sector's responsibilities* towards city-owned



historic resources, such as public buildings, parks, streets, etc., and or ensuring that public actions do not adversely affect historic resources;
8. Statement of *incentives* that are, or should be, available to assist in the preservation of the community's historic resources;
9. Statement of the *relationship between historic preservation and community's educational system and program*; and
10. A precise statement of goals and policies, including a specific *agenda for future action* to accomplish those goals (1994, 4)

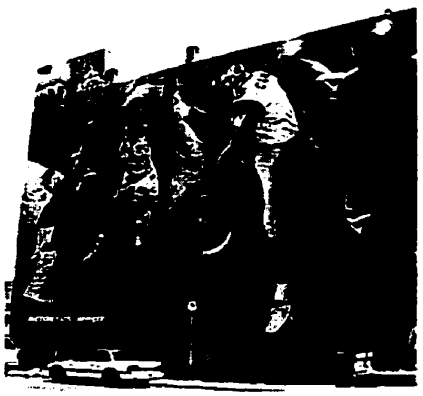


Figure 54: *A conservation plan would help establish the City's approach to mural design. It would avoid the development of those which are unsympathetic in scale and content to the Exchange District.*

If a conservation plan can be completed by the City, its heritage conservation policy would be more easily understood by the community, and it may prompt a more consistent, and hence valuable, use of existing programmes and legislation. Developed in conjunction with a public education programme to get the message out to the public, the conservation plan could become a very valuable tool.

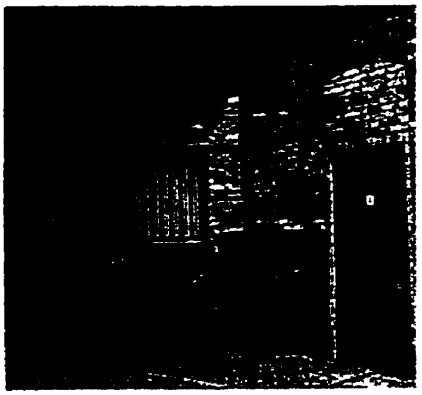
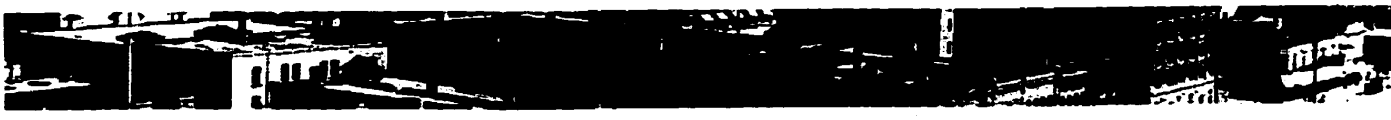


Figure 55: *The Confederation Life Building is currently under renovation by the City of Winnipeg. In spite of legislation which prevents exterior changes to designated buildings, these renovations have cut openings in exterior walls. The rear facade has new windows which do not attempt to use former openings. A conservation plan may be the necessary tool to ensure that design review/guidelines are enforced.*

Commemorative Integrity Statement

The objectives of the National Historic Sites programme are:

1. to foster knowledge and appreciation of Canada's past through a national programme of historic commemoration;
2. to ensure the commemorative integrity of national historic sites by protecting and presenting them for the benefit, education and enjoyment of this and future generations, in a manner that respects the significant and irreplaceable legacy represented by these places and their associated resources; and



3. encourage and support the protection and presentation by others of places of national historic significance that are not administered by Parks Canada (Exchange District National Historic Site CIS 1999, 2).

These objectives can be achieved through another conservation tool which should be used in conjunction with the Heritage Interpretation Strategy. Still in the final stages of completion is the Commemorative Integrity Statement (CIS) prepared by Parks Canada (a draft can be found in the Appendices). This conceptual framework serves several purposes. Its primary purpose is to manage and report on National Historic Sites, and when it is used by sites not managed by Parks Canada, it can help focus site planning and the decision-making process to ensure that the reasons for national designation are respected. Used in the description of the wholeness of a National Historic Site, commemorative integrity is possessed by a site when:

1. the resources that symbolise or represent its importance are not unimpaired or under threat;
2. the reasons for the site's national historic significance are effectively communicated to the public; and
3. the site's heritage values are respected by all whose decisions or actions affect the site (Exchange District National Historic Site CIS 1999, 4).

Also, a new Parks Canada policy requires that National Historic Sites complete the CIS process as an eligibility requirement for some federal funding programmes.

The CIS for the Exchange District consists of several segments. It provides the Statement of Commemorative Intent which describes the reasons for the site's national significance; descriptions of the cultural resources which represent the area's national significance (Level 1 resources); objectives to ensure that the resources are not under threat; the messages of national significance that must be communicated with the public; and other heritage values associated with the historic site (Level 2 resources). The Statement of Commemorative Intent for the Exchange District National Historic Site states what is nationally significant about the site and it refers to the reasons for its national significance. Winnipeg's Exchange District is of national historic significance because:

> it illustrates the city's key role as a centre of the grain and wholesale trade, finance and manufacturing in the historically important period in western development - between 1880 and 1913, the period during which Winnipeg grew to become the gateway to Canada's West and the region's metropolis. Further the district, which has clear boundaries and largely excludes post-1913 structures, contains a range of architecturally significant built resources which speak to the city's key economic role in the West and the collective character of these built resources is distinct and relatively intact (Exchange District National Historic Site CIS 1999, 9).

The identified cultural resources ranked as Level 1 and Level 2 are found in the copy of the CIS in the Appendices.

The CIS does not dictate what can or cannot be done in the Exchange District. However, it provides a baseline of accepted values that should be considered in all decisions or actions that will affect the District. A cursory list of examples whereby the CIS would be valuable to the Exchange District is offered:

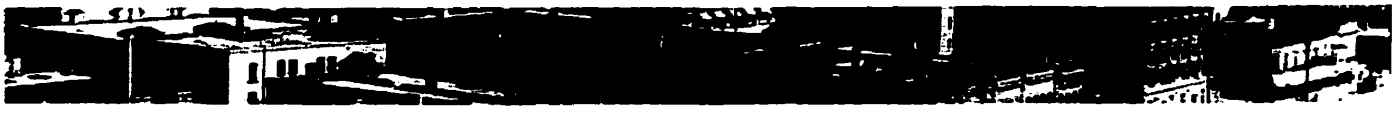
- to provide direction to municipal design guidelines for new and rehabilitated buildings and streetscapes;
- to provide direction for the development and review of policies and procedures for heritage buildings and district conservation;
- to provide consistent heritage criteria and guidelines for evaluating grant and contribution requests for heritage and contemporary properties in the Exchange District;
- to evaluate requests to various funding programmes;
- to provide direction concerning heritage messages for marketing plans and programmes;
- to profile an agreed upon set of heritage values and objectives in relation to economic, social, and environmental objectives when analysing and evaluating public and private ventures in the Exchange District; and
- to encourage coordination of all stakeholders in the heritage conservation of the district through a common understanding of objectives (Exchange District National Historic Site CIS 1999, 5).

Complementary to the proposed content of a conservation plan, the CIS can inform the planning and managements of historic sites.

The Unique Nature of Historic Districts

Some would suggest that it is unlikely that a project like this Heritage Interpretation Strategy would have been completed as easily in any other province. Manitoba's heritage industry is small with several key personalities working with the Exchange District for over 20 years. In addition, the three levels of government in Manitoba have a reasonably close and efficient relationship with one another which allowed for them to all participate in the development of this project.

An historic site which consists of a single building or even a small group of buildings is often owned and managed by a small discrete group of individuals. Due to the scale and complexity of an historic district, the scenario is obviously quite different. The Exchange



District covers 20 city blocks and includes approximately 120 historic buildings. These resources represent a different range of stakeholders consisting of the three levels of government, property owners, business owners, residents, and community organisations. The question of who speaks for a historic district becomes paramount. Logistically, it cannot be a single group, but rather a partnership consisting of a broad range of stakeholders representing a depth of interests and concerns. It is important, however, that they speak with a voice which represents their common concerns and values. Documents such as a conservation plan and the Commemorative Integrity Statement can help to provide a common voice.

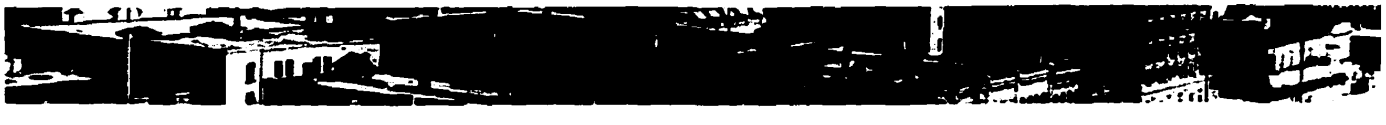
Planning Process

The purpose of this thesis was to analyse the process and final production of the Heritage Interpretation Strategy. This critical analysis could not be accomplished until the Heritage Interpretation Strategy was virtually complete. To attempt to formally review the process in the midst of drafting the Strategy would have been futile. Time and distance were required to fully evaluate the terms of reference, and the participation and contribution of the members of the Exchange District Heritage Partnership. This thesis provides a balance between academic pursuits and practical experience. Both have worked together in the production of the thesis and the Heritage Interpretation Strategy. Without the academic background (the review of theories of interpretation and precedents), it would have been extremely difficult for the Project Coordinator to embark on this project. The role of the Heritage Partnership was invaluable in providing direction and experience. The Heritage Interpretation Strategy would have been a very different document if there had been no input from the local community. It is stronger and more relevant as a result.

While reviewing the theories of interpretation and the major writings on the topic, some work was perhaps more useful than others. The true meaning of interpretation was most aptly described by Freeman Tilden:

> Through interpretation, understanding;
> through understanding, appreciation;
> through appreciation, protection (1977, 38).

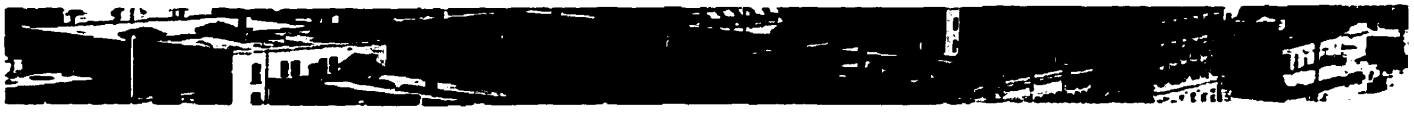
After finding this particular passage, I discovered the reason why this project could potentially be so useful. Interpretation is a tool used to educate visitors so that in turn they will learn to appreciate and then protect the invaluable resources of the site. Percival's



Understanding Our Surroundings - A Manual of Urban Interpretation provided an urban and historical perspective to my understanding of interpretive ideas and techniques. Its detailed descriptions of a variety of interpretive media was very valuable and helped encouraged me to look at new techniques for interpreting the Exchange District. The process of planning an interpretive programme or strategy was best discussed in Veverka's Interpretive Master Planning. He was one of the few who discussed the actual planning process and provided process models. His "classroom in a book" approach would be useful to many. This resource was purchased after the first draft of the Interpretation Strategy was completed. I compared his suggested outline for a table of contents with the one the Heritage Partnership had developed. While the sequencing and some of the terminology may have varied slightly, it provided affirmation that I was on the right track and that I had begun to understand the requirements of this type of work.

Several of the precedents studied also contributed greatly to this work. Three examples in particular should be noted. The Interpretation Plan for Downtown Victoria contributed greatly in the way ideas were presented graphically, and how material was structured and organised within the document. The revision to Boston's Freedom Trail, The Freedom Trail - A Framework for the Future, was unique in that it revisited an existing and highly successful heritage attraction. It was one of the few examples found that structured the interpretive media around a central story. This could have been better achieved in the Exchange District if the Heritage Partnership had a clearer sense of the required historical background. It is not too late to include such material as it can be accomplished by revisiting the Interpretation Strategy once the History of the Exchange District is completed. Obtained very late in the process was a copy of the Old Strathcona Historical Interpretive Study. It provided background information on architectural styles and resources that none of the other examples contained. Again, this would have been made an invaluable contribution to the Interpretation Strategy if the Heritage Partnership had all the required information.

From the analysis explored in the Participation and Contribution table (refer to page 87), it is was possible to graphically illustrate the enthusiastic participants and the more valuable contributions. It suggests that most members participated and provided a valuable contribution to the planning of the Strategy while the participation of certain segments of the local community could have also been valuable. The results of that table brought about the four recommendations that are developed and explored in Chapter 4.



Before embarking on the Strategy, the Heritage Partnership could have reevaluated the Terms of Reference as outlined in the funding proposals. The Terms of Reference was created by someone new to the process and was developed for funding proposals rather than as a guide to the project. In retrospect, the group may have wanted to adjust the format and types of work required to complete the project.

Implementation

Where does the Heritage Interpretation Strategy stand now? It successfully provides a framework from which new interpretive services can be developed for the Exchange District National Historic Site to commemorate the role Winnipeg played as the gateway to the Canadian west. Several hundred copies are now available for distribution and will be sent out shortly. A digital copy of the Strategy and its supporting documents will also be completed. This version will provide an inexpensive means of archiving the work. As well, it will be used for distribution to those who do not want a paper copy, or to those who may download the files from a future web site. Implementation of the Strategy is still unclear. The two priority recommendations found in the Strategy call for the creation of an organisation to oversee its implementation, and the creation of an interpretive centre for the Exchange District. Without a group to implement the Strategy's recommendations, very little may move forward. Upon receiving a copy of the Heritage Interpretation Strategy, some groups may realise some of the interpretive recommendations, but there would still be no group coordinating the interpretation of the Exchange District National Historic Site. Coordination is key. Otherwise, the type and quality of interpretive services will likely not improve beyond what is currently available.

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Appendices

TERMS OF REFERENCE

Exchange District Heritage Interpretation Plan
A Proposal for Funding to the Gail Parvin Hammerquist Fund, WDA-13B, and Heritage Grants Programme

Submitted by
Exchange District BIZ
Wayne Copet, Executive Director
On Behalf of the Exchange Heritage Partnership Committee

Introduction

The Exchange District BIZ is involved in a variety of activities regarding the implementation of initiatives of both CentrePlan and the Exchange District Strategic Action Plan. Through all activities, the future viability of downtown is the key concern and principle motivation. All efforts combine the unique resources of both public and private interests. In association with the impending formal designation of the Exchange District as a National Historic Site, the Exchange District Business Improvement Zone (BIZ), through its effort with the Exchange Heritage Partnership Committee, is taking a leadership role to plan for the ongoing celebration of this area's unique place in history. The intent of this effort is the development and implementation of a Heritage Interpretation Plan for the Exchange District. This committee is comprised of a variety of stakeholders including Parks Canada, City of Winnipeg, Heritage Winnipeg, Exchange District Business Improvement Zone, Manitoba Department of Culture, Heritage and Citizenship, the Manitoba Museum, Heritage Canada and the Exchange business community.

Assistance from the Gail Parvin Hammerquist Fund/WDA-13B/Heritage Grants Programme is viewed as both necessary and critical to the success of this large and monumental undertaking. To this end, financial assistance is sought for Phase I of this project...

The work of this committee is consistent with the intent of the Exchange District Strategic Action Plan through Action 3.1:

> Prepare a heritage interpretation plan for the Exchange District. The plan will detail the District's historical, social and architectural themes and outline

the methods for public awareness and education. An interpretative plan may include public programming, such as walking tours, interpretive nodes, publications and an Exchange District visitor and heritage resource centre.

It is also consistent with the intent of CentrePlan with relevance to the CentrePlan 1997-1999 Action Plan, Action 2.1: Support existing, and encourage the location of additional arts, entertainment, sports, and cultural facilities downtown. It is also consistent with concepts of urban tourism and innovative programming for taking advantage of the unique history that Winnipeg offers.

Project Description

The title of the project is the Exchange District Heritage Interpretation Plan. The Exchange Heritage Partnership Committee provides an advisory and leadership role through general supervision of the project. The intent of the project is to develop and implement a plan which defines and provides methods of interpreting the heritage of the Exchange District of Winnipeg on which its designation as a National Historic Site has been founded.

This proposal identifies the key goals and objectives of the project and outlines a general work plan for its undertaking. It is divided into two Phases: Phase I - Strategy Development and Phase II - Implementation. Phase I is broken down into three components: Background Information; Strategy Development; and Implementation Strategy. This proposal also outlines the General Outcomes which can be expected, a structure for Project Management, and a proposed 12-month budget and estimated 12 month cash flow. These are complete with explanation notes. This program outline is also intended as a general terms of reference for a Project Coordinator job description.

Goals and Objectives

The principal goal of this project is to develop and implement a plan for interpretation of the key heritage themes of the Exchange District in association with its impending designation as a National Historic Site. In pursuit of this goal, there are two main objectives:

1. Compile and/or generate the necessary background information on the primary, secondary and tertiary historical themes around which a Heritage Interpretation Plan can be developed.
2. Develop an Implementation Strategy which clearly identifies both short and long

term outcomes for the interpretation of each theme.

The general Terms of Reference for undertaking Phase I are outlined below.

Phase I - Strategy Development

Estimated completion dates for parts of the project are identified below. However, it should be pointed out that these depend in large part on the confirmation of funding sources.

Project Initiation

Effective project coordination will require an undertaking of what follows.

Estimated Dates and Task Descriptions

January 19, 1998

1. Hire a Project Coordinator.
2. Determine all background information required to understand the District's heritage and to determine its strengths and weaknesses within key heritage themes including, but not necessarily limited to: Grain Trade; Wholesale Trade; Finance; Architecture; Civic Development; Manufacturing; Transportation; Garment Trade; Arts and Entertainment; Labour; Publishing; Retail; Early Settlement and Women's Suffrage.
3. Consolidate all existing information including a comprehensive list of all current and any proposed heritage related activities, programs and associated offerings in the City.
4. Identify gaps in information and generate and/or source additional information as required.

Background Information

This segment is to be undertaken in consultation with the committee and/or the community.

Estimated Dates and Task Descriptions

1. Establish, confirm and/or adjust the main heritage themes around which the Heritage Interpretation Plan is to be developed.
2. On the basis of the identified themes, develop both short and long term alternative interpretive elements or components. These elements will be determined with respect to interpretive programming, physical developments required, and specific marketing initiatives which are directed towards identifiable strategic market segments.
3. Identify potential short and long term economic opportunities and benefits for the City and business community in association with the development of the Heritage Interpretation Plan.

April - June, 1998

1. Research interpretation methods and economic opportunities that have resulted in other National Historic Site locations through both literature review and site visits.

May 12, 1998

1. Organise a heritage forum/seminar through which information on the plan, potential opportunities and heritage in general can be shared with the Exchange District business community, its residents, building owners, and the general public.

June 15, 1998

1. Prepare a draft plan.

September, 1998

1. Organise additional public consultations as deemed appropriate by the Committee.
2. Develop evaluation criteria to monitor the effects of both the short and long term components of the program.

Implementation Strategy

Estimated Dates and Task Descriptions

September, 1998

1. Establish a process to implement short term interpretive elements, and to undertake conceptual and/or detailed designs of all long term interpretive elements of the plan.
2. Research all relevant funding sources for implementing all components of the Heritage Interpretation Plan.
3. Outline Terms of Reference for undertaking implementation of the Plan including key tasks, milestones, and time frames.

October, 1998

1. Prepare all necessary funding proposals for all aspects of implementation as required.
2. In consultation with all stakeholders, determine roles and responsibilities for the implementation of all short and long term opportunities identified such that the interpretive elements are maintained in a sustainable manner.
3. Incorporate the evaluation criteria as a part of the implementation strategy.

December, 1998

1. Heritage Interpretation Plan finalised.

General Outcomes

This project will generate a number of outcomes or products including:

- The Exchange District Heritage Interpretation Plan, including the conceptual and/or detailed design of all programming, physical and marketing components;
- A comprehensive implementation strategy which addresses on-going sustainability; and
- Some short term interpretation components.

In addition to completing Phase I, this project would set the stage for undertaking Phase II - Implementation. In this respect, Phase I of this project would also generate:

- The conceptual short and long term interpretation elements which will require further detailed design, funding sources and implementation;
- The proposals required to secure additional funding necessary to carry the project through Phase II; and
- The Terms of Reference for engaging the necessary expertise to advance the project.

While the precise short and long term interpretive elements will be determined through the work of Phase I, key components identified in the Exchange District Strategic Action Plan are expected to result and form the cornerstones of the Heritage Interpretation Plan's short and long term implementation. These are summarised in Action 3.1 of the Exchange District Strategic Action Plan:

> *Prepare a heritage interpretation plan for the Exchange District. The plan will detail the District's historical, social and architectural themes and outline the methods for public awareness and education. An interpretative plan may include public programming, such as walking tours, interpretive nodes, publications and an Exchange District visitor and heritage resource centre.*

Phase II - Implementation

This phase would put into action those aspects of the implementation strategy which could not be implemented as a result of additional funding requirements and/or detailed design requirements. It would encompass programming, physical and marketing requirements. This

would include the purchase of all materials and expertise required to carry out the objectives of the project.

As noted above, it is anticipated that there will be consistency with suggestions made in the Exchange District Strategic Action Plan (page 17) which were arrived at through its conception:

> *There is need for an overall interpretive plan to determine the most appropriate strategy to publicly present the District and an interpretive centre which celebrates this history with displays, photographs and historical artifacts and provides a location for archival storage. Such a centre could also provide orientation within the Exchange for tourists and be the starting point for historical walking tours.*

It should be noted that all elements of Phase II, which will be identified in Phase I, will require separate funding. Appropriate sources will be contacted for assistance when these elements are determined. However, it is anticipated that sources including WDA Program 13B, WDA Program 11, Gail Parvin Hammerquist Fund, and Heritage Grants Program will be pursued for these purposes.

Project Management

This project will be managed on a daily basis through the Exchange District BIZ. The coordinator which will be hired to carry out the day to day business of the project will report directly to the Executive Director of the Exchange District BIZ. In addition to this direct accountability, the Executive Director of the Exchange District BIZ and the Project Coordinator will work on the basis of direction from the Exchange Heritage Partnership Committee.

HERITAGE INCENTIVES

The following are brief descriptions of the current funding programmes available for heritage conservation work and research in Winnipeg.

Winnipeg Development Agreement - Programme 13A Buildings Preservation

These capital grants are awarded to those wishing to conserve heritage buildings and structures. The WDA programme is intended to target vacant and underutilised designated buildings with the aim to help small business and to increase the tourism potential of Winnipeg. To maximise socioeconomic development, it is hoped that Programme 13A could be used in conjunction with Programme 13B, the District and Cultural Landscape Preservation Program. The programme consists of two sub programmes, the Heritage Conservation Grants and the Exchange District Grants. Designated buildings located throughout the city that are in risk of serious deterioration or are designated for their strategic importance are eligible for first grant. The second grant is limited to designated buildings within the Exchange District. Both grants covers up to 50% of the approved costs.

Owners or tenants with a signed lease for 10 years may apply for funding as long as their building is a designated structure. In cases where the building does not have a municipal or provincial designation, the building must first be evaluated by the City of Winnipeg Historic Buildings Committee. The type of work that qualifies under the programme includes a prioritised list of options which are part of repairing, stabilising, preserving and restoring a structure. A portion of fees for professional architectural, interior design or engineering services are also eligible. New construction and feasibility studies are among the type of work that is not illegible for this type of grant.

Winnipeg Development Agreement Programme 13B District and Cultural Landscape Preservation

To encourage investment in and enjoyment of Winnipeg's rich heritage the Department of Canadian Heritage administers this programme. It encourages the preservation and development of the city's significant districts and natural/cultural landscapes. Projects, which may include the restoration and reuse of heritage buildings, will in the end enhance tourism potential and benefit small businesses. The programme is available for the preservation and presentation of heritage buildings, districts, and cultural landscapes which have been

designated as historically, architecturally, or culturally significant by the municipal, provincial, or federal governments.

Eligible project sponsors generally include community groups and businesses. Government departments and agencies may also submit applications for consideration. Although projects may be proposed from the entire city of Winnipeg, the Exchange District and St. Boniface will be targeted for funding.

Funding will be available for a wide range of projects related to heritage conservation and presentation. Examples of eligible projects include: building and landscape conservation research, planning and feasibility studies, historical research, public education and awareness activities, heritage building conservation (available only to National Historic Sites), and heritage district and cultural landscape conservation (research and planning studies). The program has $750,000 available over the next five years. A funding maximum of $50,000 per project component will be allowed.

To be eligible, projects must meet at least two of the following criteria: economic sustainability; neighbourhood revitalisation; specialised skills development in the heritage conservation field; or enhanced heritage tourism potential. Funding will be provided on a matching basis, up to 50% of the total eligible costs. Costs directly related to the stabilisation, restoration, conservation or presentation of a designated heritage resource or landscape would be eligible. The following expenses, however, are not eligible for funding: property acquisition, ongoing operations and maintenance, modern services, inappropriate adaptive renovations, and period reconstructions. Projects cannot funded retroactively.

Gail Parvin Hammerquist

The City organised Gail Parvin Hammerquist fund, named after a long serving member of the Historical Buildings Committee, consists of three streams of funding: Heritage Research Grants, Capital Grants, and Heritage Economic Development Initiatives.

Heritage Research Grants are awarded to those wishing to conduct directed research on topics identified by the Historical Building Committee or to those who proposed self-directed research on topics that complement the goals of the Committee. The Committee's strategic plan gives priority to basic and analytical research; analysis of policy and management options for conservation; interpretation and distribution of heritage research; and the

development of research aids. There is no minimum nor maximum but it is expected that $25,000 would be the most granted to any one project. Grants awarded to government departments or public agencies are limited to 50% of expected costs.

Capital Grants provide funding for the repair or restoration of character-defining elements of a building as well as for the improvement of handicap accessibility. Priority is given to buildings in the Exchange District and adjacent historic areas. Applications must be made by the owner of municipally designated buildings which are not used for residential purposes. Work must cost between $5,000 and $50,000 where the grant will cover 50% of approved costs or $25,000.

The Heritage Economic Development Initiatives aim to provide funding for plans to attract new investment, occupants or uses for designated buildings with the aim of dealing with underutilised heritage buildings. The Committee will give priority to proposals on:

- the Exchange District and adjacent historic and character areas;
- recognised heritage districts and character areas outside the downtown;
- industrial sites and structures;
- vulnerable structures that represent the 'recent past'; and
- policy or regulatory reforms that will facilitate conservation and adaptive reuse of heritage buildings.

Owners of municipally designated buildings may apply as may partnerships or organisations with expertise in heritage conservation and/or economic development. The Committee may approve grants up to $25,000 or 50% of approved costs. The City's Standing Policy Committee on Property and Development may approve grants for amounts greater than $25,000.

Heritage Conservation Tax Credit

Owners or long-term residents of municipally designated structures (except for single-family buildings or reconstructed buildings) may apply for municipal tax credits for projects to preserve, restore or upgrade structures. Only new works is eligible and includes the following:

- Work required to repair, stabilise, preserve and/or restore structural elements, building envelope and original architectural elements.
- Repair or replacement of mechanical, plumbing and electrical systems.
- Upgrading or conversion of a structure to a functional state for contemporary use.

At least $10,000 must be spent and there is no project maximum. The incentive provides a tax credit of 50% on the net private investment in a project which can be used for up to 10 years to offset City property, business or amusement taxes.

Downtown Heritage Conservation Tax Credit

Beginning in 1998, this programme is being offered for two years on a trial basis to provide municipal tax credits for work to repair, preserve, restore or upgrade designated buildings (except single-family and reconstructed buildings) located in downtown Winnipeg. Owners and long-term tenants may apply. Eligible work includes:

- Work required to repair, stabilise, preserve and/or restore structural elements, building envelope and original architectural elements.
- Repair or replacement of mechanical, plumbing and electrical systems.
- Upgrading or conversion of a structure to a functional state for contemporary use.

A tax credit of 50% is provided for work costing in the range of $10,000 to $500,000 to offset City property, business or amusement taxes for up to 10 years.

Provincial Heritage Grants Programme

Manitoba Culture Heritage and Citizenship provides research grants to aid local researchers in identifying, protecting and interpreting Manitoba's cultural and natural heritage. Only organisations may apply for these grants (individuals must have the endorsement of an organisation). Types of eligible projects include collections management, conservation, equipment, exhibitions, programming, publications, and research. Decisions are made by the Heritage Grants Advisory Council every six months. The total amount of provincial support must not exceed 50% of a project's total expenses.

Designated Heritage Building Grants Programme

Owners and lessees of provincially designated buildings may apply for financial assistance for conservation work under the Designated Heritage Building Grants Programme. Grants of up to $75,000 on a 50/50 cost-sharing basis are awarded to worthy projects.

CRITERIA FOR THE IDENTIFICATION OF HISTORIC DISTRICTS OF NATIONAL SIGNIFICANCE

Definition

Historic districts are geographically defined areas which create a special sense of time and place through buildings, structures and open spaces modified by human use and which are united by past events and use and/or aesthetically, by architecture and plan.

Historic districts constitute appropriate subjects for commemoration, and those of national significance will include one or more of the following:

- a group of buildings, structures and open spaces, none of which singly need to be of national architectural significance, but which, when taken together, comprise a harmonious representation of one or more styles or constructions, buildings or periods;
- a group of buildings, structures and open spaces, none of which may be of individual historical significance but which together comprise outstanding example of the structure of technological or social significance.
- a group of buildings, structures and open spaces which share uncommonly strong associations with individuals, events or themes of national significance.

Above all, an historic district of national significance must have a "sense of history"; intrusive elements must be minimal, and the district's historic characteristics must predominate and set it apart from the area that immediately surrounds it.

A commemorated historic district will be subject to periodic review in order to ensure that those elements which define its integrity and national significance are being reasonably maintained.

The Board then expanded upon its November 1986 suggestion concerning the boundaries of historic districts and recommended that:

> with special attention to the requirement that a historic district must have a "sense of history", the physical boundaries of a district brought to the Board for consideration should be determined in light of the historic, visual and physical factors that are discussed in Appendix B of the Board's November 1986 minutes.

The Board reiterated its 1986 observation that a review of these factors, during the course of research, might lead to a redefinition of the physical boundaries of a historic district which had been submitted for consideration.

The Board also suggested that, in those cases where landscape elements contribute to a nationally significant historic district's "sense of history", they should be specifically referred to in the plaque inscription, space permitting.

The Board further requested that videotapes or slide presentations be produced on all districts submitted to it and that, when possible, Board members personally tour historic districts in their home province or territory that are being brought to the Board for consideration.

Adopted November 1986; amended November 1987
(Source: HSMBC Policies Criteria Guidelines, 1986)

MAILING LIST FOR PUBLIC REVIEW OF DRAFT #2

The following individuals were invited to provide comments on the second draft of the Interpretation Strategy in March 1999:

Wayne Copet, Exchange District BIZ
Susan Algie, Parks Canada
Neil Einarson, Heritage Resources, Manitoba Culture, Heritage & Citizenship
Bruce Donaldson, Heritage Resources Manitoba Culture, Heritage & Citizenship
Doug Dealey, Dealey Photographic Services
Giles Bugailiskis, City of Winnipeg
Greg Thomas, Parks Canada
Barb Ford, Parks Canada, Manitoba Filed Unit
Bob Coutts, Parks Canada
Susan Turner, Smith Carter
Kathy Pavlik, Manitoba Museum of Man and Nature
Elizabeth Sweatman, Community Services Department, City of Winnipeg
Murray Peterson, Peterson Projects
Lisa Rosenberg, Artspace
Cindy Sciberras, Heritage Winnipeg
Bernie Wolfe, Heritage Winnipeg
Randy Rostecki
Dawn Bronson, Parks Canada, Manitoba Field Unit
Bill Neville, University of Manitoba and HSMBC representative for Manitoba
David Firman, Historic Resources, Mb Culture Heritage & Citizenship
John Kiernan, City of Winnipeg
Paul Moist, CUPE
Joe Bova, Man-Shield Construction Corporation
Doug Clark, Downtown BIZ/CentrePlan Committee
Klaus Thiessen, Economic Development Winnipeg/CentrePlan Committee
Shirley Kowalchuk
Glen Murray, City of Winnipeg/CentrePlan Committee
David McDowell, Heritage Canada
John Lehr, University of Winnipeg
Gerry Friesen, University of Manitoba
Loretta Clarke, Industry, Trade and Tourism
Penny McMillan, Tourism Winnipeg/CentrePlan Committee
Kent Smith, The Forks-North Portage Partnership/CentrePlan Committee
Leslie Kelly, Volantis Flying Fish
Ray England, Toad Hall Toys
W. G. McKay
Denis Fletcher, Neighbourhood Programmes Division, City of Winnipeg
Trudy Schroeder, Arts and Heritage Solutions
Stuart Kaye
John McFarland
Jim Blanchard, University of Manitoba

Garry Schroeder, United Grain Growers
Deanna Allen, Canadian Wheat Board
Andrew Brimble, Ralph Schilling Architects
Rod Sasaki, Warehouse Artworks
Alan Shepard, Humbugs Christmas Store
Tracy Schultz, Artz Metz Contract Interiors
David Hiley, Dimension Display
Brad Hughes, Fanfare Communications Group Inc./CentrePlan Committee
Betty Hopkins, CentrePlan Committee
Ernie Keller, The Forks North Portage Partnership/CentrePlan Committee
Mel Michener, LM Architectural Group/CentrePlan Committee
Myroslava Pidhirnyj, Urban Affairs/CentrePlan Committee
Philip Sheps, Winnipeg Chamber of Commerce/CentrePlan Committee
Glen Agar, Thompson, Dorfman, Sweatman
Harvey Smith, City of Winnipeg
Mary Richards, Aboriginal Council
Pat Martin, Winnipeg Centre Community Office
Wendy Molnar, Association of Manitoba Museums
Dennis McKnight, Dennis McKnight
Rosemary Vodrey, Minister of Culture, Heritage and Citizenship
Jenny Gerbasi, City of Winnipeg
Garth Steek, City of Winnipeg
Jae Eadie, City of Winnipeg
Bill Clement, City of Winnipeg
Peter De Smedt, City of Winnipeg
John Prystanski, City of Winnipeg
Mike O'Shaughnessy, City of Winnipeg
Harry Lazarenko, City of Winnipeg
Mark Lubosch, City of Winnipeg
Lillian Thomas, City of Winnipeg
Shirley Timm-Rudolph, City of Winnipeg
Daniel Vandal, City of Winnipeg
Allan Golden, City of Winnipeg
John Angus, City of Winnipeg
Donna Dul, Historic Resources Branch, Manitoba Culture, Heritage & Citizenship
Linda Seyers, Parks Canada, Manitoba Field Unit

EXCHANGE DISTRICT NATIONAL HISTORIC SITE QUESTIONNAIRE

Exchange District National Historic Site Questionnaire

1. The Exchange District has been given a National Historic Site designation recognising its contribution to the development of Western Canada. Were you aware of this prior to today?

Yes	❑
No	❑
Don't know	❑

2. A number of major events and industries had their early beginnings in the Exchange District. Please read the list below and indicate whether you were aware of the event or industry having their roots in the area, and whether the topic is of interest to you or not?

	Aware	Unaware	Interested	Not interested
The labour movement had its early beginnings in the area, including many of the activities during the 1919 General Strike.	❑	❑	❑	❑
The Exchange District was Winnipeg's early centre of banking, trade and commerce.	❑	❑	❑	❑
The Exchange District was and is the home to civic development in Winnipeg. Where public markets, public utilities, government offices & all the city halls were located.	❑	❑	❑	❑
The early women's movement (i.e. right to vote) had its early beginnings in the area.	❑	❑	❑	❑
The Exchange District was the birthplace for the grain trade in western Canada and is still headquarters for many grain companies.	❑	❑	❑	❑
The Exchange District has one of the best collections of turn of the century buildings in North America.	❑	❑	❑	❑
McDermot Avenue was known as Newspaper Row because of the concentration of newspapers, printing companies, news agencies and foundries.	❑	❑	❑	❑

The Exchange District has a long tradition in arts and entertainment. Many vaudeville performers including Charlie Chaplin performed at theatres like The Pantages Theatre.	❑	❑	❑	❑
The Exchange District was the home to many prominent wholesale companies such as Ashdown's.	❑	❑	❑	❑
The Winnipeg garment industry had its early beginnings in the area.	❑	❑	❑	❑
Winnipeg was the only access point to and from Western Canada in its early days. This allowed Winnipeg to develop as a transportation hub.	❑	❑	❑	❑

3. A Heritage Interpretation Centre is being considered for the Exchange District. It would house interpretative heritage displays, offer walking tours of the area, provide directions and information about the area, to name a few things. In your opinion, is there a need to have a Heritage Interpretation Centre in the area?

Yes	❑
No	❑
Don't know	❑

Answer Q#4 only if you said 'Yes' to previous question (#3).

4. Do you think the Heritage Interpretation Centre should offer the following amenities as well:

	Yes	No	Don't know
Gift or book shop	❑	❑	❑
Library	❑	❑	❑
Coffee shop	❑	❑	❑
Lecture hall	❑	❑	❑
Workshops on topics such as how to restore and repair woodwork on heritage buildings	❑	❑	❑
An interactive multi-media tour which takes visitors back in time	❑	❑	❑

5 a) There are a number of possible areas to locate the Heritage Interpretation Centre. Which of the following locations do you think would be the best?

Portage and Main area ❑

At City Hall ❑

Old Market Square Area ❑

Somewhere close to the Red River ❑

Underground concourse where we are standing ❑

5 b) Do you have any other suggestions?

_____

_____

6. How likely would you be to visit the Heritage Interpretation Centre? Would you say...

Very likely ❑
Somewhat likely ❑
Not very likely ❑
Not at all likely ❑

7. There are other ways to provide heritage interpretation and information on the Exchange District in addition to the centre. Please indicate how effective you feel the following concepts would be...

	Very effective	Somewhat effective	Not very effective	Not at all effective
a) Have a travelling kiosk (i.e. Red River Cart) roving the area providing information to those in need	❑	❑	❑	❑
b) Have computer kiosks located at several locations throughout the district where city guide and web site information on The Exchange District could be accessed	❑	❑	❑	❑

8. There are a number of ways of providing heritage tours of the Exchange District. Please indicate your level of interest in each of the following:

	Very interested	Somewhat interested	Not very interested	Not at all interested
a) Have a printed guide you could follow at your own leisure	❑	❑	❑	❑
b) Have a recorded tour on an audio cassette with headphones	❑	❑	❑	❑
c) Have a tour guide who walks you through the area explaining key points of interest	❑	❑	❑	❑
d) Have actors located at key sites providing mini-performances about the life and times of the area	❑	❑	❑	❑
e) A musical and narrative depicting the people, events and culture of the time performed in a heritage theatre	❑	❑	❑	❑
f) A tour of the area inside a topless vintage auto that could seat 6-8 people	❑	❑	❑	❑

9. Have you ever taken one of the guided walking tours of the Exchange District?

Yes ❑
No ❑
[If no go to Q#11]

10. How would you rate the tour?

Excellent ❑
Good ❑
Average ❑
Poor ❑

11 a) Do you ever see yourself going on a, or on another, guided walking tour of the Exchange District?

- Yes ❑
- No ❑
- Don't know ❑

11 b) If no, is there any reason why you wouldn't go on a guided tour of the Exchange District?

_____

_____

12. Have you ever recommended to people visiting Winnipeg that they visit/tour the Exchange District?

- Yes ❑
- No ❑

13. How often do you read plaques on heritage buildings you are visiting or passing by?

- Always ❑
- Occasionally ❑
- Seldom ❑
- Never ❑

14. How likely would you be to purchase any of the following items ?

	Very likely	Somewhat likely	Not very likely	Not at all
Illustrated guide/booklet on the Exchange District for $5	❑	❑	❑	❑
A scholarly book of photos and writings on the area for $25	❑	❑	❑	❑
A coffee table photography book (similar to Winnipeg Flood Book) of heritage buildings and historical artifacts for $30	❑	❑	❑	❑
A CD-ROM of photographs and history of Exchange District selling for $25	❑	❑	❑	❑

A 30 minute video on the history of the Exchange District for $20 ❑ ❑ ❑ ❑

15. Would you be more likely to attend events and tours in the Exchange District if they were packaged together? For example, a walking tour of the area and lunch, or a play and a dinner. Assuming there was a cost savings for taking in both events would you be more likely to attend?

Yes ❑
No ❑

16. Do you think the Exchange District should hold Heritage Days where for 2-3 days businesses and people in the area dress up and hold events, which would re-enact life at the turn of the last century?

Yes ❑
No ❑

17. Do you live in the Exchange District or downtown area

Yes – Live in Exchange ❑
Yes – Live in another part of downtown ❑
No – Don't live in Exchange or downtown ❑

18. Do you work in the Exchange District, or another part of downtown?

Yes – Work in Exchange ❑
Yes – Work downtown ❑
No – Don't work in Exchange or downtown ❑

19. What brings you to the area today?

Work related ❑
Personal (lawyer, doctor etc.) ❑
Shopping ❑
Visiting ❑
Tourist ❑
Other: _____

20. Which best describes your age?

Under 18 years	❑
18-24 years	❑
25 –34 years	❑
35-44 years	❑
45-54 years	❑
55 –65 years	❑
Over 65 years	❑

21. Are you?

Male	❑
Female	❑

Please check with the person coordinating this survey to review the photos that accompany this question.

22. Finally, there are other ways to interpret historic sites. Please review the photos from what some other cities have done and indicate whether you feel these methods would be appropriate, or not, for the Exchange District.

	Appropriate	Not appropriate
a) Public Art	❑	❑
b) Street Furniture	❑	❑
c) Play Structure	❑	❑
d) Fragment Park	❑	❑
e) Banners	❑	❑
f) Plaques	❑	❑
g) Panels	❑	❑

Thank you for taking the time to fill out the questionnaire.

AUDIENCE/MARKETING STRATEGY SUMMARY

This material was provided by Dennis McKnight of McKnight 2051 Inc. It summarises the findings of those surveyed with the proceeding questionnaire.

Introduction

A total of 250 in-person interviews were conducted in and around the Portage and Main area between Monday, April 12 and Friday, April 16, 1999 between the hours of 10:00 a.m. and 4:00 p.m. All those participating in the study were provided with a lottery ticket.

The profile of those interviewed:

- An equal number of men (125) and women (125) were interviewed.
- By age, 18-24 years (19%); 25-34 years (31%); 35-44 years (28%); 45-55 years (14%) and 55 plus years (5%).
- By residency, 4% of those interviewed live in the Exchange District, 15% live downtown, and the remainder (81%) live outside of the downtown area.
- Nearly one-third (32%) work within the Exchange District while over one-half (51%) work in other parts of the downtown. The remainder, (17%) either worked elsewhere or were not employed at the time.
- The vast majority of those interviewed (85%) were in the downtown at the time of the interview for work related purposes. The remainder were visiting the area (7%); shopping (4%); or were there for personal reasons (4%) i.e.: doctor, lawyer etc.

Awareness of National Historic Site Designation

Over one-third of the respondents (40%) were aware of the Exchange District's National Historic Site designation while over half the respondents (58%) were not aware of the designation.

Men and women were equally aware of the designation. Those between 18-24 years (26%) had the lowest awareness of the designation while those 25-54 years were all fairly equal in their awareness levels. Those over 55 years (70%) had the highest awareness.

Awareness of Specific Events and History of the Exchange District

Generally, respondents' awareness of the listed events and industries associated with the Exchange District was high. Awareness of the Exchange District's history as a centre for

Commerce (85%), Civic Development (81%) and Grain Trade (76%) was very high followed by awareness of Winnipeg as a Transportation Hub (73%) and awareness of the Exchange District's Collection of Turn of the Century Buildings (71%).

Roughly two-thirds of the respondents were aware of Wholesale Trade origins (65%), Arts and Entertainment history (61%) the General Strike (60%), and the Exchange District's association with the origin of the Garment Industry (58%).

Less than one-quarter of the respondents were aware of the Exchange District's association with the origin of the Women's Movement (24%) or Newspaper Row (21%).

Examining the results by gender, men (63%) are slightly more aware than women (56%) of Labour roots in the Exchange District. Also, men (75%) were more aware of the significance of the historic buildings in the area than women (67%). More men (69%) than women (61%) knew the fact the Exchange District was home to many prominent Wholesale firms at the turn of the past century. More men (26%) than women (16%) were aware of the history of Newspaper Row on McDermot Avenue as well.

Women (24%) were more aware than men (20%) of the history of the Women's Movement as were more women (59%) than men (56%) aware of the Garment industry's early beginnings in the Exchange District.

As to be expected when examining the results by age, those under 24 years generally had the lowest levels of awareness of specific events and history of the area. Awareness of events and industries that were located in the area tended to increase by age. Those 45 years plus in most cases had the greatest awareness of the history of the Exchange District.

General Interest

Respondents were most interested in the Collection of Turn of the Century Buildings (84%), the history of Arts and Entertainment (79%), Commerce (75%) and the area as an early Transportation Hub (74%). Respondents were least interested in the history of the Wholesale Trade (55%) and Garment Industry (48%).

It is interesting to note that there were two areas in which awareness was very low and

interest was moderately high. While fewer than one-quarter of the respondents were aware of the Exchange District's association with the origin of the Women's Movement (24%) and Newspaper Industry (21%) these areas rated notable levels of respondent interest (62% and 58% respectively).

Interest in the different areas was fairly equal between men and women. However, women (72%) were more interested than men (51%) in the history of the women's movement. Also, more women (82%) than men (76%) were interested in the entertainment industry. Interest by men and women was fairly equal in regards to the other events and industries we inquired about.

By age, those 25-44 years generally expressed the least amount of interest in most of the categories we inquired about. The younger age group (under 25 years) and the older age group (55 years plus) appeared the most interested.

Heritage Interpretation Centre

Over three-quarters of the respondents (78%) were in favour of the concept of a Heritage Interpretation Centre. More women (83%) than men (73%) supported the concept. Support for the Centre was the lowest among those under 25 years (74%) and greatest among those 45-54 years (86%).

Amenities for the Heritage Interpretation Centre

The large majority of respondents approved of the inclusion of a Multi-Media Tour (90%), a Gift or Book Shop (87%) and a Coffee Shop (86%) as amenities of the Heritage Interpretation Centre. The concepts of a Library (71%), Restoration Workshops (71%), and a Lecture Hall (58%) were also strongly endorsed.

While both genders were in near agreement about the need to have a Heritage Interpretation Centre women tended to express greater interest in what was potentially being offered at the Centre.

For example, more women (63%) than men (53%) thought the Centre should have a gift

shop. Also, more women (62%) than men (50%) thought there should be a library. The coffee shop had more appeal to women (74%) than men (61%). The Lecture Hall received more support from women (49%) than men (42%). The only offering that more men (76%) than women (67%) found appealing were the workshops.

By age it is interesting to note those under 25 years (91%) favoured the idea of the coffee shop. Also, they were the least interested (82%) in the interactive multi-media tour concept. However it should be noted that the vast majority (91%) of all age groups expressed interest in this concept.

Location of the Heritage Interpretation Centre

Clearly, Old Market Square is the most popular location for the Heritage Interpretation Centre (64%) eliciting a higher aided preference rating than all the other suggested locations combined. Portage and Main (10%) was a distant second in terms of a preferred location for this Centre.

Slightly more women (67%) than men (61%) favoured the Old Market Square area. More men (13%) than women (8%) favoured the Portage and Main location. Also, those 25 years and younger (20%) had the highest level of support for the Portage and Main area of all the age groups.

While three-quarters (75%) of those surveyed had no other suggestions for an alternative site for the Centre the location which received the most mentions was The Forks (6%) followed by the old CIBC building on Main Street (2%).

Likely Usage of Heritage Interpretation Centre

Almost all (89%) of those interviewed said they would be very (44%) or somewhat likely (45%) to visit the Heritage Interpretation Centre. Women (92%) were more likely to visit than men (86%) although both groups had a high level of interest in visiting the Centre.

Effectiveness of Interpretation and Information Options

The Computer Kiosk was perceived by over three-quarters (77%) to be a very (37%) or somewhat (40%) effective way of providing general and heritage information about the Exchange District. Those under the age of 25 years (83%) were the most likely to view the computer kiosks as an effective way.

Over two-thirds (70%) viewed the Travelling Kiosk as either a very (17%) or somewhat (53%) effective way of providing information. Clearly the Computer Kiosk was viewed by most to be the most effective of the two options being proposed.

Interest in Heritage Tours

A printed guide of the area appears to be the most popular form of tour that could be offered. Almost all (91%) said they were very (54%) or somewhat (37%) interested in this type of tour. Considerably more women (64%) than men (44%) said they would be very interested in the printed guide.

A guided tour of the area was appealing with the vast majority (85%) being very (43%) or somewhat (42%) interested in this type of tour. Again, more women (51%) than men (35%) were very interested in this type of tour. Interest in a guided tour increases with age.

Nearly three-quarters (73%) found the vintage car tour to be a very (41%) or somewhat (32%) appealing way to tour the area. More women (45%) than men (37%) found this way of touring the area to be very appealing. Also, those under the age of 25 years (57%) thought the vintage car to be a very appealing way to tour the area.

Over two-thirds (68%) found the concept of having actors located through the area as a very (41%) or somewhat (27%) appealing way of taking a heritage tour of the Exchange District. Those under 25 years found this approach to be very (57%) appealing. Again, more women (50%) than men (31%) found this approach to be very appealing.

Over two-thirds (68%) found a musical and narrative production to be very (34%) or somewhat (34%) appealing way to provide heritage interpretation. More women (49%) than men (24%) found it to be very appealing, as did those under the age of 25 years (44%).

Of all the tour options, the audio-cassette tours were appealing to slightly more than one-third (39%) of those surveyed. Less than one-half were very (12%) or somewhat (27%) interested in this type of tour. Women (16%) were more likely to be very interested than men (7%) in taking a tour using an audio cassette.

Gone on or Interested in Guided Tour of Exchange District

Only a small percentage of those interviewed (16%) claim to have gone on an Exchange District Walking Tour. Slightly more men (18%) than women (14%) claimed to have taken a tour. Participation in the tours was fairly even by the various age groups.

Over one-half (56%) rated it as a good tour, while slightly less (39%) rated the tour as being excellent. Ratings by both men and women were fairly equal on the quality of the tour.

Over one-half (54%) of those surveyed said they would take a Guided Walking Tour of the Exchange District in the future. More women (59%) than men (49%) said they would be interested. Those over the age of 35 years were more likely to be interested in the tour than those under 35 years.

Those not interested in a guided tour said their reasons were - they were simply not interested (18%); they were already familiar with the area (18%) or they would do it on their own (14%).

Recommending the Area

Almost two-thirds of respondents (62%) claimed they recommend visiting the Exchange District to visitors and tourist. Those over the age of 35 years were more likely to recommend the Exchange District as a place to see compared to those under 35 years.

Plaques

Over one-quarter (27%) of those surveyed claimed they always read the plaques on heritage buildings, while over one-half (58%) claim they read them on occasion. More women (31%) than men (24%) claim they always read plaques. Also, interest in reading plaques increases with age.

Likelihood of Purchases

Of all the suggested merchandising items, respondents were most interested in purchasing the Illustrated Guide/Booklet. Nearly three-quarters (73%) of respondents indicated they would be very (24%) or somewhat likely (39%) to purchase the guide. More women (70%) than men (55%) said they would be very or somewhat likely to purchase the guide. Also, those over 35 years were the most likely to purchase.

There was moderate interest in the coffee table book of photography with just over one-half (56%) claiming they would be very (15%) or somewhat (41%) likely to purchase. Men and women were fairly even in their interest. Those over the age of 55 years were the most likely age group to purchase this book.

Slightly less than one-half (49%) said they would be very (13%) or somewhat (36%) likely to purchase a scholarly book of writings and photos of the Exchange District. Again, men and women were equal in their interest.

Slightly more than one-quarter were interested in the CD-ROM (27%) and the video (26%). Slightly more men than women would purchase a CD-ROM or video on the history of the Exchange District. Those under 25 years were the most likely to purchase the CD-ROM while those over 45 were the most likely to purchase the video.

Event Packaging

Over three-quarters of the respondents (76%) indicated they would be likely to take advantage of an Exchange District Event/Tour Package.

Women (81%) were more interested in event packages (tour, play and dinner) than men (71%). Greatest interest in the packaged events was by those 18-25 years (85%) and those 25-34 years (79%).

Heritage Days

Almost three-quarters of the respondents (74%) approved of the concept of Heritage Days in which people would dress up and re-enact life at the turn of the century. More women (78%) than men (69%) liked the idea. Least interest in Heritage Days existed among those 25-34 years (66%).

Methods for Interpreting Historic Sites

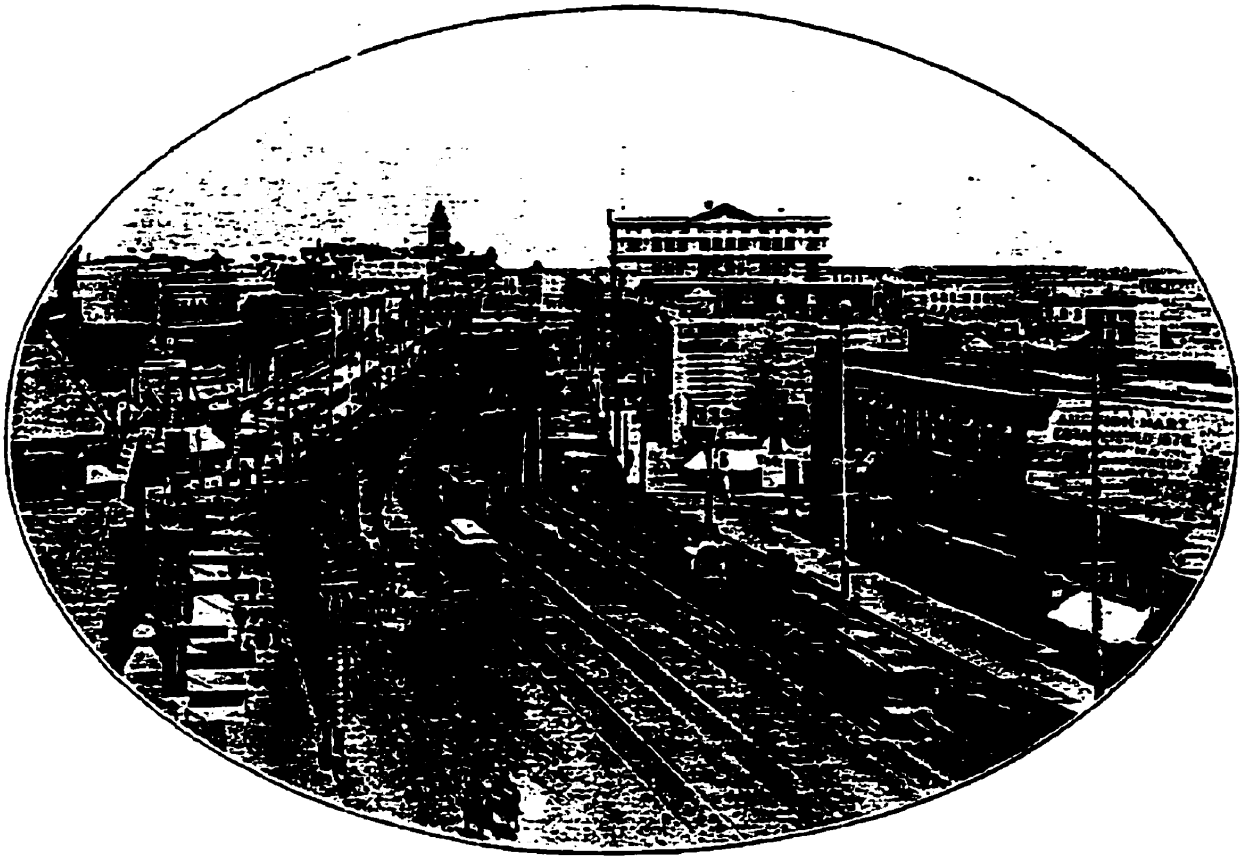
The old familiar method of using plaques to help interpret a historic area was considered to be the most appropriate method of interpretation by the largest number of respondents (93%).

Public art and street furniture (87%) were seen to be appropriate methods. Panels (84%) and banners (81%), received high ratings for appropriateness as well. The Fragment Park (78%) got good ratings. The concept of having a play structure was viewed by slightly more than one-half (56%) to be appropriate which means, conversely, a significant number (42%) viewed it to be inappropriate.

Overall, women were more supportive of the various options of providing heritage interpretation in a heritage area. For example, women (61%) were more supportive of the play structure concept than men (50%). Also, considerably more women (86%) than men (71%) felt that the Fragment Park was an appropriate method. They were fairly close on all the remaining methods (plaques, banners, and panels).

Those under the age of 44 years were more open to the less traditional ways (fragment park, play structures etc.) of heritage interpretation than those over the age of 45 years.

THE EXCHANGE DISTRICT NATIONAL HISTORIC SITE
COMMEMORATIVE INTEGRITY STATEMENT



MAIN STREET, LOOKING NORTH

It is not the individual buildings themselves. . . but the historical process of bringing together large numbers of heritage structures illustrating important themes within a tightly defined area which makes the Exchange District a distinctive place. Block after block of brick warehouses, rows of financial structures, key groupings of skyscrapers - in total, these built resources evoke a sense of the type of place which Winnipeg was during its most formative years, late in the 19th and early in the 20th centuries, when Winnipeg rose to metropolitan status (Dana Johnson 1996 Historic Sites and Monuments Board Agenda paper).

THE EXCHANGE DISTRICT NATIONAL HISTORIC SITE COMMEMORATIVE INTEGRITY STATEMENT

1 INTRODUCTION

The Exchange District National Historic Site is a unique, tangible legacy of Winnipeg's, Manitoba's, and Canada's cultural heritage from the turn of the 20th century. The City of Winnipeg, the Province of Manitoba, and the Government of Canada have therefore agreed that the Exchange District is a nationally significant place to be protected and presented for the understanding, appreciation and enjoyment of this and future generations of Canadians. The City, the Province and the Government of Canada have jointly prepared this Commemorative Integrity Statement to recognize the historic and architectural values which embody and convey the national significance of this place, a historic district of some 20 city blocks and more than 120 historic buildings. Respecting these values is integral to ensuring the wholeness and sense of time and place, that is, the commemorative integrity of the Exchange District.

This Commemorative Integrity Statement contains liberal amounts of information and verbatim statements from two sources: the 1996 Historic Sites and Monuments Board of Canada (HSMBC) Agenda Paper on the Exchange District, researched and written by Dana Johnson; and The 1998 Exchange District National Historic Site Heritage Interpretive Plan undertaken by the Exchange District Heritage Partnership, and principally authored by Shelley Bruce.

The exercise to define the historic values, cultural resources, and commemorative integrity objectives for the Exchange District, held from June 9th to 11th, 1999, on the 9th floor of the Confederation Building, afforded a wide view of the Market Square area of the Exchange District. Participants in the exercise were:

Wayne Copet	Executive Director, Exchange District, Business Improvement Zone
Giles Bugailiskis	Senior Planner (Heritage), Property and Development Services Department, City of Winnipeg
Jerry Comeau	Manager of Civic Accommodations, Property and Development Services Department, City of Winnipeg
Neil Einarson	Manager of Heritage Buildings, Historic Resources Branch, Manitoba Culture, Heritage and Citizenship
David Firman	Architect, Heritage Buildings, Historic Resources Branch, Manitoba Culture, Heritage and Citizenship

Bruce Donaldson	Co-Manager of Provincial Heritage Registry, Historic Resources Branch, Manitoba Culture, Heritage and Citizenship
Susan Algie	Cost-Share Planner, Western Canada Service Centre, Parks Canada
Bob Coutts	Historian, Western Canada Service Centre, Parks Canada
Bruce Hoskins	CareerEdge Research Assistant to Parks Canada
Kevin Lunn (writer)	Management Planner, Western Canada Service Centre, Parks Canada
Linda Seyers (chair)	Cultural Resource Management Coordinator, Manitoba Field Unit, Parks Canada

1.1 National Historic Sites

There are more than 800 places across the country which form Canada's family of national historic sites. These places symbolize significant elements of our national story - our character, identity and experience. Parks Canada's objectives for national historic sites are to:

- foster knowledge and appreciation of Canada's past through a national program of historical commemoration;
- ensure the commemorative integrity of national historic sites administered by Parks Canada by protecting and presenting them for the benefit, education and enjoyment of this and future generations, in a manner that respects the significant and irreplaceable legacy represented by these places and their associated resources; and
- encourage and support the protection and presentation by others of places of national historic significance that are not administered by Parks Canada.

Properties within the district are mostly privately owned or owned by one of the three levels of government. Administration of the zoned district rests with the City of Winnipeg.

1.2 Historic Districts as National Historic Sites

According to the guidelines of the Historic Sites and Monuments Board of Canada, historic districts are geographically defined areas which create a special sense of time and place through buildings, structures, and open spaces modified by human use and which are united by past events and use and/or aesthetically, by architecture and plan.

The following criteria are used by the Board in their consideration of whether to recommend a district as having national significance:

(1) Historic districts constitute appropriate subjects for commemoration, and those of national significance will include one or more of the following:
   (a) a group of buildings, structures and open spaces, none of which singly need be of national architectural significance, but which, when taken together, comprise a harmonious representation of one or more styles or constructions, building types, or periods;
   (b) a group of buildings, structures and open spaces, none of which may be of individual historical significance, but which together comprise an outstanding example of structures of technological or social significance;
   (b) a group of buildings, structures and open spaces which share uncommonly strong associations with individuals, events or themes of national significance.

(2) Above all, an historic district of national significance must have a "sense of history": intrusive elements must be minimal, and the district's historic characteristics must predominate and set it apart from the area that immediately surrounds it.

(3) A commemorated historic district will be subject to periodic review in order to ensure that those elements which define its integrity and national significance are being reasonably maintained.

Over 120 historic districts have been designated across Canada using provincial and municipal designations. Of these, 17 in addition to the Exchange District have been designated national historic districts, including:

- Battle Harbour Historic District, Newfoundland
- Rennie's Mill Road Historic District, St. John's, Newfoundland
- Water Street Historic District, St. John's, Newfoundland
- Port Union Historic District, Newfoundland
- Annapolis Royal Historic District, Annapolis Royal, Nova Scotia
- Old Town Lunenburg Historic District, Lunenburg, Nova Scotia
- The Hydrostone District, Halifax, Nova Scotia
- Great George Street Historic District, Charlottetown, Prince Edward Island
- Marysville Historic District, Marysville, New Brunswick
- Prince William Streetscape, St. John, New Brunswick
- St. Andrews Historic District, St. Andrews, New Brunswick
- The Main/Saint-Laurent Boulevard Historic District, Montreal Quebec
- Trois-Rivieres Historical Complex, Trois Rivieres, Quebec
- Powell River Townsite Historic District, Powell River, British Columbia
- Chinatown, Victoria, British Columbia

- Four Naval Stations, Esquimalt, British Columbia
- Dawson Historical Complex, Dawson City, Yukon

The Exchange District is the only designated historic district in Manitoba, by way of City of Winnipeg Zoning Bylaw, and it has been designated nationally significant by the Minister of Canadian Heritage, following the recommendation of the HSMBC.

1.3 Commemorative Integrity

Commemorative integrity is a conceptual framework for managing and reporting on national historic sites. It was initially developed by Parks Canada to evaluate and report on its national historic sites for the 1990 State of the Parks Report. Since then, commemorative integrity has been incorporated into Parks Canada legislation as the primary goal in the management of national historic sites administered by Parks Canada.

The concept of commemorative integrity is now being applied with success to a number of national historic sites owned by others to help focus site planning and decision-making. National historic sites being considered for Parks Canada cost-sharing programs must have Commemorative Integrity Statements and proposals which are aligned with commemorative integrity objectives.

The concept of commemorative integrity is used to describe the wholeness of a national historic site. A national historic site possesses commemorative integrity when:

- the resources that symbolize or represent its importance are not unimpaired or under threat;
- the reasons for the site's national historic significance are effectively communicated to the public; and
- the site's heritage values are respected by all whose decisions or actions affect the site.

1.4 Purpose of the Commemorative Integrity Statement

The Commemorative Integrity Statement does not prescribe what can or cannot be done, nor how things should be done in the protection, presentation, or management of the Exchange District. Instead, the Commemorative Integrity Statement serves as a baseline reference of accepted values to be be considered and accounted for in the decisions and actions by any one person or organization that may affect the integrity of the Exchange District, in whole or in part. The Commemorative Integrity Statement also recognizes the importance of communicating the legacy of the Exchange District:

Protection and presentation are fundamental to commemoration since without protection there can be no historic site to be enjoyed, and without presentation there can be no understanding of why the site is important to our history and, hence, to all Canadians.

Thus, this document identifies the messages which relate to the national significance of the Exchange District and which should be communicated to Canadians.

The Commemorative Integrity Statement contains a listing of cultural resources which have been identified as being either Level 1 or Level 2 (Table 1) and should be treated in accordance with accepted cultural resource management principles. A cultural resource is a human work or place which gives evidence of human activity or has spiritual or cultural meaning, and which has been determined to have historic value according to municipal, provincial, or federal designation, or by community standards of what has cultural or spiritual meaning. Level 1 cultural resources are those resources which directly relate to national significance. Level 2 cultural resources are all remaining cultural resources. It is these cultural resources and their historic values which should be managed to ensure commemorative integrity. Buildings identified as "other" are deemed not to have historic value and do not need to be managed as cultural resources.

How can the Commemorative Integrity Statement be used for the Exchange District? The following list is by no means exhaustive, but provides some ideas of how it may be used by the three levels of government and by individual property owners:

- to provide direction to municipal design guidelines for new and rehabilitated buildings and streetscapes;
- to provide direction for the development and review of policies and procedures for heritage buildings and district conservation;
- to provide consistent heritage criteria and guidelines for evaluating grant and contribution requests for heritage and contemporary properties in the Exchange District;
- to evaluate requests to various funding programs;
- to provide direction concerning heritage messages for marketing plans and programs;
- to profile an agreed upon set of heritage values and objectives in relation to economic, social, and environmental objectives when analyzing and evaluating public and private ventures in the Exchange District; and
- to encourage coordination of all stakeholders in the heritage conservation of the district through a common understanding of objectives.

The Exchange District is a living, evolving community of businesses, offices, and residences. Its survival rests with continued occupation and use. The Commemorative Integrity Statement is not a prescription for a museum of fossilized buildings or for freezing the district in a particular time period. Its role is to identify the heritage values and characteristics which give the district a sense of time and place, which set it apart from other parts of Winnipeg, and which make it a place of national significance. If these values and characteristics are respected, the Exchange District can evolve without impairing or threatening commemorative integrity.

2 THE EXCHANGE DISTRICT NATIONAL HISTORIC SITE

2.1 National Historic Designation of the Exchange District

The Historic Sites and Monuments Board of Canada is an advisory body to the Minister of Canadian Heritage. It recommends to the Minister places, persons and events of national historic significance. National significance is conferred when the Minister approves the Board's recommendation (Figure 1). The Board receives more than 200 requests each year, of which 50 to 70 will generate agenda papers to assist the Board in its deliberations. The Board also uses the National Historic Sites Systems Plan, a thematic framework of Canada's history, to identify gaps in and opportunities to balance historical commemorations.

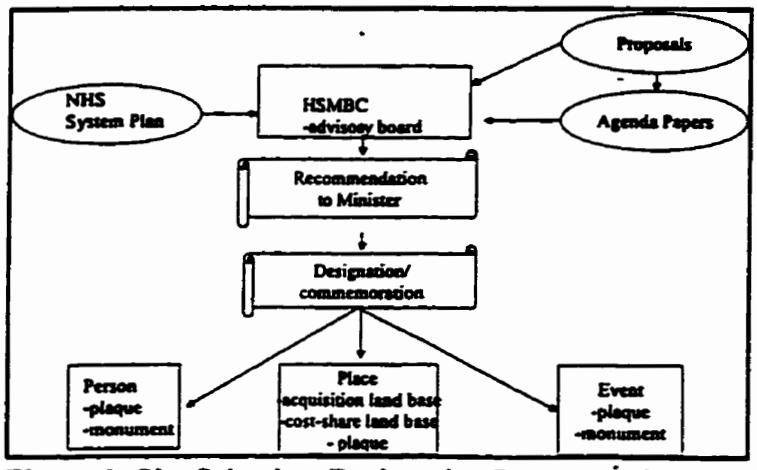


Figure 1. Site Selection, Designation Process and Forms of Commemoration.

The proposal to consider the Exchange District was brought to the HSMBC by the City of Winnipeg. With reference to the agenda paper prepared on the Exchange District, the Board recommended that:

> Winnipeg's Exchange District be designated a historic district of national significance because it illustrates the city's key role as a centre of grain and wholesale trade, finance and manufacturing in two historically important periods in western development - between 1880 and 1900 when Winnipeg became the gateway

to Canada's West, and between 1900 and 1913, when the city's growth made it the region's metropolis. Further the district, which has clear boundaries and largely excludes post-1913 structures, contains a range of architecturally significant built resources which speak to the city's key economic role in the West and the collective character of these built resources is distinctive and relatively intact.

The Exchange District was designated a National Historic Site on September 22, 1997, by the Minister of Canadian Heritage. The designation is recognized by a historic district plaque with the following inscription:

> This remarkable grouping of commercial buildings vividly illustrates Winnipeg's transformation between 1878 and 1913 from a modest pioneer settlement to western Canada's largest metropolitan centre. The district's banks, warehouses, and early skyscrapers recall the city's dominance in the fields of finance, manufacturing, wholesale distribution and the international grain trade. Designed by a number of well known architects, these buildings reflect an approach to architecture that was innovative, stylish and functional. The First World War and the Great Depression contributed to the end of Winnipeg's spectacular boom era. Through the efforts of dedicated citizens since the 1970s, the Exchange District has been preserved as a distinctive legacy of a formative period in Canada's economic development.

Within the boundaries of the historic district, the Confederation Building, the Union Trust Building, the Bank of Hamilton Building, and Pantages Playhouse Theatre have received separate designations of national significance through earlier Board recommendations. Similarly, the 1919 Winnipeg General Strike is recognized as a nationally significant event and is plaqued in the Exchange District.

2.2 The Exchange District: Historical Overview

The Red River Colony that had developed around the junction of the Red and Assiniboine rivers in the early 19th century was dispersed over a wide region that bordered the two rivers. The decline of the trade monopoly of the Hudson's Bay company in the 1850s, along with new transportation links to the American frontier, sparked the creation of new and independent commercial concerns within the settlement. Upper Fort Garry at the Forks had long been the commercial centre of the colony, but by the 1860s independent entrepreneurs were locating their new businesses away from the fort and the HBCs 500 acre land reserve. In 1862 Henry McKenny built a store where the Assiniboine trail to Fort Garry met the Red River trail, now the famous corner of Portage and Main. Other merchandisers and wholesalers soon followed McKenny's lead, forming the new village of Winnipeg. By the end of 1873 there was well over 900 structures in the area including what is now referred to as the Exchange District. Winnipeg's growth was directly tied to the city's role in supplying the merchandise, lumber, agricultural implements and land required as a result of the great influx of settlers to the prairies after 1870.

Winnipeg's rise to the status of regional metropolis was tied to the opening of the Canadian West. The period between 1900 and 1913 was key in Canada's development. It was a remarkable expansionist era characterized by rapid increases in population through immigration, by the settlement of a vast western territory, and by the transformation of a regional economy from furs and modest subsistence farming to commercial agriculture founded on the export of wheat.

The Exchange District was the "downtown" of Winnipeg before construction of the T. Eaton store on Portage Avenue directed commercial activities southward and away from the Exchange District.

Winnipeg's dominance, so quickly established and so steadily maintained, disappeared within a few years of the close of the First World War. A sharp drop in wheat prices coupled with the maintenance of farm costs, and the virtual cessation of immigration to Canada and of new western settlement, resulted in a significant slowdown in retail (and, by extension, wholesale) activity in 1920. Other factors were long-term in their impact. The establishment of cheap and efficient postal services and the maturing of retailing in central Canada led to the rise of marketing of products through the use of mail order catalogues. Firms, notably Robert Simpson and the T. Eaton companies, established huge warehouses in Toronto to distribute goods - including such bulky items as prefabricated houses - throughout the west.

Perhaps more influentially, changes in freight rates after 1920 destroyed Winnipeg's previous transportation cost advantages, making it cheaper to send manufactured goods directly to destination, rather than to Winnipeg for storage and transshipment. The opening of the Panama Canal allowed Vancouver to serve as a gateway city to the far west, for it was less costly to ship goods from either Europe or eastern North America to Vancouver by water and then by rail throughout British Columbia, Alberta, and Saskatchewan than by rail through Montréal, Toronto, and Winnipeg. As a result, other urban centres came to challenge Winnipeg in the wholesale trade. "By the mid-1920s," reports one study, "a major portion of Winnipeg's huge wholesaling district was tenantless as firm after firm was forced out of business."

Most of the historic buildings in the Exchange District date to after 1900. Earlier buildings, constructed in the appearance and setting of a boomtown Winnipeg, were replaced by buildings exhibiting permanence, wealth, and a sense of a new metropolis. Many notable North American architects of the time have examples of their work in the Exchange District. The architectural history of the Exchange District, as depicted by the styles and architects, includes:

Style	*Associated Architects*
Italianite (Victorian era)	Charles and Earle Barber
Romansesque Revival	Charles H. Wheeler, James Cadham, George Browne, Frank Peters, John Russell
Neo-Classical and Renaissance Revival	McKim, Mead & White, Darling & Pearson
Chicago School	John D. Atchison

3 STATEMENT OF COMMEMORATIVE INTENT

The statement of commemorative intent describes the reasons for a site's national significance, i.e., the reasons for its designation as a national historic site. Since the HSMBC is the authority which advises the Minister responsible for Parks Canada of the national significance of historic places, commemorative intent is based on rigorous adherence to the Ministerially approved Minutes of the HSMBC (see section 2.2).

Winnipeg's Exchange District is of national historic significance because:

> **it illustrates the city's key role as a centre of the grain and wholesale trade, finance and manufacturing in the historically important period in western development - between 1880 and 1913, the period during which Winnipeg grew to become the gateway to Canada's West and the region's metropolis. Further the district, which has clear boundaries and largely excludes post-1913 structures, contains a range of architecturally significant built resources which speak to the city's key economic role in the West and the collective character of these built resources is distinct and relatively intact.**

The statement of commemorative intent duplicates the HSMBC's recommendation of June 1996, with one exception. The Board recommendation identifies two periods in the Exchange District's history, 1880 to 1900 and 1900 to 1913. The year 1900, however, is arbitrary, serving to distinguish Winnipeg - Gateway to the West, from Winnipeg - the Metropolis. The temporal distinction is not apparent in any particular event which took place in or about 1900. Winnipeg, and its Exchange District, evolved quickly and without immediate shifts in the economy from the end of the 19th to the beginning of the 20th century. The statement of commemorative intent recognizes that the period of national significance remains the same overall as the Board recommendation, 1880 to 1913.

4 DESIGNATED PLACE AND THE CULTURAL RESOURCES OF NATIONAL SIGNIFICANCE

The first element of commemorative integrity concerns the identification of the cultural resources and their historic values which are integral to the designation of the historic district as being nationally significant. Such resources are defined as "Level 1". Essentially, the key to identifying Level 1 cultural resources is to ask the questions "what makes this place a national historic site?" and "where does historic value lie?" Historic value can rest in the physical attributes of the cultural resources and overall place as well as in associative values, such as connections with an individual, people, events, or activities, which have an association with the commemorative intent.

Commemorative integrity considers the historic place (also referred to the designated place) as a whole, such that place is more than the sum of its individual cultural resources. Historic values reside in the collective whole. This section therefore begins with a definition of what constitutes the

designated place of national significance and the characteristics and values which convey its unique sense of time and place. Cultural resources are then described under the following categories:

- Buildings
- Street Elements
- Archaeological Resources
- Historic Objects

In the course of defining the historic values of the designated place and individual buildings, it was recognized that streetscapes (alignments of buildings along certain streets and blocks illustrating layering, scale and the organic growth of the district) is an important means of organizing and conveying characteristics which give the district integrity. In essence a streetscape is an area "snapshot" of all the factors which make the designated place significant. Therefore, an additional section is provided to identify heritage values of individual streets and blocks, entitled:

- Streetscapes

4.1 Designated Place

Designated place is that place recommended by the HSMBC as being of national significance. The Exchange District boundaries are set by municipal bylaw (Historic Winnipeg By-law 3693/84), as follows [1](see Figure 2):

East Side
- the west shore of the Red River from James Ave. to Lombard Ave.

South Side
- north side of Lombard Ave. from the Red River to Main St. and, from there, crossing to the alley east of Albert St.;
- southward along the alley to Notre Dame to include the Electric Railway Chambers building; and
- north side of Notre Dame Ave. from the east side of the Electric Railway Chambers to Princess St.

[1]The HSMBC has stated that "... the Exchange District may be redefined through an amendment to the existing municipal bylaw and it asked that it be provided with any research paper that might be prepared to support a redefinition of its boundaries" (HSMBC June 1996 minutes). There are some key historic buildings outside the Exchange District, such as the James Avenue Pumping Station, which could be considered for inclusion in the historic district.

West Side

- the alley west of Princess St from Notre Dame Ave. (excluding the Towne Cinema building) to Ross Ave.

North Side

- Ross Ave from the Princess St. alley to Princess St.;
- Princess St. from Ross Ave. to William Ave.;
  William Ave. from Princess St. to Main St.;
- Main St. from William Ave. to Market Ave.;
- Market Ave. from Main St. to Lily St.; and
- south side of James Ave. from Lily St. to the Red River.

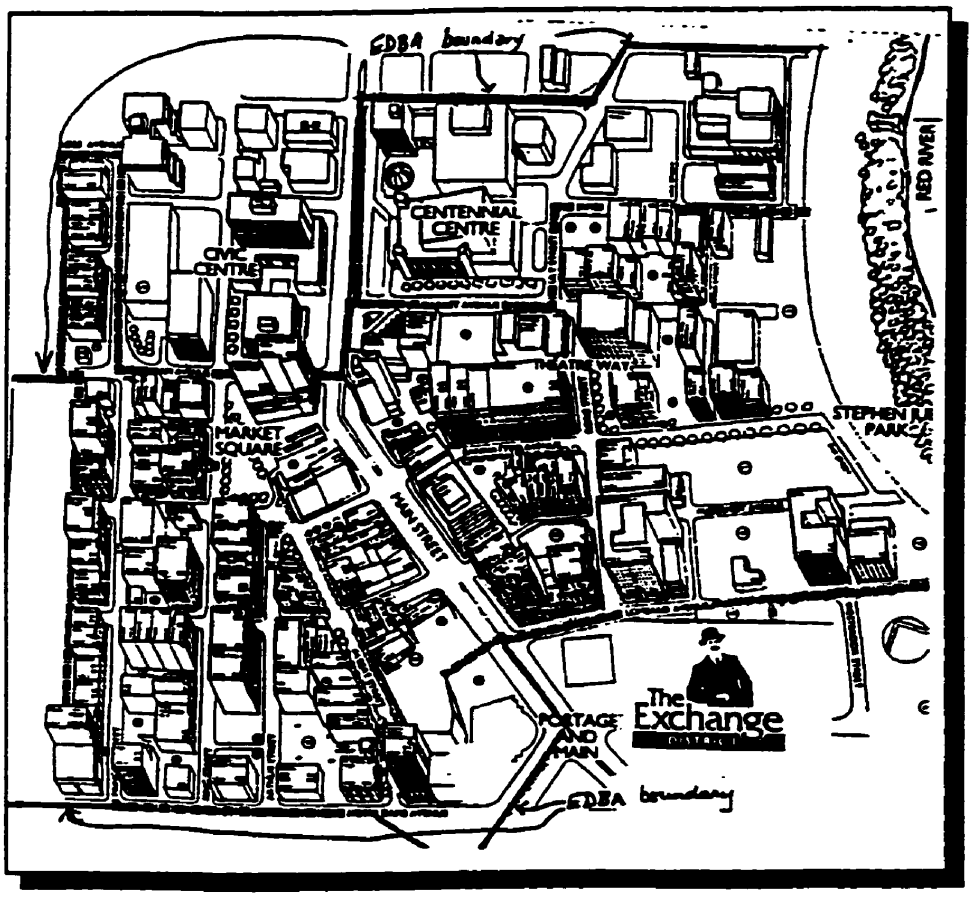


Figure 2. The Exchange District National Historic Site. The designated place is demarcated by the heavy dotted line which is the city bylaw's district boundaries. The "EBDA boundary" represents the Exchange District Business Area.

These boundaries are visibly well defined from the surrounding city scape by factors of early settlement and modern urban renewal.

Notre Dame Avenue was once the dividing line between a land-use tenure to the north based on river lots of the Red River Settlement (with property lines oriented perpendicular to the river), and the large tract of Hudson's Bay Company reserve land, surveyed on a north-south grid, to the south side. Consequently, the orientation of streets changes at Notre Dame Avenue. Main Street, which bisects the Exchange District was, by 1874, the most important street in the city connecting Upper Fort Garry with the Selkirk Settlement downstream on the Red River. Since Portage Avenue and Main Street followed an irregular route based on existing cart trails, there were often conflicts with the surveyed roads which intersected. Winnipeg City Council helped to ease this problem by adopting a 132-foot right-of-way for both Main and Portage. However, the orientation of these main roads in relation to the river lot-based surveyed streets has created interesting jogs and angles in the streetscapes of the Exchange District.

The Civic Centre and Centennial Centre, constructed on the north side of the Exchange District in the 1960s, and the modern bank towers at the corner of Portage and Main, have created mega-street blocks, which are quite distinctive from the small city blocks throughout the Exchange District. The heart of the Exchange District is Main Street, where a series of financial institutions and high-rise buildings define the streetscape. The other thoroughfares in the area are dominated, in numbers, scale, and visual prominence, by a series of huge brick warehouses. Collectively, these built resources reflect a specific time and historical event, turn-of-the-century Winnipeg's rise to metropolitan status as the economic heart of western Canada. The result is a distinctive commercial core which illustrates a unique combination of time and place with built resources which have remained relatively untouched (Figure 3).

The characteristics and common values which define the Exchange District as a specific designated place are:

- its boundaries identified in Historic Winnipeg Bylaw 4800/88;
- its distinctiveness from the mega blocks and modern architectural developments north of William and Market Avenues and south of Lombard and Notre Dame Avenues;
- the density and intactness of buildings dating from 1880 to 1913 which represent the warehousing, financing, grain trade, and manufacturing roles which Winnipeg served for the West;
- the density and intactness of buildings dating from 1880 to 1913 bearing architectural styles and reflecting the prosperity of Winnipeg as a metropolis (most of the historic buildings date to after 1900, replacing earlier buildings on the property which had been built quickly and

with less attention to detail and style, to meet the demands of the booming gateway city);

- the similarities in scale of buildings. i.e., the complete use of building lots and. with the exception of the skyscrapers. between three and seven storeys in height:

- the "diversity within parameters" of certain architectural styles. such as Richardson Romanesque and Chicago School, which were popular in other major cities at the time;

- the similarities in advanced construction methods of the time (for example. steel frame) and the use of local materials (buff brick. terra cotta, and Tyndall stone);

Figure 3. West side of King Street from William to Bannatyne avenues. (Parks Canada, July 1999).

- the density and intactness of the district as a whole. There are more streets than not within the bounds of the district. which convey the sense of time and place. With the exception of the few open spaces at Market Square and parking areas near the Red River (which were historically side yards for rail cars), the Exchange District contains near entire blocks of historic buildings constructed side by side and up to the sidewalk; and

- the narrow streets and alleys aligned on what was a residential street plan adapted to an earlier river lot system.

4.1.1 Objectives for the Designated Place

The designated place will be unimpaired and not under threat when:

- the municipally designated boundary. and the purpose of recognizing this area as a national historic site, is communicated to and understood by those whose decisions and actions may affect the historical values of the district:

- the district's historic and architectural values predominate in describing and understanding the place and set it apart from the area that immediately surrounds it:
- the purpose and intent of Bylaw 4800/88 are applied in managing the district;
- the City's design guidelines for the Exchange District reflect the historic and architectural values of national significance;
- the policies, regulations, and incentives of the City, Province and Government of Canada concerning the historic preservation of the Exchange District complement one another and serve to achieve the objectives of commemorative integrity;
- property owners, tenants and visiting public recognize the economic, social, aesthetic and historic values of protecting and presenting the Exchange District for present and future generations;
- buildings representing the warehouse and wholesale trade, financial institutions, the grain trade and manufacturing from the 1880 to 1913 period are protected for their architectural values;
- decisions and actions concerning an individual building not only respect its particular historic and architectural values, but its contribution to the streetscape (where applicable) and the historic district as a whole:
- buildings of national significance are re-used, not replaced, and vacant lots are used in a manner that respects continuous edge, scale, and density which form the collective character of the Exchange District:
- new developments and activities in the Exchange District respect its historic and architectural values;
- the design, setting, scale, massing, height, materials, and workmanship of new developments respect and are sensitive to the cultural resources and historic values of the Exchange District;
- an inventory identifying and describing the values and condition of historic buildings and other cultural resources is developed, maintained, shared and used in decision-making and ongoing management of the historic district:
- the historic district is subject to periodic review in order to ensure that those elements which define its integrity and national significance are being reasonably maintained;

- placement and design of operational facilities, roadways, parking lots, lighting, and street furnishings respect the historic and architectural values of the district;
- open spaces are minimized and continuous edge is the norm for the blocks in the district;
- the distinctive layout of streets and alleys. including the jogs and bends. are maintained; and
- the block sizes and street layouts are maintained.

4.2 Buildings

Table 1 lists all buildings located in the Exchange District as of June 1999. Of the 120 buildings listed, 92 are categorized Level 1, that is, having a direct association with the district's commemorative intent. Three criteria were used to identify Level 1 buildings:

- the building must have been a warehouse, a financial institution. used in manufacturing. wholesaling or the grain trade. **or**
- the building must be recognized as architecturally significant; **and**
- the building must date to the period from 1880 to 1913.

4.2.1 Warehouses and Wholesale Trades

Many of the warehouse businesses in the Exchange District were involved in the wholesale trade. and the similarity in the businesses resulted in similar buildings in terms of construction and architecture. Warehouses are the most prominent building type within the Exchange District (Figure 4).

The warehouse is a distinctive building type. Functionally. it demanded clear. open spaces for the easy movement and storage of materials. ready access to

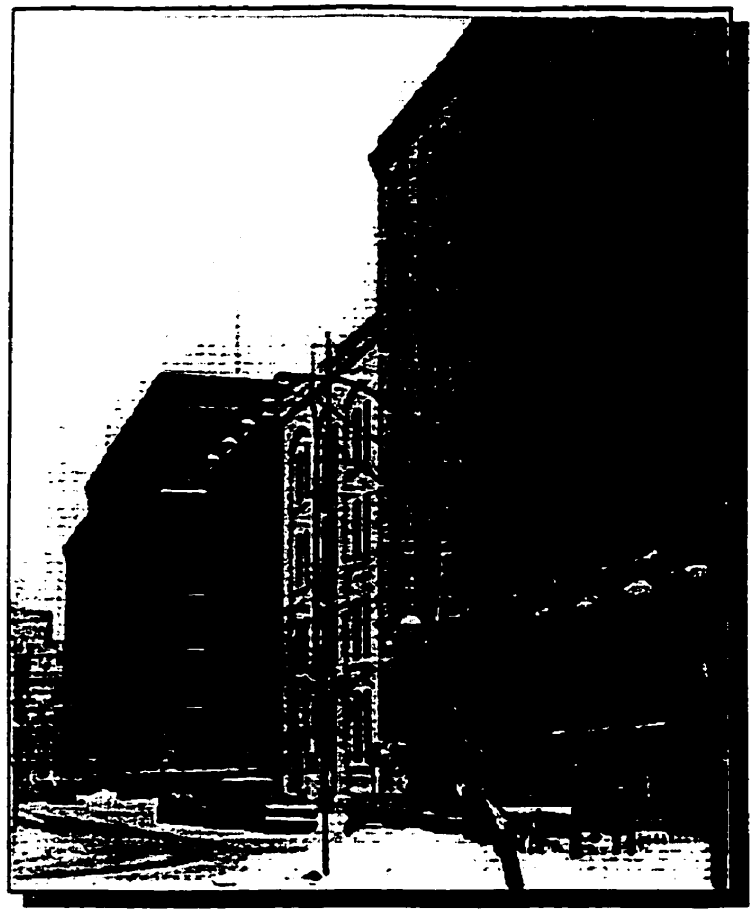


Figure 4. The Whitla and Gault warehouses on the west side of Arthur Street, looking south from Bannatyne Avenue (Dana Johnson, December 1995).

transportation for loading and unloading, meaningful protection against fire, and good interior lighting. In Winnipeg, these needs were translated into solid brick exteriors (often raised on stone foundations), marked by regularly spaced openings and by a notable measure of ground level decorative detailing. Early warehouses from the 1880s tend to be modestly scaled (one or two lots wide and three storeys in height). Later warehouses, from the mid 1890s to 1913, are much larger and more ornate to portray the wealth and success of the business.

Generally, the features common to the collection of warehouse and wholesale buildings are characteristic of a Romanesque Revival (Richardson Romanesque) style. Most distinguishable is the use of arches over doors and windows. The physical features which convey the historic value of warehouses in the Exchange District include:

- solid in appearance, functional but with added elements to convey wealth, business identity;
- the use of solid brick, buff and red-coloured, Tyndall stone base (use of local materials);
- many large windows for light and for show windows at street level;
- decorative cornices, fence signage on roofs, advertising on walls;
- plain functional interiors with large open area exhibiting heavy wood post and beam construction;
- arched dray ways (e.g., 181 Bannatyne) and rear loading platforms to spur lines of the Canadian Pacific and Canadian Northern railways; and
- use of the entire lot (creating the continuous edge seen on streetscapes), and evidence of floor additions or additions to the side.

4.2.2 Financial Institutions

The financial centre of Winnipeg at the turn of the century was located on either side of Main Street between City Hall and the intersection of Portage Avenue. When the Grain Exchange moved to its Lombard location, banks, stock brokers and grain merchants followed. Here stood the West's most important banks, insurance companies, and other institutions, housed in nearly continuous rows of classically inspired structures whose opulence competed for the attention and the business of entrepreneurs. In this four block-long streetscape could be found 18 major bank buildings and the headquarters of the Confederation Life Assurance Company. Nearby, on Lombard Avenue just off of Main Street, stood the skyscraper offices of the Great-West Life Assurance Company.

Here the sumptuous quality of the architectural expression - rows of rich classically decorated temple facades of bank branches were overshadowed physically by the skyscrapers modeled on classical columns (Figure 5). Though the city's financial district has suffered some important structural losses as a result of a shift in the location of most financial institutions southward, a representative remnant of this section of the city has been retained. All four of the key Main Street skyscrapers - the Union Bank, the Bank of Hamilton, the Union Trust, and the Confederation Life buildings - survive, all but the Union Bank handsomely restored. Five important branch banks, all by notable architectural firms brought to Winnipeg to add a cosmopolitan quality to the city's architecture, have survived the ravages of demolition.

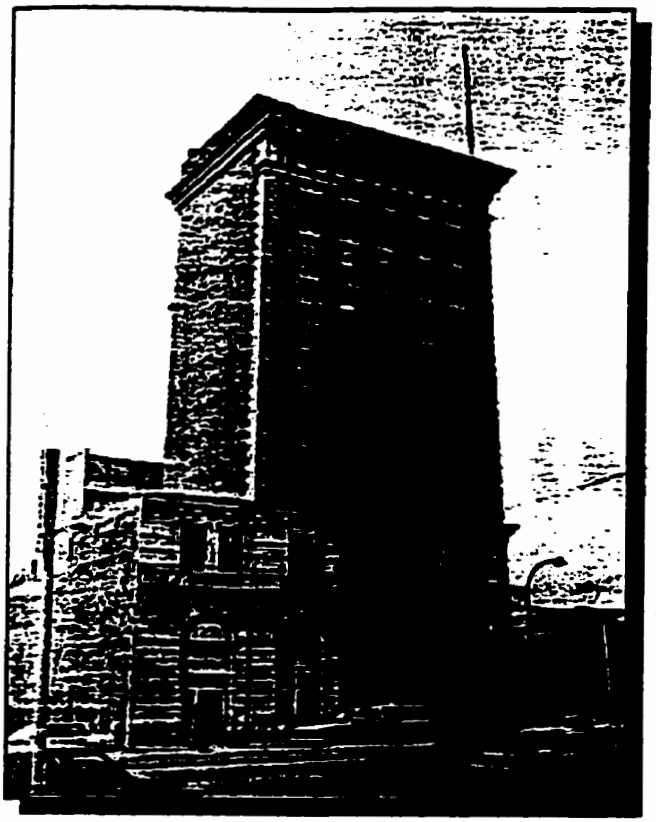


Figure 5a. Union Bank building on Main Street by City Hall. (City of Winnipeg, 1999).

The physical and associative features common to the collection of financial institutions which convey their historic value include:

- classic styles of architecture in both the temple-style banks (Classical Revival), and the combined bank and offices skyscrapers (Chicago School), evidenced by
  - the use of imported materials, and imported architecture and architects,
  - the use of columns, capitals and pediments,
  - use of lintels over door and window openings, and
  - simple, and symmetrical forms with monumental proportions and smooth surfaces;
  - monumental and ornate interiors;
- the location on Main Street illustrating the institutions' prominence in Winnipeg;

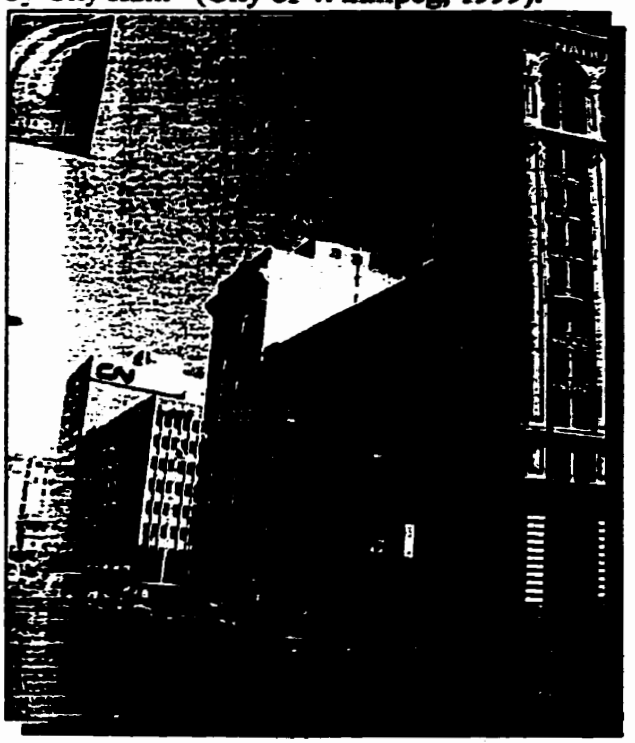


Figure 5 b. Temple-like Bank of Canada building set between two early skyscrapers on Main Street. (Parks Canada, July 1999).

- the imposing street front with grand style and large facades to strike a corporate identity, sense of strength, permanence and wealth;

- skyscrapers, with banks on lower levels and offices above, built using innovative steel frame construction, and signifying the price and availability of land in the district; and

- the continuous edge feature created by building on the entire lot.

4.2.3 Grain Exchange

The grain trade has always been headquartered in the Exchange District. Indeed, the area received its title from the Grain Exchange, which constitutes the historic heart - both literally and figuratively - of the city's commercial activities. The Winnipeg Grain and Produce Exchange as an institution dates to 1883; its first meetings were held in City Hall. This organization, which brought together buyers and sellers and attempted to regulate an often volatile trade, was incorporated in 1891 and, a year later, moved into permanent quarters designed by the local architect Charles Barber and located behind City Hall at 164-166 Princess Street (Figure 6). Reflecting the remarkable growth in the trade, another building to accommodate an expanded exchange was erected at 160 Princess, adjacent to the first and designed by the local architect, Samuel Hooper. Four years later Hooper was commissioned to add a further storey to the original exchange building.

Figure 6. Former Grain Exchange on Princess Street. (City of Winnipeg, 1999).

The 1892 building, with its various additions, did not satisfy the burgeoning needs of the trade for very long. Shortly after its Princess Street buildings underwent their final expansion, the Winnipeg Grain and Produce Exchange commissioned the country's leading architectural firm, Darling and Pearson of Toronto, to erect a magnificent business premises. This modern building, opened in 1907, was large enough to accommodate the offices of federal grading inspectors and the host of companies involved in the commerce in all types of grain, a public trading floor, and quarters for associated activities such as the futures market, banks, and the Winnipeg Stock Exchange. Located on Lombard Avenue, east of Main Street, it was originally seven storeys in height and featured an elaborate architectural treatment including a monumental two-storey round-arched main entryway surmounted by a stone balcony. In its scale and ostentatious decoration, the completed building trumpeted the central role of wheat as a commodity to the Canadian economy, and of Winnipeg as a centre for its trade. The Winnipeg Grain Exchange's headquarters was expanded in 1913, 1916,

1922, 1926 and 1928, the result of which was a ten-storey structure covering the best part of a city block.

4.2.4 Manufacturing Trade

There are several buildings representative of the rise of manufacturing in the early years of the 20th century. Generally, the buildings are similar in appearance and construction to the warehouse buildings of the same period. A prominent example is the Great West Saddlery's complex of buildings, consisting of a four-storey brick structure at 112-114 Market Avenue, built in 1898, for the making and storing of saddles and of other leather goods and an additional warehouse, across the street at 113 Market Avenue. The A. Schmidt Foundry Building at 90 Albert Street represents the type of modestly scaled and decorated premises erected for small manufacturing operations designed to serve a regional market using imported materials. Reportedly the only brass works serving the broad area from Minneapolis to the Rockies in the 1880s, A. Schmidt and Company produced ornamental and architectural work as well as industrial castings. The Schmidt Foundry Building of 1901 is typical of quarters erected by industrialists seeking a place of business and an investment in the city's burgeoning real estate market. It is a three-storey buff-brick structure, modestly classical in its exterior decor, which combined basement industrial and ground-floor office spaces for its sponsor and rental accommodations on the upper levels for revenue purposes. The nearby Dingwall Building at 62 Albert Street conveniently offers an illustration of several aspects of Winnipeg's complex economic roles during this period. It was constructed for the firm of Dingwall Limited which utilized the upper storeys to manufacture watches and men's and women's jewelry; the third floor housed the firm's mail order and wholesale departments, while the lower two floors were rented out for revenue.

4.2.5 Architecturally Significant Buildings

Buildings can be identified as nationally significant cultural resources not only for their direct functional association with the role of the Exchange District during Winnipeg's period as the gateway to the West and as a burgeoning metropolis, but also for their architectural significance and what the architecture conveys of Winnipeg's key economic role in the West. In most cases recognizing national significance in the form and the function of a building goes hand in hand, such as with the bank buildings. Thus some of the buildings which are recognized as architecturally significant are also recognized in one of the above functional categories, but for historic rather than architectural values. There are buildings, however, such as hotels, which are Level 1 solely because of their architecture and what its conveys of Winnipeg's stature and economy as a metropolis. Two criteria were used primarily to identify these buildings:

- their construction must relate to the period from 1880 to 1913; and
- they must have or potentially have a municipal, provincial or federal heritage designation in recognition of their architecture.

As of 1999, nearly half of the buildings in the Exchange District are municipally designated, one is provincially designated and three are federally designated.

4.2.6 Building Objectives

Heritage buildings will not be impaired or under threat when:

- property owners and businesses understand and support the protection of individual buildings and their values;
- existing municipal by-laws, and provincial and federal legislation and policies are applied in guiding the appropriate treatment of buildings;
- municipal design guidelines and review processes, which incorporate the consideration of historic and architectural values, are in place and used;
- ongoing occupation and maintenance of level 1 buildings occurs with minimal interventions to their historic values, and is encouraged through supportive governmental policies, regulations, and incentives;
- owners of historic buildings are aware of and support aforesaid policies, regulations, and incentives;
- an inventory identifying and describing the historic values and condition of the interior and exterior of buildings is developed, maintained, shared and used in decision-making concerning buildings;
- decisions and actions concerning these buildings respect their historic and architectural values; and
- the buildings are monitored and evaluated for natural and human-induced threats.

4.3 Streetscapes

The extant built resources currently within the Exchange District are organized along 16 streets and avenues, in rows whose general cohesion of design, scale, materials and function give these streetscapes a distinctive and readily identifiable character (Table 2, Appendix A). The collection of buildings in view and the street or alley alignment capture the intactness, scale, massing, continuous edge, and the similarities and variations in architecture, which embody the collective character of the district as a whole, but which can only be seen by the public in pieces and sections as they walk or drive through the Exchange District (Figures 7 and 8).

Of the 23 streets and alleys cross-cutting the Exchange District. over two-thirds of them are streetscapes which evoke the sense of time and place of the historic district. In some cases. the streetscape may be best viewed only from a particular direction or include only a section of the street. In other cases. a location. such as the intersection of Albert Street and McDermot Avenue. provides a panoramic view of the historic place. One of the key criteria for identifying a streetscape is the continuous edge of buildings with few or no vacant lots.

Figure 7. West side of Princess Street looking from Ross Avenue. (Wm. A. Martel and Sons n.d.)

4.3.1 Streetscape Objectives

The objectives for ensuring that streetscapes are not impaired or under threat are basically the same as for individual buildings and the district as a whole. Three of particular note are:

Figure 8. The two Grain Exchange buildings (also seen in middle of Figure 6) constitute an important late-Victorian streetscape behind the Civic Centre. (Dana Johnson. December 1995.)

- the continuous edge . density, scale. and particular fabric of the streetcape be maintained and protected:
- an inventory of wall advertising. flag poles. lighting and other fixtures on buildings in the streetscape. identify the relevance and contribution of these features to the streetscape: and
- new developments are created in a sympathetic manner that is compatible with the historic styles. sizes, forms, materials, and placement of the buildings that give the streetscapes their sense of time and place.

4.4 Street Elements

Today's Exchange District has a softened appearance through tree-lined streets, park benches, sidewalk restaurants, and poster kiosks. Historically, the appearance of these streets would have been much different with overhead utility lines, rail lines, and trees located in only certain areas. Evidence of spur lines and utilities can still be found, especially in the alley behind Princess Street and the alley between James and Market avenues (Figure 9). Trees were planted in some areas, as evidenced from archival photographs of the Ashdown's Warehouse, but were not a common feature of the Exchange District.

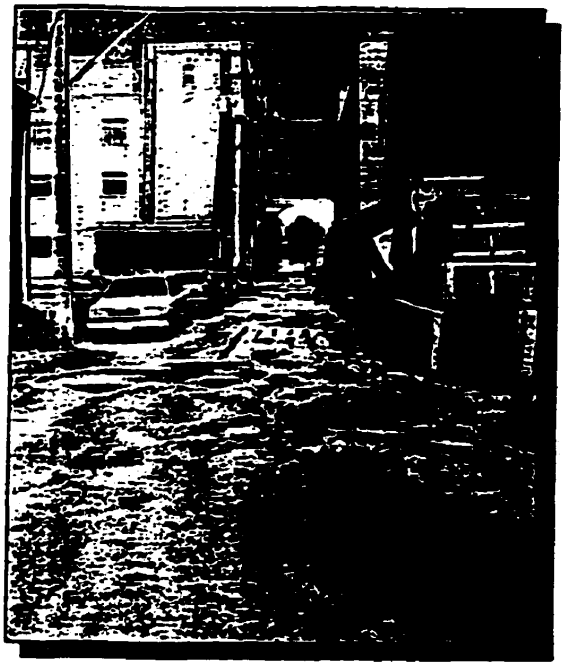


Figure 9. Utility poles and remains of spur line in alley between James and Market avenues. (Parks Canada, July 1999).

4.4.1 Street Element Objectives

The street elements will not be impaired or under threat when:

- street elements are inventoried, assessed, and protected for their historic value; and
- their importance to understanding the sense of place and time are understood by those whose decisions or actions may affect these cultural resources.

4.5 Archaeological Resources

There are no below ground, archaeological resources known to be associated with the national significance of the Exchange District. The district area witnessed intensive use in the early part of the century; in some cases lots have had three generations of buildings constructed on them before 1913. Before it was a commercial district, this area had been surveyed for residential use and many homes had been built here. There may be remnants of earlier history and some spaces have seen minimal intrusions, such as the spur lines area east of the Customs Examining Warehouse. It should therefore not be presumed that Level 1 archaeological resources do not exist.

Any archaeological remains within the historic district which have a direct association with the commemorative intent of the Exchange District will be considered Level 1 cultural resources.

4.5.1 Archaeological Resource Objectives

Archaeological resources of national significance will not be impaired or under threat when:

- heritage resource impact assessment of sites, as per the provincial Heritage Resources Act is conducted:
- physical intervention of vacant lands is preceded by archaeological consultation in accordance with recognized professional standards: and
- intervention of built-on properties at or below ground include the monitoring for archaeological resources and measures to provide for their identification and protection.

4.6 Historic Objects

Historic objects are movable cultural resources. They may or may not be located within the historic district. The information and knowledge which they can convey make them an integral part of providing for the sense of time and place of the Exchange District. Their historic value may rest in the information they hold that supports research and interpretation, or their association with a person, place or event. There is no inventory of historic objects associated with the Exchange District. Only those which are directly associated with the commemorative intent of the Exchange District are Level 1 cultural resources. The following list identifies the potential type and holdings of historic objects:

Archival material (documents, maps and photographs)
- City of Winnipeg Archives
- Western Canada Pictorial Index (original photographs only)
- Provincial Archives of Manitoba
- various city departments
- architectural firms
- business archives
- federal archives (e.g., Customs)
- personal holdings

Furnishings and Objects
- Canadian Imperial Bank of Commerce wall tapestries
- Manitoba Museum of Man and Nature (Urban Gallery artifacts)
- Canadian Museum of Civilization
- in-situ items

4.6.1 Historic Objects Objectives

Historic objects are not impaired or under threat when :

- those managed by public institutions are inventoried and maintained according to recognized cultural resource management principles:
- private owners consider the historic values of historic objects when making decisions concerning them and obtain knowledgeable advice concerning their proper management and availability for research: and
- historic objects are accessible to the public for appropriate research and presentation purposes.

5 MESSAGES OF NATIONAL SIGNIFICANCE

This element of commemorative integrity focuses on what is nationally significant and is derived from the statement of commemorative intent. If the Exchange District is to have commemorative integrity, anyone who comes in contact with the Exchange District should at least be aware of, and at best understand, its reasons for national significance.

The key points to be communicated concerning the Exchange District's national significance are that:

- it is a clearly identifiable, intact historic district:
- it illustrates Winnipeg's role as the centre of grain and the wholesale trades, warehousing, finance, and manufacturing in the period from 1880 to 1913:
- it was the economic gateway to the West and represents what was the growing metropolis of Winnipeg at the turn of the 20th century; and
- many of the buildings are architecturally significant in their own right.

5.1. Historic District

For the key message concerning the Exchange District as a historic district of national significance, the context messages are :

- Historic districts are geographically defined areas which create a special sense of time and place through buildings, structures, and open spaces modified by human use and which are united by past events and use and/or aesthetically, by architecture and plan;

- the Exchange District is one of only 17 designated historic districts across Canada considered to be nationally significant and 1 of only 5 national historic districts west of Ontario;

- its uniqueness is a combination of the layout of blocks and streets, the representation of the grain trade, wholesaling, warehousing, financial institutions, and manufacturing within a 20 block area, and the survival of over one hundred buildings pre-dating 1913 in construction, many of which are also architecturally significant;

- the survival of this district was due to a combination of factors: a downturn in the economy in Winnipeg, the availability of cheap land, and the movement of the business area to Portage Avenue, all of which eliminated demands of growth and rejuvenation in the Exchange; the re-use of and minimal interventions to the buildings by the garment industry, specialty retailers and wholesalers; and protection by strong municipal guidelines on building rehabilitation and by a 25 year public-sector programme of investment in adaptive reuse, conservation, and restoration totalling over $30 million.

5.2 Economic Gateway and Commercial Centre

For the key message concerning the Exchange District as economic gateway and commercial centre of Winnipeg - the metropolis, the context messages are:

- ***Beginnings:*** The Red River Colony that had developed around the junction of the Red and Assiniboine rivers in the early 19th century was dispersed over a wide region that bordered the two rivers. The decline of the trade monopoly of the Hudson's Bay Company in the 1850s, along with new transportation links to the American frontier, sparked the creation of new and independent commercial concerns within the settlement. Upper Fort Garry at the Forks had long been the commercial centre of the colony, but by the 1860s independent entrepreneurs were locating their new businesses away from the fort and the HBCs 500 acre land reserve. In 1862 Henry McKenny built a store where the Assiniboine trail to Fort Garry met the Red River trail, now the famous corner of Portage and Main. Other merchandisers and wholesalers soon followed McKenny's lead, forming the new village of Winnipeg. By the end of 1873, there were well over 900 structures in the area including what we now refer to as the Exchange District. Winnipeg's growth was directly tied to the city's role in supplying the merchandise, lumber, agricultural implements, and land required as a result of the great influx of settlers to the prairies after 1870;

- ***Gateway:*** Winnipeg was the only access point to and from the western prairies. All European and eastern Canadian trade goods had to be routed through Winnipeg by nature of transportation routes. By 1900, there were 28 branch, spur, and through railway lines located in Winnipeg in addition to the main line of the Canadian Pacific Railway;

- ***Metropolis***: Winnipeg's extraordinary rise to metropolitan dominance in western Canada during the period between 1900 and 1913 is a well-documented phenomenon. The statistics, often cited in the promotional literature of the time, attested to the unprecedented rapidity of Winnipeg's expansion: in the decade between the 1901 and 1911 censuses, its population tripled (from 42,340 to 136,035), making Winnipeg the third-largest city in Canada; the number of employed persons, the amount of salaries paid, and the value of products manufactured all nearly quadrupled; the value of assessable property increased more than five times; and the value of building permits went up an incredible 2700 per cent. The dynamism of the expanding west was compared with the slower pace of development in eastern metropolises: between 1900 and 1905, the amount of capital invested in Winnipeg enterprises rose by 330 per cent, while the comparable rate in Montréal was 65 per cent and in Toronto only 28 per cent. Manufacturing output in the same period rose 120 per cent in Winnipeg, 47 per cent in Toronto, and 40 per cent in Montréal;

- ***the Grain Trade:*** The federal Grain Act of 1899 required that prairie wheat had to be inspected in Winnipeg, and, by 1902, the city had become a more important handler of grain than Chicago. As a result of this trade Winnipeg's influence extended world-wide;

- Before the establishment of the western Canadian Wheat Board, Winnipeg dominated the prairie economy. The Winnipeg Grain Exchange was the centre of the Canadian grain trade and a primary generator of private fortunes. As well, many grain handling companies still are headquartered or have offices within the Exchange District, as does the Canadian Wheat Board. The grain trade is intrinsically tied to the development of Winnipeg's banks and trust companies and the vast array of railway lines through the city;

- ***Finances:*** Winnipeg's banks financed the growth of the prairie west by borrowing capital from British, and to a lesser extent, Canadian money markets, and used it to finance the grain trade, the erection of warehouses, and the distribution of goods to the prairies. Winnipeg also was the prairie banking centre, with regional offices of the major eastern Canadian banks, and trust and insurance companies, being located in the Exchange District. The segment of Main Street leading up to Portage Avenue was known as Bankers Row, due to the number of bank buildings;

- The west's four major regional banks - the Union Bank of Canada, the Northern Crown Bank, the Northern Bank, and the Commercial Bank of Manitoba - were all headquartered in Winnipeg, and 14 eastern banks had their western regional offices in Winnipeg;

- the West's only significant insurance company, Great West Life, had its headquarters in the Exchange District. Confederation Life moved its headquarters from Toronto to Winnipeg in 1912;

- ***Warehousing and Wholesale:*** The city would simply have been a point of through shipment, except for regulations which encouraged the establishment of Winnipeg as a point of transhipment. As a result of freight rate reductions, ranging between 15 and 30 per cent and negotiated between 1897 and 1901, it was cheaper to ship goods to Winnipeg, store them, and ship them onwards to retail outlets than to ship them directly to western retailers. Winnipeg's wholesalers thus possessed a substantial sales advantage over merchants in other prairie cities and in the eastern centres of Montréal and Toronto. They were able to order large shipments of goods from eastern manufacturers for delivery to Winnipeg in the late summer and fall, when traffic westward was light but shipments of grain eastward were extensive. These huge quantities of goods would then be stored in Winnipeg's warehouses for late winter and spring distribution for sale during the spring and summer retail seasons. This freight rate concession constituted a substantial advantage over Toronto suppliers, who had to queue their goods in the spring for westward shipments; and

- ***Manufacturing:*** By the turn of the century, Winnipeg had become the centre for manufacturing in western Canada. This was influenced by two factors, the limited availability of raw materials around the city and the relative costs of transporting finished and unfinished goods to Winnipeg from elsewhere. Freight rates stipulated that some processing of natural products, such as grain and meat, should be carried out before being shipped. Clothing and hardware became profitable businesses as raw materials were warehoused in the city. Great West Saddlery on Market Avenue was a prominent example of early twentieth century manufacturing. Their 1898 building was used for making and storing saddles and other leather goods. Located at 90 Albert Street, the Schmidt Foundry is thought to be the only brass works serving the Canadian prairies. The Dingwall Building at 62 Albert housed Dingwall Limited which manufactured watches and jeweler.

5.3 Architecturally Significant Buildings

For the key message concerning the Exchange District's architecturally significant buildings, the context messages are:

- the transformation from a "frontier" to "urbane" architecture, reflecting Winnipeg's shift from a boom town to a western Canadian metropolis;

- the influence of North American and British architectural schools of the time, and the participation of notable architects in the design of Exchange District buildings;

- the identification of architectural styles, Richardson Romanesque, Renaissance Revival, Chicago School, etc., reflective of other metropolis's of the time and how they are represented in the buildings;

- the use of local materials such as buff-coloured brick and Tyndall stone:
- the use of exotic materials such as terra cotta. granite. marble. and mahogany: and
- the use of heavy post and beam construction in warehouses and the effect of steel frame construction on adding height to buildings. including the early skyscrapers.

5.4 Messaging Objectives

Planning and design of heritage presentation[2] programs will be effective when:

- the diversity of audiences and markets is considered and accounted for:
- presentation information is based on sound research:
- quality presentation practices and key messages are incorporated into programs: and
- monitoring of program content. quality. and delivery occurs.

Delivery of heritage presentation programs will be effective when:

- a heritage communication strategy. including the above. is developed and implemented:
- owners and tenants in the district are aware of. and are encouraged to support the delivery of nationally significant messages:
- the residents of Winnipeg recognize the national significance of the Exchange District and convey this to visiting friends and family:
- marketing the historic district respects and conveys the national significance of the place;
- investing in heritage presentation creates economic opportunities: and
- members of the heritage community and the three levels of government take part in the heritage presentation of the district.

[2] Heritage presentation entails interpretive and educational programs designed to build public understanding. appreciation and enjoyment of a national historic site. It includes programs and information which are offered on site and outreach initiatives provided outside of the site (for example. web sites. published articles).

6 OTHER HERITAGE VALUES

While resources directly associated with the commemorative intent of the designation of the Exchange District as a national historic site are considered to have the highest level as cultural resources, there are other resources and messages that also have value and contribute to the heritage character of the district. Cultural resources which are not directly related to national significance are categorized as " Level 2" cultural resources.

6.1 Level 2 Built Resources

Level 2 buildings in the district are identified in Table 1. Level 2 built resources include:

- hotels and fraternal order facilities built in the period 1880 - 1913 and which have not been designated architecturally significant. Hotels were needed to house businessmen on their periodic trips to Winnipeg. Among many such buildings located within the Exchange District, one example has particularly strong associations with this aspect of the wholesale trade. The Travellers' Club at 283-285 Bannatyne Avenue at King Street is a six-storey structure erected for the Northwest Commercial Travellers' Association. This fraternal organization, founded in Winnipeg in 1882, offered a broad range of services - including temporary office space, recreation rooms, a dining room, inexpensive insurance, and discount hotel and transportation rates - to its 2,000 members who were traveling salesmen; and

- infrastructure and other civic developments which attracted and supported the businesses in the Exchange District including Hydro Sub-Station No. 1 which served the City Light and Power Company, the first public utility in Western Canada; the High Pressure Pumping Station which served the area as one of the most sophisticated of its kind in the world (immediately outside the boundaries of the Exchange District); the Arthur Street electricity sub-station; and the Amy Street Steam Heating Plant.

6.1.1 Level 2 Built Resources Objectives

Level 2 built resources will be unimpaired and not under threat when:

- an inventory identifying and describing the values and conditions of the interior and exterior of Level 2 buildings is developed, maintained, shared, and used in decision-making and the ongoing management of the historic district.

6.2 Level 2 Archaeological Resources

There are no known archaeological resources in the Exchange District. Any archaeological remains found in the district, which are not directly associated with the commemorative intent, will be evaluated as Level 2 cultural resources.

6.2.1 Level 2 Archaeological Resources Objectives

Potential Level 2 archaeological resources will not be impaired or under threat when:

- heritage resource impact assessment of sites, as per the provincial Heritage Resources Act, is conducted;
- physical intervention of vacant lands is preceded by archaeological consultation in accordance with recognized professional standards; and
- intervention of built-on properties at or below ground include the monitoring for archaeological resources and measures to provide for their identification and protection.

6.3 Level 2 Historic Objects

The existence of Level historic objects on- and off-site is largely unknown. Any such objects would include any objects, collections of objects or archival material related to the hotels, fraternal orders, and civic development/infrastructure in the district

6.3.1 Objectives

Potential Level 2 historic objects will be unimpaired and not under threat when:

- an inventory and assessment of such objects or collections has been undertaken; and
- the use and/or disposition of such objects respects their historic importance.

6.4 Messages of Other Historic Values

Messages about the Exchange District which are not directly linked to its commemorative intent, but which have significance provincially, regionally, or locally, and contribute to an understanding of the site, include:

- *Civic Development:* In addition to being the location of Manitoba's first Legislative Assembly in the home of A.G.B. Bannatyne and Winnipeg's first City Council, for more than a century the Exchange District has been the site of Winnipeg's city halls. The first city hall, a handsome yellow brick building, was formally opened in March, 1876. Despite financial and construction difficulties, Winnipeg's second city hall was completed in 1886. The "Gingerbread house" city hall was a substantial and solid structure, a Victorian fantasy that captured in its details, the exuberance and optimism of the period. Immediately west of the city hall was the market building, which, along with adjacent hotels, stores, agricultural

businesses, and livery stables, became the centre of trade and commerce in the Market Square. The second city hall and adjacent market building were demolished in 1962 to make way for the present Civic Centre. The Exchange District also was the location of: Hydro Sub-Station No. 1 which served the City Light and Power Company, the first public utility in Western Canada; the High Pressure Pumping Station which served the area as one of the most sophisticated of its kind in the world; the Arthur Street electricity sub-station; the Amy Street Steam Heating Plant; and the central fire hall. These buildings provided the necessary infrastructure to support the Exchange District urban cluster that formed the heart of the city. In addition, the Exchange District was the site of several provincial and federal buildings. Many names of Winnipeg's prominent businessmen and civic leaders of the turn of the 20th century are associated with the Exchange District, for example, Bannatyne, McDermot, and Ashdown). Several streets bear their names;

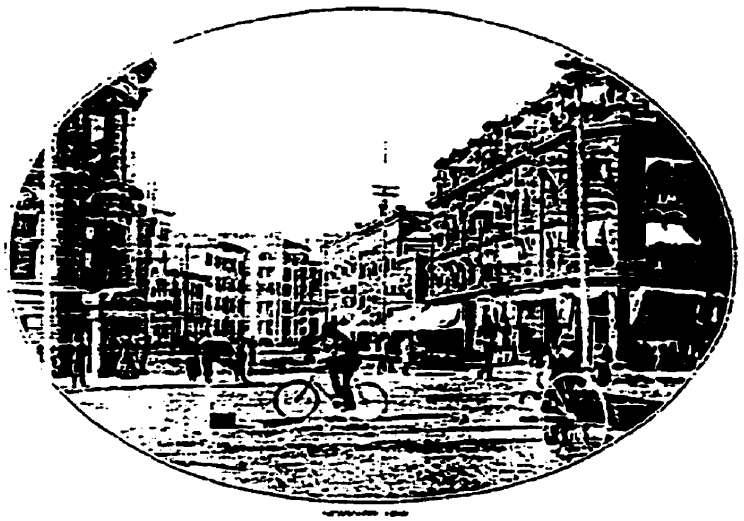


Figure 8. Newspaper Row on McDermot Avenue. (Wm. A. Martel and Sons n.d.).

- ***Arts and Entertainment***: The Exchange District contains a high concentration and wide variety of art galleries, artist studios, and the Pantages Theatre. The district is an important venue for cultural and entertainment events, such as the Fringe Festival. In spite of losing some theatres in Winnipeg's downtown, the Walker Theatre (a national historic site), is located near to the Exchange District. The Centennial Concert Hall, Manitoba Theatre Centre, and Warehouse Theatre, maintain the tradition of having entertainment venues downtown;

- ***Publishing:*** Prior to the Winnipeg Free Press' move to Carlton Street and the Tribune's to Smith Street and Graham Avenue, Winnipeg's newspaper industry was centered on McDermot Avenue and was known as Newspaper Row (Figure 8). The local newspaper industry consisted of news agencies, printing companies, and foundries, which were involved with the publication of the daily papers as well as journals such as the Grain Trade News;

- ***Labour:*** Partly a result of campaigns by civic and commercial leaders to attract immigrants for agriculture and industry, Winnipeg's population grew dramatically from 26,000 to 179,000 between 1891 and 1921. As prairie communities swelled with newcomers during this time, a variety of services sprang up to meet their needs; livery stables, restaurants, laundries, clothing stores, stationary outlets, confectioneries, offices and hotels. Thus, it is possible to present a story of a wide variety of work and workers within the Exchange

District. Thousands were workers who settled with their families in the neighbourhoods west of the Exchange District and in the North End. The working and living conditions they experienced once in the city, underlay this urban working class' extensive participation in the city's labour and socialist movements. This activity culminated in the 1919 General Strike, most of the events of which took place in the Exchange District. The Winnipeg Labour Temple was constructed on James Avenue, behind what is now the Manitoba Museum, by the affiliated unions of the Winnipeg Trades and Labour Council. The Temple was the centre for the labour movement's involvement in social activities, political campaigns, strikes, and the organization of workers. Other union offices were located in office buildings throughout the Exchange District, and fraternal organizations had halls in or near it;

- ***Women's Suffrage:*** The theme of Women's Suffrage not only deals with the fight for political empowerment but also for social welfare, improved working conditions, prohibition, and support for unwed mothers. Some of the prominent women involved with the movement include Nellie McClung, Lillian Beynon Thomas and her sister Francis Marion Beynon, and E. Cora Hind. These women used satirical pamphlets, public meetings, appeals to one's conscience, and petitions in their fight for the vote. Noteworthy events such as the "Mock Parliament of Women" at the Walker and Bijou theatres were instrumental in the granting of the vote in January 1916, making Manitoba the first province to grant this right. It should also be noted that these women were undeniable successes in their own right as they taught school, served as newspaper editors, and writers, and helped establish other women's movements in western Canada;

- ***Garment Trade:*** Clothing manufacturing was one of the largest industries in the Exchange District that at one time the area was known as the "Garment District". Some employers are still located here, but the heyday of the industry was from the 1920s until the 1960s when many entrepreneurs made their fortunes. A wide range of garments were produced including clothing novelties, tailored suits and dresses, hats, outer clothing, boots and shoes, gloves, and fur or leather products. The firms occupied warehouse space in the Peck, Daylite, and Whitla buildings, as the wholesale or manufacturing sectors either declined or moved to suburban locations. Many of the warehouse buildings have survived because the garment trade has been able to use them with a minimum of change to the interior or exterior; and

- ***Conservation and Sustainable Development of the District***: Urban renewal schemes in the 1960s resulted in a new City Hall, Administration Building, Police Station, and the Centennial Centre complex which bound the north end of the Exchange District. But this development did not rejuvenate the Winnipeg's downtown as was expected. Alternative strategies were sought in the 1970s making the District a testing ground for the latest innovations in conservation, streetscaping, restoration, and green space development. The history of the conservation movement associated with the Exchange District includes early feasibility studies for the retrofitting of buildings, the involvement of Heritage Canada and

the Manitoba Historical Society, the formation of Heritage Winnipeg and the Old Market Square Association, creation of heritage legislation, battles to save the banks, and numerous conservation projects throughout the District. All have contributed to the retention of the Exchange District without which the national designation could not have been awarded. The district continues to evolve as a unique place. The complexity and intactness of the Exchange lends itself to being a model for sustainable development where heritage values and the use of existing buildings contributes to the social, economic, and environmental well-being of the people of Winnipeg. The coordination of public policies of the three levels of government serves as a model of cooperation in achieving the conservation and sustainable development of a historic district which continues to play a part in the life and economy of Winnipeg.

6.4.1 Messages Objectives

Planning and design of heritage presentation programs will be effective when:

- the diversity of audiences and markets is considered and accounted for;
- presentation information is based on sound research;
- quality presentation practices and key messages are incorporated into programs; and
- monitoring of program content, quality, and delivery occurs.

Delivery of heritage presentation programs will be effective when:

- a heritage communication strategy, including the above, is developed and implemented;
- owners and tenants in the district are aware of and are encouraged to support the delivery of heritage messages;
- the residents of Winnipeg recognize the historic significance of the Exchange District and convey it to visiting friends and family;
- marketing the historic district respects and conveys the historic significance of the place;
- investing in heritage presentation creates economic opportunities; and
- members of the heritage community and the three levels of government take part in heritage presentation for the district.

7 ASSOCIATION WITH OTHER HERITAGE PLACES

The Exchange District National Historic Site is part of a family of national historic sites found across Canada. Eighteen of these are historic districts which share the same status as the Exchange District. The Exchange District is not an isolated place of national commemoration. There are a number of places, persons, and events of national significance which are thematically and spatially associated with the Exchange District, including:

Within the Exchange District	*Adjacent to the Exchange District*	*Within Downtown Winnipeg*
- Pantages Playhouse Theatre - Confederation Building - Union Trust Building - Bank of Hamilton Building - Royal Bank Tower and Annex - the 1919 Winnipeg General Strike (event)	- Walker Theatre - Winning of the Vote by Women (event)	- Capitol Theatre - Metropolitan Theatre - Fort Garry Hotel - Dalnavert House - Holy Trinity Church - Union Station - Winnipeg Law Courts - The Forks - Upper Fort Garry, Fort Rouge, and Fort Gibraltar - the Creation of the Province of Manitoba (event)

The national significance of the Exchange District can be understood and conveyed through its thematic connections with these other places and events.

Table 1. List of Buildings in The Exchange District National Historic Site. Under Date Source '1' refers to documents that give date of construction of the building. '2' is the year in which the building permit was issued.

Name of Building	Address	Level of Resource	Date of Construction	Date * Source	Physical Values			Associative Values	
					Building Style	*Architectural Details*	*WHBC Status and Heritage*	*Original Function*	*Architect*
Albert Street Business Block	38-44 Albert St	Other	1877 (house), 1924 (store)	1		Example of early brick veneer construction, unadorned	Not listed	Residence and retail	House by J.J. Johnson, store by William Irish
Royal Albert Arms Hotel	48 Albert St	1	1913	1	Mediterranean	Wrought iron balconies, red tile roof, facade partially obscured by restaurant addition	Municipal, 1981, grade III	Hotel--service provider to wholesale trade	E.D. McGuire
Gregg Building	52-56 Albert St	1	1902	1	Richardson Romanesque	Brick and undressed limestone trim, masonry over post and beam construction	Municipal, 1986, grade III	Warehouse for wholesale and garment trade	James Cadham
Albert Street Burger	58 Albert St	Other	1921	2					
Hammond Building	61-65 Albert St	1	1902	1		Piecemeal additions preclude unified style. Wood beam and post construction	Municipal, 1980, grade III	Offices and sample rooms for manufacturer's agents. Retail and garment trade also present	J.H.G. Russell
Dingwall Building	62 Albert St	1	1910-11	1	Romanesque Revival	Simplified neoclassical elements on facade, elaborate cornice, some skyscraper motifs, masonry over wood post and beam construction	Municipal, 1985, grade III	Wholesale warehouse and factory. Garment trade also occupied one floor	J.H.G. Russell
Whitla I/Telegram Building	70 Albert St/242 McDermot Ave	1	1882-84	1	Victorian Eclectic	Classically inspired styling with many decorative motifs, heavy cornice, wood post and beam construction with iron columns	Municipal, 1980, grade II	Publishing and wholesale	William Hodgson
Schmidt Foundry/Western Building	90 Albert St	1	1901	1		Solid brick with some restrained neoclassical detailing	Municipal, 1985, grade III	Foundry for manufacture of brass fittings	Samuel Hooper
Imperial Dry Goods Block	91 Albert St	1	1899	1		Brick facades	Municipal, 1980, grade III	Retail outlet for wholesaler. Also garment trade	Unknown
Reliable Service Station	96-98 Albert St	1	1901	1	Spanish eclectic	White stucco walls with red tile roof	Not listed	Retail and garment trade	W.J.. Smith

Whitla Building II and Annex/Silpil Building	54-70 Arthur St	1	1899	1	Richardson Romanesque	Yellow brick with limestone lintels, some use of cast iron framing and columns along with mill construction		Warehouse for wholesale trade	James Cadham
Gault Building and Annex	92-104 Arthur St/93-99 King St	1	1900, 1903 (annex)	1	Richardson Romanesque	White brick, rusticated stone base, three-part division of facade, pilasters, masonry over wood post and beam construction	Municipal, 1982(building), 1987(annex), grade II	Warehouse for wholesale trade	George Browne, annex by J.H. Cadham
Donald Bain Building (119 Bannatyne also called Merrick-Anderson Warehouse)	115-119 Bannatyne Ave	1	1899	1	Romanesque Revival	Solid brick with stone sills and lintels, straw basket brick detailing around windows, wood post and beam construction	Municipal, 1980, grade II	Warehouse for wholesale trade	J.J. McDiarmid
Marshall-Wells Warehouse	123 Bannatyne Ave	1	1900	1	Romanesque Revival	Solid brick, rusticated lower level, accented arch heads, wood post and beam	Municipal, 1983, grade II	Warehouse for wholesale trade	J.J. McDiarmid
Bright and Johnson Building/Swiss Building	137 Bannatyne Ave	1	1882	1	Romanesque Revival	Solid brick with little ornamentation, wood post and beam construction	Municipal, 1986, grade III	Warehouse for wholesale trade	Willmot and Stewart
Bright and Johnson/Mackenzie Block	141 Bannatyne Ave	1	1903	1	Romanesque Revival	Minimal stylistic treatment, solid brick with brick corbelling and arches with radiating brick heads, wood post and beam construction	Municipal, 1993, grade III	Warehouse for wholesale trade (addition to 137 Bannatyne)	J.H.G. Russell
Ashdown Warehouse	157-179 Bannatyne Ave	1	1895	1	Richardson Romanesque	Buff brick with Selkirk stone trimming, wood post and beam construction	Municipal, 1985, grade II	Warehouse for wholesale trade	S. Frank Peters
Franklin Press Building	168 Bannatyne Ave	1	1904	1	Richardson Romanesque	Solid brick with metal cornice, wood post and beam frame	Municipal, 1983, grade III	Publishing	J.H.G. Russell
Kelly Block	181 Bannatyne Ave	1	1904	2	Romanesque Revival	Solid brick, timber post and beam	Inventory	Warehouse for wholesale trade	Charles A. Walker
McClary Building	185 Bannatyne Ave	1	1899	1	Richardson Romanesque	Brick with rustication on first floor, windows housed in three bays, wood post and beam construction	Municipal, 1987, grade III	Warehouse for manufacturing stoves and coal furnaces	S. Frank Peters
J.W. MacDonald Autoservice	189 Bannatyne Ave	Other	1948	2		Concrete and masonry	Not listed	Garage	
Traveler's Building	283-285 Bannatyne Ave	1	1906	1	Edwardian	Reinforced concrete, red brick exterior, stone archway entrance	Municipal, 1979, grade II	Offices and other support services for salesmen in the wholesale and manufacturing industries	Darling and Pearson

Maw's Garage and Sanford Building	291 Bannatyne Ave	1	1890, modified in1906	1		Large plate glass windows, steel trusses allow open floor	Municipal, 1979, grade III	Automobile showroom and warehouse for wholesale trade	Charles Wheeler (1890), W.H. Stone (1906)
Great Western Electric/Ryan Buildings	110 James Ave	1	1910	2		Brick façade, rubble stone foundation, stone belt course	Inventory	Warehouse for wholesale trade	V.W. Harwood
Fred Ingaldson Building	120 James Ave	2	?						
Deval Warehouse	128 James Ave	1	1912	2		Red brick façade, cut stone foundation, stone belt course and sills	Inventory	Warehouse for wholesale trade	
Richardson-Brown Warehouse	130-132 James Ave	1	1911	2		Brick exterior, rubble foundation, timber post and beam	Inventory	Warehouse	George W. Northwood
Hydro Sub-Station No. 1	54 King St	1	1910-11	1		Highly detailed façade with Romanesque arches and some classical motifs, brick and sandstone over steel and concrete frame	Municipal, 1979, grade II	Generating station--part of city infrastructure and civic development	J.P. West, Smith, Kerry and Chace
Blue Ribbon Building (Anne Building)/Arthur Building	87 King St and 88 Arthur St	1	1901	1	Richardson Romanesque	Rusticated lower level, stone arch entrance, segmented arches, wood post and beam construction	Municipal, 1983, grade III	Warehouse for wholesale trade	J.H., Cadham
Ryan Block/King Building/ Warkov-Safeer Ltd	104 King St/286 Bannatyne Ave	1	1895	1	Richardson Romanesque	Rusticated base, rounded arches, wood post and beam frame,	Municipal, 1991, grade II	Office building and warehouse for wholesale and garment trade	H.S. Griffith
Carruthers and Co. Building	120 King St	1	1896	1	Romanesque Revival	Rusticated stone, brick detailing around windows, pediment, wood post and beam construction	Municipal, 1983, grade II	Office building for German language paper and warehouse for garment wholesaler	J. Greenfield
Intrinsix Internet Services	124 King St	Other	1916	2		Brick walls, stone foundation	Inventory	Warehouse for garment wholesaler	J. Chisholm and Sons
Crane Building	93 Lombard Ave	1	1906	1	Richardson Romanesque	Very utilitarian, little decoration, mill construction	Not listed	Wholesale warehouse and factory for manufacturing plumbing	J.H.G. Russell
Gaylord Block/Kemp Building	111 Lombard Ave	1	1903	1		Rusticated stone lower level, white brick facade	Not listed	Factory for manufacturing sheet metal products	J.H. Cadham
Northern Sales Office	135 Lombard	Other	1953	2		Brick with reinforced concrete	Not listed	Retail	
Grain Exchange Building III	167 Lombard Ave	1	1906-08	1	Renaissance palazzo	Mixture of Sullivanesque and Italian palazzo styling. Large decorative entrance, projecting cornice, steel frame	Municipal, 1992, grade II	Grain exchange	Darling and Pearson

Great West Life	177 Lombard Ave	1	1909-11	1	French Beaux-Arts school	Steel skeleton clad in kootney marble, rusticated lower level, paired corinthian columns, pedimented windows set in metal panels, and other classical elements	Provincial and Municipal, 1983, grade II	Office building for insurance and financial concerns	John D. Atchison
Bailey's	185 Lombard Ave	2	1900	2		Brick with stone foundation, ornamental doors	Inventory	Offices and retail	H.S. Griffith
Union Trust Tower	191 Lombard/387 Main	1	1912-13	1	Chicago school skyscraper	Steel and concrete frame, Sullivanesque style, marble on first two levels, cartouch and Italianate detailing, elaborate cornice	NHS, Municipal, 1983, grade II	Bank and office tower	John Atchison
Customs Examining Warehouse	145 McDermot Ave	1	1908	1	Edwardian Romanesque Revival	Brick facades on all four sides, steel and concrete construction, denticulated metal cornice, subtle stone decoration over windows		Department of Inland Revenue customs examining warehouse--used to inspect grain shipments	Department of Public Works
Porter/Galpern Building	165 McDermot Ave	1	1906	1	Edwardian	Brick with limestone accents over windows, steel construction	Municipal, 1985, grade III	Wholesale warehouse	J.H.G. Russell
Dawson Richardson Building	169-171 McDermot Ave	2	1921	1		Solid brick with light-coloured stone sills	Municipal, 1985, grade III	Publishing a grain trade paper	Charles Bridgman
Grange Building/Mitchell Block	173 McDermot Ave	1	1886-1887	1	Victorian	Original had ornate facade including a mortar and pestle motif over doorway (only window decoration remains)	Municipal, 1985, grade III	Retail and manufacture of drugs and medicines	A.T. Timewell
Toronto Foundry Building	175 McDermot Ave	1	1881	1		Brick, originally had stone belt courses between floors and three bays	Municipal, 1988, grade III	Wholesale warehouse, also used for publishing	David Ede
T.W. Taylor Building	177 McDermot Ave	1	1882	1	Commercial	Solid brick, ornamentation around windows	Municipal, 1985, grade III	Publishing	Unknown
W.F. Alloway Building	179 McDermot Ave	1	1898	1	Richardson Romanesque	Rusticated limestone base, simple detailing, wood post and beam frame	Municipal, 1985, grade III	Wholesale and office space	J.H. Cadham or S.F. Peters
Lake of the Woods House	212 McDermot Ave	1	1901	1	Romanesque Revival	Red brick facades with sandstone, cornice is rounded at the corners and has turret-like brick corbelling, wood post and beam frame		Wholesale warehouse	J.H.G. Russell
Criterion Hotel	214 McDermot Ave	1	1903	1		Limestone facade with false balcony, coloured terra-cotta detail	Municipal, 1981, grade II	Hotel. Bar was a popular watering hole for newspaper employees on MacDermot	H.S. Griffith

Leckie Building	216 McDermot Ave	2	1901	2		Dark brick façade with stone foundation	Inventory	Office and retail	H.S. Grilfith
Lyon Block/Bate Building	217-225 McDermot Ave	1	1883	1	Victorian	Romanesque Revival influences such as window arches, wood post and beam construction	Municipal, 1981, grade II	Grocery wholesale warehouse	Blackstone
Silvester-Wilson Building	222 McDermot Ave	1	1904	1		Solid brick, little decoration		Office block	J.H.G. Russell
Alexandra Block/Albert Block	227-237 McDermot Ave/86 Albert St	1	1901	1	Edwardian	Solid brick veneered with red pressed brick, ornamented with buff stone trimming, brick quoins	Municipal, 1984, grade II	Hotel and commercial space. Was a service provider to wholesale and manufacturing firms	Fremont Oroff
Stovel Building	245-247 McDermot Ave	1	1893-94	1	Victorian	Heavily detailed with rounded entrance, corbelled brick cornice with finials, wood post and beam construction	Municipal, 1983, grade III	Publishing	Hugh McCowen
Thompson, Codville Co Building	246-248 McDermot Ave	1	1882	1	Romanesque Revival	Hood mold around windows, elaborate metal cornice, post and beam construction	Municipal, 1983, grade III	Wholesale warehouse	Unknown
Merchant's Building/George Woods Building	250 McDermot Ave	1	1897-98	1		Cut stone base, solid white brick, Bedford stone trim	Not listed	Wholesale warehouse	J.H. Cadham
Stobart's Building/Bedford Building	275-281 McDermot Ave	1	1903	1	Richardson Romanesque	Paired windows with rusticated stone sills, steel and masonry construction	Municipal, 1983, grade III	Warehouse for the wholesale and garment trade	J.H. Cadham
Maltese Cross Building	286 McDermot/66 King St	1	1909	1	Edwardian	Steel and concrete (no wood used), little ornamentation except for Maltese crosses , red brick	Municipal, 1997, grade III	Wholesale warehouse	John Atchison
Wilson Building/Allen Building	288 McDermot Ave	1	1905	1	Richardson Romanesque	Large arches on main floor, copper cornice, brick parapet, brick quoins, ornamentation over windows, post and beam frame	Municipal, 1987, grade III	Wholesale warehouse	John Woodman
Glengarry Block	290 McDermot Ave	1	1910	1	Neoclassical	Brick and Tyndall stone, projecting pilasters, iron cornice, brick pediment, girder-post skeletal frame	Municipal, 1987, grade III	Housed a variety of wholesalers and manufacturers, including garment trade	J.H.G. Russell
Daylite Building	296 McDermot Ave	1	1899	1	Richardson Romanesque	Red brick with rough cut Tyndall stone trim, wood post and beam frame	Municipal, 1987, grade II	Originally a warehouse for the manufacture and wholesale of drugs, later used in the garment trade	J.H. Cadham
Canadian Bank of Commerce	389 Main St	1	1910-12	1	Victorian Italianate	Stanstead granite over steel frame, bronze doors, doric columns	Municipal, 1979, grade I	Bank	Darling and Pearson

Bank of Hamilton	395 Main St	1	1916-18	1	Renaissance palazzo	Dressed limestone over brick, large arched entrance way, little ornamentation, steel and concrete frame	Municipal, 1979, grade I	Bank and office block	John Atchison
Canadian Wheat Board	423 Main St	Other	1928	2	Modern Gothic	Brick and tile with concrete foundation	Inventory	Grain trade	Northwood and Chivers
United Grain Growers	433 Main St	Other	1976	2				Grain trade	
Bank of British North America	436 Main St	1	1903	1	Neo-Palladian	Sandstone facade with verimculated detailing, iconic columns, pediment, steel and concrete construction	Municipal, 1997, grade II	Bank	A.T. Taylor
Imperial Bank of Canada	441 Main St	1	1906	1	Neo-Palladian	Sandstone facade, pediment, false balconies, elaborate window treatment, steel and reinforced concrete construction	Municipal, 1997, grade II	Bank	Darling and Pearson
Bank of Toronto	456 Main St	1	1905-07	1	French Renaissance	White marble facade, Corinthian capitals, balustrades, secondary facade (behind columns) of glass and cast iron, steel and concrete construction	Municipal, 1984, grade II	Bank	H.C. Stone
Confederation Life	457 Main St	1	1912	1	Chicago School skyscraper	Granite base, curved facade encased in white terra-cotta, projecting cornice, steel and concrete construction	NHS, Municipal, 1980, grade II	Housed Winnipeg branch of life insurance company and served as an office tower for a variety of businesses	J. Wilson Grey
Royal Bank of Canada	460 Main St	1	1911	1	American Renaissance	Based on Italian Renaissance or palazzo style, pink granite over steel frame with bronze grills on doors and windows	NHS, Municipal, 1997, grade II	Bank	Carrere and Hastings
Woodbine Hotel	466 Main St	1	1878	1		By 1899 had dark brick veneer with limestone accents	Municipal, 1986, grade III	Hotel and bar	Peter Sutherland
Baker Block/Birt's Saddlery	470 Main St	1	1901	1	Italianate	Pressed red brick facade, projecting brick pilasters	Municipal, 1984, grade III	Retail space and offices	H.S. Grilfith
Duffin Block/Birt's Saddlery	474 Main St	2	1881	1		Cornice and pediment only detailing	Not listed	Retail and residence	T.H., Parr
Ashdown Hardware Store	476 Main St	1	1904-05	1		Original had red brick, limestone, and terra-cotta trim, steel and wood construction, offices on upper floors	Not listed	Retail and wholesale trade	J.H.G. Russell
1959 addition to Ashdown Store	480 Main St	Other	1952	2			Not listed	Retail and wholesale trade	Moody and Moore

Ryan Block/Macdonald Shoe Store	492 Main St	1	1883	1	Art deco and Neoclassical	Original had elaborate facade with red granite columns, belt courses and gargoyles	Municipal, 1996, grade III	Shoe store and wholesaler	Johnson Brown
Union Bank Tower and Annex (Royal Tower)	500-504 Main/139 Lelinsky Place	1	1903-04	1	Chicago school skyscraper	Steel frame with reinforced concrete, brick facades with stone quoins, elaborate cornice, terra-cotta detailing with floral motifs. Annex had terra cota facade at both ends	NHS, Municipal (bank); Municipal (annex)1995, grade I (bank) grade III (annex)	Bank	Darling and Pearson with W. Percy Over
Cronkite Building	90 Market Ave	Other	1951	2		Masonry	Not listed	Warehouse for plumbing supplies	
Great West Saddlery Building	112-114 Market Ave	1	1898	1	Romanesque Revival	Stone accents on facade of otherwise utilitarian building, use of red and cream coloured brick, wood post and beam frame	Municipal, 1990, grade III	Wholesale warehouse and factory	J. McDiarmid
Great West Saddlery	113 Market Ave	1	1910	1		Neoclassical elements on entrance way, rusticated stone first floor, corbelled brick cornice	Municipal, 1985, grade II	Warehouse and manufacturing plant to complement the original located across the street	William Wallis Blair
Firestone Tire Co Warehouse	133 Market Ave	Other	1946	1				Warehouse	E. Fitz Munn
Marshall-Wells Warehouse	136 Market Ave	1	1905 and 1906	1	Romanesque Revival	Rough-cut limestone on lower portion of facade, keystones over windows, wood post and beam frame	Municipal, 1987, grade III	Wholesale warehouse	Samuel Hooper and Charles Walker
Steele Briggs Building	139 Market Ave	1	1912	1		Brick with cut stone entrance	Inventory	Warehouse for seed wholesaler	C.W.V. Chivers
Stanley Brock Ltd	145 Market Ave	2	1916	1		Brick with cut stone entrance	Inventory	Warehouse for wholesale trade	G.H.G. Russell
Manitoba Theater Center	174 Market Ave	Other	1970	2	Brutalism	Reinforced concrete	Not listed	Theatre--arts and entertainment	No. 10 Architectural Group
Pantages Theatre/Playhouse Theatre	180 Market Ave	1	1913-14	1		Brick with reinforced concrete covered with terra cota, marquise	NHS, Municipal, 1981, grade II	Theatre--arts and entertainment	B. Marcus Priteca and George Northwood
Electric Railway Chambers	213 Notre Dame Ave	1	1913	1	Chicago school skyscraper	Sullivanesque, combines steel and concrete structure with Renaissance design, granite main floor, terra-cotta, statues top capitals, heavily ornamented windows and cornice	Municipal, 1987, grade II	Office building for Winnipeg Electric Railway Co. Transportation and civic development	Pratt and Ross with Charles Frost
St. Charles Hotel	235 Notre Dame Ave	1	1913	1		Dark brick with limestone trim, pedimented window heads, parapet	Municipal, 1986, grade III	Hotel--service provider to wholesale and manufacturing agents	Carter-Halls-Alding er

Christie Block	249 Notre Dame Ave	2	1906	2		Brick with rubble stone foundation, front stucco	Not listed	Office and retail	
General Electric Building	265 Notre Dame Ave	2	1930	2	Art deco	Tyndal stone and dark brick			
Tim Horton's	275 Notre Dame Ave	Other	1981	2		Dark brick		Retail	
Peck Building	33 Princess St	1	1893-94	1	Romanesque Revival	Limestone buttresses, decorative arches, neoclassical motifs on 1907 addition, wood post and beam construction	Municipal, 1984, grade II	Garment factory and wholesale warehouse	C.H.. Wheeler
Ryan Block	44-46 Princess St	1	1906	1	Romanesque Revival	Red brick with stone trim, timber post and beam	Municipal, 1998, grade III	Shoe wholesale warehouse and offices	William Wallace Blair
Ryan Building	48 Princess St	2	1907	2		Brick	Not listed	Retail	
Del Block	54-62 Princess St	2	1905	2		Brick with stucco front	Inventory	Retail	
City Hydro Showroom	55 Princess St	2	1919	2					
Bole Drug Building	70 Princess St	1	1903	2	Richardson Romanesque	Brick with stone trim	Inventory	Warehouse for drug wholesaler	H.G. Russell
Oddfellows Hall	72-74 Princess St	1	1883-84	1	Romanesque Revival	Elaborate cornice, pilasters topped with miniature columns, brick detailing, wood post and beam frame	Municipal, 1986, grade III	Fraternal organization hall with commercial tenants. Used as a labour temple and as a garment wholesaler	Hugh McCowan
Earn International Building (originally two separate buildings:Mackenzie Powis at 78 Princess and Miller, Morse, and Co at 86-88 Princess)	78 Princess St	1	1891	1	Romanesque Revival	Solid brick, stone ornamentation around windows, façade has been significantly altered	Municipal, 1998, grade III	Wholesale warehouse	George Brown
Happy Garden Restaurant	85 Princess St	Other	1959	2		Concrete block with tyndal stone trim	Inventory	Restaurant	
Rimer Block	87 Princess St	1	1895	2		Brick with stucco front	Inventory	Warehouse for garment wholesaler	
Canada Rubber Building	89 Princess St	1	1893	2		Brick with stucco front	Inventory	Retail?	
Campbell-Wilson/Adelman Building/Sinclair Building	92-100 Princess St	1	1903	1	Richardson Romanesque	Rusticated lower level, rounded head brick arcade, some Chicago school elements, wood post and beam frame	Municipal, 1983, grade II	Wholesale warehouse	J.H.G. Russell

Galt Building	103 Princess St.	1	1887	1	English Romanesque Revival	Rounded corner entrance, rounded arches, solid brick with Selkirk stone detailing, wood post and beam frame	Municipal, 1982, grade II	Wholesale warehouse	Charles Wheeler
Princess Street Warehouse	104-108 Princess St	1	1885	1		Solid brick, gothic pilaster caps removed in 1904	Municipal, 1984, grade III	Wholesale warehouse	W. Brydon and B.R. Robertson
Fairchild Building/Sterling Cloak	110-120 Princess St	1	1906-07	1	Chicago School	Sullivanesque terra-cotta details, corbelled brick cornice, steel and reinforced concrete construction with cast iron columns	Municipal, 1985, grade II	Wholesale warehouse	John Atchison and Herbert Rugh
Western Elevator & Motor Co.	121-123 Princess St	1	1904	1	Warehouse	Mill construction, first floor originally cut stone	Not listed	Wholesale warehouse	S.F. Peters
Imperial Bank of Commerce	140 Princess St	Other	1969	2		Concrete panels	Not listed	Bank	
Benson Building	146 Princess St	1	1882	1	Victorian Eclectic	Neoclassical motifs, detailed polychromatic brick work, wood post and beam construction	Municipal, 1979, grade III	Hotel--service provider to wholesale and manufacturing agents	Charles and Earle Barber
Bawlf Building I	148 Princess St	1	1882	1	Victorian Eclectic	Flamboyantly styled in the Victorian manner, wood post and beam construction	Municipal, 1979, grade III	Wholesale warehouse	Charles and Earle Barber
Harris Building	154 Princess St	1	1882	1	Victorian Commercial	Flamboyant, highly detailed brick work and pressed metal ornamentation, statue of ceres, wood post and beam construction	Municipal, 1979, grade III	Warehouse to display farm machinery. Later a garment wholesaler	James Chisholm
Exchange Building II	160 Princess St	1	1898	1	Victorian Commercial	Red brick with terra-cotta moldings, central pediment, floral motifs, iron balcony, pressed copper panels, wood post and beam construction	Municipal, 1979, grade II	Grain and produce exchange	Samuel Hooper
Exchange Building I/Bawlf Building II	164-166 Princess St	1	1892	1	Victorian Commercial	White brick, wood post and beam construction	Municipal, 1979, grade II	Grain and produce exchange	Charles Barber
Caernefac Block	188 Princess St	1	1905	2		Brick	Inventory	Wholesale warehouse and retail outlet	H.G. Russell
McLaughlin Carriage	200 Princess St	1	1902	1		Brick with rough stone sills	Inventory	Wholesale warehouse for carriages and motor cars	J.H. Cadham
Northern Electric Building	65 Rorie St	2	1928	1	Industrial	Brick veneer with Tyndall stone trim	Municipal, 1985, grade III	Office and depot	J.O. Despatie with Pratt and Ross
Maw Block	280 William Ave	1	1897	2		Brick, stone basement	Inventory	Wholesale warehouse for carriage and harness equipment	

Winnipeg Saddlery Block	284 William Ave	1	1903	2		Brick with stone sills, plate glass windows	Inventory	Wholesale warehouse for harness and saddlery	
Gordon Footwear	288 William Ave	Other	1948	2		Brick and tile	Inventory	Offices	
Massey-Harris Building	294 William Ave	1	1885	1	Victorian Commercial	Paired windows and segmented arches, keystones, rusticated base, originally had fan shaped pediment, Italianate influences, wood post and beam construction	Municipal, 1983, grade II	Warehouse and manufacturing plant for agricultural products	George Brown
Police Credit Union	300 William Ave	Other	1979	2					

Table 2. Identification and Description of Streetscapes in The Exchange District National Historic Site

Location	Perspective	Defining Characteristics
Albert Street	North and south. both sides of the street	Small scale of the street
Arthur Street	Both sides of the street	Turn of the century building and street scale readily apparent
Bannatyne Ave (east of Main)	Looking west from Ship St. north side of avenue to Main	Only north side of avenue intact, presents continuous line of similar structures mostly built by the same architect
Bannatyne Ave (west of Main)	Both sides of the avenue	Intact. continuous edge
Alley between James and Market avenues	Looking west from Bertha Street	Narrow alley, rails of spur line evident , hydro lines, dock
Alley between King and Princess streets	North and south from McDermot and Bannatyne	Hydro wires, fire escapes, loading docks
Lombard Avenue	Looking east and west , north side of avenue only	Train bridge at the end of the road. sense of proximity to the river. Definite boundary between historic district and downtown
Main Street	North and south from junction of Main and Lombard to junction of Main and William . both sides of the street	Dominated by financial institutions, neoclassical architecture and skyscrapers
Market Avenue	East and west. section between Lily and Bertha streets. both sides of the avenue	Includes buildings originally owned by Elisha Frederick Hutchings, they were built to complement each other
McDermot Avenue (east of Main)	Looking east from Main to the Customs Examining Warehouse, north side of avenue	A series of smaller buildings of compatible scale and materials, some even used for same purpose (printers row)
McDermot Ave (west of Main)	Looking east or west. both sides	Intact streetscape. few gaps. newspaper row
Intersection of McDermot Avenue and Albert Street	360 degree panoramic view	Historic buildings on all sides creates an unmatched sense of time and place

Location	Perspective	Defining Characteristics
Princess Street	North and south, section between Notre Dame and William avenues and Ross to Williams avenues	Good view of layering of buildings (i.e.. different heights); section of former Grain Exchange buildings
Princess Street alley	Looking north from Notre Dame to Elgin	Rail ties. lights overhanging. loading bays
Rorie Street	Looking south from Market. and north from Lombard	Street jogs. different elevations reflect different building periods
John Hirsch	East and west. both sides	exampe of alleys fro access to loading docks.

Streetscape 1

Alley between James and Market avenues. looking west from Bertha street.

Characteristics

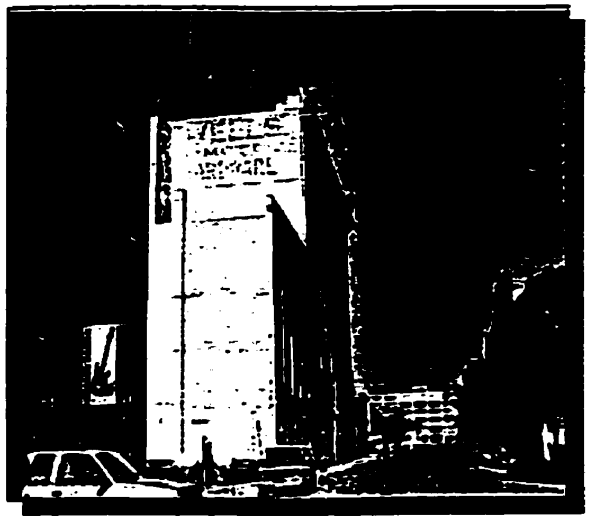
-Railway spur line in the middle of the alley
-Loading docks
-Hydro lines

Streetscape 1. Alley between Market and James, viewed from Bertha St looking west

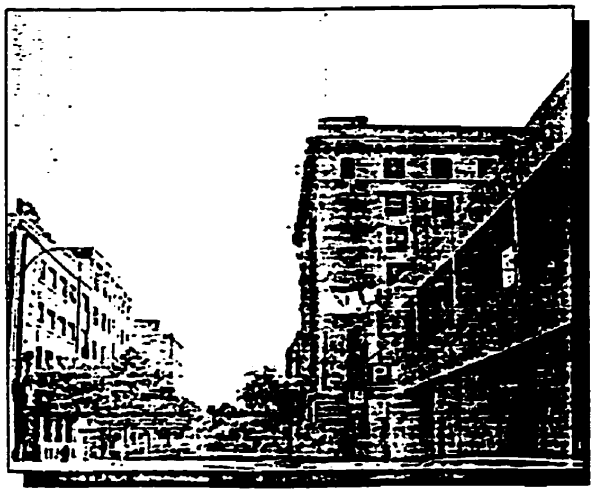
Streetscape 2

South side of Market Ave looking from Bertha to Rorie and North side of Market from Lily to Bertha

Characteristics
- Note wall ad on Marshall Wells
- Buildings complement each other in scale and materials



Streetscape 2. South side of Market Ave looking west from Bertha to Rorie.



Streetscape 2. Market Ave viewed east from front of Manitoba Theatre Centre.

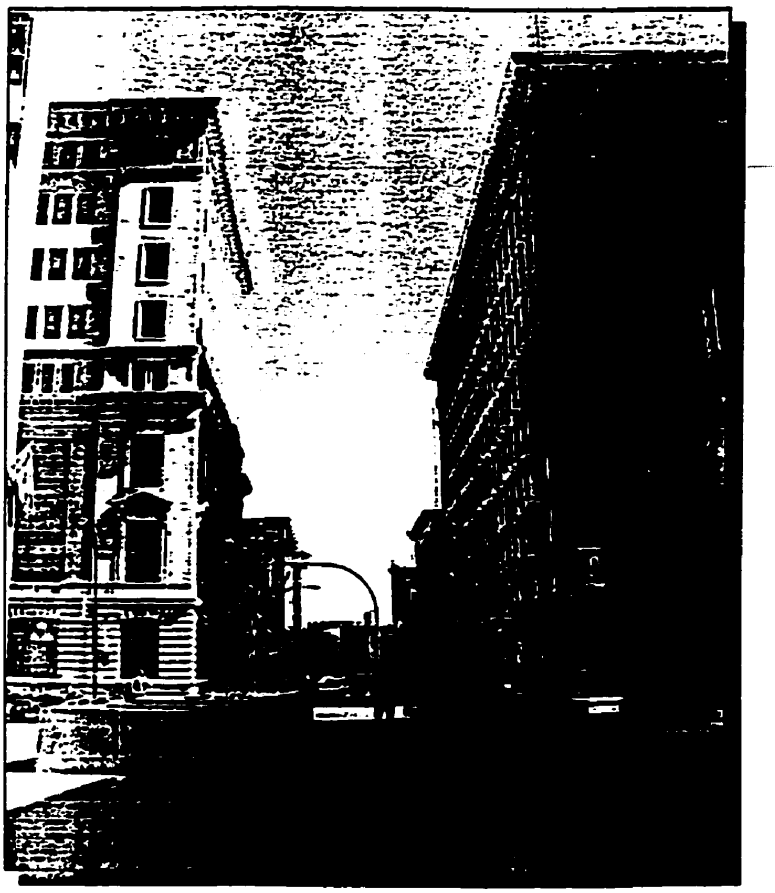
Streetscape 3

-Rorie Street from Market Avenue to Lombard Avenue

Streetscape 3. Rorie St looking south from Market with Marshall Wells building in the foreground

Characteristics

-Jog in street indicative of early road patterns
-Layering of buildings with different scale
of buildings reflecting different construction periods



Streetscape 3. Rorie St looking north from Lombard with the Great West Life and Grain Exchange in the foreground

Streetscape 4

Alley between Market and Bannatyne avenues known as -John Hirsch Place. looking east from Rorie at the back of the Marshall Wells building and the west side of John Hirsch Place showing the Ashdown warehouse.

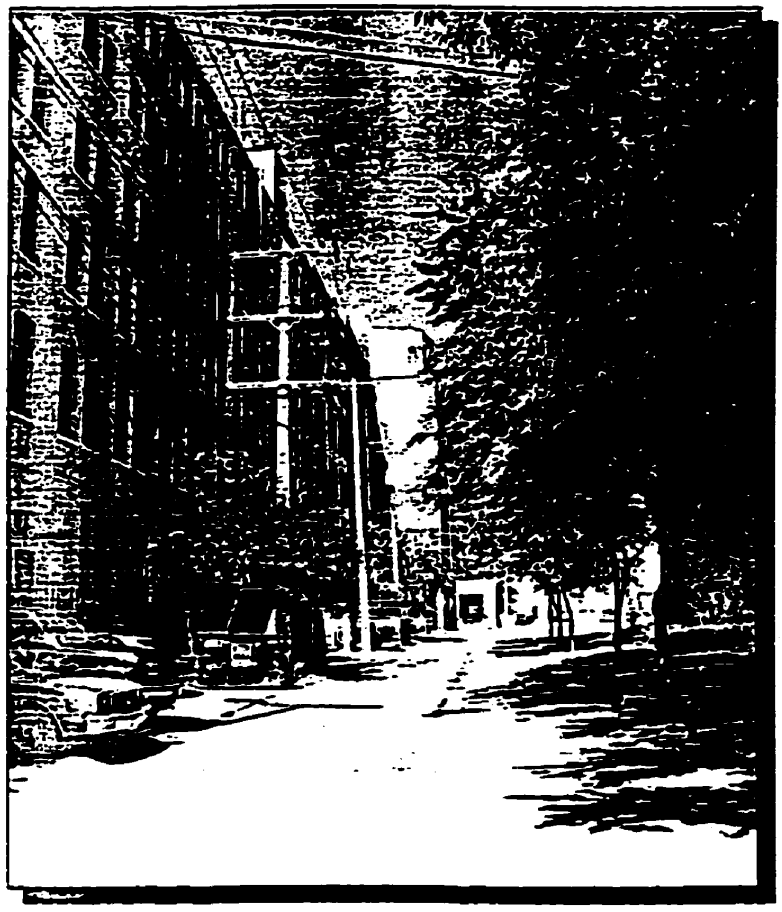
Streetscape 4. John Hirsch Place looking east from Rorie with the back of the Marshall Wells on the left.

Characteristics

-Hydro lines

-Lane originally a spur line

-Fire escapes
-Historic Winnipeg plaques in artifact garden of cut stone from demolished buildings



Streetscape 4. John Hirsch Place looking west from Rorie with the Ashdown warehouse on the left

Streetscape 5

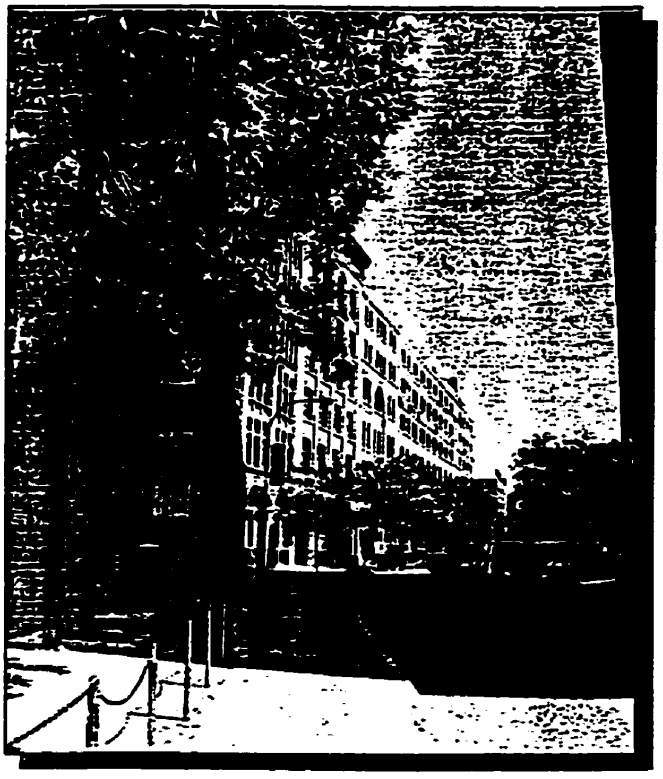
- Bannatyne Ave east of Main from Ship to Main

Streetscape 5. Bannatyne Avenue looking west from Ship Street toward Main. with Donald Bain and Merrick Anderson buildings on right.

Characteristics

-Only north side of street ever had buildings. the south side was are of spur lines adjacent to the Customs Examining Warehouse.

-Trees obscure the structures. but the streetscape presents a continuous line of similar buildings several of which were built by the same architect. J.J. McDiarmid



Streetscape 5. North side of Bannatyne Ave looking east at the Ashdown warehouse

Streetscape 6

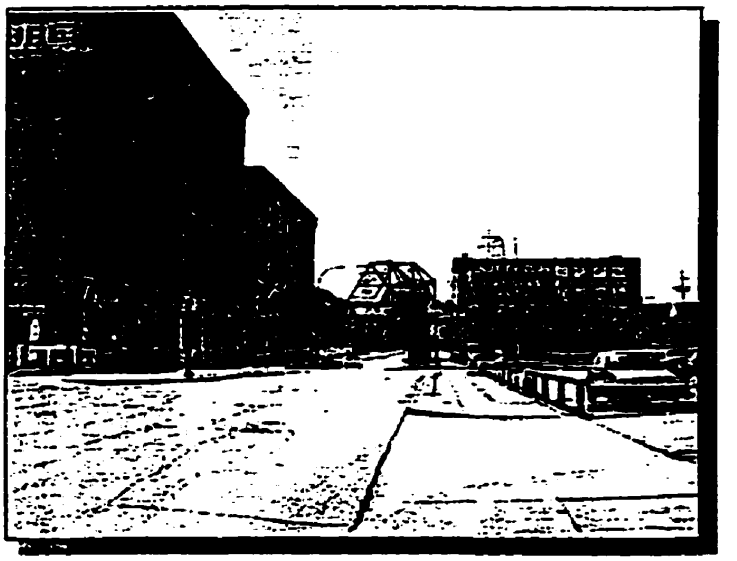
- North side of Lombard Ave from Main to the river

Characteristics

-Short but intact streetscape consisting of the Union Trust tower. Bailey's. GreatWest Life. and the Grain Exchange

-Crane and Kemp warehouses shown in conjunction with the train bridge demonstrates the importance of the rail road in the development of the Exchange District

Streetscape 6. North side of Lombard Ave from Main to Rorie



Streetscape 6. North side of Lombard Ave from the Lombard Hotel toward the river

Streetscape 7

- North side of McDermot between Main and Rorie. viewed looking east from the corner of Main and McDermot

Characteristics

-A series of smaller scale buildings which present a continuous line and complement each other in scale and materials.

-Most of these buildings have been used to house printing presses so there is also a similarity of usage

Streetscape 7. North side of McDermot looking east from Main towards Rorie

Streetscape 8

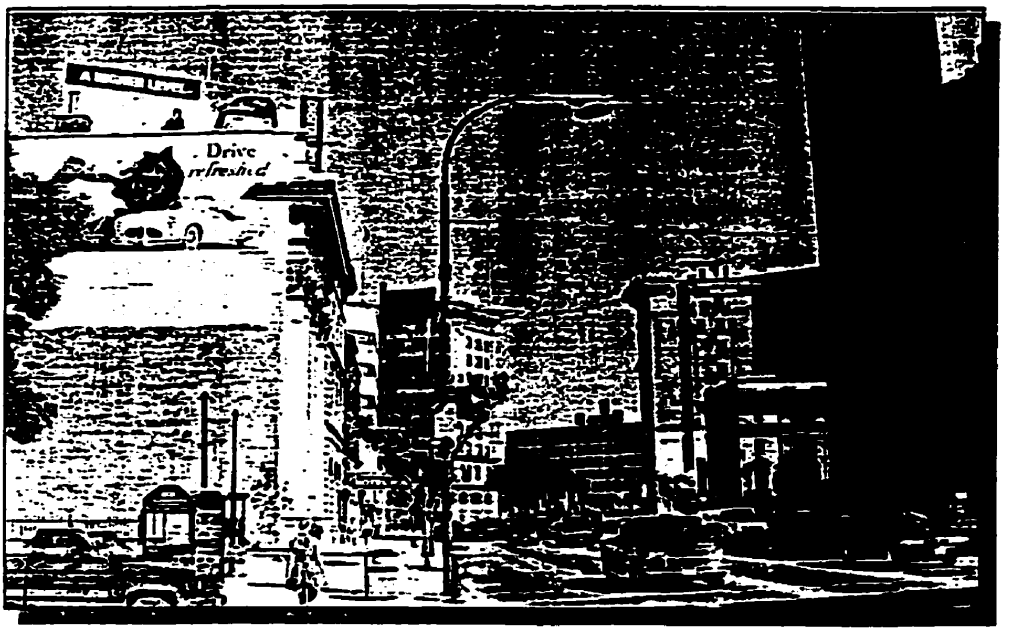
- Main St between Lombard to the south and William to the north

Characteristics

-Main St streetscape only intact in some areas

-Street jogs

-Dominated by financial institutions and skyscrapers



Streetscape 8. Main St looking north from corner of Main and McDermot. early skyscrapers in the background

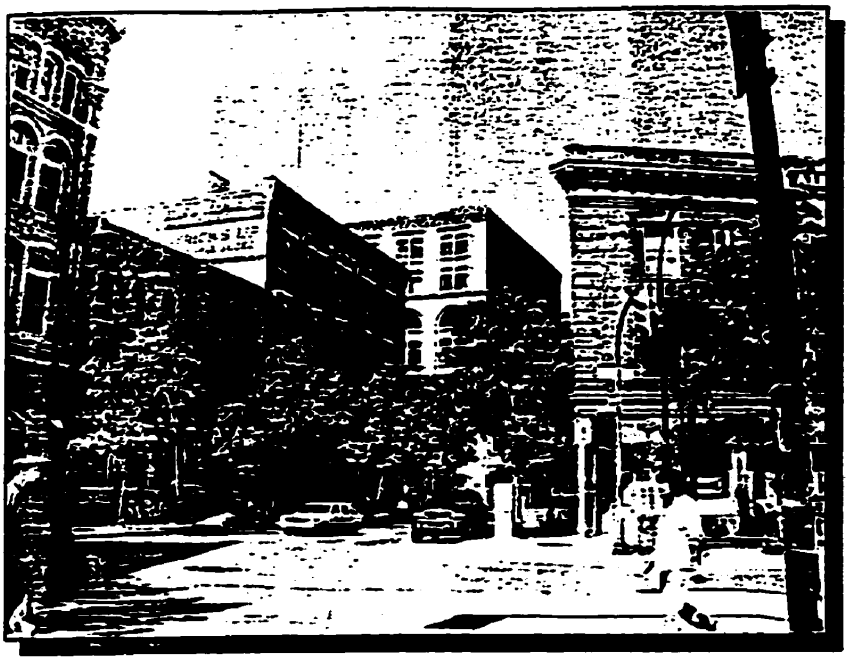
Streetscape 9

-McDermot Ave between Main and Princess

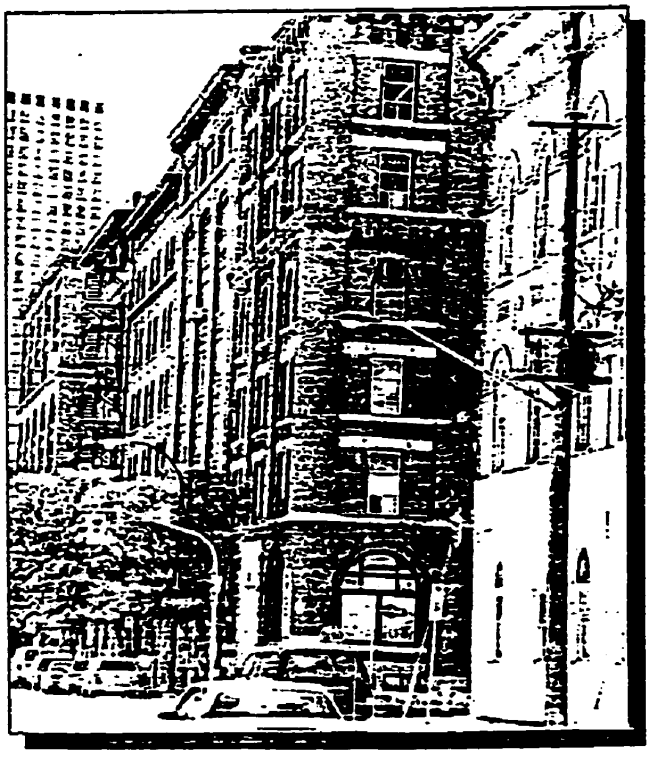
Characteristics

-Intact streetscape with no gaps between the buildings. structures complement each other in size. materials. and style creating a sense of time and place

-This is especially true of the intersection of McDermot and Albert where the viewer is surrounded by historic streetscapes in four directions



Streetscape 9. McDermot Ave looking west from corner of McDermot and Albert



Streetscape 9. South side of McDermot Ave looking east from Princess. good example of continuous edge and building to the edge of the side walk

Streetscape 9. South side of McDermot Ave looking east from Albert and McDermot across Main

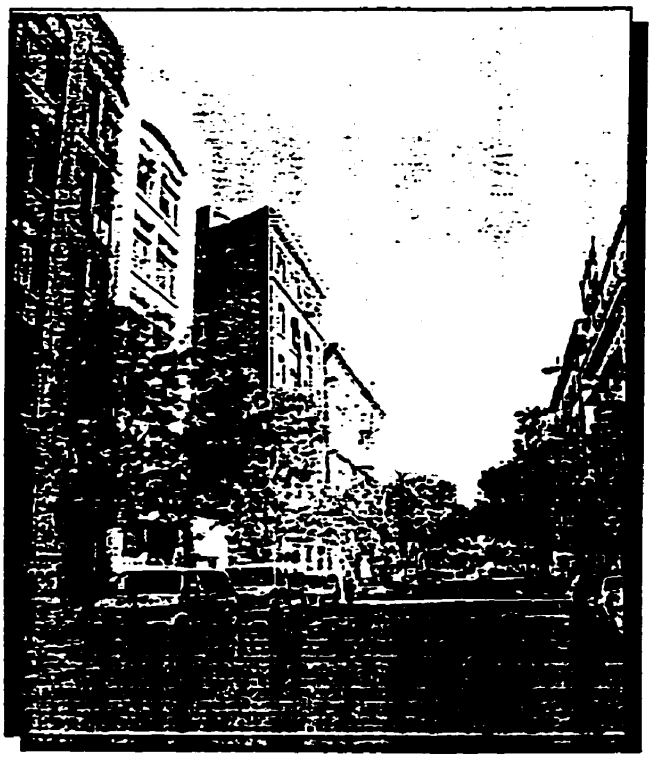
Streetscape 10

-Both sides of Albert St from Notre Dame to McDermot

Characteristics

-Streetscape largely intact with few gaps

-Buildings complement each other in size, materials, and design



Streetscape 10. Albert St looking north from near Notre Dame towards Market Square

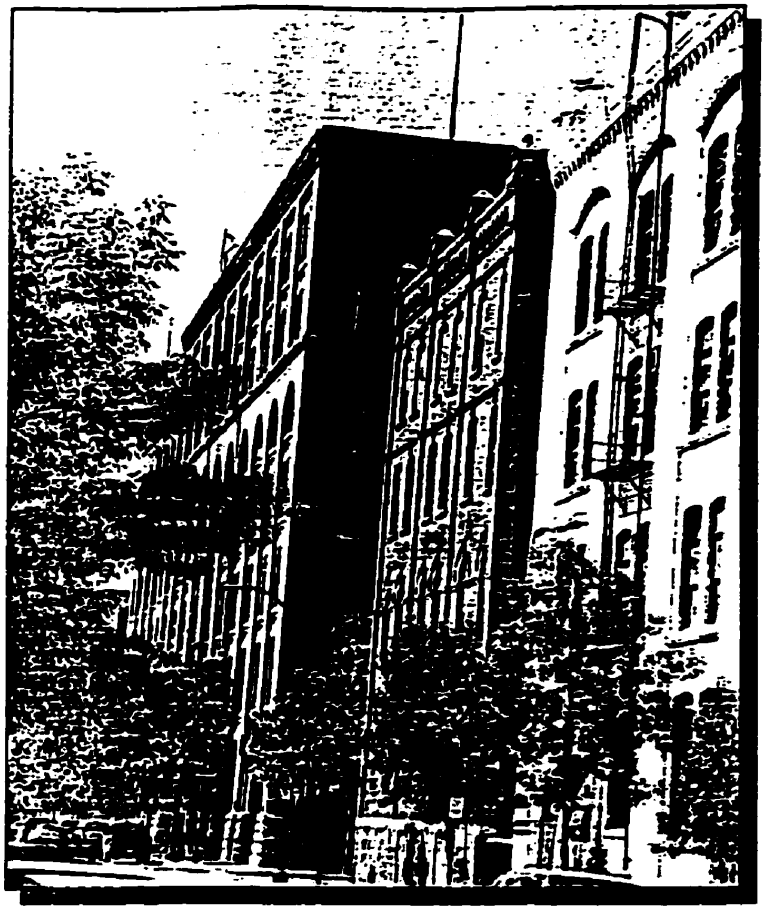
Streetscape 11

-Both sides of Arthur St from Notre Dame to Market Square

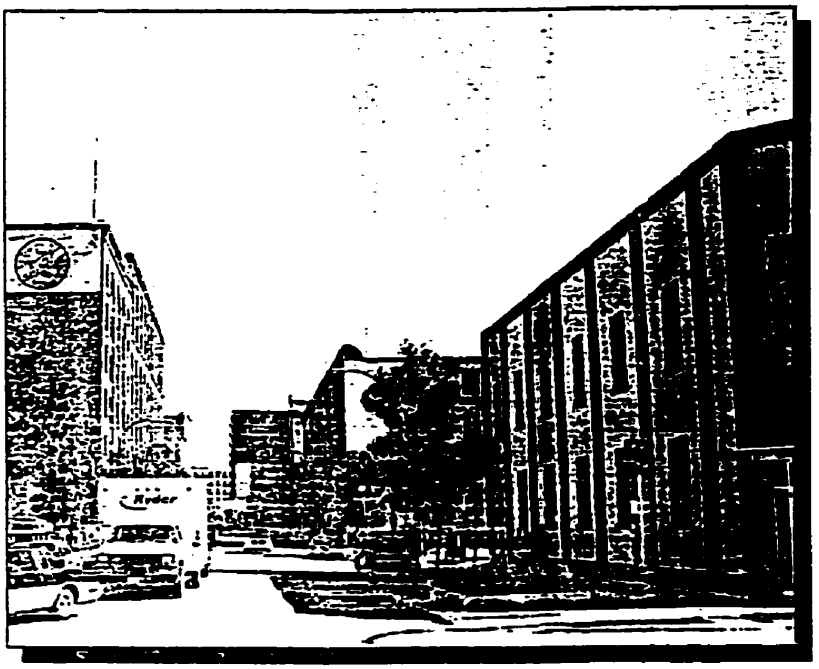
Characteristics

-Few gaps or breaks in the continuous line except at the south end of the street

-Wall advertising visible in Figure 22



Streetscape 11. West side of Arthur St looking south from Market Square



Streetscape 11. Arthur St looking north from Notre Dame

Streetscapes 12

-Both sides of King St from Notre Dame to Market Square. the west side only between Bannatyne and William

Characteristics

-Continuous edge. buildings are complementary in design. materials. and scale

Streetscape 12. King St looking north from Notre Dame

Streetscape 12. West side of King St looking south from William to Bannatyne

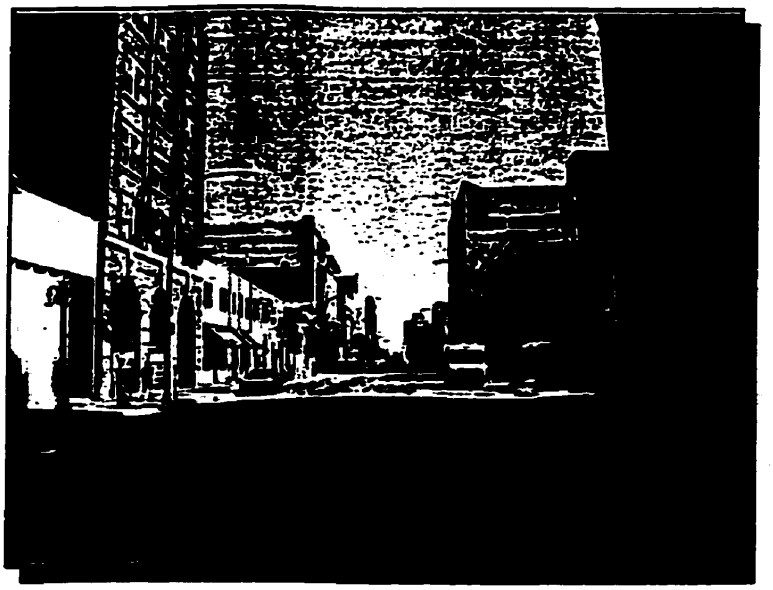
Streetscape 13

-Both sides of Princess Street from Notre Dame to William, west side only from William to Elgin

Characteristics

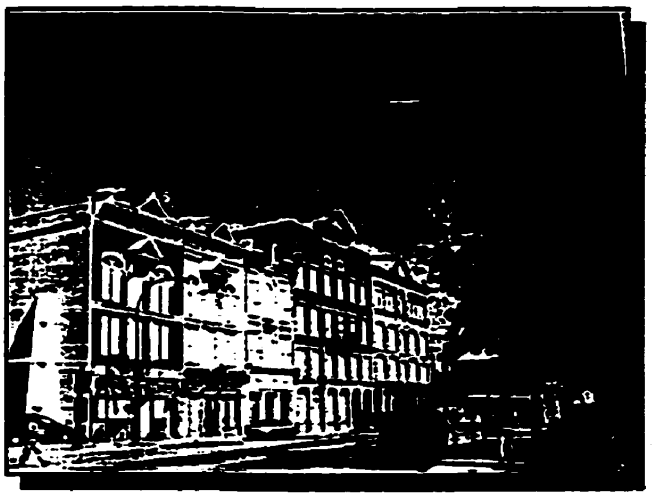
-This streetscape provides a good view of layering

-Note wall advertising



Streetscape 13. Princess Street looking north from Notre Dame with the Peck building in right foreground

Streetscape 13 West side of Princess St looking north from McDermot



Streetscape 13. Princess Street looking north from William to Elgin avenues.

Streetscape 14

-Princess St back lane between McDermot and Bannatyne

Characteristics

-Rail ties.

-Overhanging lights

-Loading bays

-Fire escapes

Streetscape 14. Princess St back lane between McDermot and Bannatyne

Streetscape 15

View

-Both sides of Bannatyne Ave west of Main to Princess

Characteristics

-Intact with no significant gaps.

-Street jogs

Streetscape 15. Bannatyne Ave looking west from Market Square with Travelers building in right foreground

Streetscape 16

- Alley between Bannatyne Avenue and John Hirsch Place, east of Rorie

Characteristics

- narrow alley

Streetscape 16. Narrow alley leading to artifact garden at John Hirsch Place.

The Exchange District
A National Historic Site
Heritage Interpretation Strategy

All roads lead to Winnipeg. It is the focal point of the three transcontinental lines of Canada, and nobody, neither manufacturer, capitalist, farmer, mechanic, lawyer, doctor, merchant, priest, or labourer, can pass from one part of Canada to another without going through Winnipeg. It is a gateway through which all the commerce of the east and the west and the north and the south must flow. No city, in America at least, has such an absolute and complete command over the wholesale trade of so vast an area. It is destined to become one of the greatest distributing commercial centres of the continent as well as a manufacturing community of great importance.

(Curtis, W.E. Chicago Record Herald, September 1911.)

The Exchange District
A National Historic Site
Heritage Interpretation Strategy

July 1999

The Exchange District Heritage Partnership
Prepared by Shelley Bruce, Project Coordinator

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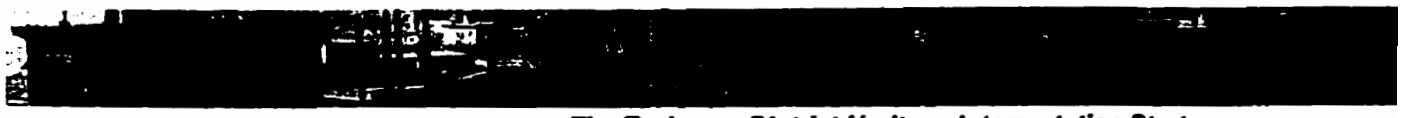

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This Heritage Interpretation Strategy for the Exchange District National Historic Site was completed by the Exchange District Heritage Partnership. Its membership includes:

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Shelley Bruce	Project Coordinator
Susan Algie	Parks Canada
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Bob Coutts	Parks Canada
Doug Dealey	Dealey Photographic Service/Exchange District BIZ
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Barb Ford	The Forks National Historic Site, Parks Canada
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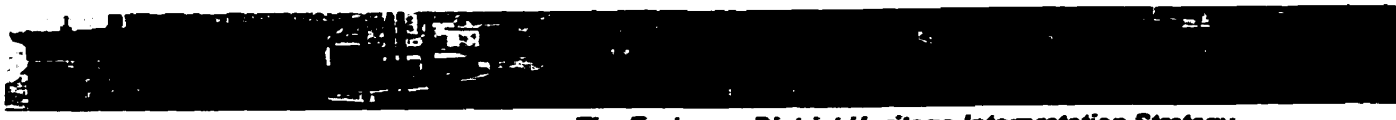
- Human Resources Development Canada
- Young Canada Works, Heritage Canada



Countless individuals locally and across the country provided advice, direction, and background information for several portions of this Heritage Interpretation Strategy. In particular, The Exchange District Heritage Partnership would like to thank the following for their time and input into the development of the historical themes outlined in this Heritage Interpretation Strategy:

Jim Blanchard, University of Manitoba
David Firman, Manitoba Culture, Heritage and Citizenship
Dr. Alan Levine, St. John's Ravenscourt School
Doug Panting, Pioneer Grain
Murray Peterson, City of Winnipeg
Nolan Reilly, University of Winnipeg
Bob Rhoele, Canadian Wheat Board

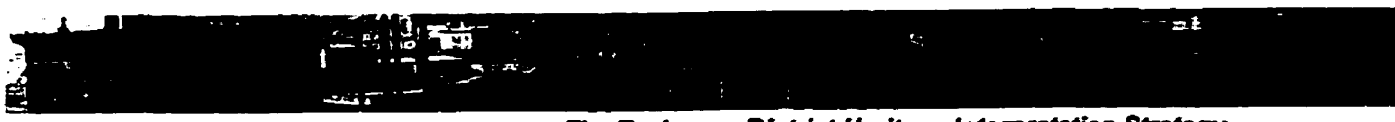
The marketing strategy and audience profile was developed and completed by:

Dave McVetty, Western Canada Service Centre, Parks Canada, and
Dennis McKnight, Denis McKnight 2051 Inc.

In February 1999, letters of invitation were sent to individuals and organisations asking for a volunteer to review the second draft of this Interpretation Strategy. A month later, eighty copies of the second draft were sent to a broad range of key organisations and to those who volunteered their time and expertise. Copies were sent to organisations such as the Museum of Man and Nature, the North Main Task Force, City Council, Manitoba Labour Education Centre, CUPE, Exchange District BIZ, Economic Development Winnipeg, Heritage Canada, Manitoba Historical Society, Heritage Winnipeg, Association of Manitoba Museums, CentrePlan, and a variety of departments of the three levels of government.

The Partnership would like to acknowledge the receipt of comments and input from the following individuals and organisations:

Jim Blanchard, University of Manitoba/Manitoba Historical Society
Dawn Bronson, Manitoba Field Unit, Parks Canada
Toby Chase, The Forks North Portage Partnership
Loretta Clark, Assistant Deputy Minister Industry Trade and Tourism
Dr. Ray England, Toad Hall Toys/Exchange District BIZ
Denis Fletcher, City of Winnipeg
Brad Hughes, Where Magazine/CentrePlan
Dr. Stuart Kaye, University of Manitoba
Leslie Kelly, Volantis Flying Fish/Exchange District BIZ
Penny McMillan, Tourism Winnipeg
His Worship Mayor Glen Murray
Murray Peterson, City of Winnipeg
Myroslava Pidhirnyj, Urban Affairs
Cindy Sciberras, Heritage Winnipeg
Linda Seyers, The Forks National Historic Site
Donna Strike, Artspace
The Honourable Rosemary Vodrey, Minister of Culture, Heritage and Citizenship
Bernie Wolfe, Heritage Winnipeg

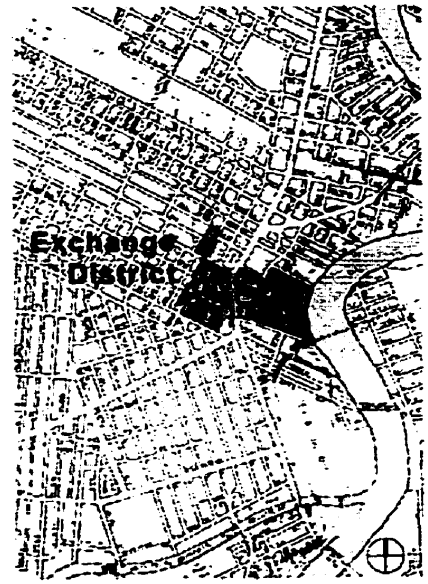


Executive Summary

EXECUTIVE SUMMARY

Introduction

In September 1997, Winnipeg's Exchange District became a National Historic Site. This recognition was granted because the area vividly illustrates the opening of the Canadian west as well as the role the City of Winnipeg played in the development of the Western Canadian economy. The Exchange District Heritage Partnership was created to develop a Heritage Interpretation Strategy for the Exchange District National Historic Site in January 1998. Development of this work was focused on achieving three goals:



The Exchange District National Historic Site highlighted within downtown Winnipeg.

Goal 1: To achieve preservation/conservation awareness of the Exchange District National Historic Site through an improved visitor experience.

Goal 2: To create a framework in the Exchange District for historic resource interpretation by a stakeholder structure.

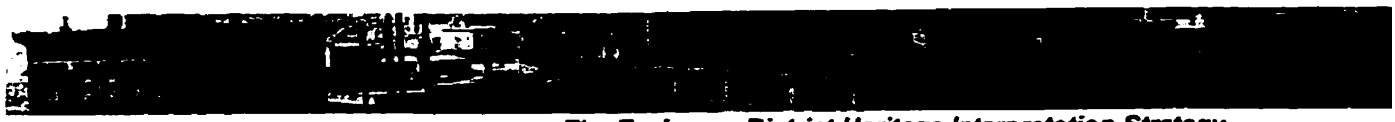
Goal 3: To create economic opportunities for the local business community.

This Strategy provides a comprehensive framework for interpreting the history of the District. In the end, it will achieve conservation awareness and resource stewardship as visitors gain a greater understanding and appreciation of the National Historic Site.

Themes

Work began with a review of the architectural and historical research completed by the federal designating body, the Historic Sites and Monuments Board of Canada. From this material, the Partnership extracted six primary historical themes associated with the history of

"Through interpretation, understanding;
through understanding, appreciation;
through appreciation, protection." (Tilden 1977, 38)



the National Historic Site:

1. Grain Trade,
2. Finance,
3. Wholesale/Manufacturing,
4. Architecture,
5. Civic Development, and
6. Labour.

Recommendations in this Strategy deal specifically with interpreting these six themes.

Marketing Strategy

While the Interpretation Strategy was underway, a marketing strategy and audience profile was completed by Dennis McKnight 2051 Inc. Data from that report has been incorporated within this Strategy. It is bound under separate cover and should be used as a supporting resource to this document. The marketing study determined that a wide range of age groups visit the Exchange District, for a variety of reasons, but the most common visitors are those under the age of 25 and those older than 55. It also appears that women may have interests that are more sympathetic to what the District can and does offer. Non-local visitors are generally from neighbouring provinces and states. The most common reason for travelling to Winnipeg and Manitoba is to spend time with friends and family. These visitors are often interested in heritage activities and they seek the advice of locals, friends and family, hotel management, and tourist information centres for things to do and places to visit. It is therefore important to ensure that marketing strategies for the Exchange District initially target the home audience. If we can ensure that Winnipeggers continue to visit and enjoy the Exchange District, they in turn, will recommend it as a unique destination to their visitors. Selective marketing to non-local visitors could then be pursued at that time.

Resources and Recommendations

A wide range of media, both programming and physical elements, can be utilised in the interpretation of historic sites. The six primary categories of recommended interpretive media are:

1. interpretive centre,
2. interpretive panels,
3. walking tours,
4. installations,
5. publications/multimedia, and
6. special events/programmes.

These six categories cover a vast array of options which can be programmed separately or work in combination. In most cases, it is appropriate to offer a wide selection of media in order to attract the broadest audience possible. It was discovered that there already exists a wealth of historical resources pertaining to the majority of the primary themes. These resources are scattered throughout the city, and are often difficult to locate. Interpretive proposals attempt to fill voids in the current programming and target historical themes for which there is little interpretive material.

The marketing strategy's in-person interviews began to illustrate levels of interest in and awareness of particular historical themes. Generally, respondents were aware of the main themes associated with the National Historic Site, but were most interested in architecture, arts and entertainment, finance, and transportation history. Fewer were interested in wholesale trade and the garment trade. In addition, few were aware of the District's connection to the publishing industry or women's suffrage, but interest in these two areas was quite high. Further development of interpretive initiatives will have to strike a balance of conveying key themes while still appealing to the interests of the audience.

Implementation

The Exchange District Heritage Partnership suggests that two recommendations be initiated immediately:

1. the creation of an organisational structure to oversee the implementation of this Heritage Interpretation Strategy, and
2. creation of an interpretive centre for the Exchange District National Historic Site.

The recommended interpretive programmes are outlined in the accompanying implementation tables.

DEVELOPMENT STRATEGY *short term recommendations* *year 1 or 1999*
1. Initiate creation of organisation
2. Interpretive centre feasibility studies
3. Roving/kiosk interpretive centre
4. Guided tours of the Exchange District
5. National Historic Site banners
6. HSMBC plaque and ceremony
7. Canadian flag programme
8. History of the Exchange District
9. Historic Winnipeg plaques and cleaning programme

AWARENESS AND OWNERSHIP STRATEGY *short term recommendations* *year 2 or 2000*
1. Promotional material
2. Enhance exisiting tours such as Art Walk, Terra Cotta tour and 1919 Strike Walking Tour
3. Web site
4. Trail of Historic Winnipeg plaques
5. Public Forums and seminars
6. Tours of job sites
7. Travelling exhibits/storefront displays

EXPANSION OF PROGRAMMING *medium term recommendations* *years 3 and 4 or 2001-2002*
1. Exchange District interim interpretive centre
2. CD ROMs
3. Develop additional tours
4. Interpretive nodes
5. Re-release older publications
6. Architectural and urban planning publications
7. School materials
8. Interpretive centre fundraising
9. Determine site/building for interpretive centre

INTERPRETIVE CENTRE AND EXPANSION OF PROGRAMMING *long term recommendations* *years 5+ or 2003+*
1. Architectural fragment park
3. Play structure
4. Commemorate original street names
5. Public art and street furniture
6. Designation plaque programme
7. Additional videos
8. Performances and reenactments
9. Construction and display development for interpretive centre

1 Introduction

PURPOSE OF THIS STRATEGY

This Strategy is intended to guide the community through the planning and implementation of interpretive programmes and infrastructure within the Exchange District National Historic Site. It is intended to provide a framework for the development of a long term and sustainable Interpretation Strategy for the site. Several sections of background information are provided, some of which can be used as promotional tools.

The content of this Strategy is straightforward, beginning with a review of the planning process and research. The historical importance of the National Historic Site is elaborated upon by the identification of the key historical themes and stories. Visitors will acquire a clear understanding of the site's national significance if these stories are conveyed to them through the use of dynamic and provocative media. The themes are matched with appropriate means of commemoration based on the range of exisiting interpretive media as well as recommendations to round out the visitor experience. An implementation strategy over a five year time period illustrates how the proposed methods may work together over the short, medium, and long term. Funding for these projects will be a pivotal part of the implementation strategy. A brief list of current funding programmes and agencies has been provided. The mandates and criteria of these programmes are such that funding for recommendations in this Strategy may be possible. An integral component of the Strategy is the creation of an organisational framework to oversee the implementation of this Interpretation Strategy and thus, several organisational models are explored.

It is expected that the users of this Interpretation Strategy will consist of a wide range of people and organisations. The content of this Strategy should prove very useful to

local heritage organisations, government agencies, interest groups, independent heritage consultants, or anyone interested in development in the District.

THE EXCHANGE DISTRICT HERITAGE PARTNERSHIP

A group of individuals representing local interest and heritage groups, as well as the three levels of government first met in June 1997 to discuss the upcoming national designation of the Exchange District. The group became known as the Exchange District Heritage Partnership. While the composition has changed, the core participants in the Partnership have been:

Wayne Copet	Partnership Chair/Exchange District BIZ
Shelley Bruce	Project Coordinator
Susan Algie	Parks Canada
Giles Bugailiskis	City of Winnipeg
Bob Coutts	Parks Canada
Doug Dealey	Dealey Photographic Service/Exchange District BIZ
Bruce Donaldson	Manitoba Culture, Heritage and Citizenship
Neil Einarson	Manitoba Culture, Heritage and Citizenship
Barb Ford	The Forks National Historic Site, Parks Canada
Greg Thomas	Parks Canada
Susan Turner	Heritage Winnipeg

That summer, the recommendation to designate the Exchange District a National Historic Site was still under review by the Minister of Canadian Heritage, the Right Honourable Sheila Copps. In anticipation of the designation, the Partnership began to discuss the creation of a Heritage Interpretation Strategy which would create a long term approach for commemorating the rich history of the District. Previously, this had been cited as a key recommendation in the 1996 Strategic Action Plan for the Exchange District. The committee concluded that it would be difficult to find a single firm to undertake the development of this Strategy. Instead, the Partnership volunteers agreed to work together to pool their ideas, experience, and resources.

Documents such as Plan Winnipeg, CentrePlan, and the Exchange District Strategic Action Plan have expressed the desire to maintain and rehabilitate heritage buildings in the Exchange District. The development and implementation of an Interpretation Strategy for the Exchange District has also been identified as a necessary planning tool. It was decided that the Exchange District Business Improvement Zone would take the lead on the project with applications for funding being prepared by their Executive Director. The Exchange District Business Improvement Zone has a particular interest in the commemoration of the District's heritage as seen in the Exchange District Strategic Action Plan. A recommended action from that Plan was Action Strategy 3.1:

> [preparation of] a Heritage Interpretation Strategy for the Exchange District. The Strategy will detail the District's historical, social and architectural themes and outline the methods for public awareness and education. An interpretive strategy may include public programming, such as walking tours, interpretive nodes, publications and an Exchange District visitor and heritage resource centre.

With this background in place, development of this Interpretation Strategy is a logical next step.

In mid-January 1998, a project coordinator, Shelley Bruce, was hired to begin work on the development and coordination of the Heritage Interpretation Strategy for the District.

GOALS AND OBJECTIVES OF THE STRATEGY

In an effort to clarify the direction and development of the Strategy, a workshop was held with the Exchange District Heritage Partnership in November 1998. This culminated in a set of goals and objectives for the Interpretation Strategy. These goals guided the development of the Strategy and the formulation of its recommendations for interpretive initiatives. The Strategy's recommendations relate directly to these three key goals.

Goal 1:

To achieve conservation/awareness of the Exchange District National Historic Site through an improved visitor experience.

Objectives:

- To make the Exchange District more distinct/recognisable as a National Historic Site.
- To educate visitors about the Exchange District.
- To create cultural/natural awareness and appreciation of the area.
- To foster stewardship of the built resources in the Exchange District.
- To provide a range of activities and programming to appeal to a broad range of visitors.

Goal 2:

To create a framework in the Exchange District for historic resource interpretation by a stakeholder structure.

Objectives:

- To instill a sense of place and history.
- To create an understanding of the past and a respect for what remains.
- To highlight historical themes in the Exchange District National Historic Site.
- To address a variety of audience sizes, ages, and interests.
- To appeal to people's interests in heritage and cultural activities.
- To link interpretation to residents', tourists', and business owners' needs and interests.
- To improve the current standard of interpretation.

Goal 3:

To create economic opportunities for the local business community.

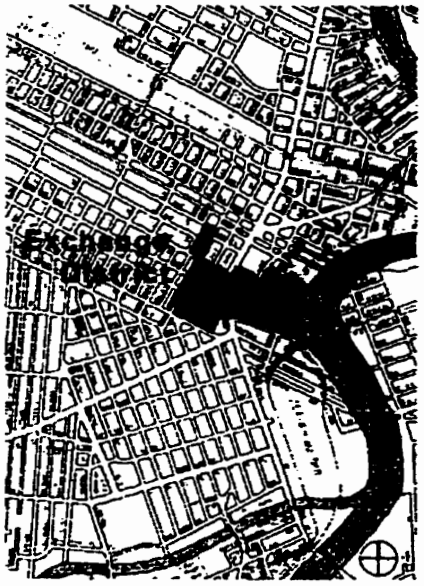
Objectives:

- To increase pedestrian traffic in the Exchange District.
- To encourage residents' commitment to our city, and invite them to explore in new ways.
- To foster local business partnerships (both public and private).
- To provide entertainment and recreation opportunities.
- To introduce new interpretive initiatives which embrace or enhance existing initiatives where possible.

2 Background

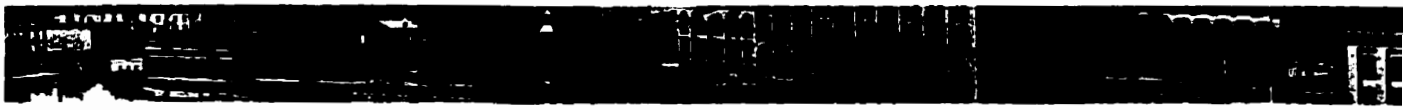
CONTEMPORARY CONTEXT

The Exchange District National Historic Site, named after the original grain exchange, is a dense urban area consisting of approximately 20 city blocks (CentrePlan) in the downtown of Winnipeg, the capital city of Manitoba. The National Historic Site boundaries coincide with those created by the Historic Winnipeg By-law (3693/84). Located just north of Portage Avenue and Main Street, the District is bounded by the Red River to the east, Lombard and Notre Dame Avenues to the south, Princess Street in the west and William to James Avenues to the north. These boundaries have helped the Exchange District to maintain an identifiable character and sense of place. It is known for its intact collection of warehouses, financial institutions, and early terra cotta clad skyscrapers dating from the turn-of-the-century.

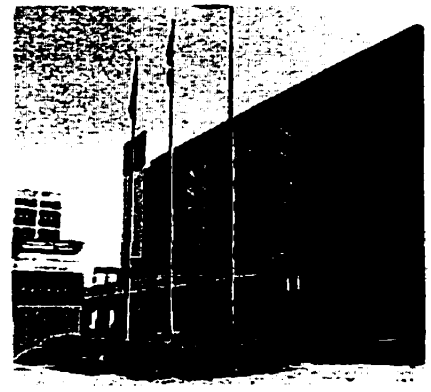


The Exchange District National Historic Site highlighted within downtown Winnipeg.

Boundaries of the Exchange District National Historic Site.



The clear, identifiable boundaries of the District, and the development of the city's downtown along and south of Portage Avenue after World War II, has kept the Exchange District in relative isolation from development and major modification.



Centennial Concert Hall, Main Street.

From both an urban and architectural perspective, the Exchange District National Historic Site is truly unique. The heart of the District is Old Market Square found on the west side of Main Street where the Fire Hall once stood. It is now a multipurpose green space with a permanent stage that is used for both impromptu activities and organised events. Financial institutions and larger corporations built early Chicago School inspired skyscrapers along Main Street from Portage Avenue up to William Avenue. The narrow side streets which meet Main Street are lined with shorter massive stone and brick warehouses complete with covered alleys. This combination creates a different sense of scale not found in the rest of the downtown. Streetscaping was improved in the early 1980s with the creation of wider sidewalks, historically appropriate street furniture and lighting, and decorative paving patterns and materials.

Fringe Festival billboards, 1998.

Once the commercial and financial centre of the city, the Exchange District is now better known for its specialty retail shops, restaurants, nightclubs, and as a popular location for film and television productions. Nearly 40,000 people work within or adjacent to the District. North of the National Historic Site boundary on the west side of Main Street is City Hall, the Public Safety Building and Chinatown. In addition to Old Market Square, green space is found along the Red River in Stephen Juba Park. The Exchange District is also known as the city's centre for arts and cultural activities. Facilities such as the Museum of Man and Nature, the Centennial Concert

Hall, Pantages Theatre, ArtSpace, and numerous small independently operated galleries are found throughout the District. The concentration of the arts and cultural community makes the Exchange District an attractive location for festivals such as the popular Winnipeg Fringe and Winnipeg Jazz Festivals.

BIZ bulletin board, character lighting and street signage in the Exchange District National Historic Site.

Access to the District is easy from all parts of Winnipeg. By car or bus, most would arrive via Main Street and turn east or west as required, while others may arrive to the west side of the District via Notre Dame Avenue. Access to the east side of the District from the Forks is also very direct with access via Pioneer and Westbrook. The system of one-way streets can make the District confusing for visiting drivers. River access is also convenient with the Red River forming the District's eastern boundary. At the end of Bannatyne Avenue, there are currently pedestrian paths and docking facilities in Stephen Juba Park suitable for small pleasure craft. To the north of the National Historic Site are the Alexander Docks, a larger scale facility more appropriate for commercial craft such as the Paddlewheel boats.

The supply of vehicular parking is currently a contentious issue. On-street metred parking, as well as a collection of privately operated parking lots and parkades (there are 5 parkades and 29 surface lots) combine to provide approximately 4700 parking stalls. On-street parking of bicycles is inconvenient and there is currently no monitored and secure bicycle parking provided in the area.

Fringe Festival, 1998.

At the time of writing, there was no one central venue where visitors could obtain tourist information or meet for guided tours in the Exchange District.

THE NEED FOR AN INTERPRETATION STRATEGY

Although interpretive activities have been in use in Canadian and American national parks since the 1920s, the study of heritage interpretation as we know it today, began with Freeman Tilden in 1957. In his publication *Interpreting Our Heritage*, Tilden defines interpretation as

> An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information (1977, 8).

The essential difference between information and interpretation is that interpretation places items in context to reveal their meanings and thus develop a more thorough understanding. Demonstration and explanation are tools of interpretation, while study and experience creates knowledge based on information (Knudson, et. al., 1995). The sole purpose of interpretation is to help visitors achieve a sense of place, either natural or cultural, and to convey the significance of their history and culture to them. Furthermore, interpretation aims to weave a series of themes into an integral story where relationships between a variety of components are brought to light and connected to the lives and experiences of the audience. Visitors to sites must be encouraged to move forward and to discover for themselves, while having an enjoyable and safe visit. A long term goal of interpretation is to enhance a community's understanding and appreciation of natural and cultural resources, with the hopes that their conservation is secured (National Trust for Historic Preservation).

"Through interpretation, understanding; through understanding, appreciation; through appreciation, protection" (Tilden 1977, 38).

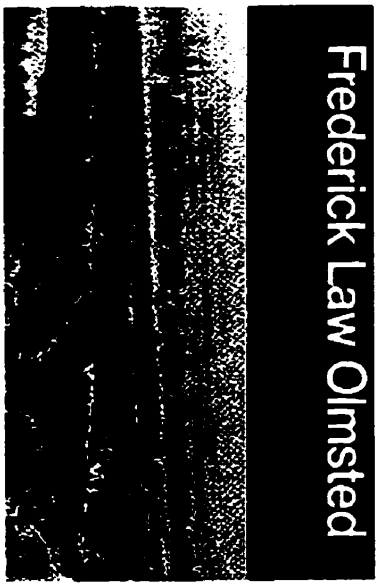
Brochure for Lowell, MA with site description and tourist information.

In *Interpreting our Heritage*, Tilden suggests that exceptional interpretation should be based on the following set of principals:

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program. (1977, 9)

Generally, it is easy to describe why an interpretive experience was negative or weak, and more difficult to explain what made an interpreter or interpretive programme compelling. A strong interpreter or programme is one which recognises its audience and develops its content to suit their needs and expectations while striving to fulfil the principals mentioned above.

National Parks Service brochure for Olmsted National Historic Site, Boston. The National Parks Service uses this template for this type of publication.

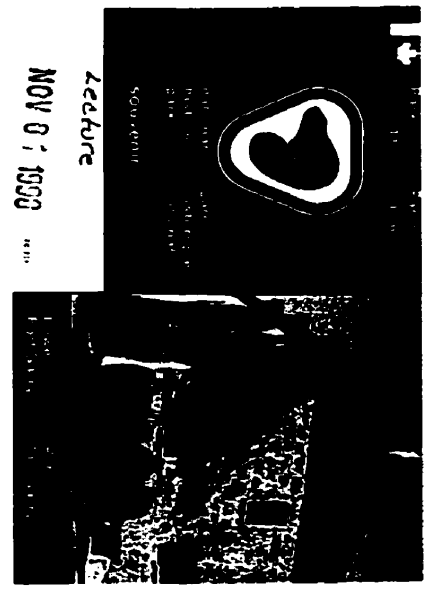


Interpretation has many roles. It can be used for recreation purposes, for visitor management, or for public relations. In the end, interpretation is one tool used to achieve a sense of resource stewardship in one's audience.

Development of an Interpretation Strategy for the Exchange District National Historic Site is a logical outcome from previous planning documents, legislation, and now, the national designation. While a comprehensive interpretation strategy for an urban area like the Exchange District is unique, it will be a valuable tool for guiding interpretive planning and programming. It will serve the district in several ways:

1. it will identify and characterise both current and potential audiences;
2. identify existing programmes;
3. identify proposed programmes; and
4. offer implementation and funding opportunities.

Tickets from a lecture series on Red River Architecture held at Lower Fort Garry National Historic Site, Manitoba.



PLANNING PROCESS

Several stages of research were required and completed in the development of this Heritage Interpretation Strategy.

The planning team

The Exchange District Heritage Partnership met monthly with the Project Coordinator to review the progress of the project, and provide direction and guidance. As the group consisted of a range of interests and organisations, all had the opportunity to inform the Partnership of developments or contacts in the local heritage community as they pertained to the project. This was also an opportunity for other individuals or organisations unaffiliated with the Partnership to present their upcoming projects or events. The meetings were held on a regular basis for the sake of continuity and to maintain interest and momentum.

Historical themes

Work began with the identification of a range of historical themes associated with the national designation. This thematic development was an important phase as it bounded the scope of the initial research. A total of five themes were identified in agenda paper prepared for the Historic Sites and Monuments Board of Canada as being key in the period 1883 to 1913:

1. Grain Trade,
2. Finance,
3. Wholesale,
4. Manufacturing, and
5. Transportation.

Based on current research and knowledge, the Partnership further developed a series of supporting themes derived from the original five themes. The following topics were also reviewed:

1. Architecture,
2. Civic Development,
3. Labour,
4. Early Settlement,
5. Heritage Conservation,
6. Arts and Entertainment,
7. Publishing,
8. Garment Trade, and
9. Women's Suffrage.

This list of fourteen historical themes defined the context for the next phase of research, resource analysis.

Resource analysis

A survey of existing research, interpretive programmes, infrastructure, and resources was undertaken in this phase of resource analysis. These materials were analysed for relevance to the Exchange District National Historic Site and its historical themes.

Two databases were created to catalogue the found resources. The first was used to establish the extent to which the current built resources reflected the range of fourteen historical themes. A record was created for each building indicating the site's relevance to the themes. The second database contains records of found resources pertaining to each of the themes. Material for this database was collected from literature reviews, archival and photographic research, and material from libraries/archives at government agencies or local organisations. Each piece of documentation is catalogued according to theme, bibliographic

information, current source, and format. From this database it is possible to generate lists of all the existing walking tours, research, interpretive plaques etc. by theme, source, author or any other category. This has proven to be an invaluable resource for tracking the availability of resources for each historical theme, or by interpretive method.

Targeted consultation

In an effort to consider the relevant themes and topics in a more manageable fashion, subcommittees comprised of local specialists and academics were established. Several meetings were held with these thematic subcommittees. The initial list of fourteen historical themes was divided among three categories. The following categories were simply an organisational tool used to facilitate the discussion of the themes by the subcommittees:

1. **Social and Cultural History:**
   Architecture, Conservation, Arts and Entertainment, Publishing
2. **Politics:**
   Civic Development, Labour, Early Settlement, Women's Suffrage
3. **Economics:**
   Grain Trade, Wholesale Trade, Finance, Garment Trade, Manufacturing, Transportation

The subcommittees discussed a particular theme, its key stories, and resources. They also provided suggestions on how these stories could be presented to visitors. These meetings were beneficial as they included individuals intimately involved with these historical themes. The resulting suggestions were used as a starting point for developing recommendations for future interpretive programming and infrastructure.

Local heritage models

To study how other historic sites and communities have approached the interpretive planning process, examples of similar plans were reviewed. As of 1998, none of the nationally designated historic districts have a Heritage Interpretation Strategy. However, The Montreal Main/Saint-Laurent Boulevard Historic District, which received its National Historic Site status at the same time as the Exchange District, may in the future be looking at developing more comprehensive interpretive programming.

Several developments for the downtown which may impact the Exchange District National Historic Site were reviewed during this stage of research. Additionally, several examples of heritage interpretation strategies from other communities were found and consulted in the development of this document. Some of these precedents have slowly developed over time but implementation of others has not yet begun.

Three downtown sites have the potential to impact on interpretive programming in the Exchange District National Historic Site.

James Avenue Pumping Station, Winnipeg.

The first site is the James Avenue Pumping Station. Located just outside the boundary of the National Historic Site, the Pumping Station is a rich, relatively intact historic resource which is integral to the theme of civic development. The facility was built in 1906 to provide a high-pressure water pumping system for fire protection in Winnipeg's central business district. Originally consisting of a powerhouse, gas producing plant and a gas storage tank, only the brick powerhouse remains, with much of the equipment still in place. Today,

a local entrepreneur is working towards the development of a microbrewery and museum within the building. While the project has yet to get underway, it could conserve a unique heritage building located in an underutilised area just north of the National Historic Site boundary. Early reports suggested that interpretation of the site could consist of a dedication plaque, exhibits, panels, and films.

The second project is a component of the Neeginan redevelop of North Main. The Victoria Park Committee, of the North Main Task Force, looked at the area which was once a formal greenspace known as Victoria Park. It is currently occupied by the Amy Street Steam Plant. Consisting of labour leaders, historians, the Museum of Man and Nature, The City of Winnipeg, and the Exchange District BIZ, the Committee formalised a conceptual design for a new park which would commemorate the historical importance of the site. Landscape architects were responsible for providing a schematic design that could be used by the North Main Task Force as a preliminary design and promotional tool. Key themes for historical interpretation in the park include:

- people,
- infrastructure,
- services,
- industry, and
- reform initiatives.

Victoria Park, c. 1900. (PAM, N11900)

These ideas would be conveyed through the use of contrast and conflict by opposing one concept with its opposite. Both design options incorporate several components. The proposal addressed the river as well as the historical themes of infrastructure, services, and industry. These are especially key to the Exchange District National Historic Site. Should the park proceed,

further involvement from representatives of the Exchange District National Historic Site will be necessary to ensure programming of complementary activities and to avoid duplication of stories and artefacts.

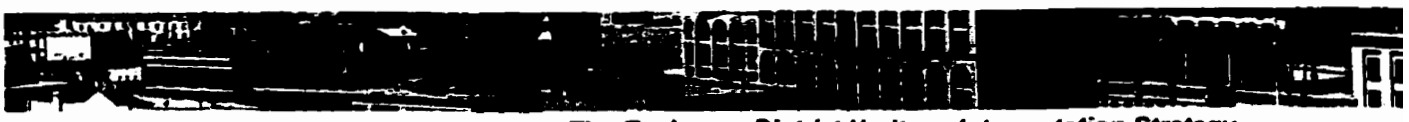
Interpretive planning at The Forks and The Forks National Historic Site was the third to be considered. An interpretive plan was commissioned by the Forks Renewal Corporation in 1993. The purpose of this plan was threefold:

1. establish how The Forks should approach the interpretation of its heritage resources;
2. identify major themes and topics that require emphasis; and
3. provide guidelines for appropriate heritage resource management and interpretive activities.

Participants in this process wanted to take a broad approach to interpreting heritage at The Forks. The plan contributed to future planning and community-based development, while integrating heritage planning and programming as a way to enhance public use and appreciation.

There will be unlimited opportunities for The Forks National Historic Site and the Exchange District to work together in planning heritage activities and events. With such close proximity between the two sites, heritage events could easily be packaged to allow the sites to pull from one another's visitor groups.

Walking Tour Guide produced in 1994 by The Forks Renewal Corporation.



Public consultation

On September 11 and 12, 1998, the Exchange District Heritage Partnership helped to organise and host *The Heritage Exchange*. This was a series of free heritage and history-related events, in conjunction with an Open House. Parks Canada invited representatives from other National Historic Sites and the heritage community to visit the Exchange District and to meet one another. While at a day long workshop, they were informed of options available to them from the different levels of government for funding, resources, and support. Historic Resources Branch, Province of Manitoba, hosted a free seminar on proper conservation techniques. Free walking tours were offered throughout the District by the City of Winnipeg and the Winnipeg Architecture Foundation guided participants through their Terra Cotta Tour. On Friday evening, a slide presentation was hosted by Steve Barber and Chuck Brook, the City's first heritage planners from the 1970s. Their presentation focused on the evolution of the city's heritage conservation movement, and gave them the opportunity to reflect on an exciting time in Winnipeg and in their careers. Marketing of the Exchange District National Historic Site began that weekend with the unveiling of a reproduction of a 1911 panoramic poster depicting the west side of Main Street from Portage to Higgins Avenues.

The Open House, held at the former Canadian Bank of Commerce at 387 Main Street, was designed as a casual forum for interested individuals to stop in, speak with the Partnership, and view displays concerning the Interpretation Strategy, or to admire the beautiful interior of this currently vacant building. Four information stations, an Introduction, Social and Cultural History,

Advertising for the Brook and Barber Heritage Slide Show, Pantages Theatre.

Display station at the Open House, Canadian Bank of Commerce.

Politics, and Economics, were displayed to provide cursory information about the pertinent historical themes as well as suggestions for the types of interpretive programmes that might be developed for a variety of audiences. A display of artefacts on loan from Parks Canada provided a sense of the types of items sold and manufactured in the District from the 1880s to the First World War. A booklet of the ideas presented at the Open House was available for visitors to take home to read at their leisure. It contained a comment sheet asking participants for their views on interpreting the Exchange District. Approximately 200 visitors passed through the Open House, with five completing the visitor survey.

Open House in the banking hall of the Canadian Bank of Commerce.

The type of critical commentary and feedback that the Partnership was hoping to generate at the Open House did not materialise. Many visitors were thrilled to be able to visit the glorious banking hall of the Canadian Bank of Commerce and many more were so taken with the space that the artefacts, photos, and other materials on display paled in comparison. Arguably, the greatest success of the weekend is that the activities brought people into the area and allowed them to experience the interior of a building that few have been able to access in 30 years. Fostering an interest and appreciation of heritage resources is a key component in heritage conservation and interpretation. The Heritage Exchange was the first step in motivating Winnipeggers to take an active interest in the history of the Exchange District National Historic Site.

Artefacts on display at the Open House, Canadian Bank of Commerce.

Workshop

To build on the feedback from the targeted and public consultation, the Exchange District Heritage Partnership met for a day long workshop on November 4, 1998 to more fully develop the themes and options for interpretation, and to decide on the direction and subsequent content of the Interpretation Strategy. The City of Winnipeg provided two planners, Ms. Elizabeth Sweatman and Mr. John Kiernan, to act as facilitators to allow all committee members to speak and participate freely. The content of the agenda included:

- discussion of the goals and objectives for the Partnership and the Interpretation Strategy;
- a prioritisation of the historical themes;
- discussion of the merits of various interpretive methods and how they may relate to each theme; and
- organisation of the work that needed to be completed before the finalisation of the Interpretation Strategy.

At this meeting, the original and comprehensive inventory of fourteen historical themes was re-evaluated and it was agreed that

4. Grain Trade,
6. Finance,
5. Wholesale/Manufacturing,
1. Architecture,
2. Civic Development, and
3. Labour

were the primary historical themes for the Exchange District National Historic Site.

From this workshop, the Partnership determined that to successfully complete and implement the plan, several other components and tasks needed to be addressed:

1. Research

- completion of more detailed audience/market research
- a research plan for the creation of a comprehensive research book on the history of the Exchange District
- a draft programme for an Interpretive Centre
- organisation of additional walking tours through the Exchange District
- development of the Commemorative Integrity Statement by Parks Canada

2. Marketing

- an interpretive key for the panoramic poster to provide concise descriptions of the buildings seen along Main Street
- creation and production of National Historic Site banners for the District
- development of a web site for the National Historic Site
- design display cases at City Hall with material on the Exchange District
- draft of a marketing document to be used to build a constituency
- continued promotion of the Interpretation Strategy

3. Governing body

- creation of an organisational framework to take ownership of the interpretation plan
- complete applications for funding of recommendations from the Strategy

4. Interpretation Strategy

- complete first draft
- distribution of the draft for comments
- final submission and distribution

Some items were thought to be of lesser importance for this stage of work. These were temporarily put on hold while committee members volunteered to complete or look into the other items.

MARKETING STRATEGY

Process

At the time of writing, the Western Canada Service Centre (Parks Canada), was consulted with regard to the completion of a visitor profile and marketing strategy for the Exchange District National Historic Site. Since visitor determination is such a critical component of interpretive planning, the Partnership decided to hire an outside consultant to complete this portion of work. Dennis McKnight of Dennis McKnight 2051 Inc. was contracted to complete the study which is bound under separate cover. Some of the findings are summarised in this section.

The research brought together data from a wide range of sources. The legislative environment within which the Exchange District exists is first reviewed before delving into the area's competitive advantages. Analysis of the Winnipeg market segment synthesised data from the following sources:

- a 1997 Downtown Frequent Users Study;
- attendance records from neighbouring institutions and programmes;
- Heritage Tourism in Winnipeg and Manitoba based on Exist Surveys from 1995;
- a study by Prairie Research Associates in 1992 on heritage sites and visitation;
- the Manitoba Tourism Market; and
- highway and airport data.

Secondary data sources were also reviewed to analyse visitor trends to the province. Finally, a custom in-person survey was completed as part of the research.

From this data it was possible to develop a profile of visitors to Manitoba, Winnipeg, and downtown Winnipeg in particular.

Downtown visitors summary

Further data can be referenced in the marketing strategy but it was necessary for the sake of the Interpretation Strategy to summarise some of its results. This data is based on a 1997 study of frequent users of the downtown including the Exchange District completed by Dennis McKnight 2051 Inc. The Exchange District BIZ participated in this study along with the Downtown BIZ and CentrePlan. A total of 500 Winnipeg residents were interviewed in this study. The following is an excerpt of findings from this report.

Visitation Frequency

It is estimated that just over two-thirds (70%) of Winnipeg residents visit the downtown area on average of two to three times a month. About one-quarter (26%) visit downtown nearly on a daily basis. It is estimated that about one-quarter of the city's work force is located within the downtown area.

In terms of demographics, those 18-34 years (84%) are the most likely to visit downtown at least two to three times a month than those 35-54 years (65%) and those over the age of 55 years (55%).

Purpose of Trip

Shopping is the single largest reason (40%) visitors gave for making a special visit downtown, followed by dining (28%) and entertainment (28%). Arts and culture (15%) and medical reasons (15%) were mentioned as well.

More women (44%) than men (37%) make a special trip downtown to go shopping. Women (19%) are more likely to attend an arts and cultural event than men (15%). Men (30%) are more likely to be attracted to other

entertainment purposes than women (25%).

The average expenditure made when shopping downtown was $54.72. Those 18-34 years spent the most ($60.62), and those over 55 years spent the least ($45.62) on their expenditures.

The Exchange District

More than one-third (39%) of those surveyed in the 1997 study claim they would consider living in one of the heritage warehouses in the Exchange District if the Main Street improved. This increased from 23% (+16%) from a study that was conducted a year previous (1996).

The concept of living in the Exchange District had the greatest appeal to men (44%), those 18-34 years (54%) and those who work downtown (52%). Those 35-54 years (32%) had the second highest degree of interest in living in the Exchange District. Likely those in the older age grouping of this demographic (40 years plus) who find themselves as "empty nesters" find the concept more appealing than those with younger family members still living at home. Those over the age of 55 years (26%) were the least likely to find living in the Exchange District an appealing concept.

Just over one-half (56%) of those interviewed felt the Exchange District has improved over the past 5 years. Only the Exchange District and The Forks (82%) were perceived by a majority of study respondents to have improved over the past year. Only a few (9%) felt the Exchange District has declined in the past 5 years.

Over three-quarters (79%) agreed that heritage buildings in the Exchange District are important to the future of downtown and should be preserved. Men were slightly

(81%) more likely to agree with that statement than women (77%) who were interviewed in the study.

Just over one-half (56%), said they have attended events in Old Market Square. More men (59%) than women (53%) have attended events. Those 18-34 years (62%) are more likely to have attended events than those 35-54 years (58%) and those over the age of 55 years (44%).

Just over one-half (59%) claimed they were aware that walking tours of the Exchange District were available. Women (63%) were slightly more aware than men (55%) that walking tours are offered. Those 35-54 years (62%) had the highest level of awareness compared to those 18-34 years (57%) and those 55 years and older (57%).

The concept of having a trolley car connecting The Forks to The Exchange District was appealing to nearly three quarters (73%) of those studied. More women (77%) than men (69%) found the concept appealing.

Study participants were asked what images came to mind when they thought of the Exchange District. Nearly all agreed that images of older buildings (91%), cobblestone sidewalks (85%), and unique architecture (82%) came to mind. Arts and entertainment (73%) and dining and nightlife (68%) had good recognition as well. Unique retail shopping (58%) had the weakest image of all the areas tested.

In-person interviews

The week of April 12-16, 1999, the consultants conducted in-person interviews based on a questionnaire and series of photographs. A copy of the

questionnaire is included in the Appendices of this document. A sample of 250 people found in the Lombard Concourse were asked to spend a few moments completing a questionnaire aimed to evaluate their knowledge of the Exchange District's history as well as to test some alternatives for interpretive programmes and infrastructure. Where appropriate, the results of this component are incorporated within the proposed recommendations. The following is an excerpt of those results.

Demographic Profile

An equal number of men (125) and women (125) were interviewed.

Those 18-24 years of age constituted 19% of the respondents; 31% were 25-34 years; 28% were 35-44 years; 14% were 45-54 years; and 5% were 55 years or older.

By residency, 4% of those interviewed live in the Exchange District while over one-half (51%) work in other parts of the downtown. The remainder, (17%) either worked elsewhere or were unemployed at the time.

The vast majority of those interviewed (85%) were in the downtown at the time of the interview for work related purposed. The remainder were visiting the area (7%); shopping (4%); or were there for personal reasons (4%) i.e. doctor, lawyer etc.

General Awareness

Some 40% of the respondents were aware of the Exchange District's National Historic Site designation while over half (58%) were not aware of the designation.

Generally, respondents' awareness of the listed events and industries associated with the Exchange District was high. Awareness of the Exchange District's history as a centre for commerce (85%), civic development (81%), and the grain trade (76%) was very high. This was followed by awareness of Winnipeg as a transportation hub (73%) and awareness of the Exchange District's collection of turn of the century buildings (71%). Roughly two-thirds of the respondents were aware of wholesale trade origins (65%), arts and entertainment history (61%), the general strike (60%), and the Exchange District's association with the origin of the garment industry (58%). Less than one-quarter of the respondents were aware of the Exchange District's association with women's suffrage (24%) or newspaper row (21%).

General Interest

Respondents were most interested in the collection of turn of the century buildings (84%), the history of arts and entertainment (79%), commerce (75%) and the area as an early transportation hub (74%). Respondents were least interested in the history of the wholesale trade (55%) and garment industry (48%).

It is interesting to note that there were two areas in which awareness was very low and interest was moderately high. While fewer than one-quarter of the respondents were aware of the Exchange District's association with women's suffrage (24%) and publishing (21%), these areas rated notable levels of respondent interest (62% and 58% respectively).

Heritage Interpretation Centre

Over three-quarters of the respondents (78%) were in favour of the concept of a Heritage Interpretation and Information Centre.

The large majority of respondents approved of the inclusion of a multi-media tour (90%), a gift or book shop (87%), and a coffee shop (86%) as amenities of the Heritage Interpretation and Information Centre. The concepts of a library (71%), restoration workshops (71%) and a lecture hall (58%) were also strongly endorsed.

Clearly, Old Market Square is the most popular location for the Heritage Interpretation and Information Centre (64%) eliciting a higher aided preference rating than all the other suggested locations combined.

Likelihood of usage of the Centre was high with 44% of respondents stating it is very likely and 45% indicating it is somewhat likely they will visit the Centre.

Effectiveness of Interpretation and Information Options

While both the travelling kiosk and the computer kiosk were considered to be somewhat effective (53% / 40% respectively), the computer kiosk was considered to be more effective than the travelling kiosk.

Interest in Heritage Tours and Guided Tours

Of all the tour options, respondents were least interested in tours on an audio cassette with headphones with only 12% indicating they were very interested and 28% stating they were somewhat interested in audio tours. The remainder of the tour options received much higher levels of interest starting with the printed guide (54% very interested / 36% somewhat interested), tour guide (43% / 42%), vintage auto (41% / 31%), actors (40% / 28%) and a musical production (34% / 33%).

While only 16% of the respondents have taken the Exchange District's walking tour, over half (56%) rate the

tours as being good while 39% rate the tour as being excellent. Over half the respondents (54%) said they would take a guided walking tour of the Exchange District in the future. Of those who indicated they would not go on a guided walking tour in the future, 17% claim they are not interested, another 17% are already familiar with the area and 14% said they would do it on their own.

Recommendations

Almost two-thirds of respondents (62%) recommend visiting the Exchange District to visitors and tourists.

Plaques

Over one-quarter of the respondents (27%) always read the plaques on heritage buildings while over half (58%) occasionally read the plaques.

Methods for Interpreting Historic Sites

The familiar method of using plaques to interpret historic sites was considered to be an appropriate method of interpreting a historic site by the largest number of respondents (93%) followed by public art and street furniture (87% each) and panels (84%). Respondents also considered banners (81%) and a fragment park (78%) to be suitable interpretive methods. A play structure was considered to be both an appropriate (55%) and inappropriate means (42%) of interpreting historic sites.

Likelihood of Purchases

Of all the suggested merchandising items, respondents were most interested in purchasing the illustrated guide/booklet with a combined total of 73% of the respondents indicating they would be somewhat likely (39%) or very likely (24%) to purchase the guide. There was moderate interest in the coffee table photography

book (16% very / 40% somewhat likely to purchase) and a scholarly book of photos (13% Very / 39% somewhat likely) but much less interest in the CD ROM and the video with each eliciting 27% combined likelihood.

Event Packages
Over three-quarters of the respondents (76%) indicated they would be likely to take advantage of an Exchange District event/tour Package.

Heritage Days
As well, almost three-quarters of the respondents (74%) approved of the concept of Heritage Days in which people would dress up and re-enact life at the turn of the century.

Conclusion

A wide range of age groups spend time in the Exchange District for a variety of reasons but the most common visitor are those under the age of 25 and those older than 55. Visitors under the age of 35 are interested in nightclubs, the arts, and other entertainment. The Museum, retail shopping, and arts and cultural events appeal to the 45-54 year olds. Heritage and the arts are most heavily supported by those over 55 years of age. It would also appear from the statistics that women may have interests that are sympathetic to what the District can and does offer. Future marketing initiatives may consider tailoring their approach to appeal to women.

Visitors to Winnipeg and Manitoba are generally from Ontario, other prairie provinces, and border states. They are more likely to visit in the summer months. These foreign visitors are interested in heritage activities and

they will seek the advice of locals, friends and family, hotel management, and tourist information centres. Publications from tourism organisations such as Travel Manitoba and Tourism Winnipeg also provide valuable information to these visitors.

One very important result came from the development of the visitor profile. The most common reason for travelling to Winnipeg and Manitoba is to spend time with friends and family. Interestingly, visitors are also more likely to stay with friends and family. Visitors claim that they seek the advice of their hosts when looking for things to do and places to visit. Thus it is important to ensure that marketing strategies for the Exchange District National Historic Site (at least initially perhaps) target our home audience. Of those who completed the questionnaire, 62% of the respondents recommend to visitors that they visit the District. If we can ensure that Winnipeggers continue to visit and enjoy the Exchange District, they in turn will recommend (and in some cases continue to recommend) it as a unique destination to their visitors. Selective marketing of foreign visitors should then be pursued at that time.

3 *Designation of the Exchange District*

THE CONSERVATION MOVEMENT IN WINNIPEG

Heritage conservation in Winnipeg has been the result of a combined public and private investment of energy, dedication, and legislation.

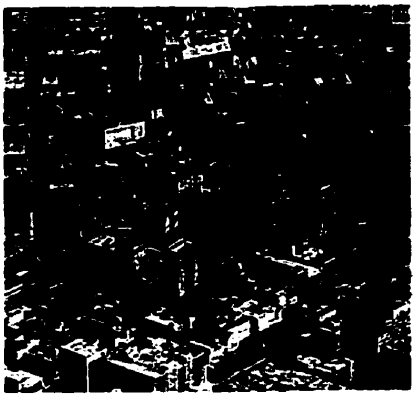
Conserving heritage areas in Winnipeg began in 1974 with the release of the Historic Winnipeg Restoration Area Study by the City of Winnipeg. It was the first public acknowledgement of the Exchange District's (then referred to as The Historic Winnipeg Restoration Area) unparalleled character and it looked at the possibility of recycling its heritage buildings. Since the late 1970s, the City of Winnipeg has been directly involved in the conservation of the Exchange District. In 1977, City Council adopted the Historical Buildings By-law (1474/77) which established the Buildings Conservation List as a means of protecting buildings on the merits of their architectural and/or historical significance. The following year, the Exchange District was protected under the City's Historic Winnipeg Restoration Area By-law 2048/78. At this time two committees were established, the Historical Buildings Committee and the Heritage Advisory Committee, who are responsible for the review of applications for designation and conservation work. The Downtown Zoning By-law (4800) of 1988 created the Historic Winnipeg (HW) design designation for the Exchange District. This legislation is intended to protect the overall character of the District by requiring a system of design review for all buildings, streetscaping, and new construction within the area. The Core Area Initiative operated in two phases, the Heritage Programme (1981-1986) and the Exchange District Redevelopment Programme (1986-1991). Building rehabilitation and economic incentives programmes were provided by the Core Area Initiative as a means of revitalising the District. During this time, the Province of Manitoba implemented a programme offering financial

A public call for action from the Manitoba Historical Society to save the Bank of Hamilton and Bank of Commerce from demolition. (Tribune, November 17, 1978)

assistance to owners of designated properties. Current funding programmes such as the Heritage Tax Credits, Winnipeg Development Agreement, and Gail Parvin Hammerquist Fund provide assistance for conservation work as well as historical research.

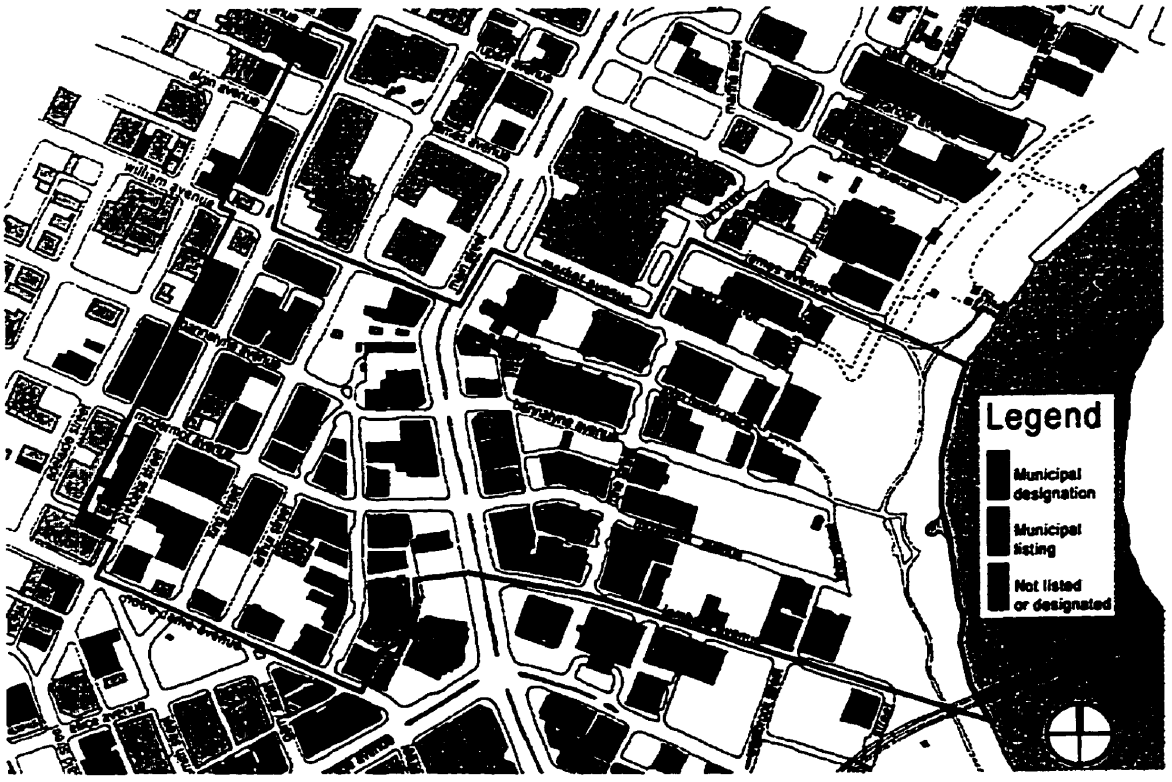
Organisations such as Heritage Canada, Heritage Winnipeg, the Manitoba Historical Society, and the precursor to the BIZ, The Old Market Square Association, have actively promoted the District and campaigned to save the area and its resources.

It has been this collective effort which has seen the retention of the Exchange District and effectively made the national designation possible.



The Winnipeg Historic Warehouse Study prepared for Heritage Canada & Manitoba Historical Society in 1977/78.

The map below illustrates the collection of municipally designated and listed buildings in and around the Exchange District. Total numbers should be confirmed with the City.

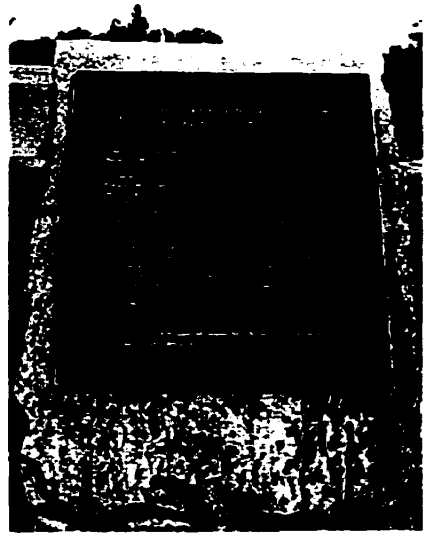


THE HISTORIC SITES AND MONUMENTS BOARD OF CANADA

Created in 1919, the Historic Sites and Monuments Board of Canada (HSMBC) was created to ease public concern about the lack of a federal programme to develop and preserve nationally significant heritage sites. At the same time, the federal government was looking at options for extending their national parks programme into eastern Canada. The idea of creating sites around significant historic structures addressed both concerns. James B. Harkin, the Commissioner of Dominion Parks, persuaded the federal government to establish "An Advisory Board for Historic preservation" which would be responsible for advising federal authorities on sites worthy of a national distinction. The six member Board, under the direction of Chairman Brigadier General E.A. Cruikshank, first met in Ottawa in 1920 and chose the name "The Historic Sites and Monuments Board of Canada" (HSMBC).

The HSMBC quickly began to identify people, places, and events of national significance. Most of the early decisions from the Board focused on military history, exploration, and politics. Sites identified by the Board were frequently government owned properties and in these cases, some degree of restoration was also recommended. The most common means of commemoration was the installation of a bronze plaque mounted on a stone cairn which described the significance of the site. Cruikshank was the Board's Chairman for 20 years during which time almost 300 plaques were installed across the country.

HSMBC plaque commemorating the creation of Manitoba at the Forks. The plaques are frequently installed onto a piece of Tyndall stone as was done here.

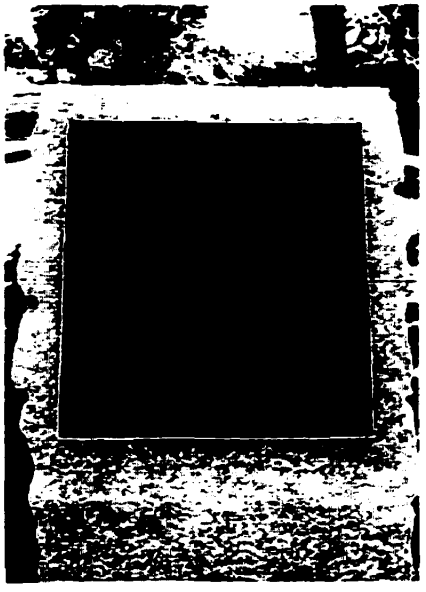


By 1951, the Royal Commission on National Development in the Arts, Letters and Sciences noticed an imbalance in the commemorative programme of the Board and suggested that more effort be placed on preservation. In 1953, the composition of the Board was

increased and the group was given greater power. Later, an amendment was passed which allowed for the national designation of buildings based on age and architectural design. This resulted in greater attention being paid to the country's built heritage and a broader programme of commemoration for elements such as streetscapes, districts, gardens, rural and urban landscapes, and railway stations. Over the years, the Board has continued to evolve taking into account requests for identification of a wide range of people, places and events. The Board's most recent focus is the designation of historical elements pertaining to Aboriginal Peoples, women, and other cultural communities.

Under the authority of the Historic Sites and Monuments Act, Board members are appointed by the Governor of Canada for a five year term (reappointment is possible). Ontario and Quebec each have two representatives, while the remaining provinces and territories each have one representative. Members must reside in the province or territory that he or she represents. The Chair is appointed by the Governor in Council from the members of the Board.

The Board advises the Minister for Canadian Heritage on the designation of appropriate people, events and places that represent nationally significant aspects of Canadian history. It will also recommend the type of commemoration that is suitable for the individual sites such as plaques, cost-sharing with a third party, or in very rare instances, acquisition and development by Parks Canada. Heritage issues are becoming more important to Canadian society and, as a result, the Board has taken on the role of public advocate. Upon request, it will make its opinion known to public organisations, the media, and the general public on heritage issues and



HSMBC plaque commemorating the forks of the Red and Assiniboine Rivers at The Forks.

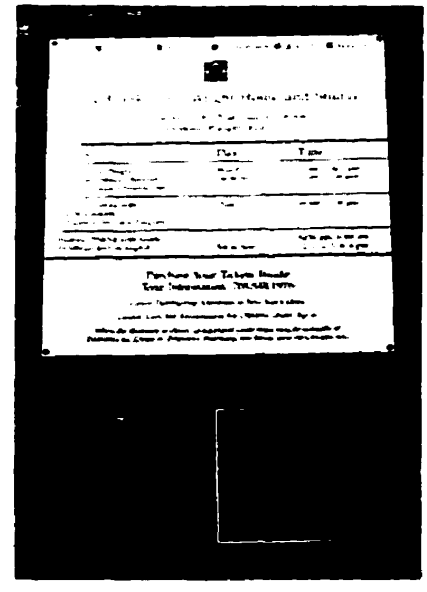
HSMBC plaque commemorating Lord Selkirk on Memorial Boulevard. The installation of this plaque is more elaborate in its use of Tyndall stone to create a low wall topped with an inscription.

specific sites. In addition, the Board will also provide information on significant people, places and events, on building and site preservation philosophies and techniques, as well as on legislation affecting heritage properties.

On average, the Board receives 200 requests per year for possible national historic site nomination, of which 50 to 70 will have research papers prepared. If the Board's recommendation is favourable and the Minister agrees, the usual form of commemoration is the erection of a bronze plaque at a suitable location. It includes a bilingual inscription in English and French, and where appropriate, an Aboriginal language may be added.

Since 1919, the Historic Sites and Monuments Board of Canada has advised the federal government on the commemoration of people, places, and events of national significance. The erection of more than 1100 commemorative plaques across Canada has served to inform and educate the Canadian public of the country's history. Of these, 132 are operating National Historic Sites within the Parks Canada system.

As a comparison to the Canadian system, the bottom right plaque indicates that the Frank Lloyd Wright Home and Studio in Oak Park was designated a National Historic Landmark by the US Department of the Interior.



THE NATIONAL DESIGNATION

The Historic Winnipeg (HW) By-law defines the boundaries of the Exchange District and legally protects municipally designated structures within its boundaries. There are almost 80 municipally designated buildings in the Exchange District with a further 52 on the inventory, any of which may fit the criteria for municipal designation (a complete list of designated buildings on the Buildings Conservation list is included in the Appendices). Only one building within the District has been designated by the Province of Manitoba, the former Great-West Life, while a total of five buildings are registered as National Historic Sites. These include:

- The Pantages Theatre,
- The Royal Bank Tower and Annex,
- The Confederation Life Building, and
- Early Skyscrapers - Confederation Life Building, Bank of Hamilton, and Union Trust

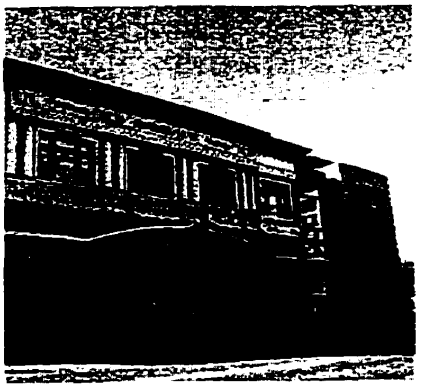
Provincial plaque on the former Great-West Life Life Building, 177 Lombard Avenue.

The Walker Theatre, located just outside the boundary of the District is also a National Historic Site. One event is federally commemorated in the Exchange District at William Avenue and Main Street, the 1919 Winnipeg General Strike.

At the Spring 1996 meeting of the Historic Sites and Monuments Board of Canada, the Former Union Bank Building and Annex at 500-504 Main Street and the Exchange District were included on the agenda. All were recommended for designation as National Historic Sites at this meeting. The minutes from the meeting pertaining to the Exchange District articulate the architectural and historical significance of the area:

> Following a very brief discussion, the Board recommended that Winnipeg's Exchange District, as defined in the paper before it and by municipal bylaw, is of national historic and architectural

Another National Historic Site within the Exchange District, the Pantages Theatre, 180 Market Avenue.

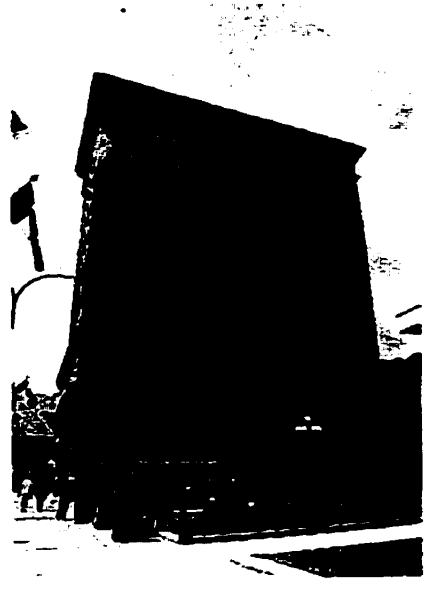


significance and should be commemorated by means of a plaque.

The Board recommended that Winnipeg's Exchange District be designated an historic district of national significance because it illustrates the city's key role as a centre of grain and wholesale trade, finance and manufacturing in two historically important periods in western development - between 1880 and 1900 when Winnipeg became the gateway to Canada's West, and between 1900 and 1913, when the city's growth made it the region's metropolis. Further the district, which has clear boundaries and largely excludes post-1913 structures, contains a range of architecturally significant built resources which speak to the city's key economic role in the west and the collective character of these built resources is distinctive and relatively intact.

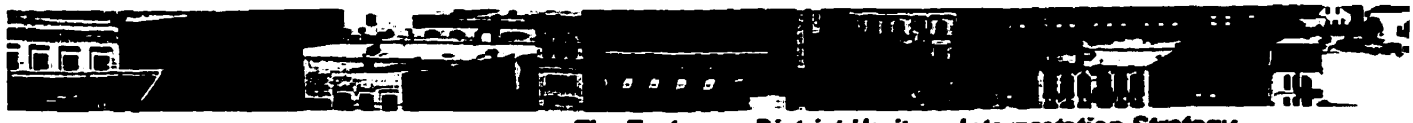
The Board noted that the Exchange District may be redefined through an amendment to the existing municipal bylaw and it asked that it be provided with any research paper that might be prepared to support redefinition of its boundaries. (HSMBC Minutes, Spring 1996)

The Union/Royal Bank Tower (Main Street), and the Exchange District both became National Historic Sites in 1997.



Minutes from this meeting were signed by the Minister of Canadian Heritage, the Right Honourable Sheila Copps on September 22, 1997 thereby designating the sites.

There are now a total of seventeen Canadian historic districts with National Historic Site status. They include streetscapes, former company towns, and vibrant urban areas. The short inventory of other sites serves to emphasise that the Exchange District is a very unique



and historically noteworthy area. The other sixteen districts of national significance include:

- Battle Harbour Historic District, Battle Harbour, Newfoundland;
- Rennie's Mill Road Historic District, St. John's, Newfoundland;
- Water Street Historic District, St. John's, Newfoundland;
- Annapolis Royal Historic District, Annapolis Royal, Nova Scotia;
- Grand-Pre Rural Historic District, Grand-Pre, Nova Scotia;
- Old Town Lunenburg Historic District, Lunenburg, Nova Scotia;
- Halifax Hydrostone District, Halifax, Nova Scotia;
- Great George Street Historic District, Charlottetown, Prince Edward Island;
- Marysville Historic District, Marysville, New Brunswick;
- St. Andrews Historic District, St. Andrews, New Brunswick;
- The Main/Saint-Laurent Boulevard Historic District, Montreal, Quebec;
- Trois-Rivieres Historical Complex, Trois-Rivieres, Quebec;
- Powell River Townsite Historic District, Powell River, British Columbia;
- Four Esquimalt Naval Stations, Esquimalt, British Columbia;
- Chinatown, Victoria, British Columbia; and
- Dawson Historical Complex, Dawson City, Yukon.

While national designation of the Exchange District offers no legal protection of the built resources and cultural landscape, it is an honour which can be used as a marketing and conservation tool. When news of the designation became public in spring 1998, international news agencies printed the story in newspapers in Grande Prairie, AB, Chicago, IL and Florida.

The Union Trust Tower along with the Bank of Hamilton and the Confederation Life Buildings are a group of early skyscrapers in the Exchange District which are a National Historic Site.

HISTORIC SITES AND MONUMENTS BOARD OF CANADA PLAQUE

National Historic Sites are commemorated by the Historic Sites and Monuments Board of Canada (HSMBC) by installation of a bronze plaque at the site. The Board has two styles of plaques, one for sites and another for districts. A plaque for the Exchange District National Historic Site will contain a bilingual explanation of the national significance of the site, three photographs, and a map of the district. Over the course of the project, the Exchange District Heritage Partnership has developed an inscription for the plaque. The following inscription has been approved by the Board's inscription committee:

> This remarkable group of commercial buildings vividly illustrates Winnipeg's transformation between 1878 and 1913 from a modest pioneer settlement to western Canada's largest metropolitan centre. The district's banks, warehouses, and early skyscrapers recall the city's dominance in the fields of finance, manufacturing, wholesale distribution and the international grain trade. Designed by a number of well known architects, the buildings of the Exchange District reflect an approach to architecture that was innovative, functional and stylish. The First World War and the Great Depression contributed to the end of Winnipeg's spectacular boom era, leaving the district virtually intact. Through the efforts of dedicated citizens since the 1970s, the Exchange District has been preserved as a distinctive legacy from a formative period in Canada's economic development.

Currently under construction, the plaque should be installed some time during 1999.

HSMBC Plaque for the Confederation Building which commemorates early skyscraper design in Winnipeg. This particular plaque was installed right on the exterior of the building.

4 *Historical Themes*

THEMATIC ORGANISATION AND DESCRIPTIONS

In the agenda paper prepared for the Historic Sites and Monuments Board of Canada, the following historical themes were identified for the Exchange District:

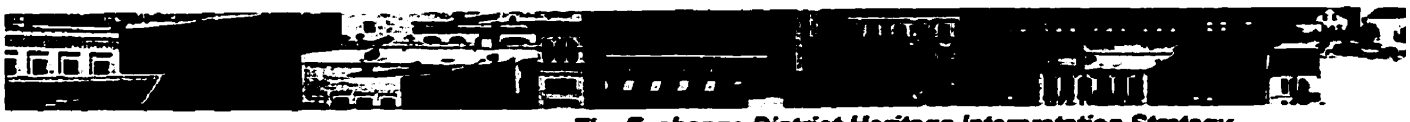
1. Grain Trade,
2. Finance,
3. Wholesale/Manufacturing, and
4. Transportation.

These themes all contributed to the national significance of the Exchange District as the gateway to the Canadian west and as the key metropolitan centre in western Canada from 1883 to 1913. In an effort to elaborate upon the basic themes listed above, and in order to provide supporting stories and messages, the following topics were developed for integration into the basic interpretive storyline for the Exchange District. These include the story of the area's unique architecture, the development of a civic infrastructure, and information about work and labour within the district. As there are virtually no physical reminders to demonstrate the significance of transportation in the history of the area, it was decided that the primary themes for interpretation at the site would be the following:

1. Grain Trade,
2. Finance,
3. Wholesale/Manufacturing,
4. Architecture,
5. Civic Development, and
6. Labour.

These six primary themes provide the thematic organisation for the remainder of the Interpretive Strategy.

Several supporting themes were also considered during the planning process and background research for this Strategy as a means of supporting those identified by the Historical Sites and Monuments Board of Canada. These



seven supporting themes

1. Transportation,
2. Early Settlement,
3. Heritage Conservation,
4. Arts and Entertainment,
5. Publishing,
6. Garment Trade, and
7. Women's Suffrage

are briefly described at the end of this chapter.

Information contained in this Interpretation Strategy regarding the themes and topics outlined above is based upon current historical knowledge and will evolve as additional research data becomes available.

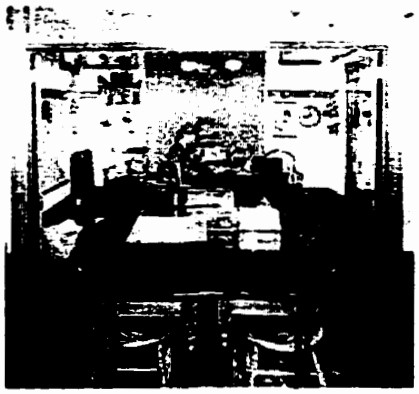
PRIMARY THEMES

Grain trade

Winnipeg has traditionally dominated the prairie economy. The Winnipeg Grain Exchange was the centre of the Canadian grain trade and a primary generator of private fortunes. The second and third Grain Exchange buildings, on Princess Street, and the much larger replacement on Lombard Avenue, are tangible reminders of the importance of this industry to Winnipeg's growth and prosperity. As well, many grain handling companies still are headquartered or have offices within the Exchange District. This theme is intrinsically tied to the development of Winnipeg's banks and trust companies, the vast array of railway lines through the city, as well as the development of many community organisations.

Key stories for interpretation include:

- grain hybrids, grain testing and crop reporting
- types of buildings and transportation required
- development of the Grain Commission, Commodity Exchange and Wheat Pools
- prominent individuals



Interior of Princess Grain Exchange, c. 1896.
(PAM, Winnipeg - Buildings - Business - Grain Exchange/Princess 3, N19674)

Interior of Princess Grain Exchange, c. 1896.
(PAM, Winnipeg - Buildings - Business - Grain Exchange/Princess 2, N19674)

Finance

Winnipeg's banks financed the growth of the prairies by borrowing capital from British, and to a lesser extent, Canadian money markets, and used it to finance the grain trade, the erection of warehouses, and the distribution of goods to the prairies. Winnipeg was also the prairie banking centre, with regional offices of the major eastern Canadian bank, trust and insurance companies being located in the Exchange District. The segment of Main Street leading up to Portage Avenue was known as Bankers' Row, due its concentration of financial institutions. As well, local firms, such as Great West Life, erected fine buildings here. Most banks built monumental classically-inspired buildings whose designs reflected the established wealth and the optimism of the era.

East Side of Main from McDermot to Portage.
(PAM, Winnipeg - Streets - Main 1906 1 N19677)

Key stories for interpretation include:

- evolution of banks, insurance, assurance and trust companies
- contribution of prominent individuals
- architects, their buildings and Bankers Row
- financial connection to other industries

Bank of Commerce, c. 1912.
(PAM, Winnipeg - Buildings - Banks - Commerce (2) 3 - N4479)

Wholesale/manufacturing

All European and eastern Canadian trade goods had to be shipped through Winnipeg. Between 1897 and 1901, freight rate reductions made it less expensive to ship goods to Winnipeg, store them, and then ship them to their final destinations. Wholesale trade required extensive warehouse space as well as other types of services for commercial travellers who sold goods to western retailers. Functionally, warehouses required clear, unobstructed space for the easy movement of materials, ready access to transportation for loading and unloading, good protection against fire, and good natural lighting. Hotels were required to house employees and retailing scouts who travelled looking for new products.

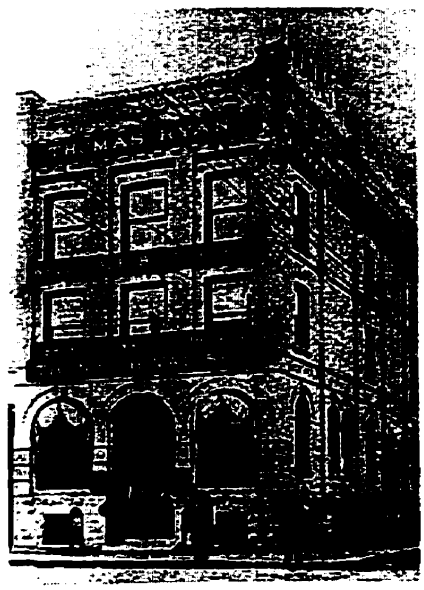
By the turn of the century, Winnipeg had become the centre for manufacturing in western Canada. This was influenced by two factors, the limited availability of raw materials around the city and the relative costs of transporting finished and unfinished goods to Winnipeg from elsewhere. Freight rates encouraged some processing of natural products, such as grain and meat before being shipped. Clothing and hardware became profitable businesses as raw materials were warehoused in the city.

Key stories for interpretation include:

- evolution of industrial and warehouse architecture
- entrepreneurship and business history
- the manufacturing process
- description of the work force
- importance of transportation
- examples of prominent businesses and people
- ancillary services such as hotels and clubs

Caricature, J.H. Ashdown, 1909 (PAM, Ashdown, James Henry 3 N19669)

King Street, 1890s. (PAM, Winnipeg - Buildings - Business - Ryan Block (2) 1, N7562 [Manitoba Viewing Company, D.H. Ward])



Architecture

The buildings erected from the early 1880s until the First World War, and especially at the turn of the century, transformed a primarily residential and retail district into a vibrant urban core. Famous architects, many trained in the manner of the Chicago School, came to the booming city where they employed the latest stylistic trends and new construction techniques. Many distinctive skyscrapers, warehouses, theatres, and banks still grace the Exchange District providing evidence of Winnipeg's boomtown era and national importance.

Princess North from William, 1900. (PAM, Winnipeg - Streets - Princess 2 N4826)

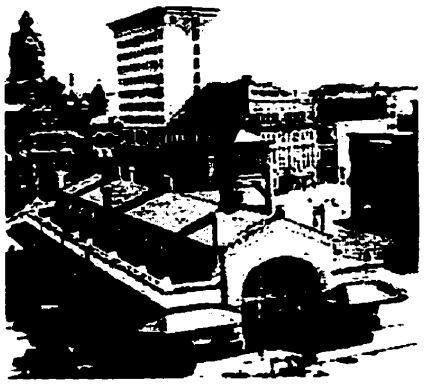
Key stories for interpretation include:

- types of buildings by function
- evolution of different styles and construction techniques
- architects and their careers
- buildings as evidence of the city's growth and prosperity

John Hamilton Gordon Russell, Architect, 1913. (PAM, Russell, John Hamilton Gordon N8672)

Civic development

In addition to being the location of Manitoba's first Legislative Assembly in the home of A.G.B. Bannatyne and Winnipeg's first City Council, for more than a century, the Exchange District has been the site of Winnipeg's city halls. The first city hall, a handsome yellow brick building, was formally opened in March, 1876. The second City Hall, built from 1883 to 1886, captured in its design details, the exuberance and optimism of the period. Immediately west of city hall was the market building which along with adjacent hotels, stores, agricultural businesses, and livery stables, became the centre of trade and commerce in the Market Square. Both buildings were demolished in 1962 to make way for the present Civic Centre.



Municipal City Market, 1908. (PAM, Winnipeg - Buildings - Municipal City Market 7 - N15970)

The Exchange District also was the location of Hydro Sub-Station No. 1 which served the City Light and Power Company, the first public utility in Western Canada; the High Pressure Pumping Station which served the area was one of the most sophisticated of its kind in the world; the Arthur Street electricity sub-station; the Amy Street Steam Heating Plant; and Central Fire Hall. These utility buildings provided the necessary infrastructure to support the urban cluster that formed the heart of the city. In addition, the Exchange District was the site of several government buildings.

Key stories for interpretation include:

- city hall and market
- union and labour related sites
- formation and location of public utilities
- government buildings

A.G.B. Bannatyne and Family, 1870s. (PAM, Bannatyne, A.G.B. 4 - N10624)

Labour

As a result of campaigns by civic and commercial leaders to attract immigrants for agriculture and industry, Winnipeg's population grew dramatically from 26,000 to 179,000 between 1891 and 1921. As prairie communities swelled with newcomers during this time, a variety of services sprang up to meet their needs: livery stables, restaurants, laundries, clothing stores, stationary outlets, confectioneries, offices and hotels. Thus, it is possible to commemorate a wide variety of work and workers within the Exchange District. Thousands were workers who settled with their families in the neighbourhoods west of the Exchange District and in the North End. The working and living conditions they experienced, once in the city, underlay this urban working class' extensive participation in the city's labour and socialist movements. This activity culminated in the 1919 General Strike, most of the events of which took place in the Exchange District. Behind what is now the Museum of Man and Nature, the Winnipeg Labour Temple was constructed on James Avenue by the affiliated unions of the Winnipeg Trades and Labour Council. The Temple was the centre for labour's involvement in social activities, political campaigns, strikes, and the organisation of workers. Other union offices were located in office buildings throughout the Exchange District, and fraternal organisations had halls in or near it.

Key stories for interpretation include:

- types of work and working conditions
- population growth and changing ethnicity of work force
- development of unions
- Winnipeg General Strike of 1919

Winnipeg General Strike, June 21, 1919.
(PAM, Foote 1694 - N2760 [L.B. Foote])

Stagehands/Pantages, 1915-16.
(PAM, Winnipeg - Theatres - Playhouse 12 - N4216)

SUPPORTING THEMES

Transportation

Winnipeg was the only access point to and from western Canada in its early days. In addition, the grain trade, wholesale trade, and manufacturing relied on the city's extensive rail network for shipping materials and finished goods. Today, the only physical reminder of the evolution and critical role that transportation played in the development of the Exchange District can be found in the orientation of some buildings and streets.

Key stories for interpretation include:

- evolution of passenger/cargo transport and types of transportation
- location of rail lines and docks and their impact on urban design of the District
- description of the work force
- routes and connection with the rest of Canada and the USA

Ox Carts, c. 1875.
(PAM, Winnipeg - Views C1875 1 N8499)

Early Settlement

Winnipeg's early settlement was initially concentrated around the junction of the Red and Assiniboine rivers. In the 1860s, independent entrepreneurs, such as Henry McKenny, began to locate their new businesses away from the fort and the Hudson's Bay Company's 500 acre land reserve. By the end of 1873, there were well over 900 structures containing small industries, offices, shops, hotels, and dwellings in the area including what we now refer to as the Exchange District.

Key stories for interpretation include:

- shift in growth/development from the Forks to the Exchange District
- types of businesses and people
- population growth and urban development
- gateway to the Canadian West

West Side of Main, Lombard to William, c. 1876.
(PAM, Winnipeg - Streets Main c1876 2)

Heritage Conservation

After the completion of the 1960s Centennial Concert Hall and Civic Plaza redevelopment, private sector rejuvenation did not occur in the Exchange District as expected. It was not until the late 1970s that with alternative community-based strategies in conjunction with municipal legislation, did conservation and streetscaping begin to occur in the District.

Key stories for interpretation include:

- timeline of events
- policies, legislation and committees
- establishment of city's heritage organisations
- proper conservation techniques and practices
- development of the rest of Winnipeg around the District

McIntyre Block, c. 1900. (PAM, Winnipeg - Buildings - Business - McIntyre Block 1)

Arts and Entertainment

Along with being the commercial core of Winnipeg at the turn of the century, the Exchange District was and still is the heart of the city's visual and performing arts community.

Key stories for interpretation include:

- major venues
- development of different types of entertainment
- types of performers and performing centres
- Winnipeg as part of the theatre "circuit"
- role of women in the performing arts

Programme for Remenyi, c. 1893. (PAM, Winnipeg - Theatres - Bijou N19676)

Publishing

Winnipeg's early newspapers industry was centred on McDermot Avenue. It was known as Newspaper Row due to the concentration of newspaper headquarters, printing companies, news agencies, and foundries.

Key stories for interpretation include:

- businesses such as news agencies and newspapers
- businesses such as book binders, printers, and foundries
- the process of printing a publication
- Newspaper Row
- ethnic publications
- circulation of newspapers

Winnipeg Tribune, c. 1892. (PAM, Winnipeg - Buildings - Business - Tribune/Bannatyne 2)

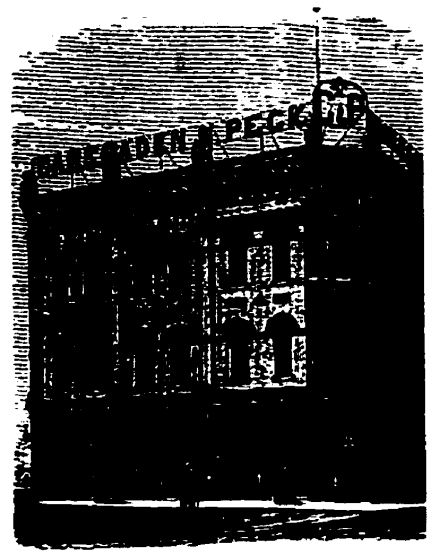
Garment Trade

The garment trade was one of the largest industries in the Exchange District occupying such a large percentage of the warehouse space that at one time the area was known as the "Garment District". A wide range of garments were produced by an industrious work force, who participated in labour disputes, and adapted to new methods of mass production and scientific management.

Key stories for interpretation include:

- evolution of industrial architecture
- businesses history and entrepreneurship
- union organisation
- the process of garment making
- women's history and changing ethnicity of the work force

Princess and McDermot, 1888. (PAM, Winnipeg - Buildings - Business - Carscarden and Peck 1 N8596 [Commercial, Volume 6 #13/February 1888])



Women's Suffrage

Women's suffrage deals not only with the fight for political empowerment, but also for social welfare, improved working conditions, prohibition, and support for unwed mothers.

Key stories for interpretation include:

- the right to vote and types of lobbying methods
- key individuals
- venues of events
- changing role of women in society

Women Volunteers During General Strike, 1919
(PAM, Foote 1670 - N2736)

5 Existing Resources

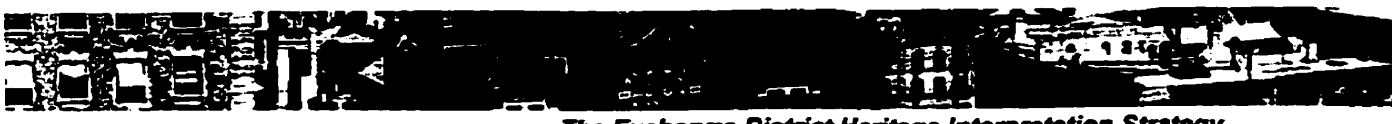
EXISTING INTERPRETIVE INITIATIVES

A wide range of media can be utilised in the interpretation of historic sites. The six primary categories of media recommended in this document are:

1. interpretive centre,
2. interpretive panels,
3. walking tours,
4. installations,
5. publications/multimedia, and
6. special events/programmes.

These six categories can encompass both personal programming and physical infrastructure. Currently, media relating to the Exchange District National Historic Site are weighted very heavily towards the physical variety. The most common types of media include collections of plaques, publications, photos, and the built resources, but there is almost no activity that animates the material on a regular basis. A personal approach based on activities to commemorate the history of the District is critical and would be complemented by bringing all the existing resources together in a central collection.

Each example discussed was analysed for relevance to the six primary historical themes and that relationship is noted through the use of icons for each theme.



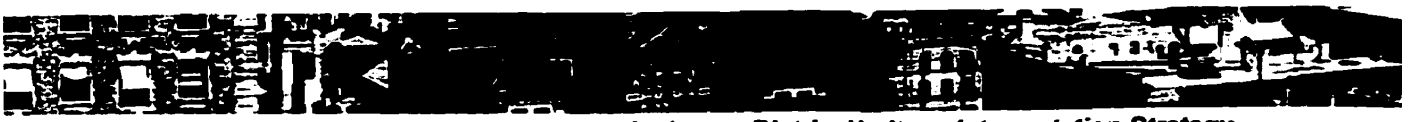
Interpretive centre

Currently there is no centralised source for information specifically about the Exchange District National Historic Site and its wide range of historical themes. Visitor centres in the city tend to provide exclusively tourist information services with no mandate for interpretation nor public education. The lack of a centre dedicated specifically to the Exchange District is definitely a missed opportunity for both visitors and the local community.

There are several resources in Winnipeg which to some extent provide tourist information and orientation services. Visitor information and orientation on Winnipeg in general can be obtained in the lobby at City Hall. In addition, Tourism Winnipeg at 259 Portage Avenue and the Travel Idea Centre in the Johnston Terminal at The Forks provide promotional material from Tourism Winnipeg and Travel Manitoba respectively. The Travel Idea Centre does have a permanent display area with installations representing the major regions of the province, but the Exchange District is covered only briefly. In addition, staff at the Travel Idea Centre are generally not knowledgeable of the area. Information on National Parks and Sites operated by Parks Canada can also be obtained at the Travel Idea Centre. It would be beneficial for the Exchange District to be associated with this particular kiosk in order to make a connection with the province's family of National Historic Sites and National Parks.

Located at 190 Rupert Avenue, the Manitoba Museum of Man and Nature is open Tuesdays to Sundays. General tourist information can be found in the Museum's lobby. There are several exhibits at the Museum which tie into the history of the Exchange District. The Urban Gallery,

The Museum of Man and Nature, 190 Rupert Avenue.



for instance, provides the opportunity for one to experience a streetscape not too different than what existed in the Exchange District during its early days.

Oseredok, the Ukrainian Cultural Centre at 184 Alexander Avenue East (just north of the Exchange District National Historic Site) offers educational outreach programmes, a museum, art gallery, library, and gift shop. Open Tuesday to Sunday, the Centre celebrates the Ukrainian-Canadian experience. Oseredok provides a resource to explore one of the more prominent cultural groups to settle in this city and province.

Frequently the Exchange District BIZ and Heritage Winnipeg receive enquiries concerning the City's walking tours or other programming and activities in the District. Staff provide assistance and brochures as required.

Outside of the downtown there are several museums such as the Police or Transit Museums. While not directly tied to the Exchange District's themes, these institutions provide a valuable resource and experience for visitors looking to learn more about the history and evolution of Winnipeg.

Interpretive panels

There are approximately 40 interpretive plaques already within the Exchange District National Historic Site interpreting ten different historical themes. The majority are the Historic Winnipeg plaques but there are also plaques installed by the Historic Sites and Monuments Board of Canada, The Province of Manitoba, and several private organisations. The Historic Winnipeg plaques continue to be installed on buildings of architectural and historical significance. There is currently no guide to these plaques for public use. The maintenance of the plaques is variable and no inventory is kept to note the removal or disappearance of a plaque.

This map and accompanying table indicate the most descriptive and relevant (i.e.: in terms of content, location, and relationship to historical themes) existing interpretive plaques in the Exchange District National Historic Site. The numbers on the map correspond with the table on the following page. Many of the plaques are the Historic Winnipeg plaques that the City began to use in 1977 on buildings in the Winnipeg Restoration Area.

	theme	site/subject	location
1	Architecture	Royal Alexandra Hotel	John Hirsh Place
2	Architecture	Rowand Block/Canada Life	Imperial Bank of Canada
3	Arts and Entertainment	Pantages Theatre	180 Market Avenue
4	Arts and Entertainment	West Clements Block	Old Market Square
5	Arts and Entertainment	John Steven Hirsch	Manitoba Theatre Centre
6	Civic Development	Winnipeg Aqueduct	Stephen Juba Park
7	Civic Development	Stephen Juba Park	Stephen Juba Park
8	Civic Development	Northern Light Lodge	191 Lombard Avenue
9	Civic Development	Salvation Army	City Hall
10	Civic Development	Central Fire Hall	Old Market Square
11	Civic Development	Sinclair's Creek	John Hirsch Place
12	Civic Development	Court House	Old Market Square
13	Civic Development	City Hall Market	Public Safety Building
14	Civic Development	Central Police Station	Public Safety Building
15	Early Settlement	Fort Douglas 1816	Alexander Docks
16	Early Settlement	Scots Monuments	Alexander Docks
17	Finance	Confederation Life Building	Main Street
18	Finance	Merchants Bank Building	Old Market Square
19	Finance	Bank of Hamilton	395 Main Street
20	Finance	Union Tower	191 Lombard Avenue
21	Finance	Great West Life Building	177 Lombard Avenue
22	Finance	Union Bank Building	504 Main Street
23	Finance	Imperial Bank of Canada	441 Main Street
24	Grain Trade	Exchange Building	160 Princess Street
25	Labour	Winnipeg General Strike	William Avenue/Main Street
26	Labour	Winnipeg Labour Temple	Centennial Concert Hall
27	Labour	Winnipeg General Strike	City Hall
28	Publishing	Telegram Building	70 Albert Street
29	Publishing	Newspaper Row	70 Albert Street
30	Publishing	Dawson Richardson Building	171 McDermot Avenue
31	Manufacturing	Fairchild Building	120 Princess Street
32	Wholesale Trade	Traveller's Block	283 Bannatyne Avenue
33	Wholesale Trade	Crescent Furniture Building	Pantages Theatre
34	Wholesale Trade	Imperial Dry Goods Block	91 Albert Street
35	Wholesale Trade	Donald H. Bain	115 Bannatyne Avenue
36	Wholesale Trade	Whitla Building	70 Arthur Street
37	Wholesale Trade	Gault Building	99 King Street
38	Wholesale Trade	Sanford Building/Maw Garage	291 Bannatyne Avenue
39	Wholesale Trade	Lyon Block	225 McDermot Avenue
40	Transportation	Winnipeg Transfer Spur Line	John Hirsch Place

Walking tours

The walking tours described in this section include guided and self-guided tours that are currently offered or were offered at one point in time. Examples have been grouped into guided tours and publications.

Guided Tours

ArtWalk

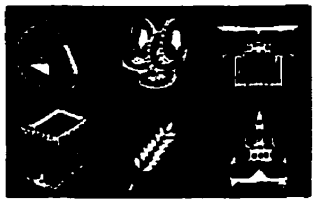
ArtWalk has completed its third summer of guiding visitors through downtown Winnipeg's visual arts community. Beginning at the Winnipeg Art Gallery, ArtWalk winds its way through a series of galleries in the downtown and the Exchange District, ending at the Ukrainian Cultural Centre. The tour takes the better part of a day starting at 10:00 a.m. and ending at 3:30 p.m. (with a one hour break for lunch). This is excellent value for one's money as the tour costs $4.95 per person. With admission, one receives a brochure with a map of the route, as well as coupons for local businesses found along the tour's route. Galleries visited in 1998 included the Winnipeg Art Gallery, Northern Images, The Upstairs Gallery, Manitoba Society of Artists' 66the Annual Juried exhibition, Adelaide McDermot Gallery, Ace Art, Plug In Inc., Craftspace, The Floating Gallery, Ukrainian Cultural and Educational Centre, Urban Shaman, Warehouse Artworks, and <SITE> Gallery. ArtWalk participants ranged from Winnipeggers to tourists from the rest of Canada, the United States, and abroad.

ArtWalk tour in the Exchange District, summer 1998. Note the giant feet painted on the sidewalk indicating a participating gallery and providing a phone number for tour information.

Commentary on the tour consists of some discussion of the collection at each gallery and if an artist is present at the time, they are encouraged to speak with the group.

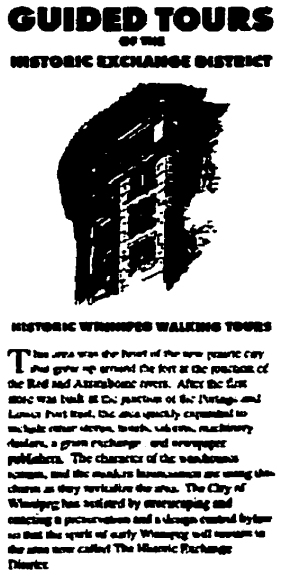
Between galleries, the guides provide historical commentary about the evolution of the city and its architectural heritage. ArtWalk has done a commendable job of heightening awareness of the city's visual arts community. However, there is an overall lack of discussion about the artistic works on display. In addition, when the tour was taken in 1998, the narration included several inaccuracies in the historical and architectural commentary. The success and scope of ArtWalk should be built upon by making every effort to improve the quality and content of its delivery. By providing more detailed background to the ArtWalk programme pertaining to the National Historic Site status, the tour could very easily reinforce the identity of the Exchange District National Historic Site.

Exchange District Guided Walking Tour



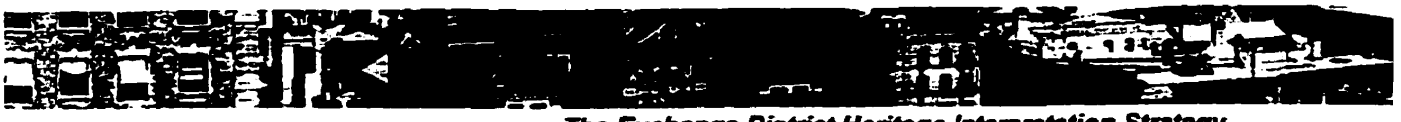
The City of Winnipeg's *Exchange District Guided Walking Tour* was operated during the months of July and August by the Community Services Department. About an hour and a half in length, the guided tour took visitors through the east or west side of the Exchange District ending with a tour of the interior of the Canadian Bank of Commerce (389 Main Street) or the James Avenue Pumping Station. A tour of the highlights of the District was also available. These tours ran from Tuesday to Sunday at several different times, and departed from the Pantages Theatre. Fees for the tour were quite reasonable at $5.50 for adults, $4.50 for seniors and $3.50 for youth and children. Operated for several years by the same group of staff, the walking tour was very well

The 1998 brochure advertising the City's guided walking tours of the Exchange District.



GUIDED TOURS
OF THE
HISTORIC EXCHANGE DISTRICT

HISTORIC WINNIPEG WALKING TOURS



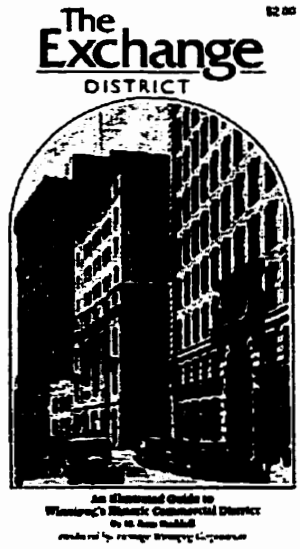
presented and provided a sound overview of the history of the district, covering the types of architecture and businesses, prominent personalities, and evolution of the city. Marketing of this tour was less than adequate, resulting in approximately 600 participating in both 1997 and 1998.

The Exchange District BIZ assumed delivery of the walking tours in 1999. The content has essentially remained the same except for an expanded introduction of the District as a National Historic Site. The operating period has been expanded to May through September thereby adding 3 months of additional operating time. In addition, the Exchange District BIZ is aggressively marketing and promoting the tours.

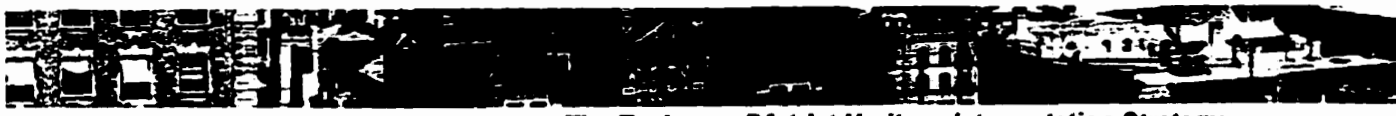
Publications

The Exchange District - An Illustrated Guide to Winnipeg's Historic Commercial District

Cover of Heritage Winnipeg's Illustrated Guide to the Exchange District.



Heritage Winnipeg has reproduced this walking tour several times, with the last reprint completed in 1989. Overall, this publication provides extensive and detailed historical background about the Exchange District and its built resources. Over the years, this free booklet has been an excellent resource for teachers, students, tourists, as well as a variety of government departments. In a subtle fashion, the themes on which the national designation is based are touched upon in the guide. While Heritage Winnipeg is determining how they would like to revise the booklet in the future, it has been the Exchange District Heritage Partnership's



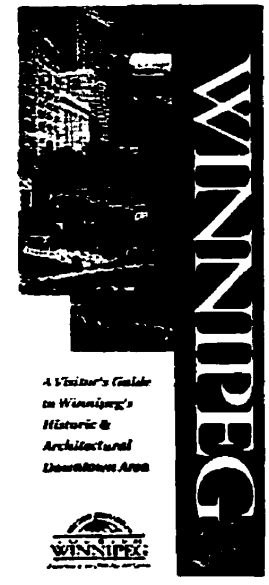
recommendation that any revision should focus on the themes associated with the national designation. This can be easily achieved by the insertion of new sections, some minor rewriting of the building descriptions to continually reinforce the wide range of historical themes, and perhaps some revisions to the tour's route and map.

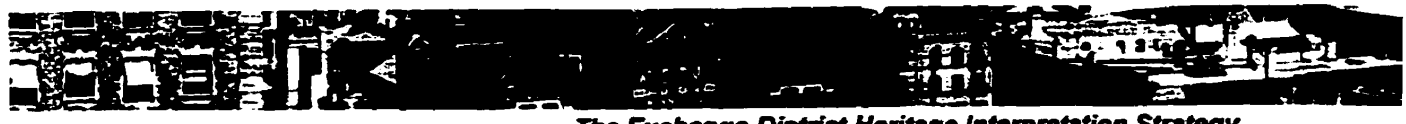
Walk Winnipeg - A Visitor's Guide to Winnipeg's Historic and Architectural Downtown Area

Tourism Winnipeg has published a number of versions of this 75 site self-guided walking tour. The tour encompasses the entire downtown area of Winnipeg including St. Boniface. Portions of the pamphlet are organised into shorter tours to appeal to those with different interests, or limited time. Descriptions for each site are very brief but a wide range of sites such as buildings (both historic and contemporary), parks, groups of settlers, and non-extant historic resources are covered. This tour should not be viewed as an in-depth publication but it does provide an overview of Winnipeg's downtown. It is distributed through the Travel Idea Centre at The Forks, Tourism Winnipeg, major hotels, and the Winnipeg International Airport.

Some improvements must be made to this publication. Approximately 32 sites located within or around the Exchange District National Historic Site are included in the tour. However, 21 are incorrectly located or completely overlooked on the map. Written directions are provided throughout the pamphlet which does alleviate potential problems caused by the map inaccuracies. Of particular importance to this study, is the indication of the Exchange District on the tour map. It should be labelled in a similar manner to The Forks where the entire area is

Cover of Walk Winnipeg produced by Tourism Winnipeg.



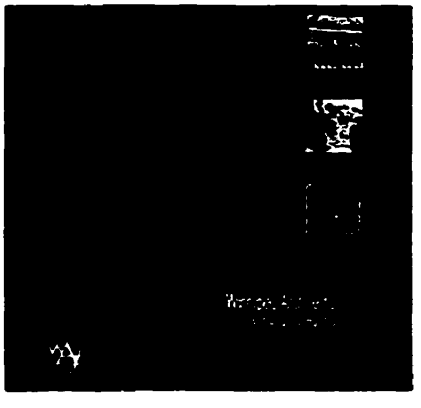


shaded instead of pinpointing one intersection as is done. Future editions of this publication need to make all necessary corrections and additions to more accurately reflect the city's downtown.

Winnipeg Architecture - A Terra Cotta Tour

Winnipeg Architecture - A Terra Cotta Tour by the Winnipeg Architecture Foundation (WAF) is a 15 site booklet that tours one through the Exchange District and downtown on a tour of exceptionally varied terra cotta buildings. An hour and a half in length, this self-guided walking tour can be purchased locally for $5.00 or ordered directly from the Winnipeg Architecture Foundation. Several times a year, WAF will organise guided versions of the tour for its members or outside groups. Heritage conservation, various construction methods, and the architects of the buildings are the primary topics of the tour. WAF is an organisation dedicated to the promotion of local architecture and design (both historic and modern) through public education. Future initiatives pertaining to the architecture of the Exchange District National Historic Site could perhaps be undertaken by an organisation such as WAF.

Cover of Winnipeg Architecture - A Terra Cotta Tour by the Winnipeg Architecture Foundation.



1919 The Winnipeg General Strike - A Driving and Walking Tour

The Historic Resources Branch, Manitoba Culture, Heritage and Citizenship, published this brochure in 1985 and in 1994 it was reprinted by the The Manitoba Labour Education Centre (MLEC) for the 75th anniversary of the 1919 General Strike. The authors indicate that this tour is of historical sites throughout the city which are associated with the events of the General

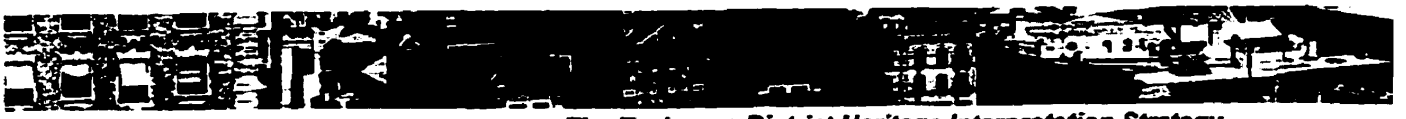
Strike. The booklet provides a chronology of the strike's main events, as well as three individual, yet complementary tours: Working-Class Winnipeg; Crescentwood: Home of the Committee of 1000; and Central Winnipeg: Scene of Conflict. It provides a succinct account of the fight for collective bargaining and higher wages, mass demonstrations, the firing of the police force, imprisonment of the strike leaders, and other events that directly involved a third of the city's population.

The publication is now difficult to find. The MLEC is exploring the opportunity to reprint the tour as well as organise a regular guided tour of the sites found within the Exchange District to begin in 1999. Representatives from the MLEC have kept the Exchange District Heritage Partnership informed of the progress of the venture and would like to work in coordination with other existing tours. Since the MLEC is considering its relaunch, it is opportune to link the commemoration of events of the strike to the District's national designation, and to update the publication. A Historic Sites and Monuments Board plaque was installed in 1986 at William Avenue and Main Street to commemorate the 1919 Strike and this site should also be noted in future revisions of the tour.

Walking tour for the 1919 Winnipeg General Strike.

Muddy Waters - An Interpretive Guide to Winnipeg's Rivers

Completed in 1982 by the City of Winnipeg Parks and Recreation Department, *Muddy Waters* was developed for those wanting to explore the city's rivers from both natural and historical perspectives. The tour can be completed in about two hours by car and covers a large area beginning at the Redwood Bridge and ending at the



Maryland Bridge. While the content of the tour does not relate physically to the Exchange District National Historic Site, it does provide for a stop at the Post Office Street docks, now Lombard Avenue. The description of this site is integral to the national designation of the District as it recounts the story of A.G.B. Bannatyne, postmaster and prominent businessman, and Andrew McDermot. In addition, the old docks relate to the evolution of transportation on Manitoba's rivers, wholesale trade, and the grain trade. This publication is now dated and difficult to find. However, the primary stories are compelling and should be brought to light again. With the River Access Coalition (CAR/RAC) slowly developing improved and expanded access points along both the Red and the Assiniboine Rivers, perhaps the docking facilities could incorporate interpretive components loosely based on the material presented in *Muddy Waters*.

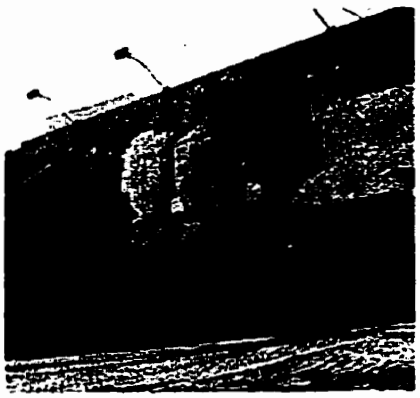
Installations

Installations are physical interventions within a site or area, which may or may not have an interpretive role. The scale and scope of these is different from, for instance, an interpretive plaque. The most commonly used examples of installations are street furniture, public art, and signage systems used for general orientation.

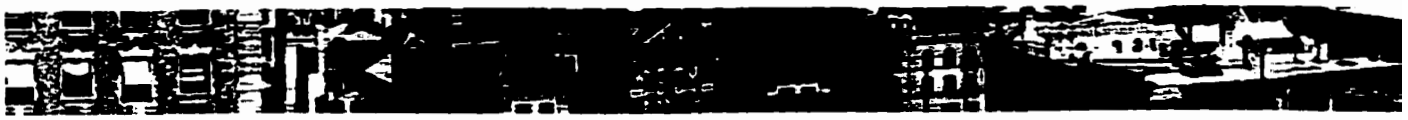
Murals

In 1983, Alfred Lamoureux and Micheal Fournier completed the only mural in the District which encompasses historical themes (the mural on the north side of Albert Street Burgers at 58 Albert Street does not pertain directly to the themes but does portray period elements). Found on the north wall of the former Ryan/Banfield Block at 492 Main Street, it depicts several historical vignettes covering themes such as civic development and publishing. Murals are frequently cited as a means of beautification which have side benefits of deterring unwanted activity such as vandalism and graffiti. Further development of murals must be considered very carefully. Under the HW Zoning By-law, applications for murals can only proceed with a Certificate of Appropriateness to ensure that the mural's content is in keeping with the historical nature of the district and to ensure that the wall will not be damaged in any way. A mural strategy which outlines very strict subject criteria to ensure that the content would relate to the National Historic Site status may be something to pursue

The mural on the north face of the former Ryan/Banfield Block (now referred to as the Macdonald Shoe Building) at 492 Main Street.



From a heritage conservation perspective, the application of paint on a brick or stone surface is almost

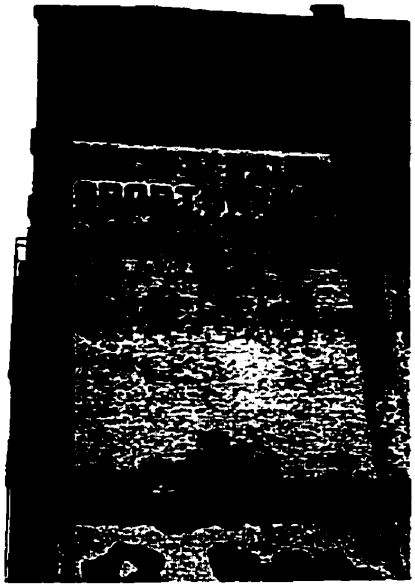


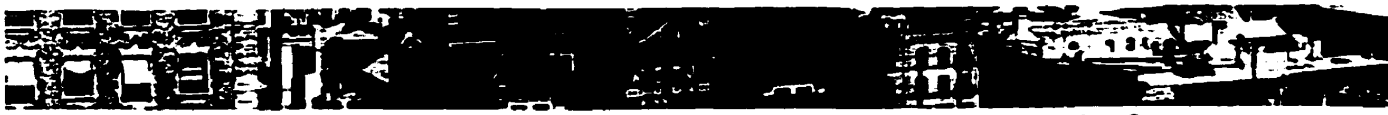
irreversible, and it reduces the brick's ability to naturally expel moisture. One would have to choose a "canvas" carefully and perhaps only those wall surfaces which have already undergone a stucco-like treatment be considered. The Exchange District National Historic Site has many examples of buildings whose neighbouring buildings have been demolished and the "scars" left behind have a beauty of their own, with an important story to tell. To smooth it over and cover it with paint is to remove remnants of our history, which could degrade the heritage resources on which the National Historic Site designation was based.

Traditional Advertising

Vestiges of roof or wall signage and advertising is abundant throughout the District. The wire frame corporate signage built up from a building's roof was extremely common. Akin to murals, businesses often painted corporate logos or advertising on their buildings. While those that remain may not deal specifically with the 1880-1919 period of history, they contribute to the sense of place. Every effort must be made to ensure that these can be retained and restored. As an alternative to murals, advertising could perhaps be permitted to recall the wholesale/business function of the area. Proposals could be subject to a design review, to ensure it is sympathetic to the character of the District. Other application techniques, such as a portable printed canvas, should be explored (as found on the Electric Railway Chambers, 213 Notre Dame Avenue).

Example of traditional advertising that was common throughout the Exchange District. This particular example has deteriorated almost completely.

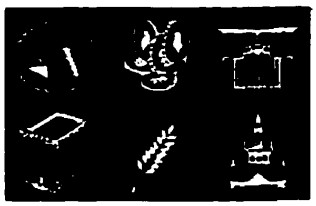




Publications/multimedia

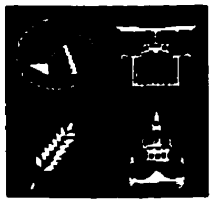
Publications and multimedia in this instance refers to videos, publications (books, pamphlets, maps etc.) and web sites.

Pyramids on the Prairie



Produced in 1994, by Prairie Public Television, this video explains how the Exchange District came to be the oldest collection of buildings in downtown Winnipeg. The District is described as the transportation hub of Canada where banks congregated along Banker's Row with agricultural implement dealers, wholesale and manufacturing, and the garment trade filling the warehouse space on either side of Main Street. *Pyramids on the Prairie* provides an excellent overview of most of the historical themes while also reflecting how the Exchange District survived the 1960s redevelopment schemes to become today's arts and cultural centre of the city.

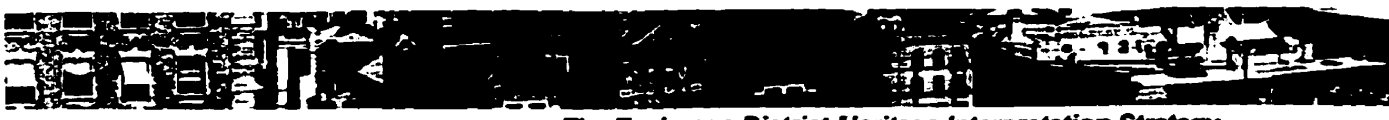
Other Videos



The National Film Board of Canada (NFB) has produced several programmes on both the grain trade and the 1919 Strike, as has the Manitoba Labour Education Centre. The history of vaudeville theatre (arts and

Produced by the National Film Board of Canada, The McIntyre Block is a short film about an office building since demolished.

The McIntyre Block



entertainment) is captured in the film *One Theatre Way* which looks at the development of theatres in Winnipeg including the Pantages and Walker Theatres. A 1977 short film entitled *The McIntyre* is the life story of a building constructed in 1898 and the people who worked within, prior to its demolition. Several other NFB films deal more with the history and evolution of Winnipeg, such as *Winnipeg: The Growth of a City 1874-1914* or *Railway City: Winnipeg*, and as a result, their content relative to the Exchange District may not be as pertinent.

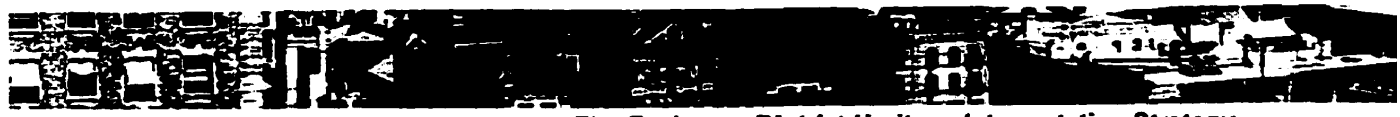
The Exchange District National Historic Site '98 Visitor's Guide

Every year the Exchange District Business Improvement Zone produces a pamphlet which is a guide to the restaurants, shops and parking found within the District. While this is not a publication which is interpreting the heritage of the area, it is an excellent orientation device for visitors to the area who are looking for first floor merchants or restaurants. At the same time, it is a marketing tool for those businesses. The BIZ makes every effort to ensure that the content is as current as possible at the time of printing but some minor revisions could be made to the map to more accurately reflect the existing building stock.

Existing Publications

Currently there is no comprehensive history of the Exchange District. Preliminary research did reveal that there is a wide range of existing publications that cover many themes related to the history of the Exchange

Defoe, Christopher. 1996. *Heart of the Continent*.
Bennett, Richard E. *A House of Quality: It has Ever Been - History of the Great-West Life Assurance Company*.
Berkowski, Gerry. December 22, 1987. *The Winnipeg Garment Industry, 1900-1955*.
Dick, Lyle. 1986. *The Confederation Life Building - Early Skyscraper Architecture and White Collar Work in Winnipeg*.
Historical Buildings Committee. *The year past: report of the City of Winnipeg Historical Buildings Committee*.
Kameen, Diane and Richard Brown. 1984. *Pantages Playhouse - Unequaled Vaudeville 1914-1984: the 70 Year History*.
Leah, Vince. 1982. *Alarm of Fire - 100 Years of Firefighting in Winnipeg 1882-1982*.
Morriss, Bill. 1987. *Chosen Instrument - a history of the Canadian Wheat Board - the McIvor years*.
Spector, David. 1980. *Suburban and Downtown Bank Architecture and Banking in Winnipeg*.
Wade, Jill. 1976. *Manitoba architecture to 1940 : a bibliography*.
Winnipeg's historic warehouse area: its revitalisation through conservation : a report prepared for Heritage Canada and the Manitoba Historical Society. 1979.



District. Many are no longer in print, or were unpublished research with very limited access. It is essential to review these existing publications for connection to the National Historic Site themes, and to determine which themes have not already been explored. It would be convenient to have some of these publications or reports reprinted, to bring them back into the public domain. [The sidebars represent a sample of some of the available references.]

A Decent living: women workers in the Winnipeg garment industry, [1991].

Anderson, Charles W. 1991. *Grain: the entrepreneurs*.

Artibise, Alan F.J. 1974. *The urban development of Winnipeg, 1874-1914*.

Artibise, Alan F.J. 1977. *Winnipeg: an illustrated history*.

Bercuson, David Jay. 1990. *Confrontation at Winnipeg: labour, industrial relations, and the General Strike*.

Blanchard, J. 1987. *A history of the Canadian Grain Commission*.

Bradley, Walter E. *A history of transportation in Winnipeg*.

Bumsted, J. M. 1994. *The Winnipeg General Strike of 1919: an illustrated history*.

Hutchison, Robert. 1974. *A century of service: a history of the Winnipeg police force, 1874-1974*.

Colquette, R. D. 1957. *The first fifty years: a history of United Grain Growers Limited*.

Levine, Allan Gerald. 1997. *The Exchange: 100 years of trading grain in Winnipeg*.

Henry, Ann. 1975. *Lulu Street: a play*.

Marshall-Wells Company. 1930. *Complete general catalogue of Marshall-Wells Company, Limited, Winnipeg*.

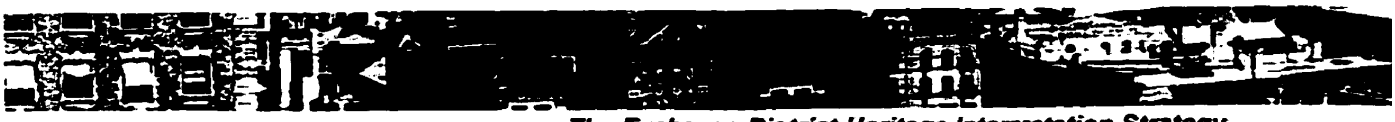
Short, Roger B. 1973. *The wholesale function in Winnipeg*.

Stewart, James. *The James Stewart minute books of the first Canadian Wheat Board, 1919-1921*.

Existing Web Sites

Several organisations currently maintain web sites which provide either basic tourist information or historical background on activities or sites in the Exchange District.

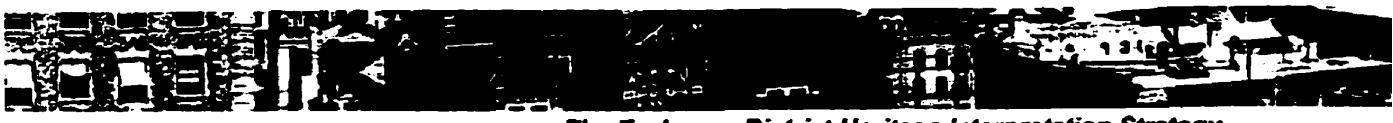
Heritage Winnipeg's web site can be found at http://www.escape.ca/~heritage. Their web site was designed and made public over the summer of 1998 by high school students from Kildonan East Collegiate. This simple site provides a photo and historical summary of most of the buildings in the Exchange District which are conveniently arranged by streets. Background material was obtained from Historic Resources Branch (Province of Manitoba) publications. The content and the organisation of the site could be improved to better relate to the National Historic Site and Heritage Winnipeg's mandate. Greater coherence to the template for each building, by ensuring consistent use of information (i.e:. there must be a photo for every site), would aid in the understanding of the area's built resources. The discussion of architectural styles often links one to other sites for more detailed information (for instance, a link to a site dedicated to H.H. Richardson for further information on Richardsonian Romanesque design). There is currently no material on the web site concerning



the recent national designation of the Exchange District and there is no background material on Heritage Winnipeg as an organisation. Several searches in a variety of search engines will not lead one to their web site indicating that the posting process was not completed.

The Exchange District Business Improvement Zone is located at http://www.exchangebiz.winnipeg.mb.ca. The Exchange District BIZ's web site is consistent in content and design to their printed visitor's guide, in that it provides a street by street listing of the street level businesses, as well as links to the business's web sites if they have one. For 1999, the Exchange District BIZ will most likely include information about their walking tours of the National Historic Site when they update the site with their summer concert series schedule. A few minor corrections should be made but the heritage section already provides references to the National Historic Site status and several historical themes.

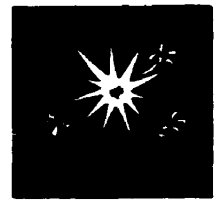
Tourism Winnipeg's web site is located at http://www.tourism.winnipeg.mb.ca. There is some mention of the cultural institutions in the Exchange District with a map of the city centre, as well as a few paragraphs describing Winnipeg as the "Chicago of the North". While The Forks is referred to as a National Historic Site, there is no mention of the Exchange District National Historic Site. Since this very professional site does a wonderful job of posting current activities in the city, Tourism Winnipeg should be encouraged to actively promote the Exchange District's National Historic Site status and its walking tours and festivals.



Travel Manitoba, http://www.travelmanitoba.com, is responsible for the promotion of travel and tourism for the entire province. Its table of contents page links to a search for historical sites. The site's search engine will pull together a vast array of pages from the site, including one specifically on the Exchange District walking tours. The Exchange District BIZ will contact Travel Manitoba to ensure that the information will be updated for this summer's roster of tours.

The City of Winnipeg's municiple government web site at http://www.city.winnipeg.mb.ca provides information on City government as well as City policy and general tourist information. A search for the Exchange District brought up 15 links, many of which were duplicate links. One dealt with City policy on heritage conservation, and another provided a copy of the document, Plan Winnipeg, which, in part, deals with how the City should address its heritage sites and buildings. Only one page, for shopping centres, made mention of the Exchange District, however, it refers to Old Market Square and summer market activities which ended years ago. No other mention of the District nor anything concerning its National Historic Site status was made. There are pages for historic sites and museums in the city, but little connection is made with those found in the District and the District itself. The City should be encouraged to address the Exchange District in a different fashion, particularly since the seat of City government is just north of the National Historic Site boundary. Once a greater concentration of activity and interpretive programming is in place, the City could be approached to incorporate those activities on their web site.

Special events/programmes



There have been few special events or regular programming pertaining to the history of the Exchange District. Only a couple of examples were found in the category of special events/programming. One example is Ann Henry's play about the 1919 Strike entitled *Lulu Street*, which was performed for the first time at the Manitoba Theatre Centre in March of 1967. Within ten years of its release it was performed in other Canadian cities, and also broadcasted on CBC television. Special events are usually one time events or are, for instance, held on the anniversary of an event such as the 75th Anniversary commemoration of the 1919 General Strike.

Events such as the Winnipeg Art Festival, Cobblestone Classic, and Christmas in the Exchange are no longer held. These events may not have related to historical themes, but they were successful in bringing people into the area. Once visitors arrive, it is then possible to introduce them to heritage activities that they may not have previously been aware of. The Winnipeg Fringe and Winnipeg Jazz Festivals must be encouraged to prosper because they are effective means of enticing people to spend extended periods of time in the Exchange District.

EXISITING INTERPRETIVE MEDIA BY PRIMARY THEME

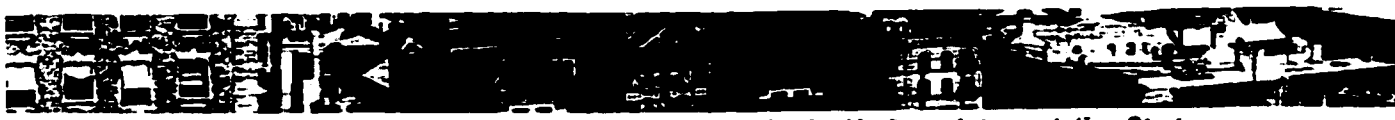
This section relates the six primary historical themes:

1. Grain Trade,
2. Finance,
3. Wholesale/manufacturing,
4. Architecture,
5. Civic Development, and
6. Labour

to a sample of the major existing interpretive initiatives. The initiatives listed under each theme are classified according to the six main classifications of interpretive media:

1. interpretive centre,
2. interpretive panels,
3. walking tours,
4. installations,
5. publications/multimedia, and
6. special events/programmes.

Analysing the material in this fashion is useful as it clearing indicates concentrations and voids in the possible types of interpretive media. A simple glance at each table illustrates where future efforts could be focused (assuming the a particular interpretive method can convey the theme and/or story in question). Opposite the table of interpretive media is a map of the Exchange District National Historic Site which highlights the built resources for each theme. These maps indicate the location and more importantly, density, of the built resources and aids in the organisation of proposals by theme.



Grain trade

Interpretive Centre
- Commodity Exchange visitor deck
- company archives at the University of Manitoba libraries

Interpretive Panels
- Historic Winnipeg plaques

Walking Tours
- self-guided: Illustrated Guide to the Exchange District
- guided: City's guided tour

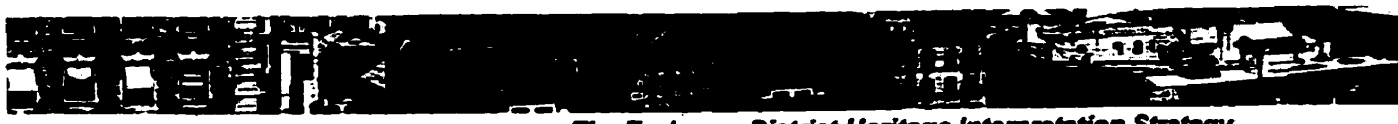
Installations
- building stock: Exchange Building, the Grain Exchange Building, the Lake of the Woods Building, and the Canadian Wheat Board

Publications/multimedia
- publications: Grain: The Entrepreneurs, Chosen Instrument: A History of the Canadian Wheat Board, the McIvor Years and The Exchange: 100 years of Trading Grain in Winnipeg
- web sites: Heritage Winnipeg

Special Events/Programmes

Grain Exchange, 171 Lombard Avenue.

Existing grain trade resources in the Exchange District National Historic Site.



Finance

Interpretive Centre

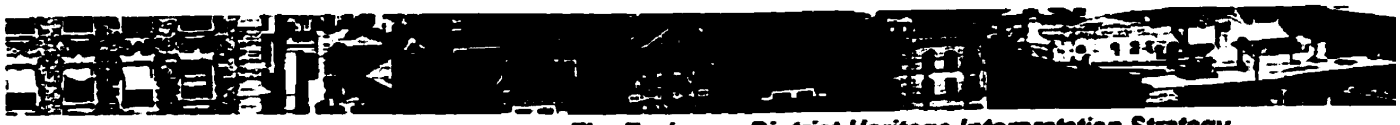
Interpretive Panels
- Historic Winnipeg plaques
- HSMBC plaque
- Manitoba Heritage Council

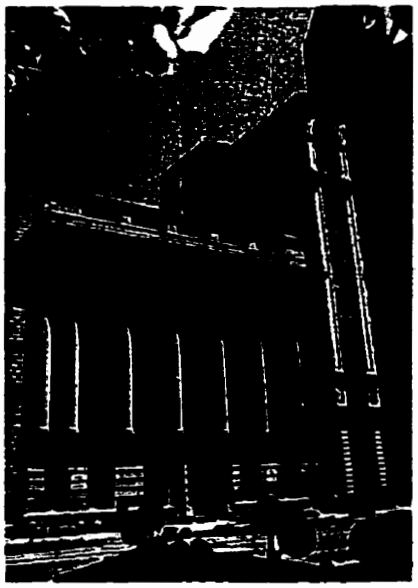
Walking Tours
- self-guided: Illustrated Guide to the Exchange District
- guided: City's guided tour

Installations
- building stock: Chamber of Commerce, Union Tower, Bank of Commerce, Bank of Hamilton, Former Bank of British North America, Imperial Bank of Canada, Confederation Life, Bank of Toronto, Royal Bank of Canada, Union Bank Building and Annex)

Publications/multimedia
- publications: A House of Quality it has Ever Been - History of the Great-West Life Assurance Company, and The Year Past - Annual Report of the City of Winnipeg Historical Building Committee
- web site: Heritage Winnipeg

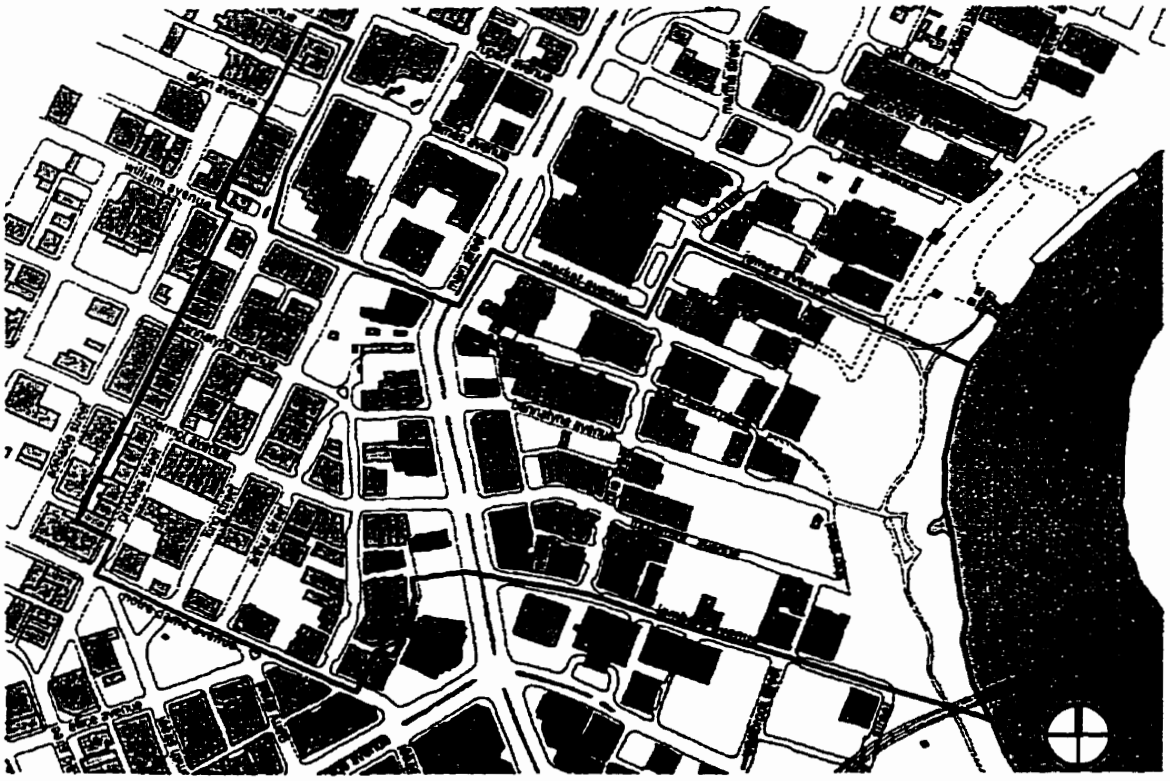
Special Events/Programmes

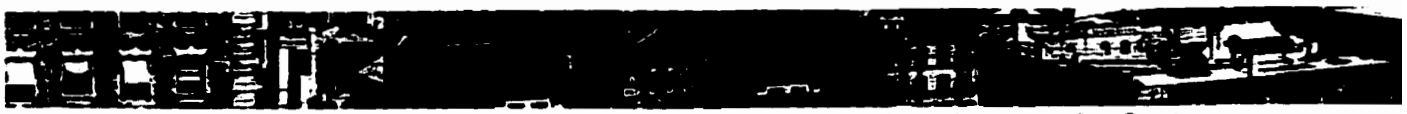


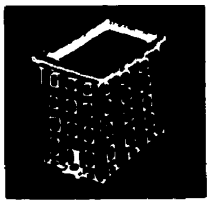


Canadian Bank of Commerce, 389 Main Street.

Existing finance resources in the Exchange District National Historic Site.







Wholesale/ manufacturing

Interpretive Centre

Interpretive Panels
- Historic Winnipeg plaques

Walking Tours
- self-guided: Illustrated Guide to the Exchange District
- guided: City's guided tour

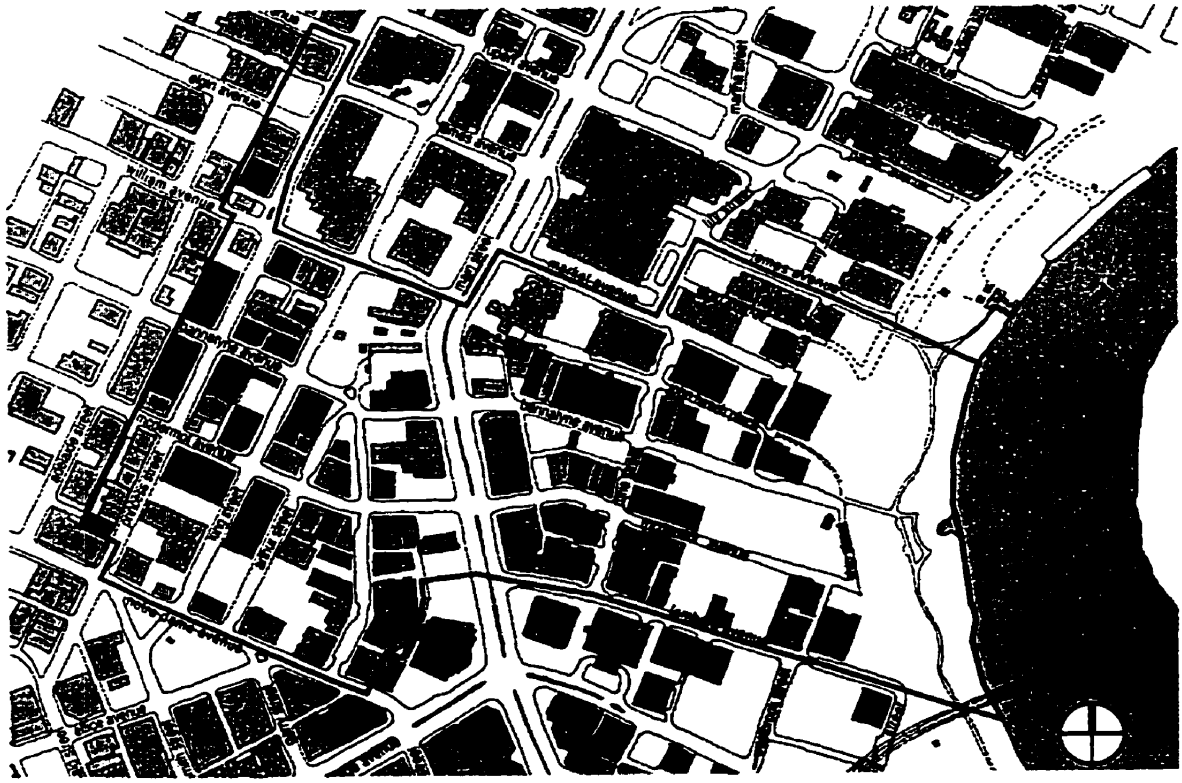
Installations
- existing building stock including approximately 45 buildings
- remaining wall and roof top signage

Publications/multimedia
- publications: The Wholesale Function in Winnipeg and The Year Past - Annual Report of the City of Winnipeg Historical Building Committee
- videos: Pyramids on the Prairie
- web sites: Heritage Winnipeg

Special Events/Programmes

Ashdown Warehouse, 179 Bannatyne Avenue.

Existing wholesale/manufacturing resources in the Exchange District National Historic Site.



Interpretive Centre
- Urban Gallery, Museum of Man and Nature

Architecture

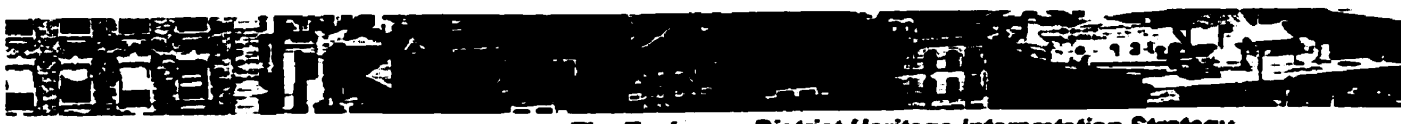
Interpretive Panels
- Historic Winnipeg plaques
- HSMBC plaques

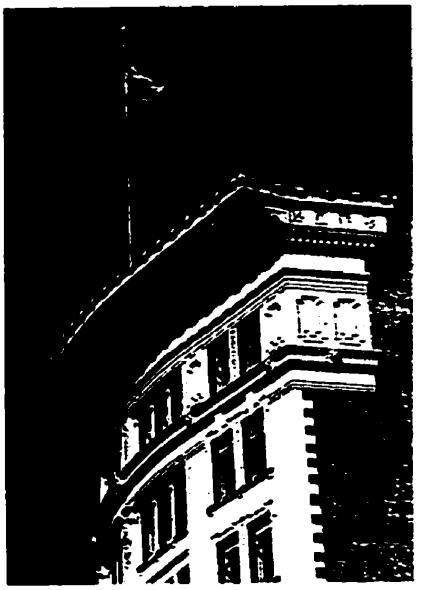
Walking Tours
- self-guided: Illustrated Guide to the Exchange District and Winnipeg Architecture - A Terra Cotta Tour
- guided: ArtWalk and City's guided tour

Installations
- entire building stock
- some architectural fragments

Publications/multimedia
- publications: The Year Past - Annual Report of the City of Winnipeg Historical Building Committee
- videos: Pyramids on the Prairie and The McIntyre
- web sites: Heritage Winnipeg

Special Events/Programmes





Cornice of the Confederation Life Building, 457 Main Street.

Existing architecture resources in the Exchange District National Historic Site by date of construction.

Civic development

Interpretive Centre
- Police Museum
- Fire Service Museum

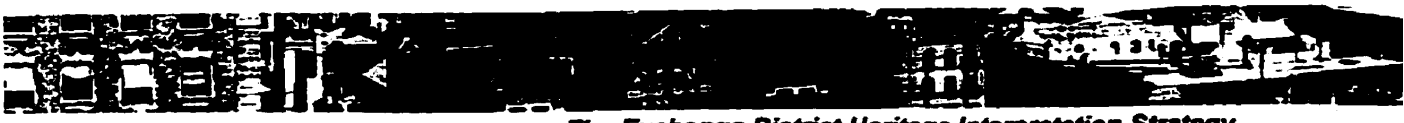
Interpretive Panels
- Historic Winnipeg plaques
- private organisations

Walking Tours
- self-guided: Illustrated Guide to the Exchange District and Winnipeg Architecture - A Terra Cotta Tour
- guided: ArtWalk and City's guided tour

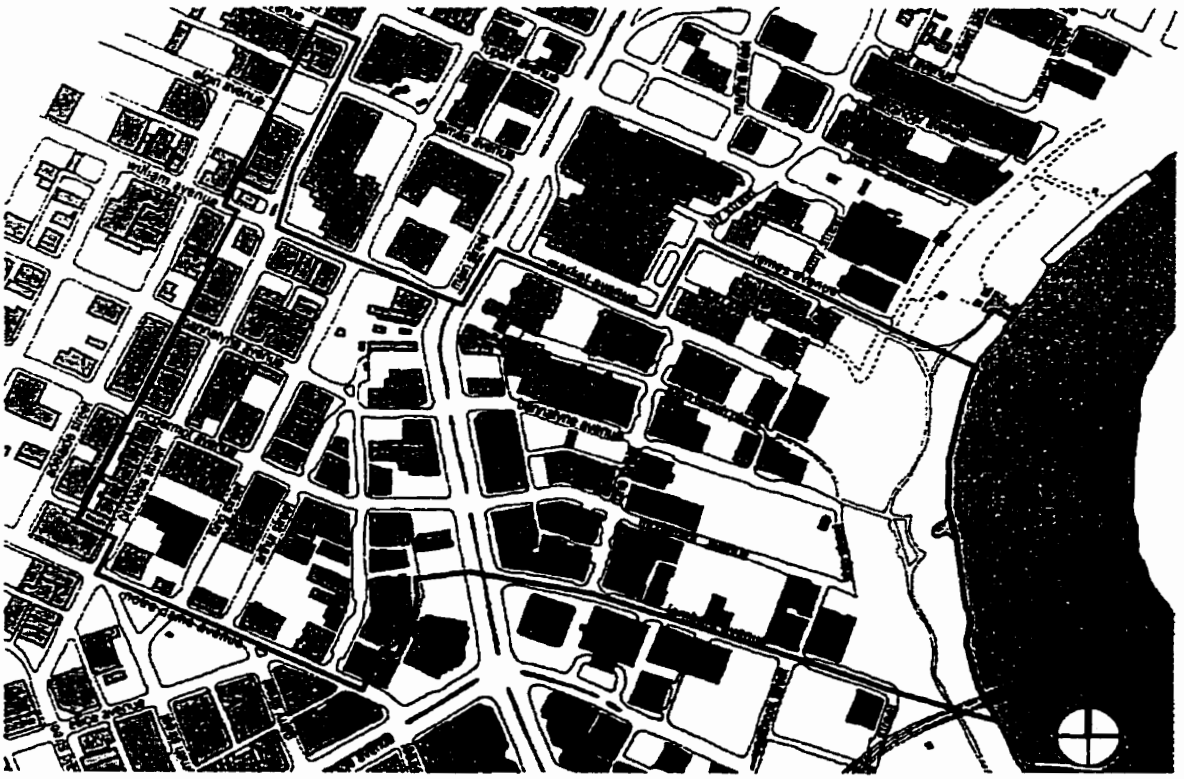
Installations
- building stock: Amy Street Steam Plant, James Avenue Pumping Station, Winnipeg Hydro Substation No. 1, Electric Railway Chambers, and Customs Examining Warehouse

Publications/multimedia
- publications: The Year Past - Annual Report of the City of Winnipeg Historical Building Committee and A Century of Service: A history of the Winnipeg Police Force, 1874-1974
- videos: Pyramids on the Prairie
- web sites: Heritage Winnipeg

Special Events/Programmes

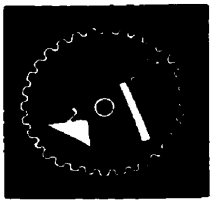


Hydro Sub-Station No. 1, 43 King Street.



Existing civic development resources in the Exchange District National Historic Site.

Interpretive Centre



Labour

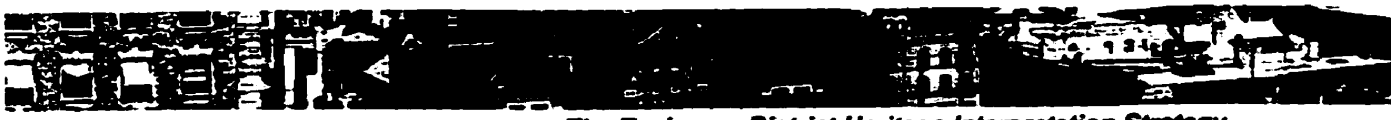
Interpretive Panels
- HSMBC plaques
- private organisations

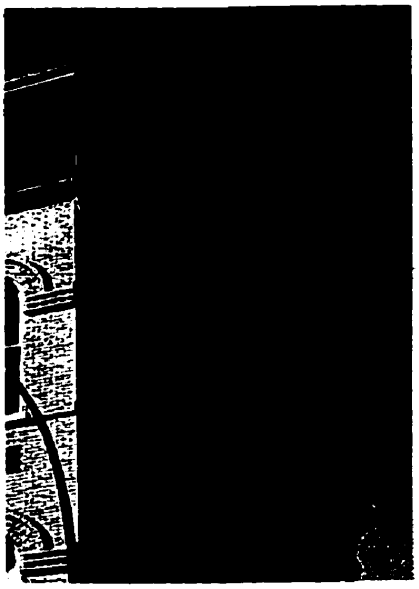
Walking Tours
- self-guided: Illustrated Guide to the Exchange District and 1919 General Strike
- guided: City's guided tour and The Forks National Historic Site theatrical guided tours

Installations
- building stock: Odd Fellows Hall/McDermot Block

Publications/multimedia
- publications: The Year Past - Annual Report of the City of Winnipeg Historical Building Committee and Let Us Rise!
- videos: Pyramids on the Prairie and Six Weeks of Solidarity
- web sites: Heritage Winnipeg

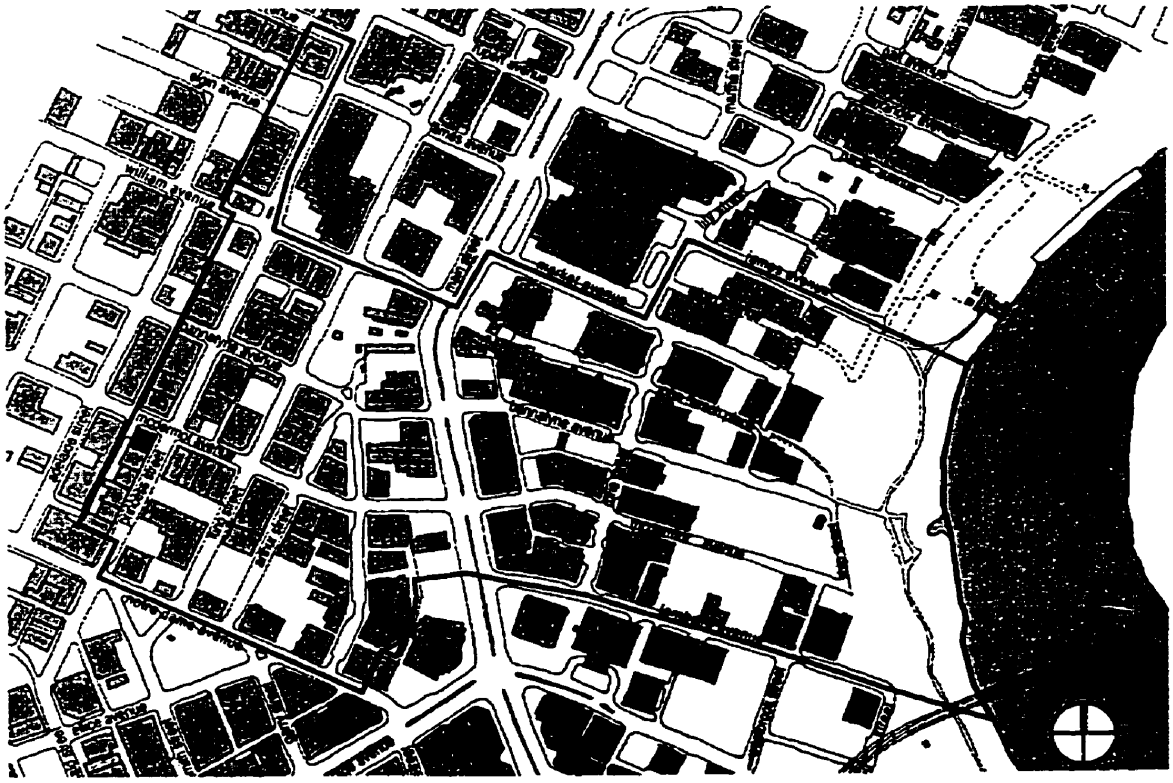
Special Events/Programmes





Oddfellows, 74 Princess Street.

Existing labour resources in the Exchange District National Historic Site.



6 Strategy Management

ORGANISATIONAL FRAMEWORK

The impetus behind the development of the Exchange District Heritage Interpretation Strategy has been a coalition of heritage community supporters and the three levels of government who combined their skills to initiate and to develop the Strategy. To move the Exchange District Heritage Interpretation Strategy into the implementation phase, an organisational model must be identified and put in place. This section of the Strategy identifies several organisational models, and provides a brief evaluation of their strengths and weaknesses.

When one is examining organisational models and administrative structures, it is important to measure them against the jurisdictional or legislative authorities active in the area. The City of Winnipeg, and specifically the Historic Winnipeg By-law, provides an important protective mechanism for the Exchange District National Historic Site. Any external changes to the area's buildings and cultural landscape is governed by this City of Winnipeg By-law. The City of Winnipeg has also designated buildings in the Exchange District under its historic building guidelines. In 1997, the federal government designated the Exchange District to be of national historic significance. While this does not assume any legal authority over the area, it does recognise the importance of the area to all Canadians, and reinforces Parks Canada's involvement in the preparation of this Interpretation Strategy. This federal designation is complemented by the recognition of several individual buildings within the Exchange District as National Historic Sites for their architectural significance.

Whatever administrative model is put in place, it must have a leadership group who is prepared to steer the implementation strategy for the next several years. Initially, there needs to be a stakeholder, or constituency

building process to allow the community to get "on board". Any new organisation today must also seek to establish strong public sector/private sector partnerships. The Exchange District Heritage Interpretation Strategy requires an advocate organisation which has funding from numerous sources, strong public/private alliances, and the ability to implement project planning and development.

ORGANISATIONAL MODELS

1. Exchange District Interpretation Advisory Committee

This administrative structure incorporates a number of jurisdictions in a cooperative forum to move the implementation of the Heritage Interpretation Strategy forward. In this model, the Advisory Committee is a coalition of the key organisations and stakeholders in the Exchange District who agree to fund, support and direct the implementation of the Strategy in a cooperative effort. Key partners such as Parks Canada, the Province of Manitoba, the City of Winnipeg, and the Exchange District BIZ would take the lead to set up this advisory committee and ensure its operation. A comparable model is the City of Winnipeg's Historical Building Committee. In that model, the City of Winnipeg has invited participation of the federal and provincial governments as well as experts in history and architecture to provide advice for the City in the implementation of its historic preservation programme.

The strength of this model is that it allows the City of Winnipeg to draw upon the expertise of other levels of government at minimal cost as well as to involve both elected civic officials and key stakeholders in the operation of this city-wide program. The City of Winnipeg does have to absorb administrative support and fund the consulting services for the support research. A weakness of this advisory committee model is that it would be difficult to fundraise, as potential sponsors may view the initiative as the responsibility of the government.

2. Exchange District Partnership Interpretation Programme

Under this organisational model, an existing organisation such as the Exchange District BIZ or Heritage Winnipeg would assume responsibility for the Heritage

Interpretation Strategy implementation, and absorb it into its regular operation. The sponsoring organisation may choose to invite the active participation of the government and stakeholder partners in funding and programme expertise, but the lead responsibility would clearly rest with the specific community body. It would be responsible for the administrative support, the search for funding, and Strategy implementation.

The advantages of this model relate to the fact that there are existing organisations with compatible mandates. The weakness of this model is that the existing organisations may not be positioned to take on a potentially major initiative such as the Heritage Interpretation Strategy. The respective Board of Directors or Executive may not see the merit of absorbing a new initiative that would place additional demands above and beyond the current activities of the organisation.

3. Exchange District Authority

Under this option, the City of Winnipeg could establish a new authority to oversee the civic responsibilities for the Exchange District. One part of this new mandate could be the implementation of the Strategic Plan for the Exchange District, which identifies the Interpretation Strategy as a priority initiative. This new authority might be established under the terms of a tri-level agreement among the three levels of government which would provide the funding and authority base for this new entity. Similar models have been established to oversee conservation and resource management of individual watershed systems, such as the Ontario Regional Conservation Authority. An Exchange District Authority would have a number of responsibilities, which could include, among others, facets of land use planning,

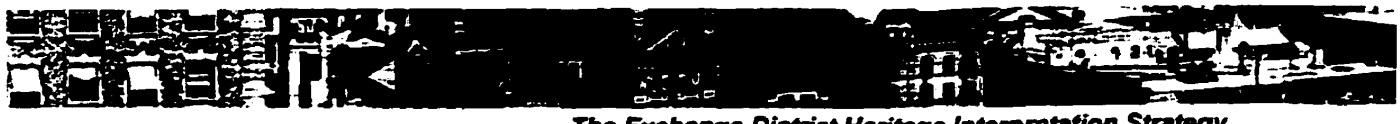
building conservation, tourism promotion, and heritage interpretation.

The advantage of this new entity would be an infusion of public investment and expertise into the development of the Exchange District. The first phase of the Mandate for the Forks Renewal Corporation is a good example of a tri-level government initiative making major progress in the areas of conservation, business and programme development, and community enthusiasm. The downside of major public sector investment and control is sustainability. Any initiative needs the stakeholder and private sector confidence to maintain the development momentum and financial success. Governments are very cautious of tri-level agreements that may result in long term commitments.

4. Historic Exchange District Inc.

Under this option, a new organisation and administrative structure would be established with a specific mandate focussed upon the presentation of the Exchange District story to the public. This new organisation would have to establish its purpose, appoint a Board of Directors, and apply for non-profit status. It could invite representatives of the different levels of government, or other heritage organisations, to sit on its executive or act in an advisory capacity. It could also choose to be totally community based, without any formal or informal ties to the public sector.

The advantages of this organisation is centred upon the energy associated with a new mandate and *raison d'etre*. The initiators are fully responsible for the establishment of the guiding principles and organisational structure. The disadvantage to this organisation is the amount of energy required to start from scratch. It takes



considerable time and energy to establish a new organisation from the ground up. Equally important, funding bodies evaluate organisation's track records carefully before funding projects.

Conclusion and Recommendation

These are a few organisational options for discussion purposes. It is understood that there will be a transitional period following completion of the Strategy when its key supporters are going to have to maintain the momentum. Traditionally, plans such as this cooperative initiative take several years to gather strength.

It is the recommendation of the Exchange District Heritage Partnership that an organisation modelled on the fourth option, the **Historic Exchange District Inc.**, would be the most suitable agency to oversee the implementation of this Heritage Interpretation Strategy. Its primary mandate, which must be clearly defined and entrenched in its by-laws, will be the implementation of this Strategy. The alternative delivery service model also could be incorporated as some responsibilities which are currently overseen by the City of Winnipeg could perhaps be delegated to the new organistation. Strong linkages to land use and development concerns must be fostered where they impact the realisation of some interpretive recommendations. Membership will need to embrace all the key stakeholders including but not limited to building owners, businesses, arts groups, theatres, residents, and the three levels of government. Sustainability of the organisation will be critical and only the membership should be able to dissolve it.

7 Recommendations

PROPOSED INTERPRETIVE MEDIA

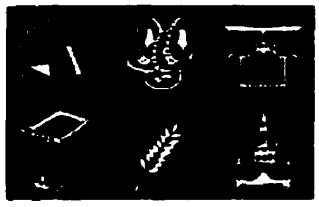
A wide range of media, both programming and physical elements, can be utilised in the interpretation of historic sites. The six primary categories of interpretive media are:

1. interpretive centre,
2. interpretive panels,
3. walking tours,
4. installations,
5. publications/multimedia, and
6. special events/programmes.

These six categories cover a vast array of options which can be programmed separately or work in combination. In most cases, it is appropriate to offer a wide selection of media in order to attract the broadest audience possible. Another way of looking at these categories is to divide them according to personal (i.e.: walking tours, an interpretive centre, and special events/programmes) and non-personal (i.e.: interpretive panels, installations, and publications/multimedia) interpretive techniques. A mixture of the two types is an effective approach to reach and appeal to a broad audience.

The marketing strategy's in-person interviews began to illustrate levels of interest in and awareness of particular historical themes. Generally, respondents were aware of the main themes associated with the National Historic Site. Overall, respondents were interested in architecture, arts and entertainment, finance, and transportation history but less interested in wholesale trade and garment trade. Few were aware of the District's connection to the publishing industry or women's suffrage but interest in these two areas was quite high. As was done with the existing interpretive media, most of the following recommendations can be associated with particular themes or groups of themes. Further development of interpretive initiatives will have to strike a balance of conveying key themes while still appealing to the interests of the audience.

Interpretive centre



The Need

The importance of creating a presence in the form of an interpretive centre cannot be stressed enough. An interpretive centre housed in a converted heritage building located in the heart of the Exchange District National Historic Site would create a physical presence and enhance the identity of the District. Of those interviewed in the marketing study, 78% were in favour of developing an interpretive centre and almost half (44%) stated it would be very likely that they would use the facility. A facility which operates seven days a week creates a destination from which visitors can obtain tourist information, view interpretive displays and presentations, as well as participate in activities such as demonstrations, lectures, and walking tours.

This type of facility is not meant to replace exisiting visitor centres or museums because it would deal specifically with the commemoration and interpretation of the Exchange District National Historic Site. Where other institutions provide outstanding resources on complementary topics, relationships and cross-promotions should be built among the institutions and the interpretive centre. Linked to local economic and tourism development strategies, and other neighbouring or related museums, an interpretive centre would attract tourists and visitors to the Exchange District because it would provide a much needed focal point.

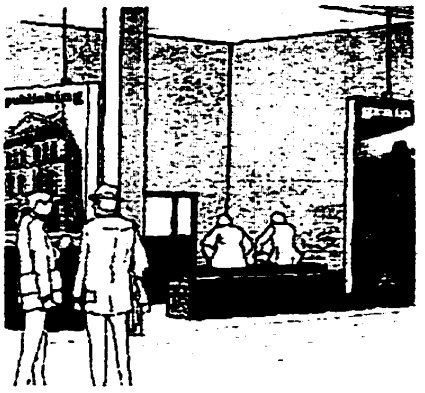
Advantages

- viewed at visitor's own pace
- can display permanent and temporary exhibits
- caters to the needs and interests of visitors
- can incorporate a range of interpretive media
- can include interior and exterior components
- special programming

Limitations

- an appropriate location and design is essential
- requires security and maintenance
- ownership and staffing issues

It is likely that an organisational body like the proposed Historic Exchange District Inc. would be established and part of its mandate would be to oversee the day-to-day operation of the centre. To ensure that the facility will mature, develop and survive, this organisation must define the objectives of the centre, target its audience carefully, and adopt high standards of management practice.

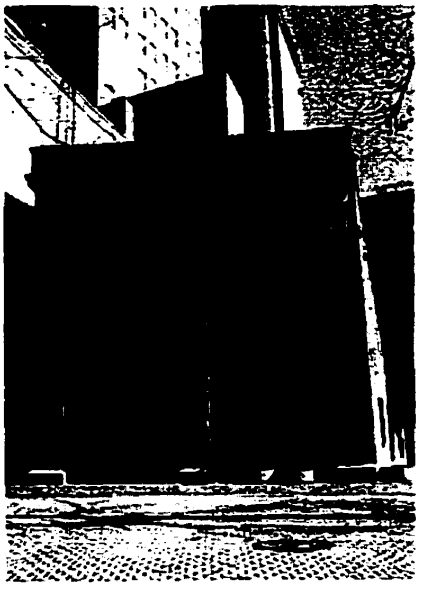


Schematic design sketch depicting an Interpretive Centre for the Exchange District National Historic Site.

A Site

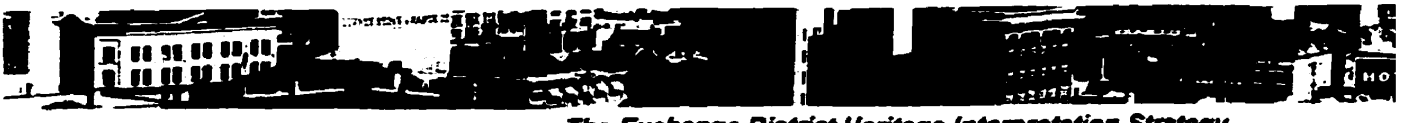
The most appropriate site must be an easily accessible and highly visible street level venue requiring a minimum of signage. It should have access to or be in proximity to a loading zone for buses and be located along already established routes for pedestrians and those travelling by public transit or car. In the Exchange District, an interpretive centre would be ideally located in an area like Old Market Square where people already naturally congregate. More than the other locations combined, Old Market Square was the preferred location (64%) by those interviewed. Changing the use of a building to that of an interpretive centre must be completed in such a fashion as to ensure that there is minimal impact on the immediate area and on the historic buildings. An exterior component would also be suitable especially when contemplating the installation of the Historic Sites and Monuments Board of Canada's commemorative plaque.

The west face of the Royal Bank Annex, Exchange District National Historic Site.



Facility Programming

An interpretive centre typically provides several types of space to suit a variety of visitor requirements. Of those interviewed, a large majority approved of the inclusion of ancillary amenities such as a book/gift shop (87%), library (71%), and lecture hall (58%). The following are suggested areas to be incorporated into an interpretive centre for the Exchange District National Historic Site.



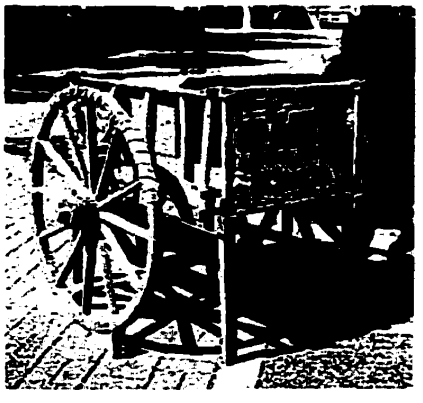
These figures are based on the assumption of a maximum of one bus load of visitors totally 50 people would be in the facility at one time:

• a reception and orientation area	500 ft^2
• public washrooms	400 ft^2
• storage/mechanical and curatorial	900 ft^2
• staff facilities	500 ft^2
• a book/gift shop	500 ft^2
• common multipurpose space	500 ft^2
• flexible exhibition space	1200 ft^2
total:	4500 ft^2

Displays at the Lower Fort Garry National Historic Site Interpretive Centre.

Space requirements for each component of an interpretive centre should be determined by a visitor profile as well as by building code requirements. Understanding the audience, their visit patterns, and requirements will have a large impact on the type of facility that will be provided. Reference to the audience profile and marketing strategy, found under separate cover, illustrates the other activities and facilities from which the Exchange District can draw. Programming should also consider the carrying capacity of the Exchange District or manipulating the number of visitors on a daily basis to ensure that the District is not overwhelmed or its resources damaged.

A roving Interpretive Centre at the Forks National Historic Site. This type of equipment could be an interim measure while the Interpretive Centre is being completed in the Exchange District.



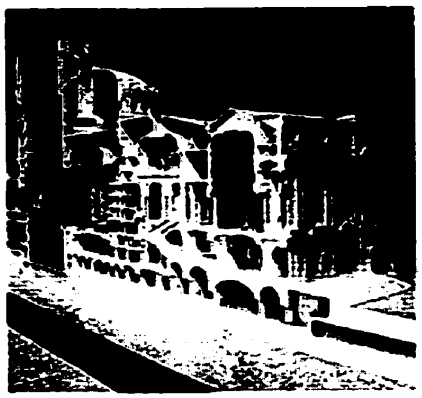
Interpretive Content

An interpretive centre in the Exchange District National Historic Site would provide interpretive programming to educate visitors about the history and national significance of the District. The facility must have a flexible display space where the six primary historical themes of grain trade, finance, wholesale/manufacturing, architecture, civic development, and labour could provide the thematic structure for permanent core displays. A series of revolving videos, tours, special exhibits or demonstrations could provide background material on

the other themes. Development of a high-tech multimedia presentation designed for small audiences may be one means of almost transporting visitors back to the early days where they could participate in a typical day in the Exchange District.

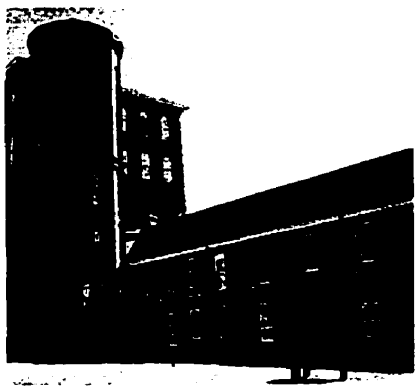
One must also consolidate story research and thematic development for exhibit and programming options before displays are designed and outfitted. Material on display must be bilingual. Listed below are suggestions for the types of material that could be housed in an interpretive centre:

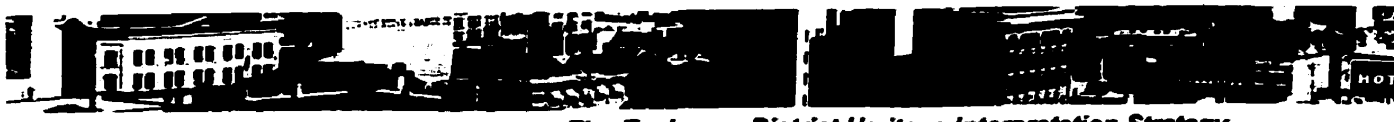
- displays and dioramas illustrating the process or the type of work involved in some typical manufacturing businesses
- present memorabilia, photographs, and a series of historical maps illustrating the sites of major buildings or events and the growth of the city
- historical vignettes of the 1919 General Strike
- displays focusing on the processes of the grain trade with material on crop reporting, testing and sampling, transportation, development of hybrid varieties, milling, the drama of the trading floor, and financing connections
- creation of a wall of fame with portraits of the key personalities in any theme
- a display of models illustrating typical construction techniques
- include copies of early newspaper advertisements from the Nor'Wester featuring early wholesalers in the area such as Ashdown and Bannatyne
- a large scale model of the Exchange District as seen in 1913 (an alternative would be a tactile model for the visually impaired)



This sectional model of the Paris Opera House is on display at the Musee d'Orsay, Paris. Over five feet tall, it brings architectural design and construction to life where reproductions of drawings cannot.

Interpretive Centre in a converted mill at the Boot Cotton Mill, Lowell, MA.





Finances

A budget for the development of an interpretive centre will be influenced by several factors. Availability and cost of a building will play a major role in development of this particular recommendation. The condition and historical/architectural value of the building will influence the cost per square foot for construction. For instance, retrofitting the main floor of a typical warehouse space would be less expensive due to the lack of "precious" interior detailing. A banking hall, on the other hand, may have its ornate decoration in place, but its condition (and the interests of the client) may require a different level of work and thus a higher cost per square foot. A budget for design and construction of display materials is in the range of $150-$200 per square foot for very high end design. Using the areas suggested in the chart, $240 000 could be a reasonable estimate for outfitting the exhibition space.

The Urban Gallery at the Museum of Man and Nature interprets several aspects of the Exchange District such as the garment industry, theatres and transportation.

Fundraising, feasibility studies, design of the space as well as the exhibits, production and staffing requirements will all have to be considered in detail. Creation of a five year financial plan is a mandatory step in the development process and will help to ensure its sustainability. It must include capital costs, operating costs, and income as well as assess both direct and indirect benefits to the local economy. The centre will need to provide procedures to evaluate the performance of the centre (i.e.: visitor attendance records and patterns along with visitor satisfaction) including a system to monitor its finances. This data will then be valuable for audits and for making necessary improvements to the centre along the way.

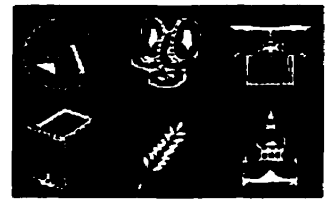
Main Street at the Urban Gallery, Museum of Man and Nature.

Interpretive panels

Interpretive panels can consist of numerous types. They can include signage for general orientation and wayfinding. Panels can also be used for a self-guided walking tour, or can take the form of a plaque to indicate heritage designation status or the receipt of heritage awards. An interpretive node or kiosk is a more elaborate example, consisting of perhaps several panels, or a display case presenting artefacts, photos and captions.

Development of a range of interpretive panels containing a variety and depth of information would allow for casual exploration of the Exchange District National Historic Site on a year round basis. Some 93% of those surveyed indicated that interpretive plaques were an effective means of interpreting historic sites but only 58% of the respondents suggested that they occasionally read them. This might suggest that the District must develop a coordinated approach or programme of interpretive panels and plaques. A strategy is required to ensure consistency in design, installation, and maintenance. From a design perspective, a consistent and eye-catching design is critical to the creation of a useful and notable signage system.

Historic Winnipeg Plaques & Cleaning Programme



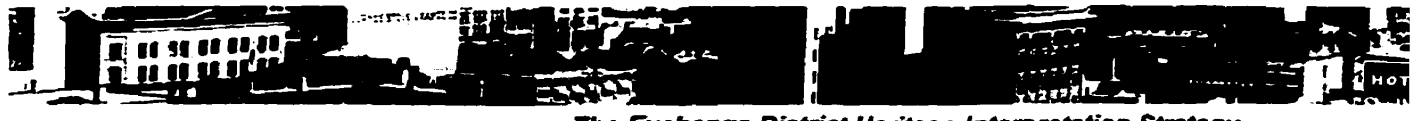
There already exists an extensive collection of Historic Winnipeg plaques throughout the Exchange District. Several more could be added and a maintenance programme should be devised to clean them on an

advantages

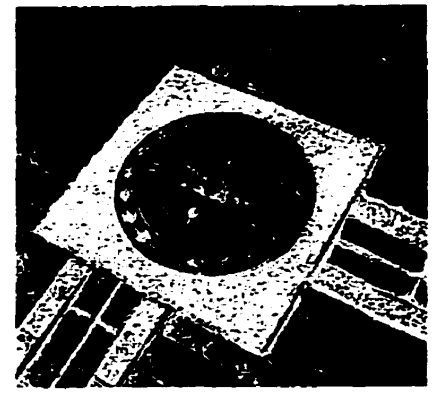
- provide interpretive material 24 hours a day, 7 days a week
- does not require trained staff
- can convey a wide range of information
- allows visitors to take in as much or as little information as required

limitations

- subject to vandalism
- incurs regular maintenance costs
- should not be placed directly on buildings nor should they block the view of buildings or streetscapes



annual basis. They were originally installed by the City of Winnipeg and perhaps one could look to the City to install others to round out the collection and replace those that may have gone missing. During the summer months, the Exchange District BIZ hires a team of students to carry out routine clean up and maintenance in the District. It would be possible to arrange for a local metal expert from Parks Canada to train the students in proper cleaning materials and techniques. These students would then carry out the maintenance routine over the course of the summer. The primary purpose of a programme such as this is twofold. Not only would a cleaning programme increase visibility of the plaques, it will reflect a degree of care and pride on the part of the local community.



Boston's Freedom Trail is marked by several different methods one of which is a red brick inlay in the sidewalk. It marks the circuit for the tour and more elaborate brass inlays indicate the stops along the route. An inlay method similar to this could be used to commemorate street names.

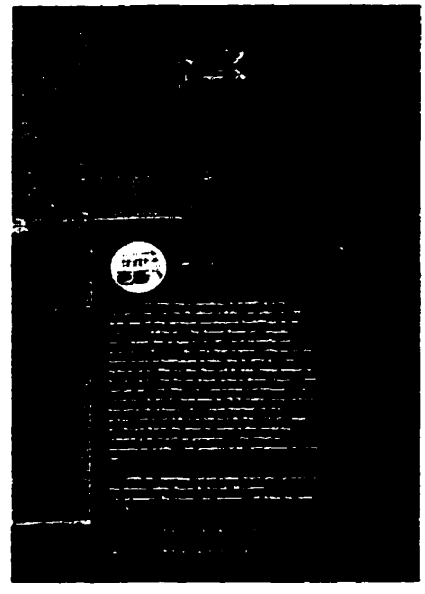
Commemorate Original Street Names

To demonstrate the growth and expansion of the city and the Exchange District, there could be some visual reminder of original street names. Mary Hislop's history of street names could be reprinted, or further research conducted and published. Ideally, a visitor should be able to identify original and current street names. A dual street sign may prove to be too confusing. Perhaps enamel or metal signs could be adhered to the corners of buildings (similar to those found on historic buildings in other areas of Winnipeg), or brass or block inlays could be incorporated into sidewalks. These new signs could be coded and titled to indicate stages of growth of the District. Additionally, more information could be incorporated such as the duration of the prior street name and the creation of the contemporary name.

This simple metal singage indicating the two cross streets wraps around a building's corner in Edmonton.

Designation Plaque Programme

In order for a visitor to understand the process and criteria for municipal heritage designation, one may benefit by the obvious identification of buildings with municipal heritage status. Throughout Britain and in Canadian cities such as Calgary and Edmonton, a designated building is bestowed with a small, usually circular, ceramic plaque indicating the designating body and year. Examples of this type are usually colourful and utilise a consistent design and system of installation thus making them easily identifiable. The concept is not that unusual in this city, as both provincial and national designations are recognised by large and descriptive bronze plaques. Receiving a municipal designation is not only an honour, but it also requires a sense of dedication on the part of the building owner to apply for it. Installation of this type of plaque could instill a sense of pride and civic obligation in property owners, and in so doing, may contribute as a means of deterring demolition by neglect. This type of plaque programme would have to be administered by the City of Winnipeg. These plaques could also be encorporated into future walking tour publications.

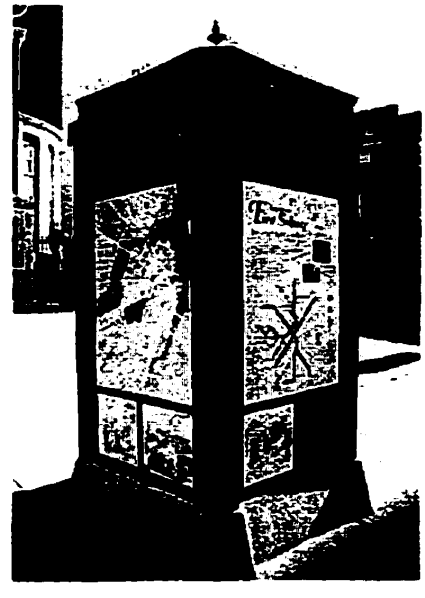


In Calgary, designated heritage buildings are indicated with a circular ceramic plaque.

Interpretive Nodes

Interpretive nodes are installations which consist of more than a simple panel with text and illustrations. They can be comprised of several panels, display cases, listening posts or vantage points. Throughout the District, there are a few areas which exhibit a concentration of built resources, reflecting a particular theme or themes. Examples of such areas are Bankers Row along Main

Several interpretive nodes are found in Boston Common. They provide historical information and tourist information. Content may vary among them, but their distinctive design make them easy to locate.



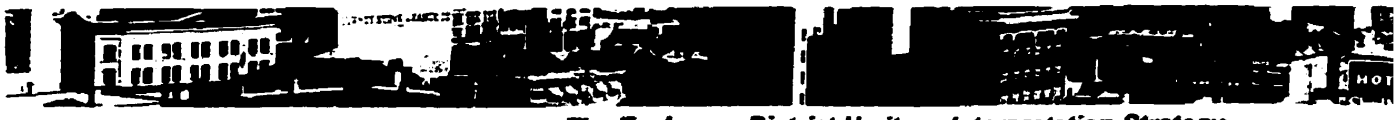
Street, and Printers Row on McDermot west of Main Street. These areas exhibit a rich concentration of heritage buildings pertaining to a single theme and thus require more in-depth on-site interpretation. Partnerships for this type of venture could include Parks Canada, and the banks and newspapers who were originally headquartered in these two areas. The Bank of Montreal and Canadian Imperial Bank of Commerce are considered to be on the periphery of the National Historic Site, but their involvement (along with the Royal Bank and Great-West Life) in commemorating the financial history of the District would be very meaningful. The resident arts community may be interested in developing interpretive nodes whereby artists oversee the design creation of interpretive nodes based on historical material.

Chicago's State Street is enhanced with a "Cultural Walk" system of nodes. These complement the street furniture while providing historical material on the evolution of the street and its businesses.

HSMBC Plaque

National Historic Sites in Canada are commemorated by the Historic Sites and Monuments Board of Canada by the use of a large bronze plaque, with a bilingual inscription describing the national significance of the site. A draft of the proposed text for the plaque for the Exchange District is already with the HSMBC and has been approved by the inscription committee. The Exchange District National Historic Site should have a plaque by early this summer and funding for its installation and unveiling ceremony is guaranteed by Parks Canada. A location for the plaque still must be chosen. It is recommended that if an interpretive centre is developed, the plaque must be showcased near the centre. In the case of the Exchange District National Historic Site where an interpretive centre is a recommended interpretive medium, the plaque may not reach its final home once the location of the centre has been finalised. Combining the two proposals is a logical

One of the photos chosen for the HSMBC plaque. (PAM, Main Street north from Portage, 1912 N17779)



decision as the centre would be the venue where visitors would begin their exploration of the District and thus the chances of being noted would be far greater and meaningful at the centre. Some sites acquire plaques within a year of designation and others wait well over forty years. Obviously it can be a lengthy process but one which should be thoroughly assessed.

Walking tours

Walking tours are perhaps the most familiar example of interpretive media. Tours can be easily customised to meet various interests or the requirements of different age groups. They are very versatile, as they can be self-guided where participants follow a series of panels with the aid of a brochure, or follow a prerecorded audio programme. Tours can also be led by trained staff, or actors who role play. Tours could also access historic interiors or the job sites of conservation projects. A full menu of tours, both guided and self-guided, covering as many themes as possible, must be offered. Of the tour options suggested in the in-person interviews, respondents expressed greater interest in guided tours, printed self-guided tours, those taken in vintage vehicles, or tours led by actors. There are already several tours available throughout the Exchange District specific to the primary themes to some extent. Tours must be coordinated in price and scheduling. Training of their staff must be of a consistently high calibre to present a valuable experience regardless of who may manage the tour. Tour coordination can be taken further by offering packages of tours or through cross promotion with other events or services. If given the opportunity, 76% of those interviewed indicated an interest in packaged events.

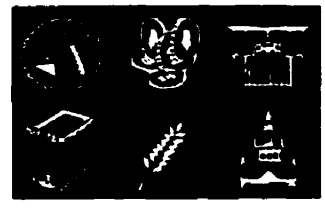
advantages

- provide opportunity for dialogue
- require no structural changes to sites
- easily adapted to specific audiences
- provides a personal touch
- encourages community participation

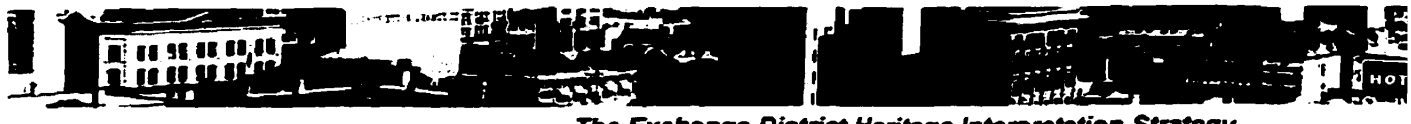
limitations

- restricted to scheduled times and sometimes weather
- accommodate a limited number of people
- possible liability issues
- requires training and monitoring of tour guides
- may not be universally accessible
- difficult to collect payment and tickets

Guided Tours of the Exchange District



The Exchange District BIZ has assumed responsibility of the City of Winnipeg's guided tour of the District. It is the recommendation of this report that, for the time being,



the content and the staff remain unchanged. Content of the tour is well rounded and discusses virtually all of the themes that the national designation was based on. Current staff do an excellent job of presenting the material due to their years of experience. However, consideration should be given to expanding the period of operation and marketing of the tours.

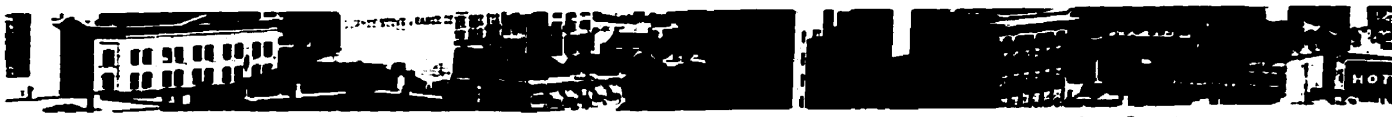
Visitors to the Forks National Historic Site can take a theatrical tour during the summer months. Three actors assume different personalities as they guide the audience through the history of the Forks in both official languages. Attendance for the tours from May to September, 1998 was 1221 participants.

ArtWalk

ArtWalk has proven to be an exceptionally positive experience which continues to grow in popularity. Last summer approximately 1200 people took the tour. The programme should be encouraged to continue with some minor modifications. It provides very cursory historical and architectural information between stops at downtown and Exchange District galleries. Staff should be encouraged to incorporate additional thematic information about the National Historic Site while also developing a more professional presentation.

A Terra Cotta Tour and MLEC 1919 General Strike Walking Tour

The Winnipeg Architecture Foundation's (WAF) Terra Cotta Tour and the Manitoba Labour Education Centre's (MLEC) 1919 Strike tour are other existing resources. WAF could be encouraged to offer their tour on a more regular basis. MLEC, as mentioned earlier, could be re-releasing their publication as well as looking at the possibility of developing a guided version of the publication.



Trail of Historic Winnipeg Plaques

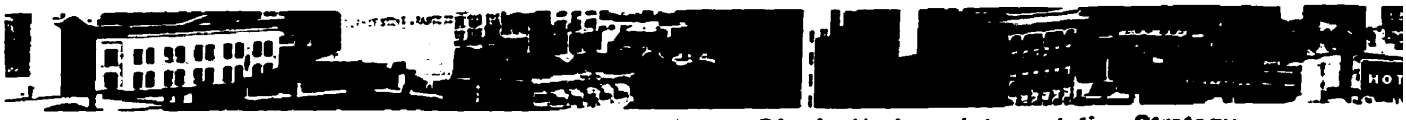
Regardless of whether or not the City of Winnipeg adds to the existing stock of Historic Winnipeg plaques, a simple tour could be developed containing an inventory of all the plaques. This, in turn, would form the basis of a straight-forward and relatively inexpensive self-guided trail. As plaques are added, the brochure should be updated.

A more elaborate sign indicating a stop on Boston's Freedom Trail.

Develop Additional Tours

In the future, several other walking or bicycle tours could be developed. Tours on the themes of finance and wholesale/manufacturing would fill some voids in the current programming. Candle lit or flashlight tours are an effective means of allowing visitors to explore a site at night. Visitors are always interested in the opportunity to tour the interiors of building. The Exchange District has enough varied building stock to tour the interiors of theatres, banking halls, and warehouses which would provide a new perspective and appreciation of the buildings. To encourage visitors to explore the Exchange District National Historic Site within the context of the city of Winnipeg, it would be fascinating to develop a tour such as "The Old House/Old Business District" tour. It would tie the Exchange District to the residential neighbourhoods in which business owners and workers lived thereby allowing visitors to see not only how these people worked, but also where they lived. Where possible, tours should be packaged with one another or with other activities. One example is an Elder Hostel programme where groups of seniors travel together to participate in a set of packaged activities.

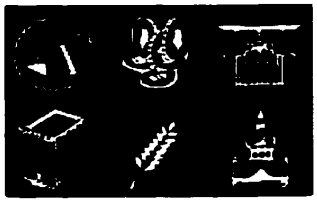
Historic sites associated with American architect Frank Lloyd Wright, are easily identified by a simple red square used on signage systems. The red square is symbolic of Wright's logo. The no parking sign in Oak Park features this square.



Installations

The use of installations, although less common, can be a very effective method for interpreting historic sites. Banners, street signage and street furniture (i.e.: benches, lighting, tree grates, and manhole covers) are part of our normal streetscape and often go unnoticed by us, but when used imaginatively, they can play a positive role in the creation of an image or a sense of place for historic sites. The clever use of building fragments from demolished buildings and greater use of thematically-based public art would provide a fresh perspective to heritage interpretation in the District.

National Historic Site Banners



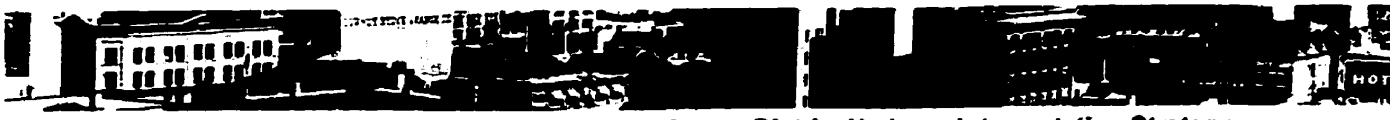
The Exchange District is already identified with a series of banners maintained by the Exchange District BIZ. Some depict the performing arts component of the district, while others use the icon of a gentleman in a bowler hat. During the winter, a snowflake motif is used on a small number of banners. A new series of banners should be created immediately. Of a variety of suggested interpretive media, 81% of those completing the questionnaire expressed the belief that banners were a suitable means of commemoration. The new banners should include the bilingual text "Exchange District National Historic Site" and a new image relating to the national designation's key historical themes. This undertaking would fall primarily under the mandate of the Exchange District BIZ. Parks Canada may be able to contribute to this project in some fashion.

Advantages

- provide opportunity for dialogue and personal interaction
- encourages community participation
- items could be tactile

limitations

- may impact on the physical resources
- public art would have to follow the views presented at the site
- safety concerns
- risk of vandalism

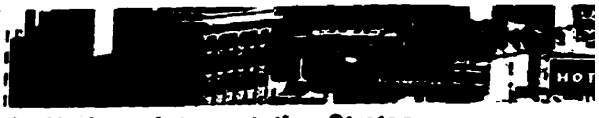


Architectural Fragment Park

While the Exchange District National Historic Site does contain an exceptional collection of heritage buildings, unfortunately several notable examples have been lost. Fortunately, the City of Winnipeg, the Manitoba Historical Society, and Heritage Winnipeg have retained and stored a collection of fragments from many lost buildings. To fully appreciate what has been lost, and what the Exchange District once was, some of these fragments should be brought out of storage for visitors to appreciate. From results of the questionnaire, one can assume that this would be of interest to the general public as 78% of the respondents indicated they would endorse such development. There is some risk of weakening historical honesty by placing elements in their unoriginal locations but that option is not always available. A collection of fragments could be assembled in Stephen Juba Park along the Red River, at the small underutilised green space at the south-west corner of Main Street and McDermot Avenue, or perhaps at the Bijou Theatre site adjacent to Old Market Square. Careful selection and arrangement of the elements is necessary to create a meaningful space. The Bijou Theatre site already has a few fragments complete with Historic Winnipeg plaques explaining the significance and location of the original building.

Pullman is a municipal, state and federal historic district in Chicago. A Interpretive Centre and walking tour commemorate the history of George Pullman and his company while these banners enhance visitor awareness.

The Bijou Theatre site in the Exchange District contains a modest collection of building fragments.



Public Art and Street Furniture

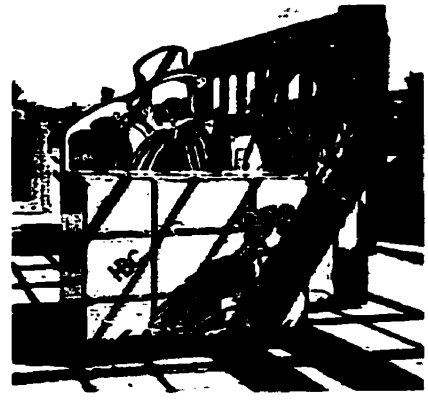
These very abstract, tortured figures commemorate political prisoners who lost their lives at the Sachsenhausen concentration camp outside Berlin. This graphic display of public art is not only provocative but is also deeply personal.

Winnipeg's arts and cultural district is located in the Exchange District. The District is home to the Centennial Concert Hall, a variety of theatres and galleries and an unprecedented number of studio spaces used by a wide range of artists. Ironically, Winnipeg is almost devoid of urban public art. Respondents to the questionnaire suggested a fairly strong (87%) interest in seeing this type of development. There may be opportunities to commission or organise a competition for the creation of artistic interpretations of some historical themes, people or events. In addition, the artistic community could be involved with the design and creation of historically inspired signage, man-hole covers, tree grates, or street furniture. The benefits of working with the local community cannot be emphasised enough and will be critical to the sustainability and in the end, appreciation of the area. Ventures such as competitions may have to be a cooperative effort involving numerous players and sponsors.

Canadian Flag Programme

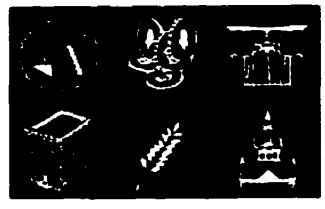
There are well over 100 flag poles within the Exchange District National Historic Site and in most cases they are not in use. They may not be in use for any number of reasons - the flag pole requires repairing, there is no one to maintain the flag pole on a regular basis, or the building owner simply may not own a flag to install. A flag programme would provide small grants for repairs to flag poles as long as the Canadian flag was installed on a permanent basis. The flags could be provided at a

reasonable cost and Canadian Heritage already produces a manual entitled *Flag Etiquette in Canada* which clearly illustrates the rules for installing the flag. A simple programme such as this puts to use existing infrastructure while raising awareness of the national significance of the Exchange District.



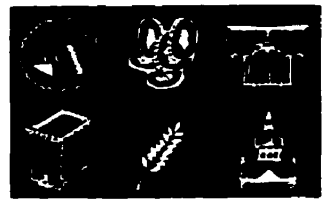
This interactive play structure at the Forks National Historic Site takes children and their parents back in time while allowing them to explore themes such as transportation and early settlement.

Play Structure



A play structure such as the one at The Forks National Historic Site can put underutilised green space to good use. More importantly, the medium can allow children to role play with their parents as they explore historical themes, events, and people. This recommendation received mixed reviews in the questionnaire results.

Travelling Exhibits and Store Front Displays

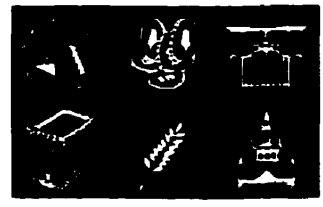


Travelling exhibits can bring the Exchange District National Historic Site to those who cannot get there or may not know enough about it to make a visit. A series of rotating exhibits consisting of interpretive panels, artefacts and models, could be researched, constructed, and installed in a variety of locations throughout the city to provide off-site interpretive opportunities. They could be installed at the airport or train/bus station, schools, public libraries, or at conferences. The same displays could be also be installed in vacant store fronts for short periods of time.

Publications/multimedia

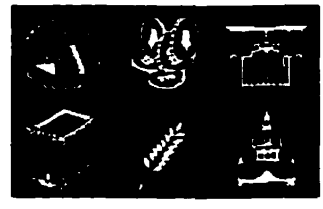
Publications can embrace a complete menu of possibilities from printed material (i.e.: reference books, walking tours, postcards, and maps) to audiovisual products (i.e.: an interactive CD ROM, web site, and audio-visual presentations).

Re-release Older Publications



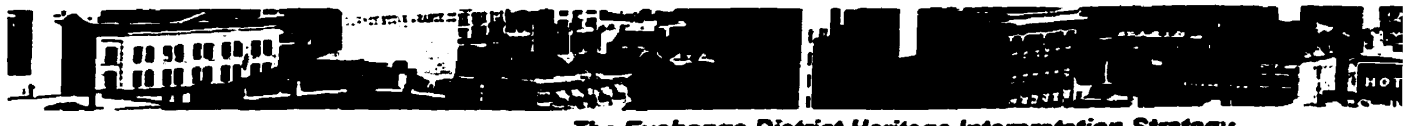
Publications and multimedia can cover a very wide range of items suitable for a variety of audiences, and can be used on-site or purchased and taken away. Over the years, there have been several fine books and tours prepared which are no longer in print. Updating and reprinting some would be very worthwhile. In addition, there are several pieces of unpublished research which should be brought into the public domain.

History of the Exchange District



While there are several examples of published research on the Exchange District and various facets of it, there is currently no single authoritative publication dedicated to the history of the District and the themes associated with the national designation. In 1999, research and writing of a draft will be undertaken on contract. This popular history is intended for publication as well as be the

advantages
• highly portable items
• can be provided at a range of price points
• high souvenir value
• a wide variety of illustrative techniques can be used
• suited for presenting sequential material
• can be viewed at visitor's own pace
• capture realism and emotional impact
• can be produced at various levels of detail
• can illustrate before and after effects
• can reach many visitors at one time

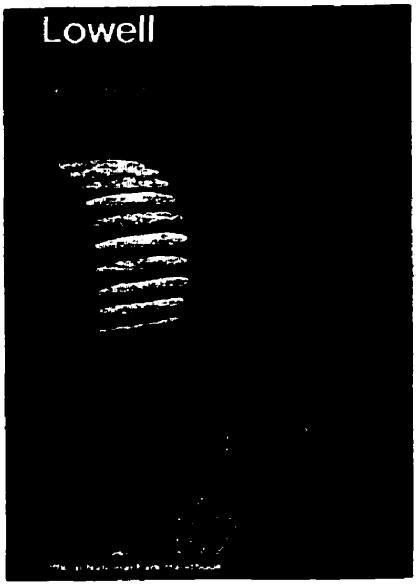


guiding reference material for upcoming interpretive programming and infrastructure.

Additional Videos

Pyramids on the Prairie touches on a number of historical themes. Some themes have enough resources to warrant the production of a video focusing on one theme alone such as the grain trade, finance, or wholesale/manufacturing. Some very short videos could also be produced to be used by tour companies as a pre-visit orientation device to inform travellers about the Exchange District and the types of activities and special places it has to offer.

Taking the idea of stand alone video productions a step further, cable access television may be interested in the production of a series of documentaries highlighting the six primary historical themes.



The official National Park handbook for Lowell, MA. The National Parks service publishes similar books for most of their parks in order to create a recognisable collection or series. This small book is easy to read and beautifully illustrated. It is reasonably priced at $5 (US) and makes for a useful souvenir.

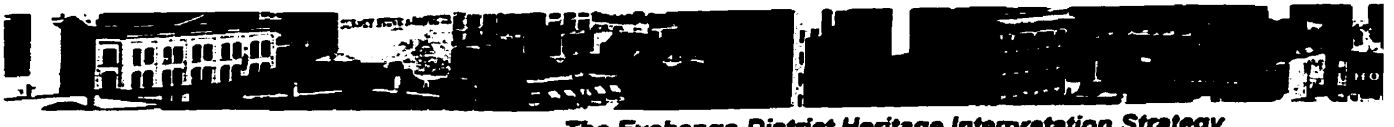
Architectural and Urban Planning Publications

A publication akin to *Lost Toronto* but entitled *Lost Winnipeg* which elaborates on demolished Exchange District buildings would contribute to the understanding of themes such as civic development, architecture, and heritage conservation.

There is a wealth of documentation and research already conducted on a good portion of the District's buildings. There may be some way that the project could be brought together to create a comprehensive architectural history of the Exchange District. To expand the

limitations

- poor design reduces interest
- requires storage, handling and accountability
- ease of production could encourage use in place of more appropriate media
- revisions of some material could be infrequent and costly
- best when used under controlled situations where not perceived as a visual or auditory intrusion
- requires backup equipment, regular maintenance and monitoring



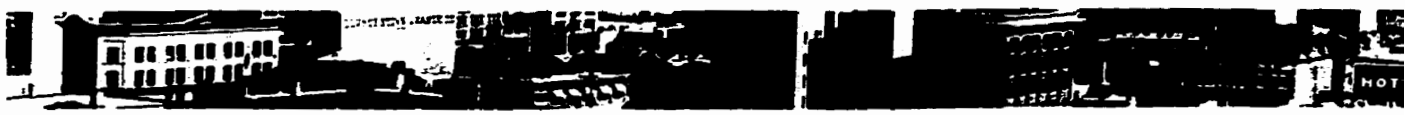
knowledge about the existing buildings, the City of Winnipeg and the Historical Buildings Committee should be encouraged to expand the release of their *Year Past* publications to a wider audience, perhaps through the City's web site. Along the same line, architecture in the Exchange District could be celebrated with an exceptionally high quality coffee table style book filled with rich contemporary photos of the district's buildings. Archival photos could supplement the material to reveal just how little some parts have or have not changed. This type of project would bring to light the photographic collection of the Provincial Archives and Western Canada Pictorial Index, and could use the talent of local photographers.

The latest in the Year Past series produced by the City of Winnipeg's Historical Buildings Committee. For those interested in brief histories of designated properties in the city, these are an excellent resource.

Another useful publication would be a collection of reproduced archival maps. Such a collection would aid in understanding of the physical growth and evolution of the district in relation to the rest of the city.

School Materials

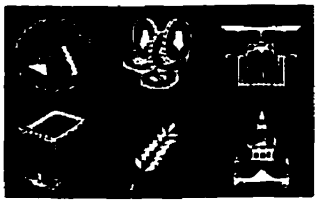
School programmes would use several types of media as long as it was accessible, designed for certain grade levels, and coordinated with provincial curriculum. With the prevalence of multimedia in schools, video productions and CD ROMs can be easily incorporated. Workbooks such as the Manitoba Architecture Edukit that was produced several years ago, can target particular grades as well as provide lesson plans, activities, and heritage scavenger hunts.



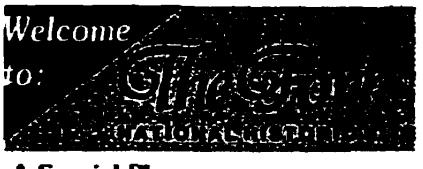
Web Site

The internet has, in many instances, made travel and travel planning easier and more informative. A web site for the organisational body responsible for overseeing the interpretive development of the Exchange District National Historic Site would help in reaching a worldwide audience. Marketing and information dissemination would be the two key functions of a web site. A web site could be linked to the Parks Canada site to make a connection with other federally designated sites which are administered by Parks Canada. A schedule of events, sale of related merchandise, historical or thematic background, links to other heritage/business organisations, and general visitor information could be the main types of information provided on a web site. It would be worthwhile to include this Heritage Interpretation Strategy as an Adobe Acrobat (PDF) file which readers could download and access at their convenience.

CD ROMs



An orientation guide to the Forks National Historic Site.



A Special Place

Just a few minutes walk from the busy shops of The Forks Market is The Forks National Historic Site, a green retreat back in time. When you stroll the tranquil pathways, every turn presents an intriguing chapter in the 6,000 years of history that the Site commemorates. Follow in the footsteps of generations long gone. Absorb the Site's beauty. Stand at the famous junction of the Red and Assiniboine rivers and feel the attraction this special place has had over the millennia.

A step beyond video productions are interactive CD ROMs. Although they are labour intensive and require basic computer skills to navigate through them, they can combine moving or still images, audio tracks, and written text in a manner that video cannot do as effectively. They could be produced for events or people, or on a theme by theme approach. The material is portable, easy to reproduce, and is a wise means of archiving material. It is also possible to programme the CD ROM to be able to link the user with the Exchange District National Historic

Site web site if the user has access to an internet browser. CD ROMs can also be used as a potential sales item.

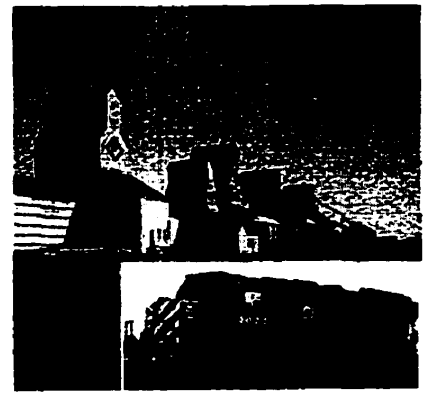
Promotional Material

Promotional material in this instance refers to print materials used for merchandising or for marketing/advertising purposes. If items are to be sold, careful market analysis should be conducted to ensure that the ventures will be profitable. Results from the questionnaire suggest that as items became more in depth and perhaps expensive, the less likely visitors may be to purchase them. An inexpensive illustrated guide or booklet was the most likely (73%) item to be purchased. These items can be used both on-site and off-site and allow for a variety of partnership opportunities.

Information and orientation brochure for the Riel House National Historic Site. It follows a Parks Canada template with a photograph on the front with bilingual information on the back.

The first piece of commemorative merchandise for the Exchange District National Historic Site was released in September 1998, a reprint of a 1911 panoramic photo of Main Street. This image, as well as a host of other archival images, can be used in the creation of postcards, note cards, and calendars as long as there is approval given by the copyright owner. If these images and designs are based on the historical themes, understanding of the national significance of the District can be enhanced.

A postcard from the Inglis Elevators National Historic Site, Inglis, Manitoba.



A relationship with both print and television media must be fostered by the organisational body. From this relationship, advertising campaigns will be an easier and

more effective media for announcing events and programming. Along with this, a logo or set of images should be created for the National Historic Site based on its resources and historical themes. These can be used in advertising as a tool for creating a consistent image for the Exchange District. To take it a step further, this logo or collection of images could be used on banners, billboards, or other installations.

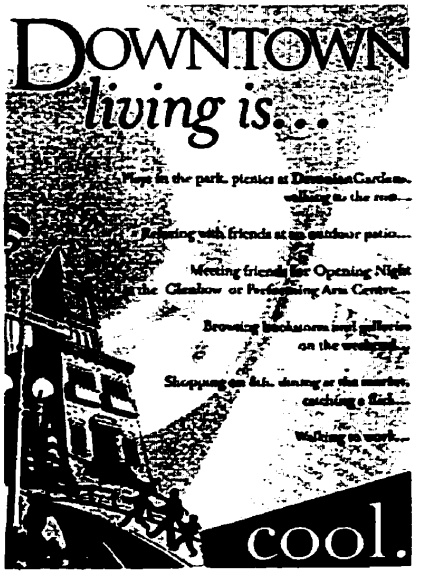
The organisational body may want to explore the idea of creating an information network through the bi-weekly or monthly publication of a community newspaper which could be available throughout the downtown. It could be used as a forum for upcoming events, heritage and business issues, and advertising. A similar arrangement may be developed with a local newspaper where a weekly column on heritage in general, and the Exchange District in particular, could be discussed. These stories would be written well in advance and follow a predefined sequence of topics.

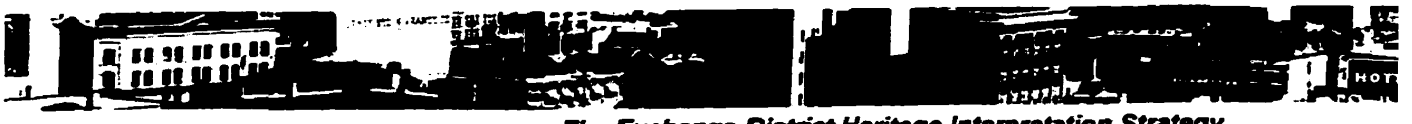
When producing publications or promotional material, certain conventions must be followed:

- as appropriate, the primary historical themes should be emphasised and the reasons for the national designation be mentioned;
- credit for all photos must be given;
- universal design guidelines (like those used by Parks Canada) should be used to ensure accessibility to all age groups; and
- the same up-to-date map indicating the boundaries of the National Historic Site must be used.

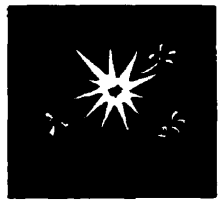
Perhaps the organisational body could be responsible for review of publications to ensure the use of accurate and consistent information.

The two postcards on this page are examples from the Go-Card Programme that was in place in Calgary in 1997. These cards are free to the public and advertised upcoming events, or simply promoted the downtown. Downtown merchants were solicited for sponsorships in exchange for advertising. High quality graphic design made these very popular.



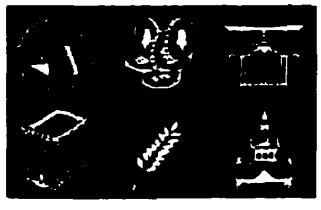


Special events/programmes



Special events and programmes are traditionally items which are held on an infrequent or as "required basis". For instance, an annual lecture series could be developed to explore the range of themes associated with a historic site. Performing arts groups could be included through the creation of a concert, dance, drama, or video series. Reenactments of events and demonstrations of processes (i.e.: printing newspapers or garment making) could be staged to bring the history to life and to encourage the participation of visitors. Finally, the Exchange District will from time to time have ongoing conservation work which could be made open and explained to the public.

Performances and Reenactments



Puppetry and theatre would be two ways of including the local arts community in commemorating the history and themes of the District. Written in the 1960s, *Lulu Street*, is a play about the 1919 General Strike. It may be possible to commemorate the 1919 General Strike every summer with performances of the play culminating in the reenactment of the RCMP's charge down Main Street to provide two very different perspectives of the events. Acts from the days of vaudeville theatre could be also be brought back with special performances in the local theatres, through the use of roving costumed actors, or partnerships with the Fringe Festival. A connection with The Forks could be made through travel in wagons or on the river via York boats. Packages of evening activities

advantages

- ability to attract larger groups of visitors at one time
- opportunity to create annual events
- actively involves the visitor
- includes the local community
- can be academic or popular in nature
- provides opportunities for varied partnerships

limitations

- organisation can be long and involved
- issues of liability
- requires an organisational body and adequate volunteers and staff

could be purchased through partnerships with local restaurants and production companies for packages such as "Dinner and Living History". Events of this nature appear to interest those completing the questionnaire with almost three quarter indicating an interest.

A walk through Lower Fort Garry National Historic Site for the Red River Architecture lecture, November 1998.

Public Forums or Seminars

Public forums and seminars are an effective means of appealing to the more academic visitor looking for more in-depth knowledge. Hosted on a semi-regular basis by local historians and organisations, these are a good medium to learn more about a theme and give the visitor the opportunity to ask questions of an expert. Conversely, a workshop may instruct participants such as building owners on proper conservation practices or how to complete applications for heritage funding.

Tours of Job Sites

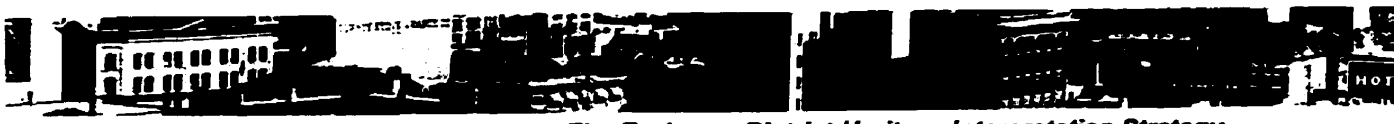
As conservation work is carried out, visitors may want to tour the job sites to better appreciate the architectural heritage of the Exchange District and to see proper conservation techniques in practice.

A restored trolley transports visitors to the different sites and museums in Lowell, MA.

PROPOSED INTERPRETIVE MEDIA AND PARTNERSHIPS BY PRIMARY THEME

The purpose of this section is to provide an overview of suggested interpretive programmes according to historical theme. Suggestions are also made as to the partnership opportunities which could see through the realisation of the proposals. Funding of the proposals may be provided by those developing the programmes but chances are other funding sources will be sought out. Seeking private sponsorships is one means of achieving financing but it would be beyond the scope of this Strategy to identify some options. There are, however, several agencies who provide funding for the types of projects this Strategy identifies. Some current examples include the following:

- The Winnipeg Development Agreement - Programme 13B;
- Gail Parvin Hammerquist Fund - City of Winnipeg;
- Millennium Fund - Province of Manitoba;
- Canada Millennium Partnership Programme - Federal Government;
- Heritage Grants Programme - Manitoba Culture, Heritage and Citizenship;
- Urban Issue Programme - The Samule and Saidye Bronfman Family Foundation;
- The Winnipeg Foundation; and
- Thomas Sill Foundation.



Grain trade

Interpretive Centre
- displays and programming

Interpretive Panels
- Historic Winnipeg plaques and cleaning programme
- private organisations

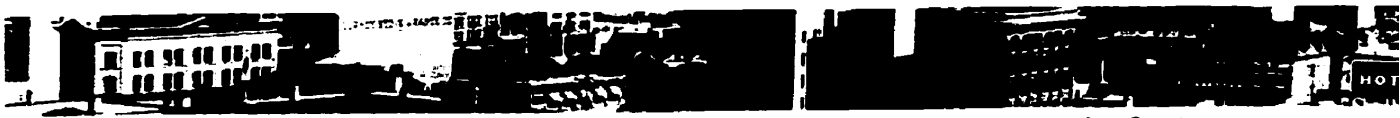
Walking Tours
- guided tours of the Exchange District
- trail of Historic Winnipeg plaques

Installations
- National Historic Site banners
- public art and street furniture
- play structure
- travelling exhibits and store front displays

Publications/multimedia
- re-release older publications
- history of the Exchange District
- school materials
- CD ROMs
- promotional materials

Special Events/Programmes
- performances and reenactments
- public forums or seminars

partnership opportunities
- building owners
- The Commodity Exchange
- Canadian Wheat Board
- City of Winnipeg
- grain companies
- University of Manitoba
- private support
- Metis Horticultural and Heritage Society



Finance

Interpretive Centre
- displays and programming

Interpretive Panels
- Historic Winnipeg plaques and cleaning programme
- interpretive nodes

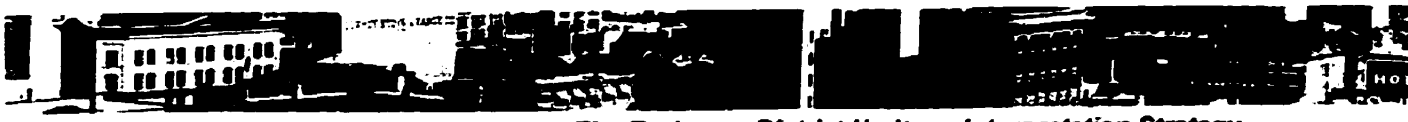
Walking Tours
- guided tours of the Exchange District
- trail of Historic Winnipeg plaques

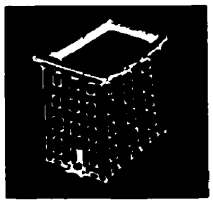
Installations
- National Historic Site banners
- architectural fragment park
- public art and street furniture
- play structure
- travelling exhibits and store front displays

Publications/multimedia
- re-release older publications
- history of the Exchange District
- additional videos
- school materials
- CD ROMs
- promotional materials

Special Events/Programmes
- performances and reenactments
- public forums or seminars

partnership opportunities
- building owners
- The Exchange District BIZ
- Great-West Life
- Heritage Winnipeg
- Bank of Montreal
- Royal Bank
- Canadian Imperial Bank of Commerce
- private support





Wholesale/ manufacturing

Interpretive Centre
- displays and programming

Interpretive Panels
- Historic Winnipeg plaques and cleaning programme
- interpretive nodes

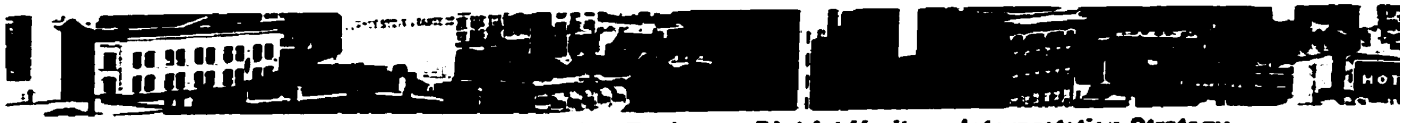
Walking Tours
- guided tours of the Exchange District
- trail of Historic Winnipeg plaques

Installations
- National Historic Site banners
- architectural fragment park
- public art and street furniture
- play structure
- travelling exhibits and store front displays

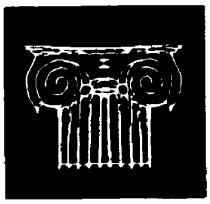
Publications/multimedia
- re-release older publications
- history of the Exchange District
- additional videos
- school materials
- CD ROMs
- promotional materials

Special Events/Programmes
- performances and reenactments
- public forums or seminars

Partnership opportunities
- building owners
- The Exchange District BIZ
- Heritage Winnipeg
- Chamber of Commerce
- private support
- City of Winnipeg
- Province of Manitoba
- Manitoba Historical Society



Interpretive Centre
- displays and programming



Architecture

Interpretive Panels
- Historic Winnipeg plaques and cleaning programme
- designation plaque programme
- interpretive nodes

Walking Tours
- guided tours of the Exchange District
- ArtWalk
- A Terra Cotta Tour

Installations
- National Historic Site banners
- architectural fragment park
- public art and street furniture
- play structure
- travelling exhibits and store front displays

Publications/multimedia
- re-release older publications
- history of the Exchange District
- architectural and urban planning publications
- school materials
- CD ROMs
- promotional materials

Special Events/Programmes
- performances and reenactments
- public forums or seminars
- tours of job sites

partnership opportunities
- building owners
- The Exchange District BIZ
- Heritage Winnipeg
- City of Winnipeg
- Winnipeg Architecture Foundation
- Museum of Man and Nature
- ArtWalk, Winnipeg Art Gallery
- Manitoba Association of Architects
- organisational body
- Faculty of Architecture, University of Manitoba
- Manitoba Historical Society

Civic development

Interpretive Centre
- displays and programming

Interpretive Panels
- Historic Winnipeg plaques and cleaning programme
- commemorate original street names

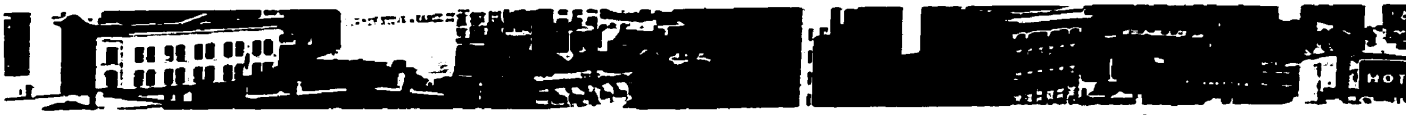
Walking Tours
- guided tours of the Exchange District
- Trail of Historic Winnipeg plaques

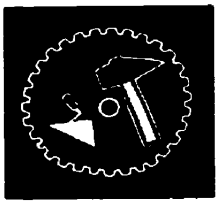
Installations
- National Historic Site banners
- architectural fragment park
- public art and street furniture
- play structure
- travelling exhibits and store front displays

Publications/multimedia
- re-release older publications
- history of the Exchange District
- additional videos
- architectural and urban planning publications
- school materials
- CD ROMs

Special Events/Programmes
- performances and publications
- public forums or seminars

partnership opportunities
- building owners
- The Exchange District BIZ
- Heritage Winnipeg
- Police Museum
- Fire Service Museum
- City of Winnipeg
- Province of Manitoba
- Federal Government
- Chamber of Commerce
- utility companies





Labour

Interpretive Centre
- displays and programming

Interpretive Panels
- Historic Winnipeg plaques and cleaning programme

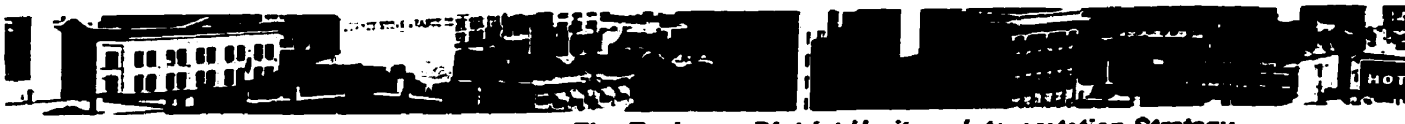
Walking Tours
- guided tours of the Exchange District
- MLEC 1919 General Strike tour
- trail of Historic Winnipeg plaques

Installations
- National Historic Site banners
- architectural fragment park
- public art and street furniture
- play structure
- travelling exhibits and store front displays

Publications/multimedia
- re-release older publications
- history of the Exchange District
- school materials
- CD ROMs
- promotional materials

Special Events/Programmes
- performances and reenactments
- public forums or seminars

partnership opportunities
- building owners
- The Exchange District BIZ
- Manitoba Labour Education Centre
- local theatres and actors
- Manitoba Museum of Man and Nature
- labour unions
- City of Winnipeg
- Province of Manitoba



8 Implementation Strategy

STRATEGY AND TIMELINE

The Exchange District Heritage Partnership acknowledges that currently there are limited resources, both financial and human, available for implementation of this Interpretation Strategy. This section provides a strategy and timeline for implementation of the recommendations outlined in this document. Recommendations identified in the timeline have been chosen to realise the following goals and objectives of this Interpretation Strategy:

Goal 1: To achieve preservation/conservation awareness of the Exchange District National Historic Site through an improved visitor experience.

Goal 2: To create a framework in the Exchange District for historic resource interpretation by a stakeholder structure.

Goal 3: To create economic opportunities for the local business community.

Categorised as short, medium and long term recommendations, implementation has been mapped out to begin in 1999 and then continue for the next five or more years. A very tight time frame for review and completion of this Interpretation Strategy has been developed. During consultation with the community, individuals frequently stressed the immediate need for creation of particular components such as an interpretive centre or a widely distributed self-guided trail. Likewise, the levels of interest and concern for development in the Exchange District National Historic Site have seen a new injection of energy in the last year. Individuals, developers, and politicians now appear to support active development in the Exchange District while respecting and building upon the area's heritage assets. If this energy and interest can be utilised to oversee the

implementation of recommendations from this Strategy, development of this Interpretation Strategy will provide lasting benefits to the Exchange District community as well as for the rest of the downtown and Winnipeg as a whole.

Four phases of similar recommendations have been identified and grouped as follows:

1. Short Term: development strategy;
2. Short Term: awareness and creation of ownership;
3. Medium Term: expansion of programming; and
4. Long Term: interpretive centre and expansion of programming.

With some of the Strategy's recommendations, their planning and realisation will extend beyond their identified time frame, and in other cases, it will be necessary to implement some recommendations before embarking on others. These phases will allow the heritage community to prioritise initiatives based on the requirement to fulfill long term planning goals while also adding to and improving current interpretive programming based on the availability of various media for each historical theme. Incremental development will allow the Strategy to grow and expand as resources become available and as partnerships are fostered.

Short term: development strategy

This first phase, a development strategy, outlines a series of recommendations for the first year of implementing this Heritage Interpretation Strategy. In some instances, several of these recommendations have already been implemented or are in the development stages.

The Exchange District Heritage Partnership recommends that two initiatives begin development immediately:

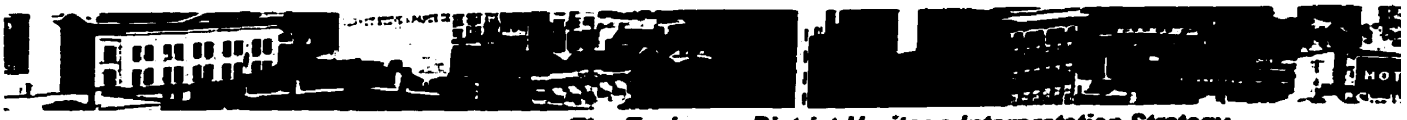
1. the creation of an organisational structure to oversee the implementation of this Heritage Interpretation Strategy, and
2. creation of an interpretive centre for the Exchange District National Historic Site.

Through public consultation, it became apparent that a concentrated effort is needed to spearhead interpretive development at the Exchange District National Historic Site. There must be one legal entity responsible for overseeing development of this Heritage Interpretation Strategy. This phase will also realise the Strategy's second goal, "to create a framework in the Exchange District through historic resource interpretation by a stakeholder structure."

DEVELOPMENT STRATEGY

Short term recommendations for year 1 of 1999

1. Initiate creation of organisation
2. Interpretive centre feasibility studies
3. Roving/kiosk interpretive centre
4. Guided tours of the Exchange District
5. National Historic Site banners
6. HSMBC plaque and ceremony
7. Canadian flag programme
8. History of the Exchange District
9. Historic Winnipeg plaques and cleaning programme



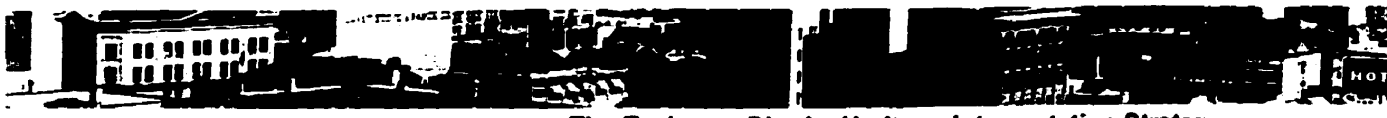
Short term: awareness and ownership strategy

This phase must build awareness generally of the Exchange District National Historic Site while laying the ground work for developing an organisation to oversee the development of this Interpretation Strategy.

Winnipeg's heritage community is already very familiar with the recent national designation of the Exchange District, and are aware of the reasons for its National Historic Site status. It is now essential to increase the breadth of awareness and understanding of the general public to what it means to be a National Historic Site. A constituency of supporters and partners must be fostered, in addition to enhancing the visibility of the District itself. These recommendations are relatively easy to realise and some will set the stage for further intitiatives. Achievement of the Strategy's first goal, "to achieve preservation/conservation awareness of the Exchange District National Historic Site through an improved visitor experience" is the first aim of this phase.

Suitable initiatives for this stage of implementation are ranked in the accompanying table.

AWARENESS AND OWNERSHIP STRATEGY *Short term: implement by year 2 or 2000*
1. Promotional material
2. Enhance exisiting tours such as Art Walk, Terra Cotta tour and 1919 Strike Walking Tour
3. Web site
4. Trail of Historic Winnipeg plaques
5. Public Forums and seminars
6. Tours of job sites
7. Travelling exhibits/storefront displays



Medium term: expansion of programming

This third phase considers the further expansion of interpretive programming for the Exchange District National Historic Site by planning for installation of new infrastructure and the production of more complex (and expensive) interpretive media. Generally, these recommendations will require greater ground work as funding must be sought and research completed. Programming already in place from phase one will continue to be offered. This material should be re-evaluated periodically to ensure they are contributing to a positive and successful visitor experience. Proposals in this phase must help to realise the third goal, "to create economic opportunities for the local business community". With improved visitor and resident awareness and an operating organisation by this phase, the local business community should see an improvement in visitor numbers and expenditures, and therefore be willing to participate in a variety of ventures. Partnerships with heritage organisations and the business community will be critical to expanded programming.

Suitable initiatives for this stage of implementation are ranked in the accompanying table.

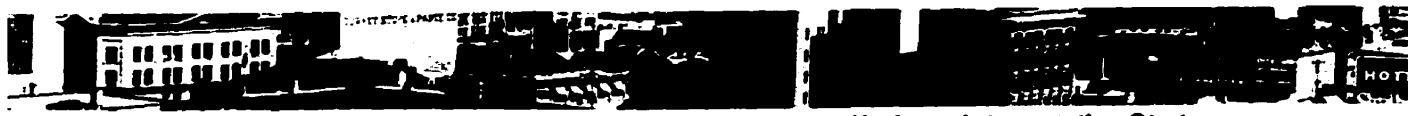
EXPANSION OF PROGRAMMING
medium term recommendations years 3 and 4 of 2001-2005
1. Exchange District interim interpretive centre
2. CD ROMs
3. Develop additional tours
4. Interpretive nodes
5. Re-release older publications
6. Architectural/urban planning publications
7. School materials
8. Interpretive centre fundraising
9. Determine site/building for interpretive centre

Long term: interpretive centre and expansion of programming

The creation and management of a centrally located interpretive centre in the Exchange District National Historic Site would contribute to the realisation of all three of the Strategy's goals. As a priority item, planning for the interpretive centre must begin immediately in order to see its successfull realisation. On an interim basis, the kiosk or modest storefront interpretive centre, as seen in the first phase of this implementation strategy may be used until the permanent facility is completed. Upon completion, all interpretive programming can originate from it and the organisation could be housed within it. The other recommendations in this phase of will again require extensive planning, production, and partnership development.

Suitable initiatives for this stage of implementation are ranked in the accompanying table.

INTERPRETIVE CENTRE AND EXPANSION OF PROGRAMMING
1. Architectural fragment park
3. Play structure
4. Commemorate original street names
5. Public art and street furniture
6. Designation plaque programme
7. Additional videos
8. Performances and reenactments
9. Construction and display development for interpretive centre

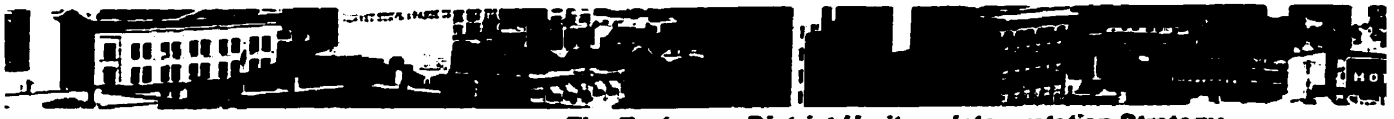


ESTIMATED BUDGETS

This section provides estimated capital costs (in 1999 dollars) for as many of the Strategy's recommendations as possible. Where the scale of the venture is uncertain and may involve enhancing exisiting service, estimates cannot be provided. All merchandise items must be developed on a cost recovery basis.

DEVELOPMENT STRATEGY *short term recommendations year 1 or 1999*	DEVELOPMENT STRATEGY *short term recommendations estimated budgets*
1. Initiate creation of organisation	1. $2000
2. Interpretive centre feasibility studies	2. $25,000
3. Roving/kiosk interpretive centre	3. $2500 plus staffing
4. Guided tours of the Exchange District	4. $20,000 per year
5. National Historic Site banners	5. $4000 for 30 banners
6. HSMBC plaque and ceremony	6. Provided by HSMBC/Parks Canada ($1500)
7. Canadian flag programme	7. Flags have been donated ($100/flag); structure of grant programme is still uncertain
8. History of the Exchange District	8. Research $15,000; $50,000-75,000 for layout, design, and publication
9. Historic Winnipeg plaques and cleaning programme	9. Additional Historic Winnipeg plaques could be provided by the City for $550/plaque; $300/plaque for the cleaning programme

AWARENESS AND OWNERSHIP STRATEGY *short term recommendations year 2 or 2000*	AWARENESS AND OWNERSHIP STRATEGY *short term recommendations estimated budgets*
1. Promotional material	1. $15,000; price will depend on type and quantity
2. Enhance exisiting tours such as Art Walk, Terra Cotta Tour and 1919 Strike Walking Tour	2. Tours absorbed as part of their normal operating expenses
3. Web site	3. Research, writing, design, and posting $7500; does not include internet account
4. Trail of Historic Winnipeg plaques	4. Research, writing, layout and printing $4000
5. Public Forums and seminars	5. $5000
6. Tours of job sites	6. $1000
7. Travelling exhibits/storefront displays	7. Research, design, and construction $5000-7000 per display



EXPANSION OF PROGRAMMING *medium term recommended phase* *years 3 and 4 or 2001+ 2002*	EXPANSION OF PROGRAMMING *medium term recommended phase* *estimated budgets*
1. Exchange District interim interpretive centre	1. $10,000 plus staffing
2. CD ROMs	2. Depending on the complexity of the project, $25,000-75,000 for research and development
3. Develop additional tours	3. Depending on the type of tour ($10,000 - $12,000)
4. Interpretive nodes	4. $3000/panel for research and production of porcelain enamel interpretive panels; node price will depend on scale and complexity of design
5. Re-release older publications	5. Possible partnership opportunities
6. Architectural and urban planning publications	6. Possible partnership opportunities
7. School materials	7. Depends on the type of media
8. Interpretive centre fundraising	8. Dependent on feasibility study
9. Determine site/building for interpretive centre	9. Dependent on feasibility study

INTERPRETIVE CENTRE AND EXPANSION OF PROGRAMMING *long term recommended phase* *years 5+ or 2003+*	INTERPRETIVE CENTRE AND EXPANSION OF PROGRAMMING *long term recommended phase* *estimated budgets*
1. Architectural fragment park	1. Design, construction, and interpretive panel costs $25,000/installation (does not include overall design fees or acquisition of land)
2. Play structure	2. To be determined through further study
3. Commemorate original street names	3. Depends on the chosen medium
4. Public art and street furniture	4. To be determined through further study
5. Designation plaque programme	5. Depends on nature of the programme
6. Additional videos	6. Very high end production including research, script, and production for $4000/minute
7. Performances and reenactments	7. $4000 for script and $32,000 in operating costs
8. Construction and display development for interpretive centre	8. Construction at $150-200/ft^2 for displays but does not allow for acquisition of certain types of artefacts

EVALUATION OF THE PROGRAMMES

An organisational body should periodically monitor and evaluate the state of historic interpretation within the Exchange District National Historic Site. There are numerous reasons for evaluating programmes:

- individuals and organisations want to know if their work is effective and if it is meeting their objectives;
- the recreational and educational impact of interpretation must be determined;
- various interpretive methods must be rated according to cost effectiveness;
- an organisational body must be accountable to its visitors;
- the value of interpretation must be made known by proving that it can address and achieve goals;
- to provide direction for policy, planning and programming decisions; and
- to allow visitors to contribute to the assessment process with qualitative data.

Relative successes or failures of programming or infrastructure will have to be evaluated against the goals of the Strategy:

Goal 1: To achieve preservation/conservation awareness of the Exchange District National Historic Site through improved visitor experience.

Goal 2: To create a framework in the Exchange District for historic resource interpretation by a stakeholder structure.

Goal 3: To create economic opportunities for the local business community.

Assessment must be conducted on a routine basis before development (front-end evaluation), during development (developmental evaluation), and after the programme (performance and post-occupancy evaluation). Multi-stage evaluation of the objectives for

the above goals will allow the organisational body to develop a baseline, as a reference point against which results can be compared. The approach must be unbiased and systematic, and indicate a programme's strengths and weaknesses.

There are four main categories of assessment for interpretive media, regardless of the chosen method:

- visitors' behaviour and reactions to a variety of media and learning objectives;
- evaluation of interpreters to improve their delivery and approach;
- evaluation of nonpersonal installations/exhibits/trails; and
- overall combination of programming and facilities.

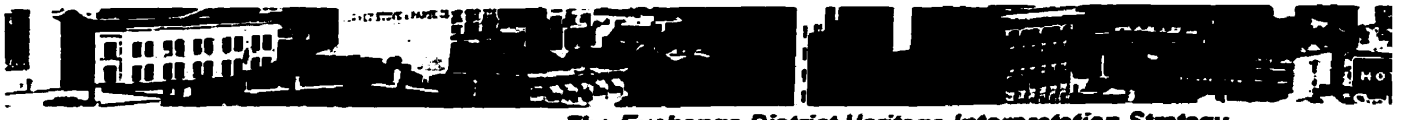
Within each broad category, measurement of interpretive effectiveness, interpretive efficiency, and cost effectiveness is required.

A variety of techniques can be used to evaluate media, and many can be conducted in-house and/or contracted out. On the following two pages are several evaluation techniques with a brief description of the process and their advantages and limitations (Veverka 1998, 84-86).

Some interpretive media need to be matched to the appropriate evaluation techniques while other programmes will require a variety of evaluation methods to determine their relative success.

evaluative technique	advantages	limitations
• *direct audience feedback* Interpretor analyses visitors responses in face-to-face settings.	Allows for immediate analysis of visitor's reaction to the interpretor and service. The interpretor can change approach on the spot to elicit a better response from the visitors.	Technique is subjective since the interpretor must "interpret" the visitor's reaction to him/herself and service.
• *auditing by an expert* Have an experienced interpretor watch and critique an interpretive presentation.	Allows for the input of more experienced professionals into interpretive programming.	The expert judges how s/he thinks a presentation will affect a visitor. Thus, subjective.
• *direct measures of behaviour* Determine what interpretive service options visitors take when given a choice.	Allows for the determination of which services are most preferred.	Can determine what services preferred but not why.
• *observation of audience attention* Plant scanners in audience to watch and document how many people are focusing their eyes on the interpretor.	Allows for determination of visitor responses during a presentation.	Assumes that watching the interpretor is synonymous with interest, understanding, enjoyment etc.
• *length of viewing or listening time* Compare the amount of time people look at or listen to a presentation with the amount of time it would take to completely read or hear it.	Allows for the determination of whether or not people are spending enough time with an exhibit, sign, etc. to absorb the entire message.	Cannot determine visitor enjoyment, understanding, or interest. Thus no judgement can be made as to whether or not the message is too long.
• *questionnaire* A written set of questions given to visitors to determine demographic and experiential data.	A great deal of visitor information can be obtained with a well-designed questionnaire. Questions concerning specifics services can be incorporated into the questionnaire.	Subject to written response bias. Time-consuming to design, administer and evaluate.

evaluative technique	advantages	limitations
• *interviews*		
Similar to questionnaires except that questions are administered orally.	Same advantages as questionnaires. Often a preferred method of data collection since "many people are more willing to communicate orally that in writing".	Similar problems as with questionnaires in terms of designing objective questions.
• *self-testing devices*		
Mechanical devices operated by the visitor to answer questions or uncover more interpretive information.	Allows for active participation of visitors. A "fun" technique of evaluation from the visitor's point of view.	Subject to mechanical breakdown and vandalism. Often monopolised by children.
• *panel of outsiders/focus groups*		
A panel of people not associated with interpretation nor the subject matter being presented are asked to evaluate a service.	The panel can point out the strengths and weaknesses of a service before it is ever presented to the public.	The evaluation will only be as objective as the panel members chosen.
• *other unobtrusive measures*		
Look at fingerprints and noseprints on glass, footwear, litter (leaflets, cigarette buts etc.). Look at products of depreciative behaviour (graffiti, vandalism etc.)	May indicate heavy use or a basic design problem.	Do not know why areas are being used so extensively nor the specific design flow.
• *suggestion box*		
A locked box where visitors can drop any comments or suggestions.	Anonymity.	Usually get comments biased towards a positive or negative extreme.



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Appendices

IN-PERSON INTERVIEWS

Demographic summary

An equal number of men and women were interviewed in the development of the marketing strategy completed by Dennis McKnight 2051 Inc. The purpose of this research was to study typical users of the area as well as to test a variety of interpretive services. A total of 250 people completed the questionnaire in April 1999. The breakdown of the respondents by age is as follows:

18-24 years, 14%,
25-34 years, 30%,
35-44 years, 28%, and
55-65 years, 14%

Most of the respondents in the study (82%) did not live in the Exchange Distict or the downtown. A total of 32% worked in the Exchange District with a further 51% working in the downtown. The majority of the respondents indicated (85%) that they were inthe Exchange District for work related activities.

A copy of the questionnaire is reproduced in this section. The complete marketing strategy and audience profile is available for review under separate cover.

Exchange District National Historic Site Questionnaire

1. The Exchange District has been given a National Historic Site designation recognising its contribution to the development of Western Canada. Were you aware of this prior to today?

Yes	❑
No	❑
Don't know	❑

2. A number of major events and industries had their early beginnings in the Exchange District. Please read the list below and indicate whether you were aware of the event or industry having their roots in the area, and whether the topic is of interest to you or not?

	Aware	Unaware	Interested	Not interested
The labour movement had its early beginnings in the area, including many of the activities during the 1919 General Strike.	❑	❑	❑	❑
The Exchange District was Winnipeg's early centre of banking, trade and commerce.	❑	❑	❑	❑
The Exchange District was and is the home to civic development in Winnipeg. Where public markets, public utilities, government offices & all the city halls were located.	❑	❑	❑	❑
The early women's movement (i.e. right to vote) had its early beginnings in the area.	❑	❑	❑	❑
The Exchange District was the birthplace for the grain trade in western Canada and is still headquarters for many grain companies.	❑	❑	❑	❑
The Exchange District has one of the best collections of turn of the century buildings in North America.	❑	❑	❑	❑
McDermot Avenue was known as Newspaper Row because of the concentration of newspapers, printing companies, news agencies and foundries.	❑	❑	❑	❑

The Exchange District has a long tradition in arts and entertainment. Many vaudeville performers including Charlie Chaplin performed at theatres like The Pantages Theatre.	❑	❑	❑	❑
The Exchange District was the home to many prominent wholesale companies such as Ashdown's.	❑	❑	❑	❑
The Winnipeg garment industry had its early beginnings in the area.	❑	❑	❑	❑
Winnipeg was the only access point to and from Western Canada in its early days. This allowed Winnipeg to develop as a transportation hub.	❑	❑	❑	❑

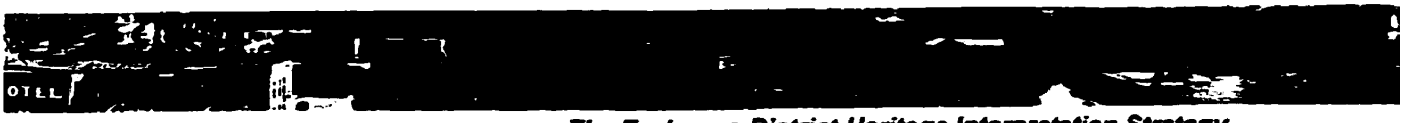
3. A Heritage Interpretation Centre is being considered for the Exchange District. It would house interpretative heritage displays, offer walking tours of the area, provide directions and information about the area, to name a few things. In your opinion, is there a need to have a Heritage Interpretation Centre in the area?

Yes	❑
No	❑
Don't know	❑

Answer Q#4 only if you said 'Yes' to previous question (#3).

4. Do you think the Heritage Interpretation Centre should offer the following amenities as well:

	Yes	No	Don't know
Gift or book shop	❑	❑	❑
Library	❑	❑	❑
Coffee shop	❑	❑	❑
Lecture hall	❑	❑	❑
Workshops on topics such as how to restore and repair woodwork on heritage buildings	❑	❑	❑
An interactive multi-media tour which takes visitors back in time	❑	❑	❑



5 a) There are a number of possible areas to locate the Heritage Interpretation Centre. Which of the following locations do you think would be the best?

Portage and Main area ❑

At City Hall ❑

Old Market Square Area ❑

Somewhere close to the Red River ❑

Underground concourse where we are standing ❑

5 b) Do you have any other suggestions?

_____

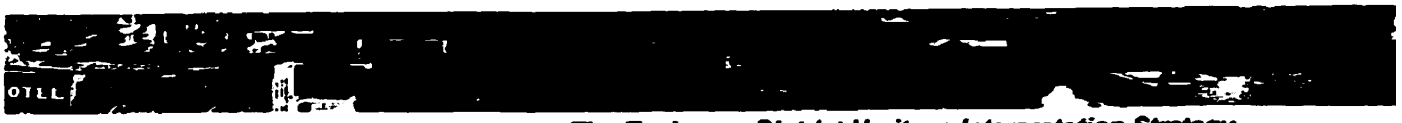
_____

6. How likely would you be to visit the Heritage Interpretation Centre? Would you say...

Very likely ❑
Somewhat likely ❑
Not very likely ❑
Not at all likely ❑

7. There are other ways to provide heritage interpretation and information on the Exchange District in addition to the centre. Please indicate how effective you feel the following concepts would be...

	Very effective	Somewhat effective	Not very effective	Not at all effective
a) Have a travelling kiosk (i.e. Red River Cart) roving the area providing information to those in need	❑	❑	❑	❑
b) Have computer kiosks located at several locations throughout the district where city guide and web site information on The Exchange District could be accessed	❑	❑	❑	❑



8. There are a number of ways of providing heritage tours of the Exchange District. Please indicate your level of interest in each of the following:

	Very interested	Somewhat interested	Not very interested	Not at all interested
a) Have a printed guide you could follow at your own leisure	❑	❑	❑	❑
b) Have a recorded tour on an audio cassette with headphones	❑	❑	❑	❑
c) Have a tour guide who walks you through the area explaining key points of interest	❑	❑	❑	❑
d) Have actors located at key sites providing mini-performances about the life and times of the area	❑	❑	❑	❑
e) A musical and narrative depicting the people, events and culture of the time performed in a heritage theatre	❑	❑	❑	❑
f) A tour of the area inside a topless vintage auto that could seat 6-8 people	❑	❑	❑	❑

9. Have you ever taken one of the guided walking tours of the Exchange District?

Yes ❑
No ❑
[If no go to Q#11]

10. How would you rate the tour?

Excellent ❑
Good ❑
Average ❑
Poor ❑

11 a) Do you ever see yourself going on a, or on another, guided walking tour of the Exchange District?

Yes	❑
No	❑
Don't know	❑

11 b) If no, is there any reason why you wouldn't go on a guided tour of the Exchange District?

_____

_____

12. Have you ever recommended to people visiting Winnipeg that they visit/tour the Exchange District?

Yes	❑
No	❑

13. How often do you read plaques on heritage buildings you are visiting or passing by?

Always	❑
Occasionally	❑
Seldom	❑
Never	❑

14. How likely would you be to purchase any of the following items ?

	Very likely	Somewhat likely	Not very likely	Not at all
Illustrated guide/booklet on the Exchange District for $5	❑	❑	❑	❑
A scholarly book of photos and writings on the area for $25	❑	❑	❑	❑
A coffee table photography book (similar to Winnipeg Flood Book) of heritage buildings and historical artifacts for $30	❑	❑	❑	❑
A CD-ROM of photographs and history of Exchange District selling for $25	❑	❑	❑	❑

A 30 minute video on the history of the Exchange District for $20 ❑ ❑ ❑ ❑

15. Would you be more likely to attend events and tours in the Exchange District if they were packaged together? For example, a walking tour of the area and lunch, or a play and a dinner. Assuming there was a cost savings for taking in both events would you be more likely to attend?

Yes ❑
No ❑

16. Do you think the Exchange District should hold Heritage Days where for 2-3 days businesses and people in the area dress up and hold events, which would re-enact life at the turn of the last century?

Yes ❑
No ❑

17. Do you live in the Exchange District or downtown area

Yes – Live in Exchange ❑
Yes – Live in another part of downtown ❑
No – Don't live in Exchange or downtown ❑

18. Do you work in the Exchange District, or another part of downtown?

Yes – Work in Exchange ❑
Yes – Work downtown ❑
No – Don't work in Exchange or downtown ❑

19. What brings you to the area today?

Work related ❑
Personal (lawyer, doctor etc.) ❑
Shopping ❑
Visiting ❑
Tourist ❑
Other: _____

20. Which best describes your age?

Under 18 years	❑
18-24 years	❑
25 –34 years	❑
35-44 years	❑
45-54 years	❑
55 –65 years	❑
Over 65 years	❑

21. Are you?

Male	❑
Female	❑

Please check with the person coordinating this survey to review the photos that accompany this question.

22. Finally, there are other ways to interpret historic sites. Please review the photos from what some other cities have done and indicate whether you feel these methods would be appropriate, or not, for the Exchange District.

	Appropriate	Not appropriate
a) Public Art	❑	❑
b) Street Furniture	❑	❑
c) Play Structure	❑	❑
d) Fragment Park	❑	❑
e) Banners	❑	❑
f) Plaques	❑	❑
g) Panels	❑	❑

Thank you for taking the time to fill out the questionnaire.

THE CITY OF WINNIPEG AND HERITAGE CONSERVATION

Background

The conservation of historical structures and districts in Winnipeg is the result of long-standing cooperation and commitment by many individuals and groups.

Since the 1970s, governments have contributed to the effort in five main ways: protective legislation, direct capital investment, financial and professional support for private-sector conservation projects, research, and commemorative recognition of sites and structures.

Winnipeg's **Historical Buildings By-law** is one piece of protective legislation. It enables the City to:

- designate structures within its jurisdiction that are of architectural and/or historical significance; and
- regulate the alteration and demolition of listed buildings.

The original version of the By-law (No. 1474/77) was adopted by City Council on February 2, 1977. It has since been amended by By-laws 2032/78, 3284/82, 4339/86 and 6124/93. The main provisions of the legislation are outlined below.

The **Historical Buildings Committee** is authorised to:

- advise City Council on heritage issues and policies through the standing Policy Committee on Property and Development;
- research, assess, and recommend structures for designation; and
- regulate proposed alterations to listed structures outside the Exchange District. (A separate design review process governed by the **Historic Winnipeg Advisory Committee** under Downtown Winnipeg Zoning By-law 4800/88 is used to regulate changes to designated buildings in the Exchange District.)

The responsibilities of the Historical Buildings Committee have grown in recent years to include the administration of programs that provide financial assistance for conservation initiatives.

The Committee's volunteer membership includes appointees from the City, Province of Manitoba, Government of Canada, Manitoba Association of Architects, and the Manitoba Historical Society.

The **Historical Buildings Inventory** is a tabulation of structures that have not been formally researched and evaluated, but are known to be of potential architectural and/or historical

significance. Inclusion in the Inventory carries no restrictions except to delay the approval of a demolition permit pending an assessment of whether the building in question warrants preservation. There are about 700 commercial, industrial, institutional, religious, residential, and miscellaneous structures in the Inventory.

The **Buildings Conservation List** is the official record of structures designated by City Council. The List contains basic information about each building, including address, name, priority rating (Grade I, II or III), and, where applicable, any specific components of the structure that have been identified for protection.

The By-law sets out detailed **criteria and processes** to guide its administration. These provisions include the criteria for determining a structure's heritage significance, listing procedures, appeal processes, and requirements for obtaining approvals to undertake alterations, repairs and maintenance. The authority to regulate and prohibit the issuance of demolition permits is outlined, as is the role of City Council in determining whether demolition or removal of a listed structure should be approved.

Criteria for Listing and Property Ratings

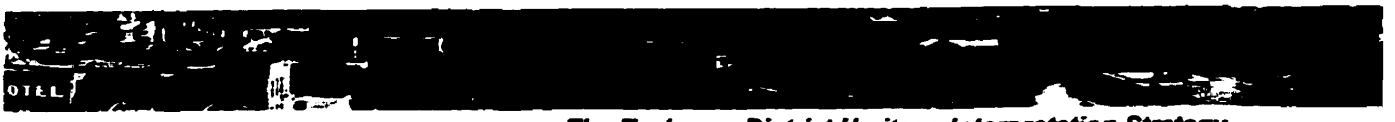
Under the By-law, the Historical Buildings Committee may choose on its own to research and evaluate the heritage significance of a structure. As well, the Committee may undertake an evaluation based on a request by an owner or other party, or on notification that an application has been made to demolish a building in the Historical Buildings Inventory.

When deciding whether or not a building is worthy of being listed, the Committee takes the following criteria into account:

1. Significance in illustrating or interpreting Winnipeg's history.
2. Association with important historic persons or events.
3. Illustration of the architectural history of the city.
4. Distinguishing architectural characteristics of a style or method of construction.

If listing is warranted, the building is assigned a priority grade which also indicates the degree of alteration that may be considered acceptable.

Grade I buildings are Winnipeg's outstanding examples of architectural and historical merit which are to be preserved in perpetuity. Restoration and maintenance of the entire interior and



exterior of these structures are the only types of work permitted. In general, alterations, deletions and additions to these buildings are considered unacceptable.

Grade II buildings include the majority of Winnipeg's heritage stock. Sympathetic alterations and additions to the exterior and listed interior elements of these buildings may be allowed in order to maintain the economic viability of the structure. In certain instances, the adaptive re-use of listed interior elements may be permitted.

Grade III buildings have been identified as moderately significant heritage examples worthy of listing. Suitable exterior alterations and modifications may be permitted. There is usually no restriction on interior alterations.

Listing, Notice, and Appeal Procedures

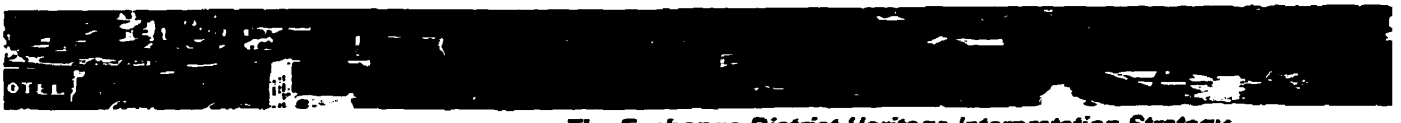
There are two methods by which a building may be included on the Buildings Conservation List:

1. Listing by City Council
The Historical Buildings Committee recommends to the Policy Committee on Property and Development that a building be placed on the List.

The Policy Committee notifies the owner of the proposed listing, affording him/her the opportunity to object by delivering a letter to the City Clerk. If no letter of objection is received within fourteen days of the notification, the building is considered to be listed by Council.

If a letter of objection is received, the Policy Committee on Property and Development holds a hearing as part of its regular business, then forwards its recommendation to City Council. After again notifying the owner, Council hears representation on the matter. It may then include the structure on the Buildings Conservation List under the grade recommended or any other grade, or it may reject the listing.

This procedure holds true for Grade I and Grade II listings. The only change in the case of Grade III designations is that prior to notifying the owner, the Policy Committee on Property and Development will seek the advice of the Community Committee representing the district in which the building is located.



2. Listing by the Chief Administrative Officer
The Chief Administrative Officer is empowered under the By-law to list buildings with or without the recommendation of the Historical Buildings Committee. Upon listing a building, the Chief Administrative Officer notifies the owner, and, in the case of a Grade III building, the Community Committee as well. The Policy Committee on Property and Development then holds a hearing as part of its regular business. The same procedures as those outlined in Method 1 apply.

Regulation of Alterations and Repairs

Except for ordinary maintenance, no permit will be issued for the exterior alteration, repair, demolition or removal of any building on the Buildings Conservation List, located in the City of Winnipeg outside the Exchange District, without prior issuance of an approval form called a Certificate of Suitability. A Certificate of Suitability is also required for changes to the interiors of Grade I buildings and for listed interior components of Grade II buildings. Application forms for these certificates are available through the Planning and Land Use Division.

A subcommittee of the Historical Buildings Committee meets as required to consider design proposals for listed buildings. The subcommittee hears the applicant's proposal, asks questions, and discusses possible changes. This open forum encourages negotiation on desirable alternatives and compromises.

The subcommittee makes a recommendation to the full Historical Buildings Committee which issues the Certificate of Suitability provided the applicant agrees in writing with its recommendations.

Where the Historical Buildings Committee recommends to the Policy Committee on Property and Development that a certificate be refused, the reasons for that refusal are forwarded to the owner, who then has the right to appear at a hearing of the Policy Committee on Property and Development as part of its regular business. That Committee's decision is final.

Certificate of Ordinary Maintenance
A Certificate of Suitability is not required for ordinary maintenance or repair of a building provided the work does not involve a change in any element of design affecting the appearance of the building or its architectural or historic interest. However, a Certificate of

Ordinary Maintenance must be obtained. Applications may be made through the Planning and Land Use Division.

Sandblasting
Sandblasting and other abrasive processes are unacceptable methods for cleaning the wood and masonry surfaces of designated buildings. If, however, it is established to the satisfaction of the Historical Buildings Committee that a surface can be cleaned without damage to a building, the Committee may issue a Certificate of Suitability for the work.

Standards for Conservation
In 1995, City Council approved a series of standards for conservation work. These standards are to be applied to heritage projects in a reasonable manner, taking into consideration economic and technical feasibility. Copies may be obtained from the Planning and Land Use Division.

Delisting, Change of Grade and Demolition

An owner or the Chief Administrative Officer may apply to the City Clerk to have a structure removed from the Buildings Conservation List, or to have it listed under a different grade. A procedure similar to that involved in listing the building applies.

In considering a proposed delisting or change of grade, the Policy Committee on Property and Development and City Council may take into account the economic viability of the building where circumstances warrant. An application may be denied if the proposed demolition of a listed building is deemed unnecessary.

Where a demolition is approved, the manner in which the building is dismantled may be regulated; that is, photographic recording of the building or the preservation of some of its specific components may be required prior to a demolition permit being issued.

When a demolition permit application is made for a building that is not yet listed but is in the Historical Buildings Inventory, the permit is withheld until the Historical Buildings Committee has had the opportunity to evaluate the structure. The Committee may recommend that the building be designated or that it be thoroughly photographed before permission to proceed with demolition is granted.

Penalties

Any person who contravenes or disobeys, or refuses or neglects to obey, any provision of the Historical Buildings By-law is guilty of an offense and liable on summary conviction to the penalties provided in Section 138 of The City of Winnipeg Act.

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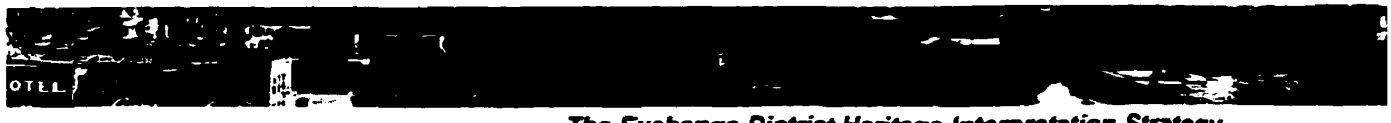
BUILDINGS CONSERVATION LIST ENTRIES FOR THE EXCHANGE DISTRICT

City of Winnipeg, By-Law No. 1474/77

As of March 31, 1999, the following buildings in the Exchange District have been placed on the Buildings Conservation List:

address	name	grade	date listed
48 Albert Street	**Royal Albert Arms Hotel**	III*	May 19, 1981
52-54-56 Albert Street	**Gregg Building**	III	May 26, 1986
62 Albert Street	**Dingwall Building**	III	Mar. 27, 1985
63 Albert Street	**Hammond Building**	III*	July 14, 1980
70 Albert Street	**Telegram Building** with the following interior elements: 1) cast iron columns, 2) water tank - 4th floor, and 3) post and beam system - upper floors	II*	July 14, 1980
86 Albert Street	**Albert Block** (227-237 McDermot Ave.)	II*	May 28, 1984
90 Albert Street	**Western Building**	III*	Jan. 7, 1985
91 Albert Street	**Trend Interiors**	III*	June 16, 1980
92 Arthur Street	**Gault Annex**	II	Feb. 16, 1987
104 Arthur Street	**Gault Building** (99 King Street)	II*	Dec. 6, 1982
115 Bannatyne Avenue	**Donald H. Bain Building**	II*	June 16, 1980
123 Bannatyne Avenue	**Marshall Wells Building**	II*	Nov. 14, 1983
137 Bannatyne Avenue	**Swiss Building**	III	Dec. 8, 1986
141 Bannatyne Avenue	**MacKenzie Block**	III	Jan. 15, 1993
167 Bannatyne Avenue	**Ashdown's Warehouse**	II*	Sept. 16, 1985
168 Bannatyne Avenue	**Chatfield Distributors (Franklin Press)**	III	Nov. 14, 1983
185 Bannatyne Avenue	**McClary Building**	III	Oct. 1, 1987
283 Bannatyne Avenue	**Travellers Building** with the following interior elements: 1) open cage elevator, 2) ornamental fireplace/5th floor, and 3) internal staircase	II	Nov. 19, 1979
291 Bannatyne Avenue	**Sanford Building** (116 King St.)	II*	Nov. 19, 1979
291 Bannatyne Avenue	**Maw's Garage (Brandy's)**	III*	Nov. 19, 1979
66 King Street	**Maltese Cross Building** with the following interior elements: 1) oak and glass vestibule on the main floor, and 2) original interior stairwell	III	Sept. 30, 1997
87 King Street	**Anne Building**	III*	Sept. 12, 1983

address	name	grade	date listed
104 King Street	**King Building (former Ryan Block)** with the following interior elements: 1) elevator doors, and 2) staircase components	II*	Mar. 11, 1991
120 King Street	**Sparling Sales Ltd.**	II*	March 7, 1983
167 Lombard Avenue	**Grain Exchange Building**	II	Oct. 1, 1992
177 Lombard Avenue	**Chamber of Commerce Bldg.** with the following interior elements: 1) entrance foyer and lobby on main floor, 2) 2nd floor boardroom & adjoining office, 3) stairway, and 4) second floor lobby	II	Sept. 12, 1983
191 Lombard Avenue	**Union Tower Building** with the following interior elements: 1) main floor foyer and lobby, and 2) main floor banking hall	II*	Sept. 12, 1983
389 Main Street	**Bank of Commerce**	I	Nov. 7, 1979
395 Main Street	**Bank of Hamilton**	I	Nov. 7, 1979
436 Main Street	**Former Bank of British North America (Newmac Building)** with the following interior elements: 1) original fabric of the main floor including entrance lobby, fan lights, staircase, and 2) original plaster ceiling on the upper floors	II	Sept. 2, 1997
441 Main Street	**Imperial Bank of Canada** with the following interior elements: 1) basement - ornamental metal fixtures & gates, marble, vaults, curved stairwell, & grating at the top with signage; 2) main flr. - entire banking hall, all wood detailing, & preservation of the existing black marble banking counters; 3) 2nd flr. - oak woodwork, rear & front stairwells; and 4) 3rd flr. - glass roof lights.	I	Oct. 28, 1997
455 Main Street	**Confederation Life Building**	II*	June 16, 1980
456 Main Street	**Bank of Toronto** with the following interior elements: 1) four vaults in basement; 2) main flr., lobby, cage elevator and banking hall; manager's office; 3) central stairway; and 4) marble on first, second & third floors	II	Nov. 13, 1984



address	name	grade	date listed
460 Main Street	**Royal Bank of Canada Building** with the following interior elements: 1) brass doors; 2) marble finishes; 3) banking hall & foyer; 4) stairwells; 5) wall clock; and 6) lower vault area	II	Sept. 2, 1997
466 Main Street	**Woodbine Hotel** with the following interior element: 1) pressed tin ceiling	III	Jan. 27, 1986
468 Main Street	**Birt's Saddlery (Baker Block)**	III	March 5, 1984
492 Main Street	**Former Macdonald Shoe Store**	III	Mar. 28, 1996
500 Main Street	**Union Bank Building Annex**	II	July 18, 1995
504 Main Street	**Union Bank Building**	I	July 18, 1995
112-114 Market Avenue	**Great West Saddlery Warehouse**	III	May 14, 1990
113 Market Avenue	**Great West Saddlery Building**	II	Nov. 18, 1985
136 Market Avenue	**Marshall-Wells Building** with the following interior element: 1) capitals on the main floor with following interior elements: 1) foyer	III	May 11, 1987
180 Market Avenue	**Playhouse Theatre** with the following interior elements: 1) foyer, and 2) concert hall except ceiling	II	Jan. 5, 1981
165 McDermot Avenue	**Galpern (Porter) Building**	III	June 24, 1985
171 McDermot Avenue	**Dawson Richardson Building**	III	July 15, 1985
173 McDermot Avenue	**Grange Building**	III	July 15, 1985
175 McDermot Avenue	**Toronto Type Foundry Building**	III*	Aug. 29, 1988
177 McDermot Avenue	**T.W. Taylor Building**	III	July 15, 1985
179 McDermot Avenue	**W.F. Alloway Building**	III	June 24, 1985
214 McDermot Avenue	**Criterion Hotel** with the following interior element: 1) ground floor lobby	II*	April 21, 1981
217-223 McDermot Avenue	**Bate Building** with the following interior elements: 1) public areas	II*	May 19, 1981
245 McDermot Avenue	**Stovel Block (Kay Building)**	II	Nov. 16, 1998
246-248 McDermot Avenue	**Sures Building**	III*	Dec. 5, 1983
281 McDermot Avenue	**Bedford Building**	III	Dec. 5, 1983
288 McDermot Avenue	**Allen Building**	III*	May 11, 1987

address	name	grade	date listed
290 McDermot Avenue	**Glengarry Block**	III*	May 11, 1987
296 McDermot Avenue	**Daylite Building**	II*	Mar. 30, 1987
213 Notre Dame Avenue	**Notre Dame Chambers** with the following interior element: 1) main floor lobby incl. mezzanine & offices	II*	Aug. 24, 1987
235 Notre Dame Avenue	**St. Charles Hotel**	III	Mar. 24, 1986
265 Notre Dame Avenue	**Greater Winnipeg Gas Company**	III	Mar. 28, 1988
33 Princess Street	**Peck Building**	II*	April 16, 1984
44 Princess Street	**Ryan Block**	III	Sept. 22, 1998
72-74 Princess Street	**I.O.O.F. Hall**	III	Sept. 8, 1986
78 Princess Street	**Earn International Building**	III	Aug. 24, 1998
92-100 Princess Street	**Adelman Building**	II*	Sept. 12, 1983
104-108 Princess Street	**Warehouse**	III	June 18, 1984
110-118 Princess Street	**Sterling Cloak Building** **(Fairchild Building)** with following interior elements: 1) glass foyer, and 2) cast iron columns	II	May 29, 1985
121 Princess Street	**Miller & Richard Type Founders Building** with the following interior element: 1) entrance way	III	March 2, 1999
146 Princess Street	**Drake Hotel**	III*	June 18, 1979
150 Princess Street	**House of Comoy**	III*	June 18, 1979
154 Princess Street	**Hochman Building**	III*	June 18, 1979
160 Princess Street	**Exchange Building**	II*	June 18, 1979
164 Princess Street	**Utility Building**	II*	June 18, 1979
65 Rorie Street	**Northern Electric Building**	III	April 1, 1985
218 William Avenue	**Leland Hotel** (Delisted May 28, 1998) (Demolished by fire Jan. 16/99)	III	May 13, 1985
294-296 William Avenue	**Massey Building** with following interior elements: 1) pressed tin ceilings, 2) oak staircase & balustrade, 3) oak paneling & wainscotting, 4) exposed beams, and 5) any other original exposed woodwork	II	Sept. 12, 1983