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# CRANBROOK CULTURAL PLAN FOR ARTS AND HERITAGE

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Prepared for the  
Cranbrook Cultural Plan for Arts and Heritage Steering Committee

December 2009



COMMONWEALTH HISTORIC RESOURCE MANAGEMENT LIMITED

THE CRANBROOK CULTURAL PLAN FOR ARTS AND HERITAGE  
WAS FUNDED FROM 2010 LEGACIES NOW  
AND THE PROVINCE OF BRITISH COLUMBIA



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Cover Photo: 'A book is like a garden carried in the pocket.' The bench is public art that greets visitors to the Cranbrook Public Library.

All photographs by Commonwealth Historic Resource Management Limited.

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# 1. Introduction

## 1.1 Background

Cranbrook is a community rich in arts and heritage. A city of 20,000 people in the East Kootenays of British Columbia, its many cultural organizations include the Cranbrook and District Arts Council, Cranbrook Archives Museum and Landmark Foundation (CAMAL) and its Canadian Museum of Rail Travel, Key City Theatre, Symphony of the Kootenays, Cranbrook Public Library, and the Cranbrook Community Theatre Society. In addition to organized groups such as these, the area has a solid group of independent artists, musicians, music teachers, writers, and historians operating in home studios and offices.



The Canadian Museum of Rail Travel, Cranbrook's premier heritage attraction, occupies a large building complex along the highway (Van Horne Street) adjacent to downtown.

With Cranbrook's wide array of cultural organizations and venues, the community is well positioned to exploit culture as an economic generator. This is enhanced by Cranbrook's being an attractive locale for residents and visitors alike. As British Columbia prepares to host the world in the upcoming 2010 Olympics, many communities are taking stock of their assets and want to have programs in place that will best take advantage of this unparalleled opportunity – to prosper economically and perhaps register on the global public radar when the time comes.

Appreciating that arts and culture play a major role in the vitality and sustainability of any community, the City of Cranbrook, the Cranbrook and District Arts Council, and other local organizations determined to take stock of their cultural landscape and plan for the future. They received a grant for this purpose from the BC Government's 2010 Legacies Now, under the Arts Now, Creative Communities program. The Creative Communities program operates in two phases: The first is called 'Cultural Mapping', in which an inventory and analysis (or 'cultural scan') of the community's cultural resources is completed. With this groundwork done, a community can understand the strengths and weaknesses of the cultural sector. Janzen & Associates undertook this work, producing *The Cranbrook Arts, Heritage and Cultural Scan* (February 2008).

The second phase of the program is 'Cultural Planning', which is intended to 'support municipal councils ... , staff and community partners in their efforts to develop and implement their cultural objectives.' The intention is to develop a strategic, viable business plan for the arts, heritage and cultural sector. The Cranbrook Cultural Plan for Arts and Heritage Steering Committee (described in this report as the 'Steering Committee') has retained the professional services of Commonwealth Historic Resource Management Limited to undertake the planning phase.

The consultants have been asked to address economic and sustainability matters. The economic impact of the arts and heritage, as well as issues of revenue-generation and economic stimulation, are addressed in Chapter 4.

This document is the Final Report of the Cranbrook Cultural Plan for Arts and Heritage.

## *1.2 Method*

Work on the Cultural Plan for Arts and Heritage began on March 16, 2009, with Hal Kalman and Susan Medville of Commonwealth meeting with the Steering Committee and the City of Cranbrook's Leisure Services Department. During the remainder of the week the consultants facilitated a Community Workshop and held meetings and interviews with a number of community organizations and stakeholders. The interviews continued from a distance in the weeks that followed. The many people from the arts, heritage, and government sectors and from the community at large who provided input to this Cultural Plan are identified in Appendix 4. The consultants took tours of many of the facilities used by both arts and heritage organizations.

The consultants consolidated the material and began to determine directions for the Cultural Plan. An Interim Report summarizing what had been learned and making preliminary planning recommendations was submitted to the Steering Committee in early June. The report stimulated discussion among the client, stakeholders, and the broader community as to future directions for arts and heritage, which culminated in a Public Open House on June 16<sup>th</sup>. Additional public comment and discussion took place at the Open House and by means of a survey that was posted on the City's web site and distributed at the Open House. This input is included in the present report.

Draft Reports were submitted in July and September. This is the Final Report of the project.

## *1.3 Planning for Cultural Development*

'Culture', in its broadest, anthropological meaning, refers to the characteristics and identity of a civilization or a society. Culture in this sense may address historical, artistic, recreational, spiritual, scientific, or economic activity, political ideology, family practices, and much more.

In its narrower sense, and the sense of the present Cultural Plan, 'culture' denotes artistic creativity, heritage activity, and the products of both. The disciplines most often associated with culture at this level are:

### Arts

- Visual arts (e.g., painting and sculpture)
- Performing arts (e.g., drama, music, and dance)
- Literary arts (e.g., poetry and fiction)
- Crafts (e.g., basketry and woodcarving)
- Traditional cultural activity (e.g., story-telling and language studies)

## Heritage

- The collection and interpretation of history and historical artifacts (e.g., museums and interpretive centres)
- The conservation and interpretation of the built environment (e.g., historic buildings, historic areas, and landscapes)

The terms 'cultural industries' and 'creative industries' are often used in the literature. They usually include, in addition to the disciplines described with arts and heritage:

- Film, television, and broadcasting
- Publishing and printing
- Popular entertainment
- Architecture and design
- Software development and data processing
- Advertising

The present Cultural Plan addresses both arts and heritage, but not the broader cultural industries. Arts plans (often called cultural plans) and heritage plans are frequently undertaken separately in British Columbia. By having the vision to combine the two in a single plan, the Steering Committee has provided an opportunity for the community to benefit by sharing services, facilities, and resources across the two disciplines and seeking opportunities for cross-pollination.

## 1.4 Vision and Values

### Vision Statement

The Cultural Scan by Janzen & Associates worked with the Cranbrook community to develop a vision statement for arts, heritage, and culture:

*It is the vision of the Cranbrook arts, heritage and cultural sector to be a vibrant and cohesive part of the economy and contribute to the well-being of our community.*

At the community workshop for the present Cultural Plan, the participants decided to retain this vision statement. The statement therefore guides the present initiative.

### Community Values

The consultants' interviews and research have revealed a number of opinions that appear to be commonly-held community values. Some are listed here, along with some proposed ways of satisfying those values. Since several statements are quotations from interviewees, repetitions occur.

There is a perception that the Cranbrook community is one that values sports above culture. As we were told:

- ‘Cranbrook is a hockey town not an arts town.’
- ‘Cranbrook is a sports town; Invermere and Kimberley are arts towns.’
- ‘We want a diverse community with a mix of arts, culture and sports which will mean an over all good quality of life in Cranbrook.’
- ‘Look at how much the City has spent on sports facilities versus arts.’
- ‘People come here for reasons other than arts. We get them into the arts once they are here.’

There is a desire for a dedicated community arts centre that is accessible to the public:

- ‘The community has a lot of artistic talent, but needs more places to display and perform art.’
- ‘There needs to be a place where teenagers can perform music with a stage and that is affordable.’
- ‘Why can’t the artists in Cranbrook form their own co-op gallery like the one in Kimberley?’

There is an understanding that better communication about local arts is needed:

- ‘The arts and heritage are competing not only amongst themselves for an audience but also with pop culture.’
- ‘We want to see a unified and professional voice for arts and culture.’
- ‘There is no one place where you can go to find out what events are going on.’

There is a recognition that more could be done to protect and communicate the City’s heritage:

- ‘We do need some heritage management leadership in Cranbrook. It certainly is not coming from the City.’
- ‘The City would welcome a skilled heritage committee that could assist with aesthetic judgments.’
- ‘There are always residents of heritage homes seeking assistance for renovations, but we have been told by City Hall that tax relief is out of the question.’

This Cultural Plan for Arts and Heritage endeavours to respond to these community values in a measured and systematic way. We understand that a solid foundation, i.e., an increased capacity within the City structure and the cultural and heritage organizations themselves is just as important, if not more so, than the funds needed to help realize Cranbrook’s culture and heritage goals.



## 2. Cultural Management in Cranbrook

### 2.1 *The Arts in Cranbrook*

Culture is a growing sector within Cranbrook's changing economy. About a dozen community organizations in Cranbrook are specifically dedicated to the arts, with their areas of focus encompassing the visual arts, the performing arts, and the literary arts. Many other people are engaged in the arts outside these organized entities. The City of Cranbrook provides arts-related programming through its Leisure Services Department, as does the Seniors' Centre. The public school system provides instruction in the performing and visual arts, and the College of the Rockies has a Fine Arts Department. The Cranbrook and District Community Foundation is an active benefactor of the arts and culture. Many local businesses contribute to cultural development. Bookstores, dance studios, music stores, restaurants displaying visual art, and pubs hosting live music all play an important part in the growth of arts and culture.

The Cranbrook community benefits from a very good level of diversity in arts and heritage organizations. These reach across a wide cross-section of interested residents. Programs and classes in the arts are directed at children, college students, adult continuing education, and the seniors' population.

The majority of culturally-based organizations in Cranbrook are volunteer run, or have small professional and administrative staff and with volunteer support and volunteer boards. This creates a somewhat vulnerable situation, since it is difficult to achieve the time commitments necessary to run successful organizations, and volunteer burnout is a very real threat to the organizations.

Appendix 1 lists and describes the principal community and municipal organizations that are devoted to the arts. This material has been developed from the Arts Scan, and updated and enhanced by the Commonwealth team's extensive community consultation.

Cranbrook also has many good art facilities. Some, such as The Studio and the Key City Theatre, are owned by the public sector. Others, such as Royal Alexandra Hall and the Cranbrook Senior Citizens Hall, are owned by non-profit organizations. Cultural venues are detailed in Appendix 2. Aside from some programs of the Leisure Services Department (see Appendix 1) and a few policies in the Official Community Plan (see below, Section 2.3), culture is not supported by municipal policy. The City does provide financial assistance to some cultural organizations, including the Symphony, the Key City Theatre Society, the Cranbrook Community Theatre, the Cranbrook and District Arts Council, and the Canadian Museum of Rail Travel (primarily a heritage, rather than an arts, organization; and also an excellent venue for the arts).



The Studio, adapted in the 1970s from its former use as the Masonic Hall, was instrumental in raising the cultural awareness of Cranbrook.

A number of central needs of the arts community are not at present met. We see the principal gaps being:

- **Municipal officials have requested that arts organizations and practitioners be represented by a single voice, to enable the City to understand more clearly the wants and needs of the arts community. This does not currently happen.**
- **At present Cranbrook has no stable and sustainable community art gallery. The Cranbrook and District Arts Council operates the Artrageous Gallery, which programs community art, but the facility is small and has no long-term home. The Key City Theatre operates a gallery in the upper lobby, but this is only accessible when the theatre is in use.**
  - **This report defines ‘art gallery’ as an exhibition space that displays the visual arts (i.e., paintings, drawings, sculpture, and prints). We do not see it as being different from an ‘exhibition centre’ – a term that is used in the Cranbrook community – as long as the exhibition centre is used to display works of visual art.**
- **No dedicated commercial outlets are available to showcase and sell the works of local artists and crafters. Some retailers, such as the Kootenay Roasting Company on Baker Street, exhibit and sell local art.**
- **There is a shortage of available space in which to teach the visual arts. The Department of Leisure Services used to use the Balment Centre, but this is no longer available.**



The Artrageous Gallery, operated by the Cranbrook and District Arts Council, offers strong programming and has a good location, but its space is small and the tenure is somewhat insecure.

In order for the arts to continue to grow in Cranbrook, these needs will have to be addressed. Recommendations to this end are made in Chapter 3, below.

## 2.2 Heritage in Cranbrook

The City of Cranbrook began as a railway and resource town, born with the arrival in 1898 of the Crow'snest Railway. The City of Cranbrook was incorporated in 1905. It has long served as the regional centre for the East Kootenays and a divisional point for the Canadian Pacific Railway. Europeans first visited the area in the early nineteenth century and began to settle here in the 1860s.

The ancestors of the Ktunaxa people have lived on these lands since long before the arrival of Europeans. Their traditional territory extends within the Kootenay region and areas in Alberta, Montana, Washington and Idaho. Their local presence is centred on the site of the former St. Eugene Mission, just east of Cranbrook, home of the St. Mary's Indian Band and offices of the Ktunaxa Kinbasket Treaty Council. St. Eugene Church opened its doors in 1898, the same year that the railway reached Cranbrook.



The Ktunaxa Kinbasket Interpretive Centre is located in the former residential school at the St. Eugene Mission, which has been converted to a resort.

Cranbrook's history is preserved and interpreted primarily by three organizations located within the City and two beyond its limits. Within Cranbrook, the largest and most influential is the Cranbrook Archives, Museum and Landmark Foundation (CAMAL Foundation), which is the governing body of the Canadian Museum of Rail Travel, the Cranbrook and Railway Historical Archives and Reference Library, the Landmarks Preservation Program, and the Annual Cranbrook Heritage Awards. CAMAL has a large physical presence in the Canadian Museum of Rail Travel and other facilities, which are located in an extensive Museum Development Zone that extends 1.4 kilometres along Highway 3, close to the downtown business core. The Museum Development Zone stretches from the Prestige Inn to the Water Tower and includes a pathway through small parks and gardens. The facilities are described in Appendix 2. The Canadian Museum of Rail Travel addresses subject matter that has local, regional and national significance, while CAMAL's other activities are more locally focussed.

The Cranbrook Baker Hill Neighbourhood Association represents the interests of heritage property owners in the Baker Hill area, including many private residences and three bed-and-breakfasts (B&Bs). Many of the Association's members live in historic houses; the properties are owned by the individuals and the Association has no ownership. As discussed in Section 2.3 below, the City created the Baker Hill Development Permit Area in response to the association's persistent requests; however this bylaw is not sufficient to protect the heritage values of the area.

The Columbia Basin Institute of Regional History focuses on local and regional history. It has a strong virtual presence at <http://www.basinstitute.org>. The Institute and CAMAL have a contractual relationship. The original photographs scanned by the Institute are housed at the Cranbrook Archives located in the Canadian Museum of Railway Travel.

The City is very well served by the Cranbrook Public Library, which recently moved into a large rehabilitated building. The Library promotes public art through its popular art benches and other initiatives.

Two important heritage facilities are located near Cranbrook, although beyond the city limits. The Ktunaxa Kinbasket Interpretive Centre is located at the former St. Eugene Mission, about 9 km from downtown. Fort Steele Historic Town, a major regional tourism attraction about 16 km away, is owned by the Provincial government and managed by the Friends of Fort Steele Society.



The Cranbrook Public Library is a well patronized institution that recently relocated in its present facilities.

Despite this abundance of organizations and resources, several gaps exist in the delivery of heritage services.

- While all of these organizations address local history on some level, Cranbrook has no museum facility that focuses specifically on local history.
- The City has not provided leadership in heritage conservation, but rather has responded to community pressure with some stopgap measures (see Section 2.3, below).
- The fundamental components of a municipal heritage management program, namely a Community Heritage Register, an active Community Heritage Commission, and the enablement of heritage management tools, are not in place.
  - Some efforts have been made in this respect. For example, a heritage inventory was compiled in the 1970s; and Council recently approved the compilation of a Heritage Register based on voluntary submissions.
- Municipal heritage management is focussed only on the Baker Hill neighbourhood and the Railway Museum's development heritage zone. Other areas of Cranbrook also have concentrations of heritage resources. These include Slaterville, Arts & Crafts bungalows, and the old cemetery.
- Baker Hill is managed by means of a Development Permit Area. More appropriate means of managing heritage areas (i.e., heritage conservation areas) and individual heritage properties (e.g., heritage revitalization agreements) were introduced by the BC Government in



Slaterville is one of several neighbourhoods beyond the central core and Baker Street neighbourhood with historic buildings that merit heritage management.

1994, with legislation that is now focussed in Section 27 of the *Local Government Act*. These tools are recommended as policy in the Official Community Plan but are not reflected in Cranbrook's bylaws or programs.

- Many heritage buildings are situated beyond Baker Hill and the Museum zone, some in the downtown core and others scattered throughout the city. Nine are protected by heritage designation, but this represents only a small portion of the historic buildings and neighbourhoods that merit municipal heritage management. Without a municipal heritage program, there remains the threat that these historic structures may be lost or inappropriately altered.

These issues will be addressed in Chapter 3.

### *2.3 The Planning and Regulatory Context*

This section provides an overview of current municipal policies that address arts and heritage.

#### **Official Community Plan**

The overall direction for municipal policy comes from the Official Community Plan (OCP). Section 13 of the OCP addresses Heritage and Culture. (It is reproduced in Appendix 8.) The introduction says that it **does not attempt to be comprehensive, but rather focuses on land use matters and the influence of heritage on the local economy and quality of life.** The arts are not addressed in any depth. Tourism is addressed in a few policies.

With respect to heritage, several policies enable and encourage a comprehensive heritage program. Selected and paraphrased, they state that the City of Cranbrook will:

**Acknowledge that the historic built environment 'contributes significantly and positively to the unique character and visual appeal of Cranbrook'**

- Use the Heritage Revitalization Agreement, as provided for in the *Local Government Act*, for adaptive re-use and commercial area revitalization
- Prepare a Heritage Register with the heritage values ranked
- Consider the establishment of a Heritage Foundation
- Encourage community organizations to continue with and expand their programs of heritage awareness and education
- Ensure that the heritage qualities of designated City-owned properties are well maintained
- Consider establishing a Heritage Conservation Area for the Baker Hill neighbourhood

With respect to the arts, the OCP recommends:

- 'Identify a broad range of actions that the City may employ to enhance the development, promotion and presentation of local arts, heritage and culture for the benefit of local residents and visitors of all ages.'
- Showcase local artists in the design of roadside banners
- Encourage the establishment of a public art gallery, and endeavour to locate it 'within the downtown core area'
- Continue to support the Canadian Museum of Rail Travel
- Encourage additional annual festivals to enhance the tourism product
- Ensure that there are sufficient local venues for performing arts and festivals

The recommendations in Chapter 3 include several items that follow through on unfulfilled policies in the OCP.

### **Heritage Amendment Bylaw No. 3578 (2007)**

This Bylaw, adopted in 2007, amends Heritage Bylaw No. 2724, 1984. It protects nine properties in Cranbrook with heritage designation. The properties are:

- Colonel Baker House
- Cranbrook City Hall
- Cranbrook Fire Hall No. 1
- Studio Building (former Masonic Lodge)
- McWhirter Residence
- Proctor Residence
- Walker Residence
- Castle House (Parkin Manor)
- Manual Training School (Library Annex)

Designation is currently made pursuant to Section 27 of the *Local Government Act*. Any proposed alterations require the issuance of a Heritage Alteration Permit by the City. Demolition requires amending the bylaw.

## Baker Hill Development Permit Area, Bylaw No. 3531 (2006)

This bylaw responds to the *Baker Hill Heritage Management and Neighbourhood Plan*, produced by Eileen Fletcher, Architect, in 2000, is intended to provide a management protocol for the Baker Hill neighbourhood, which contains many historic houses and mature landscape features. The plan recommended as a short-term solution the establishment of a Development Permit Area under Section 919 of the *Local Government Act*. A Development Permit Area enables managing the form and character of new development and revitalization where commercial use is permitted; however, it does not enable management of proposed alterations or demolitions to existing buildings. Applications are considered by municipal staff, without input from the Wellness and Heritage Committee or any other citizens' advisory group.



The Baker Hill neighbourhood contains many attractive and well landscaped historic houses.

Many of the improvements that have occurred in the Baker Hill area have been the initiative of the individual property owners. The city has spent money on installing themed street signs, character street lighting, and maintenance of the curbs and boulevards. CAMAL has promoted the area by producing and distributing tour maps.

As a long-term solution the Neighbourhood Plan recommends the establishment of a Heritage Conservation Area, supported by a schedule of heritage properties, in order to protect the heritage value of the neighbourhood. This designation would enable the management of existing buildings and landscapes in addition to new development. This recommendation, which is supported by the present consultants, has not been carried out. It has been reported by the Baker Hill Heritage Association that efforts to designate Baker Hill a Heritage Conservation Area in the late 1990s were not opposed by residents but was not supported by the City at the time.

A rich array of heritage management tools is enabled by the BC Government, particularly in Section 27 of the *Local Government Act*. Although some are recommended in the Official Community Plan, none other than the designations in Bylaw No. 3578 have been implemented. Section 4 recommends the introduction of a coordinated heritage management program.

## Wellness and Heritage Committee

Early in 2009 City Council revised the City's standing committees. The former Parks and Recreation Commission and Heritage Committee were disbanded, and their roles were combined in the new Wellness and Heritage Committee. The Committee's scope of work, approved by Council in January 2009, includes a

number of tasks that are related to arts and heritage. They are, with references to sports, recreation, and open spaces deleted:

- Act as an Advisory Committee to Council with respect to arts, leisure, culture, and heritage;
- Seek public input and assistance in the development of master plans and policies for culture, heritage and the arts;
- Develop a multi-year Action Plan;
- Review all requests for assistance from community arts, leisure, cultural, and heritage groups and organizations and recommend appropriate actions to Council.

Membership includes representatives from:

- School District No. 5
- College of the Rockies
- Key City Theatre
- Cranbrook and District Arts Council
- Baker Hill Heritage Association

We recommend that the membership be expanded to include a representative of city-wide heritage interests.

**If the City of Cranbrook institutes a municipal heritage program, this committee would likely fulfil the functions of a Community Heritage Commission.**

Time will tell whether or not this new committee will provide good representation for the interests of arts and heritage.

### **Railway Museum Development Committee**

This municipal committee was established in 1987 to advise City council on Museum expansion and development. It works closely with CAMAL to plan and oversee the physical development of the museum development zone. Several of its members are also past chairs of CAMAL.



### 3. A Cultural Plan for Cranbrook

This chapter presents the recommendations of the Cultural Plan for Cranbrook. It provides Objectives and Strategies for enhancing the planning and delivery of arts and heritage. The six Objectives are based the 'key considerations' in the Interim Report, which were defined by the participants at the community workshop. They follow in part the conclusions of the Cultural Scan. Two additional objectives have been omitted for being redundant.<sup>1</sup> The Cultural Plan has been guided by the Vision Statement (Section 1.4), which was proposed in the Cultural Scan and reaffirmed unanimously at the community workshop.

Each of the eight broad Objectives will be achieved by a number of specific Strategies. The Strategies are defined and then are followed by comments on their context and by the consultants' recommendations with respect to the ways and responsibilities for achieving them.

The Objectives and Strategies are repeated in the Strategic and Business Plan (Chapter 4), with recommendations for their prioritization (timeline), identification of the entity responsible and an indication of the scale of financial and human resources required for each.

#### *Objective 1: Create a strong planning, policy and governance framework.*

#### Strategies

##### 1.1 Identify a community voice for the arts.

###### Context

At the workshop, in interviews and in individual conversations it was stated that City Council requested that a single community organization be designated as a group that speaks for the diverse arts organizations. This could help arts organizations obtain municipal funding assistance; at present only four arts groups receive assistance (see Section 4.2, below). While it may be somewhat idealistic to think that a diversity of arts organizations will consistently agree on their wants and needs, it is important to address this and propose a single representative voice.

###### Recommendations

- **The Cranbrook and District Arts Council is best positioned to assume the role of co-ordinator of arts organizations.** Its mission includes: 'To act as an advocate on behalf of members, lobbying civic and provincial government agencies regarding funding needs and issues of concern to the arts community.' Board members of the Arts Council have conferred and indicated that they believe they have the capacity to meet this challenge, even if they would then have the considerable dual responsibility of assuming this leadership role and continuing to operate the Artrageous Gallery.

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<sup>1</sup> The following objectives developed in the Cultural Scan and at the public workshop have been omitted because the strategies and actions required to reach them are included throughout Chapter 3:

- Build greater cohesiveness among organizations, strengthen communication, advocacy and enhance public awareness of arts, heritage and culture
- Foster and develop a creative community.

- The Arts Council would have to expand its Board to be more representative of other arts organizations in the City.
- This additional responsibility would require increasing paid staff to complete administrative tasks currently assumed by the organization's working board; this in turn would allow the board to move into the function of an executive board. See Strategies 1.4 and 1.5.

## 1.2 Establish a municipal heritage management program.

### Context

Councillors, municipal staff, and community leaders to whom we have spoken have all acknowledged this significant gap in the delivery of municipal services. Heritage management is stated as policy in the OCP. The City of Cranbrook should show the political will to follow up on it.

### Recommendations

- The City should build its professional capacity in heritage management, whether with in-house staff in the Planning Department or by using professionals retained under contract. At present no members of planning staff have training or experience in heritage management.
  - Training is most readily available from the Cultural Resource Management Program at the University of Victoria.
- The municipal management program should be consistent with Provincial heritage policy. It would likely include components such as a Community Heritage Register, a Community Heritage Commission (which could be a function of the Wellness and Heritage Committee), protection tools, and incentive tools, all of which are enabled in Section 27 of the *Local Government Act*.
- Several of these components are recommended in the OCP. A general enabling statement is found in Clause 13.2(j), which is quoted in the next paragraph.
- Expand the Wellness and Heritage Committee to include a representative of city-wide heritage interests.

## 1.3 Establish a municipal cultural policy that defines the City's role in delivering cultural services.

### Context

This elaborates on the Clause 13.2(j) of the OCP, which says that the City will 'identify a broad range of actions that the City may employ to enhance the development, promotion and presentation of local arts, heritage and culture for the benefit of local residents and visitors of all ages.'

## Recommendations

- Consideration should be given to including a vision for arts and heritage in the OCP, perhaps using the vision statement in Chapter 1, Section 1.4.
- In time, the City should build capacity in arts and heritage management, whether with in-house staff within the Leisure Services Department or by using professionals retained under contract.
- Consideration should be given to appointing a municipal Cultural Development Officer as a part-time staff or contract position.
- The City's delivery of cultural services may occur through a combination of programming, funding assistance, and facilities operation, always recognizing that the City is entering into a partnership role with community organizations.
- The City currently undertakes programming in the visual arts through the Leisure Services Department and it provides funding assistance to a number of cultural organizations. Consideration should be given to putting more responsibility in the hands of community organizations, by offering them a fee for service for delivering cultural programming.
- Consideration should be given to developing a municipally-directed program of public art. See Objective 3.
- Consideration should be given to the City's owning – and perhaps also operating – one or more cultural facilities, in the same manner that it owns and operates recreational facilities and the library. At present the City only owns the Studio Stage Door Theatre. The School District owns the Key City Theatre.

## 1.4 Increase municipal and community funding for arts and heritage.

### Context

Community arts and heritage programming will never be financially self-supporting, in Cranbrook or elsewhere. Operating funds must come from a combination of earned revenues, core funding from the City and other levels of government, and public fundraising. Each of these portions of organization funding – including the City's share – should be increased over time.

### Recommendations

- Where appropriate, the City should consider core funding to arts and heritage organizations and venues as providing a fee for the delivery of cultural services, in lieu of the City delivering those services. This should be reflected in service contracts that define the responsibilities of each party. The need for cultural services is recognized by the OCP, and therefore it is municipal policy to provide them.

- The City should view its cultural funding as an investment in both economic development and community development which will yield a return, rather than as a subsidy to have-not arts organizations.
  - See Objective 3 below for a discussion of economic and social benefits.
- Consider establishing a Heritage Foundation, which might be a program of the Cranbrook and District Community Foundation.
  - The Cranbrook and District Community Foundation is best positioned to organize a workshop (or series of workshops) with a professional fundraiser to inform arts and heritage cultural groups about available grants in their sectors and to provide guidance on grant-writing and fundraising techniques.

## **1.5 Increase the operating and business capacity of cultural organizations allowing them to enhance their effectiveness as economic generators.**

### **Context**

Good artists and heritage practitioners do not necessarily make good entrepreneurs. However, cultural facilities and cultural organizations require a professional level of business operation, and arts and heritage producers require an entrepreneurial approach in order to market and sell their work. Some of Cranbrook's cultural organizations operate on a sound professional basis, whereas others do not.

### **Recommendations**

- Cultural organizations should continually build their capacity. It is important that they to strengthen their boards of directors by adding members with business and financial acumen, as well as a complement of young members.
- The organizations should ensure that their administrative staff is sufficiently skilled and adequately paid to provide a professional level of operation.
- Cultural organizations should strive to increase earned revenues. A useful target is to earn not less than 40% of total revenue through admissions, private sector fundraising, and sales of good and services.
- Cultural organizations should operate on behalf of their audiences and the community, and not only on behalf of the artists. This is an essential perspective.
- Cultural organizations should become proficient at fundraising.
- Cultural organizations must demonstrate to the local government their ability to bear the brunt of the operating load, in terms of both financial and sweat equity. They should view the City first and foremost as a partner, not as a granting agency.

- Existing schools and trainers offer courses, seminars, and workshops to upgrade the skills of the boards and staff of cultural organizations. Local cultural organizations should ensure that their personnel benefit from periodic skills upgrading, whether by attending educational activities in other places and/or by bringing some activities of this kind to Cranbrook (perhaps under the coordination of the Cranbrook and District Arts Council and CAMAL).
- The region boasts a number of cultural success stories from which Cranbrook can learn. Cranbrook should explore opportunities to network with other places and organizations to learn from their experience.
- The Cranbrook and District Arts Council in particular should show leadership by increasing its professional capacity. This will require expanding the Board of Directors to include more people with business experience, developing a succession plan to ensure a pool of younger members, expanding its fundraising capabilities, and increasing paid professional staff. The ultimate goal should be to attract significantly more municipal and perhaps regional funding, ideally on a fee-for-service basis; but it will be necessary for the organization to first demonstrate to the community and Council its ability to take on more and more onerous responsibilities.

## *Objective 2: Address arts, heritage and cultural facility and program needs.*

### Strategies

#### 2.1 Develop a community art gallery to showcase local and regional artistic talent in the visual arts.

##### Context

OCP policy states that ‘The City of Cranbrook shall ... endeavour to accommodate a public art gallery within the downtown core area.’ While there is near universal agreement among the arts community on the need for this facility, there is no consensus as to where it should be located.

- The existing Artrageous Gallery, operated by the Arts Council, has insufficient space for this purpose and there is no security with respect its tenure, which is currently on a year-to-year basis.
- There is also a shortage of studio and classroom space for teaching the visual arts; if the new facility is sufficiently large, it could be used for this purpose as well.



The Cranbrook and District Arts Council operates the Artrageous Gallery in leased space downtown.

- A new art gallery would hold changing exhibits featuring the works of local artists, hold professional touring exhibits and from time-to-time show the City's permanent collection.

Several proposals have emerged:

- Rehabilitate a historic building in the downtown core for this purpose. Suggestions have focussed on Fire Hall No.1 and the Armond Theatre, and another opportunity may lie in the former SuperValu store. Any of these facilities would require extensive rehabilitation.



Four existing buildings have been identified as having the potential to be re-used as a new community art gallery. Clockwise, from the top left: the Fire Hall, the Armond Theatre, the Freight Shed at the Canadian Museum of Rail Travel, and the former SuperValu store.

- Use the new exhibition spaces for history and art in the Freight Shed at the Canadian Museum of Rail Travel. Construction on the five exhibition galleries is well advanced and could be completed relatively easily.

Separate proposals exist or have also emerged as to which organization should operate the gallery:

- If downtown, there are three options as to the operator:
  - By the Arts Council, if it can build its capacity to do both this and become the community voice for the arts;
  - By a new, dedicated community gallery organization; or
  - Operation as an artists' co-operative

- If at the Canadian Museum of Rail Travel, there are two options as to the operator:
  - By CAMAL; or
  - By a new, dedicated community gallery organization. If the latter, the facility would require a separate entrance (consistent with practical considerations) so that it could be operated independently of the Railway Museum.
- Residents' perceptions differ as to whether or not the Railway Museum is situated within the downtown core. The Museum has worked hard to make the Museum Development Zone attractive with landscaping and pathways to soften the transition from downtown.
- The Downtown Business Association (DBA) has reportedly increased efforts to promote this connection between downtown and the Museum Zone. A resolution from the DBA in June of 2009 stated that the Railway Museum and the Development Zone have been a joint strategy for 20 years and that the zone has always been considered by the City as part of the downtown, if not a part of the downtown core.

The consultants do *not* recommend building a new multi-purpose arts centre, which would include a performing arts stage and extensive other facilities in addition to a gallery, at this time. There is no immediate need for a large facility of this kind, although the need may arise in the future. Cranbrook has two dedicated performing arts spaces as well as the Royal Alexandra Hall. The Canadian Museum of Rail Travel is, and should remain, the City's largest cultural facility.

## Recommendations

We present a recommendation and an alternative. Our recommendation:

- The consultants' recommendation is that **the Art Gallery and art education centre should be located in a rehabilitated downtown facility.** The best choices appear to be the Fire Hall, the Armond Theatre, or the SuperValu store.
- We recommend that the City of Cranbrook select, own, and rehabilitate the facility, and that it lease the upgraded building at nominal rent to the Cranbrook and District Arts Council, with a fee-for-service contract whereby the Arts Council agrees to deliver services in the exhibition of regional art and in art education in return for an annual fee.
- **Before the final selection of a building is made, the City and the Arts Council should undertake a comprehensive rehabilitation feasibility study** that looks at space needs, the ability of the building to accommodate those needs, the buildings strengths and constraints, the capital cost of upgrading and alterations, and an operating pro forma. There should be adequate space for an Art Gallery, studios and classrooms, a retail shop, administrative offices, washrooms, and lobby / circulation space.
- The Arts Council may either operate the facility itself, or it may partner in operation with the City's Department of Leisure Services and/or with an artists' cooperative. We do not recommend the formation of a new, not-for-profit operating entity.

- We caution that this new facility must be operated in a way that does not have an inequitable effect on other arts and heritage facilities.

The alternative solution:

- If the downtown Art Gallery should prove to not be feasible, whether for technical reasons or for insufficient municipal support, then the alternative solution is to locate the Art Gallery and art education centre in the upper level of the unfinished Freight Shed wing of the Canadian Museum of Railway Travel (2,900 square feet).
- Renovations should be completed in such a way that the space can be operated entirely independently of the Canadian Museum of Rail Travel, with a separate entrance and dedicated support facilities.
- The Museum can rent the space to the Arts Council to accommodate a visual arts centre.
- Alternatively the City can rent the space from the Museum and sublet it to the Arts Council. This would have the dual benefits of increasing the independence of the operation and making the City more directly involved in the operation of the Gallery, pursuant to the OCP.
- Opportunities for partnered operation would remain the same as in the first recommendation.
- Consideration should be given to building a pedestrian bridge from the end of Baker Street across the highway to the Museum Zone, thereby physically re-connecting the Museum Zone to the downtown core.
- Note that this alternative could eliminate the opportunity for developing a community museum, which is another needed facility. (See Strategy 2.3.)

## 2.2 Complete the Canadian Museum of Rail Travel

### Context

The Canadian Museum of Rail Travel has been under development for three decades. (See Appendixes 1 and 2.) It has grown considerably since its opening in 1977. While museums are dynamic institutions that are never 'finished', it is important that the CMRT complete the present building initiative, parts of which have been occupied since 2003.



The Canadian Museum of Rail Travel features the remarkable collection of CPR transcontinental train sets.



The principal components that remain unbuilt or incomplete are:

- Train enclosure
- Freight shed (whether used as temporary exhibition galleries, art gallery, and/or community museum)
- Restoration of the balance of the train cars
- Second floor of the main building (Archives, offices, meeting rooms)
- Royal Alexandra Hall (technical improvements)
- Interior finishes and signage
- Landscaping, paving, exterior signage

In addition, a new opportunity for acquisition has come up with the CPR's vacating its station, located in the Museum development zone.

### **Recommendations**

- Complete the capital projects initiated or planned over the past decade.
- Complete current planning project, to include a business plan, a marketing plan, and an operations plan. A central objective of these planning initiatives should be to bring about a significant increase in visitation to the Museum and in economic benefits to the City and region, in order to justify the continued capital investment.
- Develop a capital funding plan for this work in consultation with the City of Cranbrook.

## **2.3 Develop a community museum dedicated to local and regional history.**

### **Context**

A number of voices have called for the development of a local history museum. While many aspects of local history are addressed at the Ktunaxa Interpretive Centre and at Fort Steele, and local rail history is intended to be treated at the proposed history gallery at the Canadian Museum of Rail Travel, there is no dedicated interpretive centre in town. Subjects that are not at present interpreted, and which the new museum could address, include the development of Cranbrook (beyond the railway), natural history, political history, pre-settlement exploration and European history, and community activities (sports, culture, the home, politics, etc.). Any new museum or interpretive centre should complement, and in no way compete with, the existing facilities. The new facility could combine aspects of a collections-based museum and an information-based interpretive centre. The latter could provide information on, and encourage visits to, the Ktunaxa Interpretive Centre and Fort Steele (and vice versa).

### Recommendations

- The most appropriate location for a new museum and interpretive centre would be in the proposed Cranbrook History Galley on the ground floor of the Freight Shed at the Canadian Museum of Railway Travel, perhaps also using some of the exhibit galleries on the second floor. This would focus the interpretation of local and regional history (including rail travel) in the Museum / CAMAL building complex, Cranbrook's premiere heritage facility.
  - Space should be left available for temporary art and history exhibition galleries, which have been CAMAL's objective for two decades.
- The logical operator would be CAMAL, which has a long and successful track record of managing heritage institutions and activities.
- There may be an opportunity for partnership with one or more of the Ktunaxa Interpretive Centre, the Columbia Basin Institute of Regional History, and Fort Steele Historic Town.

## 2.4 Encourage the opening of permanent and temporary retail outlets and galleries to exhibit and sell local and regional arts and crafts.

### Context

At present Cranbrook has few outlets where the products of local artists and artisans are sold. Two are the Kootenay Roasting Company on Baker Street and the upstairs lobby of the Key City Theatre, which is open daily but has high visitation only during performances. It is important to provide increased opportunities to sell the products of local and regional arts and crafts.

### Recommendations

- This would best occur as one or more private entrepreneurial ventures, but entrepreneurs must step forward. The City could facilitate it by offering municipally-owned space at a favourable rent or by other business incentives, such as are being proposed for Downtown in the current Economic Development Strategy.
- The proposed public art gallery or the proposed exhibition galleries for art and history at the Railway Museum will provide additional venues for selling local arts and crafts.
- The Railway Museum has the potential to expand its current museum store to include more regionally made products, crafts and publications as well as re-production prints of photographs from the Archives.
- Artists, CAMAL and CDAC should all consider an increased presence at special events and arts and crafts markets.

## 2.5 Ensure long-term facilities for the performing arts that meet performers' and community needs.

### Context

School District No. 5 is considering redeveloping Mount Baker Secondary School. If this proceeds, the School District is in agreement with the City of Cranbrook that the theatre portion of the facility and its land will be donated to the Key City Theatre Society. However, the structure to which the Key City Theatre is attached would likely be demolished, requiring significant retrofits to the Theatre's services and envelope. In addition, the Theatre remains in need of some technical upgrades, including the installation of a fly tower (planned but not carried out in 1991) and other improvements, perhaps a studio theatre, gallery, and office space. In this event, retrofitting and expanding the existing theatre should be compared to the relative feasibility and cost of constructing a new theatre / arts centre complex.

Other facilities need upgrading as well, including the Studio / Stage Door. The Royal Alexandra Hall does not currently need upgrading; however some technical retrofits and its long-term maintenance should be planned for.

### Recommendations

- Regardless of ownership, whether by School District No. 5 or the Key City Theatre Society, plans should be made to upgrade the Key City Theatre to meet a higher level of audience and performer needs.
- Make plans to upgrade the Studio / Stage Door to provide better circulation space and amenities.
- Identify or adapt one or more rehearsal spaces for the performing arts.

## 2.6 Provide studio space for teaching and practising the visual arts.

### Context

At present neither community groups (e.g., the Arts Council) nor the City (Leisure Services Department) has access to adequate studio space. It is generally agreed that this is a need that should be met. The Arts Council recently acquired short-term access to additional instruction space in its present building. The space is not wheelchair accessible.

### Recommendations

- Several options exist for providing additional visual arts teaching and studio space. These are not mutually exclusive; multiple solutions would be good:
  - The proposed new Art Gallery can be designed to include classroom and studio space

- A new and workable joint use agreement can be negotiated between the City, School District No. 5, and individual schools ensuring access to underused and shared classrooms and school studios by the Department Leisure Services. This can be seen as a *quid pro quo* balancing the priority access that school children get to the RecPlex, parks, and arena. The parties will have to develop a system to ensure that students' art work and supplies stay secure, which has been a problem with the existing agreement.
- The multi-use spaces at the Railway Museum can be used for this purpose.
- Additional space may be available at the College of the Rockies.

### *Objective 3: Maximize the economic and social benefits of arts and heritage.*

#### Strategies

#### **3.1 Increase awareness that cultural activity provides economic benefits to the community.**

##### Context

Many reliable studies have demonstrated the economic benefits of cultural activity (see Section 4.2). The economic impact study of the arts and heritage in Cranbrook showed that the direct and induced impacts of arts and heritage spending create 1,098 full-time equivalent jobs and add \$24 million to the Gross Domestic Product (GDP). Of those jobs, 968 are in the arts and heritage sector, representing 8 per cent of employment in Cranbrook and District.<sup>2</sup> Our study of the economic impact of the arts in Nelson showed that for every individual job in the arts that is lost, up to ten jobs in the community at large may be lost.



Baker Street is the centrepiece of downtown Cranbrook.

- Economic benefits to the community do not equate with financial benefits to artists and arts organizations. The cultural sector as a whole may become sustainable, but this does not necessarily make individual organizations or artists wealthy or even financially secure. Communities may benefit from the arts while artists may languish. The economic impact study of the arts and heritage in Cranbrook noted that the average annual earnings of all arts and heritage workers is \$8,314, which is less than one-quarter of the average earnings for all workers in the region

<sup>2</sup> *Market Assessment: An Economic Impact Study of the Arts and Heritage Industry in Cranbrook, 2002.* Melba Hanson, Project Director.

(\$37,284).<sup>3</sup> A recent national study shows that the typical visual artist *lost* \$556 on his/her practice in 2007, and that the typical artist made \$20,000 from all income sources.<sup>4</sup>

### Recommendations

- Cultural organizations should lead the public awareness initiative and partner with the City to communicate the message to the community.
- The City should consider funding allocations to culture as being an investment in economic development rather than as a subsidy.
- Recognize the current competition among smaller municipalities to work towards attracting the 'creative class' because of the demonstrated manner in which this demographic provides benefits to municipal and regional economies. This can be done by taking advantage of the desire of many artists to move to smaller communities to seek a better 'quality of life', and by making the most of the trend to urban-to-rural migration, also known as 'counter-urbanism'.
- Use local and regional activity and attractions in arts and heritage to enhance cultural tourism, which is a mainstay for many smaller communities. See also Strategy 5.2.
- Provide opportunities and encourage Cranbrook residents to be cultural tourists in their own town. This effort can in part be directed by the Chamber of Commerce and the Downtown Business Association.

## 3.2 Ensure diverse sources of secure funding for culture, to provide financial stability for arts and heritage organizations and for artists.

### Context

Operating funds for the Cranbrook cultural organizations are obtained from a variety of sources. Many artists and organizations earn revenues through the sale of goods and services (including works of arts, tickets, membership, and instruction). The City provided \$212,500 to arts and heritage organizations in 2008. Some organizations have access to provincial and federal funding sources. Regional community foundations (e.g., the Cranbrook and District Community Foundation and the Columbia Basin Trust) provide funds for a number of organizations. Only a few cultural organizations (most notably CAMAL) engage in large-scale private-sector fundraising. At this time, the business community is not a highly visible source of support for culture; this is a potential valuable source. Tourist spending on culture provides another source of revenue which could also be developed.

### Recommendations

- The public sector and foundations should help to provide additional opportunities for artists and cultural organizations to earn revenues, by supporting the enhancement or creation of venues, retail facilities and opportunities (e.g., a public art gallery, adequate performance venues) and service

<sup>3</sup> *Market Assessment*, p. 17.

<sup>4</sup> Michael Maranda, *Waging Culture; A report on the socio-economic status of Canadian visual artists*, Art Gallery of York University, Toronto, 2009.

opportunities (e.g., venues for art and heritage education). This is a long-term investment process that will contribute significantly towards improving the well-being of artists and creating wealth in the cultural sector.

- Where feasible, provide secure multi-year funding allocations so that organizations can plan accordingly.
- Develop effective partnerships with the business sector, with respect to potential shared venues, joint marketing, sponsorships, special events, etc.
- Increase both resident and visitor spending on culture through effective marketing; this is addressed in Objective 5.

### **3.3 Increase awareness that cultural activity provides community development benefits.**

#### **Context**

The community development benefits of culture include increased community pride, making the community more attractive to newcomers (which can also have economic benefits), encouraging a more sustainable lifestyle, improved quality of life and other benefits. Cultural initiatives 'contribute to the well-being of [the] community,' as written in the vision statement. This is generally accepted with respect to libraries, but less so with other cultural activity.

#### **Recommendations**

- **The City should consider the community benefits of culture when allocating resources among various sectors.**
- Arts organizations, perhaps led by the Arts Council, should develop a public awareness program to this end.
- Heritage organizations should develop a public awareness program.
- Encourage social interaction through arts and heritage activities.

### **3.4 Increase awareness that heritage conservation does not necessarily reduce property development or property values, but rather that conservation and economic gain are often mutually supportive.**

#### **Context**

The provincial enabling legislation for heritage conservation (particularly Section 27 of the *Local Government Act*) provides a number of 'conservation tools' that provide development incentives for property owners. Recent studies have shown that heritage protection is not correlated with reductions in property values. However, a perception to this effect persists among property owners, realtors, municipal officials, and the public at large.

## Recommendations

- The City and the heritage community should prioritize making this and related information available to Cranbrook's property owners, developers, and realtors, and to the community at large.
- The BC Heritage Branch and Heritage BC can assist in this regard by providing technical information.

## *Objective 4: Maximize access to arts and heritage for all citizens.*

### Strategies

#### 4.1 Increase cultural programming in public parks.

##### Context

Cranbrook has many parks that provide an opportunity for cultural programming. Spirit Square and Rotary Park provide particularly good opportunities.

##### Recommendations

- Seek increased opportunities to hold cultural events (e.g., performances, visual arts events, and cultural festivals) in public parks.
- Encourage the implementation of a free summer music series in the park. Consider partnerships with the Symphony of the Rockies, the East Kootenay Music Teachers Association, and other local music groups. Seek sponsorships from local businesses to supplement public funding.
- Continue to support the newly established weekend arts, craft, and produce market on Spirit Square. This will animate the site and make it more attractive to both residents and visitors.

#### 4.2 Ensure a supply of inexpensive tickets to performing arts events.

##### Context

The existing 'Eye Go' program allows children and high school students to purchase a \$5 ticket to attend performances at the Key City Theatre. The program is reportedly undersubscribed.

##### Recommendations

- The Key City Theatre should market the 'Eye Go' program more aggressively than at present.
- Other performing arts organizations should join the program.
- Use social networking media as one way to inform students about its availability.

### 4.3 Encourage cultural organizations to provide programming that is targeted at diverse audiences.

#### Context

Much current cultural programming is directed at mainstream, middle-aged, and/or middle-income residents.

#### Recommendations

- Cultural organizations should strive to develop a variety of programming, including activities that appeal to a wide range of ages, cultural groups, and income levels.
- Target youth in programming.
- Target First Nations in programming.
- Target the elderly in programming.
- Provide a wide variety of programming at costs that are sufficiently affordable to enable people to attend regularly. If programming is accessible on all levels, people will become accustomed to attending.

### 4.4 Consider expanding the program of public art in public spaces.

#### Context

Cranbrook already has some existing and proposed public cultural installations (e.g., the library benches, one of which is illustrated on the cover of this report; the sculpture in the airport terminal). However, there is no municipal or community program to support public art. This is evident in the challenges being faced by Leadership BC with respect to its proposal to erect a sculpture downtown based on a local historical event. Public art contributes to improving the appearance of the City and to making residents and visitors more aware of the presence of a cultural community and the commemoration of its past.

#### Recommendations

- Consideration should be given to instituting a formal and securely funded program of public art, perhaps with



Public art need not be monumental. This sidewalk plaque with a railway locomotive provides an effective artistic touch.



a competitive system for assuring commissions. Public art can be as simple as artist prints on banners and light flags changed seasonally, art benches, and bike racks; and it can also be major commissions from professional sculptors.

- Funds could come partly from the public sector at all levels and partly from the private sector; with work overseen by a joint City-community committee.

#### **4.5 Enhance a program of public awareness and education in heritage.**

##### **Context**

If a municipal heritage management program is introduced, as recommended in Strategy 1.2, it will be necessary to educate residents in the nature and benefits of a heritage program. Awareness in Cranbrook's heritage generally should also be increased. This has been done over the years in the programs of CAMAL and Fort Steele. The Ktunaxa Interpretive Centre offers outreach programs in public schools.

##### **Recommendations**

- CAMAL, Fort Steele, and the Ktunaxa Interpretive Centre should be encouraged to continue and expand their outreach and educational programming.
- The City should institute a program of public awareness to complement its proposed heritage management program. This may include encouraging and expanding CAMAL's heritage awards, holding public seminars and talks, walking tours, and more. The BC Heritage Branch can provide assistance on setting up a program.

#### **4.6 Give arts and heritage a higher profile.**

##### **Context**

As mentioned in Section 1.4 of this report, many residents do not consider Cranbrook to be an arts town. It would be advantageous to overcome the prejudice that the arts are exclusive and inaccessible by bringing art to the people, both literally and figuratively.

##### **Recommendations**

- Create partnerships that will enable art (and heritage) to be widely showcased.
  - Some ways of doing this may include providing artists and the heritage sector with access to empty display windows in vacant stores downtown, allowing them to exhibit in these spaces for free. This will provide exposure and sales opportunities, and will make the downtown more attractive and vibrant than with the windows remaining empty. The Downtown Business Association can assist in facilitation.
- Introduce a program of awards to artists, to complement CAMAL's heritage awards.

- Develop partnerships between sports events and arts / heritage events (e.g. a silent auction for local art at a hockey fundraiser)
- See also Strategy 5.4.

### *Objective 5: Build audiences through effective marketing.*

#### Strategy

##### 5.1 Develop a marketing plan for arts and heritage.

###### Context

At present some cultural organizations and attractions carry out marketing while others do not. There is no collaborative marketing activity that includes multiple attractions or the wide range of cultural activities in the area.

###### Recommendations

- **Develop a collaborative marketing plan that includes the principal cultural organizations at a minimum.** This might be a joint program of the Cranbrook and District Arts Council, CAMAL, the Chamber of Commerce, and the City's Economic Development Office.
- The initiative should also include regional cultural attractions, such as Fort Steele and the Ktunaxa Interpretive Centre. If possible, the Regional District of East Kootenay should be included in this program.

##### 5.2 Develop a marketing program directed at increasing cultural tourism.

###### Context

Cultural tourism is a major aspect of tourism and an economic opportunity. A successful cultural tourism sector depends on two factors: having a number of market-ready tourism products, and marketing those products effectively. At present the Canadian Museum of Rail Travel and Fort Steele are the primary significant market-ready cultural tourism attractions in the Cranbrook area. There is an opportunity to develop this sector further in the years ahead through both product development and marketing. In the Cranbrook context, attractions should be developed and marketed first for the local and regional residents – this is addressed in Objective 2 (improving facilities and programs) and in Strategy 5.1 – and only then to visitors. ('Build it and they will come.') The present Strategy addresses marketing for visitors.

###### Recommendations

- **The principal cultural organizations and attractions that can appeal to visitors should join Kootenay Rockies Tourism** (if they have not already done so). This is the destination management and marketing organization (DMO) for the region, mandated by Tourism BC with coordinating regional tourism marketing.

- The City's web site currently gives prominence to arts and culture. This is good and should be continued. See also Strategy 5.3.
- The marketing plan recommended in Strategy 5.1 should be address tourists as well as residents.
- Develop a 'passport' program, by which residents and visitors get reductions in admission fees for visiting multiple sites.
- Seek partnerships and alliances with organizations in nearby communities, as close as Kimberley and as distant as Golden.

### **5.3 Develop a cultural page(s), including scheduled events, on the City's and the Chamber of Commerce's web sites.**

#### **Context**

It is important to increase and coordinate the information on arts and heritage activities that is available to the public. The community clearly indicated to the consultants that a community cultural calendar is needed in order to inform residents of events and to help organizations schedule events so they do not conflict with others.

#### **Recommendations**

- **Create a central web page with a local and regional calendar listing all arts and heritage activities and events.** It can be part of the web site of the City of Cranbrook, the Cranbrook and District Chamber of Commerce, the Cranbrook and District Arts Council, the Cranbrook Public Library, or perhaps another organization that is willing to take on the task.
- Regardless of where the web site resides, it should be easy to locate, with clear links from at least the sites of the City, the Chamber of Commerce, the Public Library, the Arts Council, Kootenay Rockies Tourism, the Key City Theatre, the Canadian Museum of Rail Travel, School District No. 5 / Mt. Baker Secondary School, and other organizations
- Registered users should be able to enter their own events onto the calendar, with links to their web sites for additional information.
- **This program could be expanded into print media as well, perhaps in the form of a weekly or monthly publication.** If one is produced, it should be distributed to hotel rooms.

### **5.4 Seek opportunities for partnerships, both within and beyond the cultural sector.**

#### **Context**

Partnerships and strategic alliances yield a variety of benefits, from a more efficient use of resources to reaching additional markets. Mutually beneficial arrangements should be encouraged and sought out.

### Recommendations

- **Develop a strategic alliance among the three most important heritage attractions:** the Canadian Museum of Rail Travel, the Ktunaxa Interpretive Centre, and Fort Steele Historic Town. This alliance can address marketing, reductions in admission fees for visiting multiple sites, shared resources in curatorship and conservation, and much more.
  - Many years ago a rail-operating partnership existed among the Railway Museum, the Fort Steele Steam Railway, and the mining railway at Kimberley. This did not survive, but it provides a good precedent.
- **Develop a strategic alliance among performing arts groups, performing arts venues and instructors.** This can address shared venues, marketing, reductions in admissions, shared professional resources, public memberships, and more.
- **Develop a strategic alliance for the visual arts,** including the Cranbrook and District Arts Council, the Department of Leisure Services, individual artists, and instructors. This can also address shared venues, marketing, memberships, and shared professional resources.
- Each strategic alliance can work with the others as well in coordinating efforts to obtain sponsorships and form business relationships outside their respective sectors.

### *Objective 6: Define identity and determine approach.*

#### Strategy

#### 6.1 Monitor and assess the ongoing implementation of the Cultural Plan for Arts and Heritage.

##### Recommendations

- **Provisions should be made for ongoing monitoring of the implementation of this Cultural Plan for Arts and Heritage and assessing the progress.** This might take the form of a verification of what recommendations have and have not been carried out, noting where implementation is ahead of or behind the proposed three-phase schedule. In addition, an assessment should be made of the degree of success of each Strategy. The review should provide feedback that will enable revising aspects of the plan as may become appropriate over time.
- This might best be done by the Cranbrook and District Arts Council in partnership with the City of Cranbrook Leisure Services Department.

## 4. Strategic and Business Plan

### 4.1 Introduction

The present Cultural Plan for Cranbrook comes at a difficult time, when two powerful circumstances are intersecting. The first is the broad acceptance by government and the civil sector that arts and heritage – the cultural sector – is important not only to a community's social well-being but also to its economic health. The second circumstance is the current economic recession. While indicators suggest that economic recovery has begun, governments at all levels have had their revenues severely reduced and are forced to decrease spending.

The question that has not been debated satisfactorily by government and society is where – or even whether – spending priorities should be focussed in an effort to achieve economic recovery. The federal and provincial governments seem to assume that post-recession 'stimulus' spending should concentrate on physical infrastructure projects such as building roads, bridges, sewers, and the like, but this assumption has not been accompanied by a researched rationale. The consequence is that other sectors, particularly the cultural sector, must suffer spending cuts when in fact this may produce poor outcomes for society.

This has been particularly evident in British Columbia during the summer and autumn of 2009, as the Province has reduced cultural spending by a considerable amount, reported to have been as much as 90% in a year. This redirection of spending will inflict serious damage on cultural institutions and on the economic and social benefits of a strong cultural sector. The reduction in spending is made worse by a misperception, fed by some government announcements and by the media, that funding culture comprises 'subsidies' or 'hand-outs', whereas funding physical infrastructure projects is seen as comprising 'investment'. A more rational discussion recognizes spending in both sectors as being investment. This discussion focuses instead on the relative return on investment for the various kinds of spending, as well as the consequences of not making those expenditures.

Section 4.2 addresses some of these questions, although definitive answers – particularly those that lie beyond cultural matters – fall beyond the scope of the present plan. The section concludes that public and private expenditures on culture comprise sound investment. Section 4.3 takes the recommendations made in Chapter 3 and restates them as strategic priorities, geared to how investments might be distributed most effectively. Section 4.4 provides a preliminary, order-of-magnitude budget for municipal investment in Cranbrook's culture. Finally, Section 4.5 offers some conclusions to this Cultural Plan.

### 4.2 The Benefits of Investment in Culture

#### The Advantages of a Strong Cultural Sector

*'A flourishing of the arts and culture will be critical to the rebirth of economic activity and of pride in our province.'*

*Hon. Gordon Campbell, Premier of British Columbia*

Like many cities and towns across British Columbia, Cranbrook is a community in transition from an economy based on resource extraction and transportation to one based more on services. Cranbrook – like many leaders and municipalities across British Columbia – is discovering that the cultural sector, which comprises both arts and heritage, provides particular value in a service-based economy.

Cranbrook is not alone in this regard. Many communities across Canada have recognized the potential economic and community benefits of a strong base in the arts and heritage sectors. The economic impact of cultural activity is a timely topic, having been a point of discussion in the 2008 federal election. The Conference Board of Canada's recent study, *Valuing Culture: Measuring and Understanding Canada's Creative Economy*,<sup>5</sup> estimated that the economic footprint of Canada's culture sector was valued at \$84.6 billion in 2007, constituting 7.4 per cent of Canada's real gross domestic product. Communities across the country are competing for their share of this opportunity.

This has been particularly so since in the past decade, particularly since the popularization of *The Rise of the Creative Class* (2002), by Richard Florida, a regional economic planner now on the faculty of the University of Toronto. Florida has pointed out the economic and social benefits of a strong focus on the cultural industries. He points out that this occurs in part because a creative community attracts new residents who are more highly educated than the norm, and a well-educated work force makes a positive contribution to the local economy.

Many initiatives have followed Florida's lead. Canada has seen the recent formation of the Creative City Network, which helps municipalities work together to enhance their cultural sectors. Cultural development is advocated by organizations such as Municipal World, which recently published a useful handbook by Gord Hume, *Cultural Planning for Creative Communities* (2009). Countless symposia, workshops, and seminars on cultural development are held across the country.

An economic impact study of the arts and heritage on Cranbrook was undertaken in 2002. Using original survey material and generally accepted research standards, the study revealed that arts and culture created 1,742 full- and part-time jobs, or 1,098 full-time equivalent jobs, and accounted for \$24 million in Gross Domestic Product (GDP) impact. This includes both the direct impact (jobs and economic activity created directly from expenditures made in the arts and heritage sectors) and induced impact (or 'ripple effect'), caused by spending and re-spending the incomes earned by workers in these sectors and supporting industries. Some \$9 million of the \$24 million in GDP impact went to the business and support sector: retailers, picture framers, art supply shops, commercial craft producers, print media, broadcasters, and other businesses.<sup>6</sup>

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5 Conference Board of Canada's recent study, *Valuing Culture: Measuring and Understanding Canada's Creative Economy* (2008); accessed at <http://sso.conferenceboard.ca/e-Library/LayoutAbstract.asp?DID=2671>

6 *Market Assessment: An Economic Impact Study of the Arts and Heritage Industry in Cranbrook, 2002*. Melba Hanson, Project Director. Accessed at <http://theartscouncil.ca/MarketAssessment.pdf>. The geographical boundaries of the study were the City of Cranbrook, Fort Steele Heritage Town, and Electoral Area C of the Regional District of East Kootenay. The study did not include the Ktunaxa Interpretive Centre, as it had just opened at that time. The quotation by Premier Campbell was taken from the report.

<b>DIRECT AND INDUCED ECONOMIC IMPACTS OF ARTS AND CULTURE (FISCAL YEAR 2001-02)</b>			
<b>Type of Impact</b>	<b>Direct Impact</b>	<b>Induced Impact</b>	<b>Total Impact</b>
<b>Employment</b>	<b>968</b>	<b>774</b>	<b>1742</b>
<b>Full-Time Equivalent</b>	<b>610</b>	<b>488</b>	<b>1098</b>
<b>Gross Domestic Product (\$)</b>	<b>13,361,203</b>	<b>\$10,688,962</b>	<b>\$24,050,165</b>

Spending came from earned revenues (e.g., sales of tickets and products), government investment through grants and operating assistance, and fundraising. The study found that for every dollar of public support to arts and heritage, the economy enjoys \$9 in GDP impact – i.e., a 9-to-1 ratio.

In a study of the economic impact of arts and heritage in Nelson, Commonwealth showed that the city's arts and heritage appeal leverages spending of \$75 million annually, five times greater than the value of goods and services provided by the supply side of the economy (\$15 million), and that if the arts and heritage did not exist in Nelson, more than 10 jobs would be lost overall for every job lost in the cultural sector.<sup>7</sup> Granted, Nelson is a different kind of community from Cranbrook, in that its heritage character is far more pronounced, it is located off the main transportation routes, it has a larger number of practising artists, and its economy is geared more directly to tourism. While Cranbrook may not have these attributes in so pronounced a way as Nelson and so cannot expect cultural activity to leverage spending and job creation quite to this extent, a stronger cultural sector in Cranbrook will certainly contribute even more than at present to the diversification and sustainability of the local and regional economies.

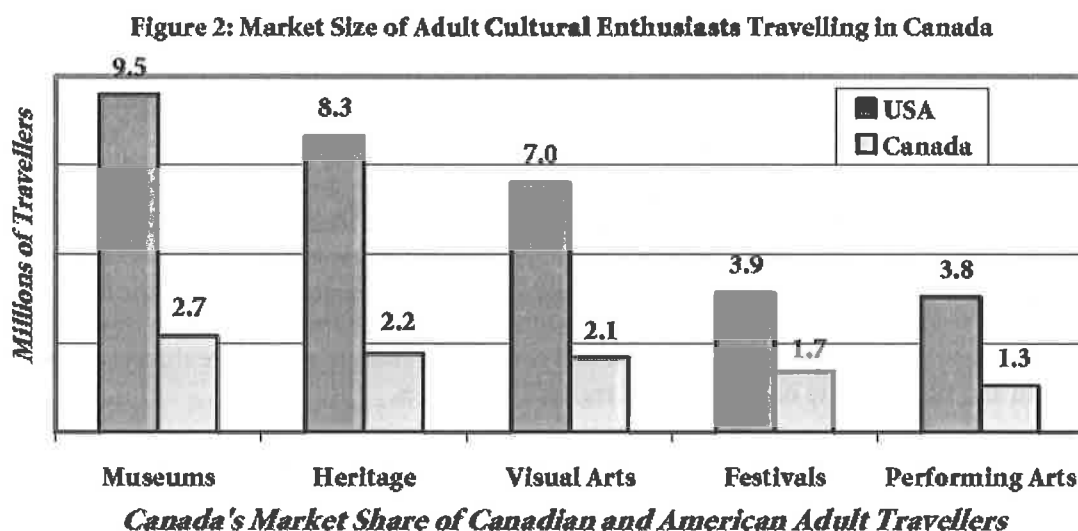
Much early research on the economic and social benefits of arts and heritage looked at big cities. Recently, however, attention has turned to smaller communities. A current project of the Creative City Network of Canada looks at 'Developing and Revitalizing Rural Communities through Arts and Creativity.' The project defines a 'rural' community as one with a population of less than 10,000 (half the size of Cranbrook) and somewhat separate from larger centres; nevertheless many of its insights are relevant to Cranbrook's situation as a medium-sized regional centre. The introduction to the project, published in March 2009, states:

As rural communities re-envision and reposition themselves, they are seeking to revitalize, diversify their economic base, enhance their quality of life, and reinvent themselves for new functions and roles. A new cooperative regionalism is emerging in tandem with a growing recognition that each community should have a clear sense of self, bolstered by residents' desire to regain a community-based self-determination. In the midst of transition, many communities are recognizing that the ways the community understands itself, celebrates itself, and expresses itself are major contributing factors to its ability to withstand economic, political, and cultural winds of change and transition. *Arts, culture, and heritage are viewed not only as amenities to improve the quality of life, but as a foundation upon which the future of these rural/small*

<sup>7</sup> Harold Kalman and Dennis McGuire, 'Economic Impact of the Arts in Nelson, British Columbia,' *Municipal World*, Vol. 114, No. 2, February 2004, pp. 11-14, 33.

*communities rests. The arts and creative activities can profoundly affect the ability of a town not only to survive over time, but to thrive.*<sup>8</sup>

Cultural activity also provides economic benefits by attracting tourism. The Canadian Tourism Commission undertook a cultural tourism initiative ('Packaging the Potential') in 2000 and produced valuable research on cultural and heritage tourism reflecting the situation a decade ago. Looking at the U.S. travel market, for example, it noted that 34% of Canadian and American travellers in Canada cited culture as a primary motivation for travel in Canada, and that in 2001 some 45% of adult American travellers to Canada include at least one cultural activity while on a trip.<sup>9</sup> Among 'cultural enthusiasts', the largest markets are for museums and heritage.<sup>10</sup> The size of these markets is illustrated in the table that follow.



The economic impact of this activity is significant. Given the number of visitors travelling through Cranbrook, the City can do its share of attracting a share of this market.

All these studies combine to prove that culture generates wealth for a community, much in the same way as do sports. Public support of arts and heritage is not a 'hand-out'; it is an investment that yields an economic return while enriching the community.

8 Nancy Duxbury, Heather Campbell, and Elizabeth Keurvorst, 'Developing and Revitalizing Rural Communities through Arts and Culture: Summary Overview,' Creative City Network of Canada, 2009, p. 1 (italics ours). Available at [www.creativecity.ca](http://www.creativecity.ca)

9 Canadian Travel Activities and Motivations Survey (TAMS), 1999-2000, and Historic/Cultural Traveler Study, Tourism Industry Association, 2001; both cited in Canadian Tourism Commission, *Cultural and Heritage Tourism in Canada*, brochure, no date.

10 TAMS, 1990-2000; cited in Canadian Tourism Commission, *Canada: Destination Culture. A Symposium on Cultural and Heritage Tourism Products. A Discussion Paper* (2004); accessed at [http://www.corporate.canada.travel/docs/research\\_and\\_statistics/product\\_knowledge/Destination\\_Culture\\_ENG.pdf](http://www.corporate.canada.travel/docs/research_and_statistics/product_knowledge/Destination_Culture_ENG.pdf)



## Municipal Spending on Culture

At the Public Open House in June, several people asked the consultants to compare Cranbrook's spending on arts and heritage with spending by other BC municipalities. This section addresses the matter of municipal spending on culture.

It is difficult to compare the expenditures of different municipalities, since every local government defines its own accounting line items. It is more instructive to look at national and provincial averages for municipal spending, and to compare these figures with Cranbrook's expenditures. This will determine whether Cranbrook is above or below the provincial (or national) average.

Expenditures at the federal and provincial levels are studied more often than at the municipal level. Fortunately some rigorous statistical studies produced earlier in the decade provide useful information on municipal spending on culture. The most useful is *Government Spending on Culture in Canada*, published by Hill Strategies Research Inc.<sup>11</sup> It indicates that for 2002-03 (calendar year 2002; this is the last year for which data are available from Hill), municipal spending on culture in British Columbia was \$77 per capita, compared to the national average of \$60 per capita. This was the highest in Canada, although it is balanced by (or compensates for) the fact that federal spending on culture was the lowest in BC (\$44, vs. a national average of \$109) and provincial spending was also below average at \$62 per capita (vs. a national average of \$67). Total per-capita spending by all levels of government in 2002-03 was \$236. The source of data is Statistics Canada's Survey of Government Expenditures on Culture. StatsCan includes both current (operating) and capital expenditures for the following items, which it collectively defines as 'culture':

- Libraries (including both public and school libraries)
- Museums
- Public archives
- Historic sites
- Performing arts
- Culture centres and other ('other' is only loosely defined)<sup>12</sup>

Municipal expenditures on culture increased in the years following 2002-03:

	All Canada	British Columbia
2002-03	\$1,879,000 <sup>13</sup>	\$310,000
2003-04	\$2,002,000	\$310,000
2004-05	\$2,161,000	\$340,000
2005-06	\$2,309,000	\$355,000
2006-07	\$3,712,273	\$380,125

11 Kelly Hill, Hill Strategies Research Inc., *Government Spending on Culture in Canada, 1992-93 to 2002-03*, prepared for the Canadian Conference of the Arts, July 2005; accessed at [http://www.hillstrategies.com/resources\\_details.php?resUID=1000126&lang=0](http://www.hillstrategies.com/resources_details.php?resUID=1000126&lang=0)

12 Statistics Canada, *Government Expenditures on Culture: Data Tables*, Service Bulletin, 2003/2004, revised data, Catalogue no. 87F0001X; data for all years between 2002-03 and 2006-07 can be accessed at <http://www.statcan.gc.ca/bsolc/olc-cel/olc-cel?catno=87F0001X&CHROPG=1&lang=eng>.

13 Hill, *Government Spending*, p. 15.

The increase in municipal spending on culture since 2002 may well be a result of the popularization of the idea of creative cities, described earlier in this section. Data on expenditures do not appear to be available beyond 2006-07, nor are per-capita analyses available beyond 2002-03.

Interestingly, 80% of municipal spending on culture (across Canada) was for libraries and heritage (i.e., museums and historic sites), and only 1% was spent on the arts. This reflects the values of public officials and how they prioritize spending.

Many municipalities contribute to culture by owning cultural facilities. In most cases they lease them at nominal rent to community non-profit societies. The municipal costs of maintaining and operating these facilities are included in the figures above. A number of cities in BC may be cited as examples. Like Cranbrook, all own and operate libraries in addition to the facilities that are identified.

- The City of Nelson in West Kootenay (population 10,000) operates the 426-seat Capitol Theatre and is the owner and a partner in Touchstones Nelson: Museum of Art and History.
- The City of Powell River on the Sunshine Coast (population 13,000) owns and operates the Evergreen Theatre, a part of its recreation complex, with seating for 725 people and partitions to configure the space as a smaller theatre, accommodating 275 people.
- The City of Campbell River on Vancouver Island (population 30,000) owns the Museum at Campbell River, the Tidemark Theatre (434 seats), the Campbell River & District Public Art Gallery, and the Maritime Heritage Centre. The City also owns two historic houses used for arts programming: the Haig-Brown House and the Sybil Andrews Cottage. In each case the building is operated by a community non-profit organization.
- The City of Courtenay on Vancouver Island (population 14,000) owns the 550-seat Sid Williams Civic Theatre, which is operated by a community society. It also owns the Native Sons Hall, a large assembly space which it intends to renovate to be used more widely.
- The City of Dawson Creek in the Peace region (population 11,000) owns the Dawson Creek Arts Gallery, which is operated professionally under a well-regarded fee-for-service arrangement by the South Peace Arts Society. The City also owns the former NAR Station, which is used as a visitor centre and as a museum by the South Peace Historical Society. The City is currently rehabilitating the former post office to become an arts centre.



The City of Dawson Creek has purchased the former post office and is currently adapting it to become the Calvin Kruk Centre for the Arts.

- The Town of Golden (population 4,300; nearly 8,000 including the surrounding rural area) and Kicking Horse Culture (aka the Golden District Arts Council) have a particularly fruitful relationship. The Town owns the Civic Centre, which Kicking Horse Council has recently rehabilitated ('rebirthed') as a performing arts facility and for which Kicking Horse Culture is the prime tenant and property manager. Kicking Horse Culture leases the Art Gallery of Golden ('AGOG') from a supportive private owner, who has rehabilitated the building for this purpose. AGOG has a prominent location on the main street and operates a gift shop that showcases the work of local and regional artists. The Town of Golden and the Columbia-Shuswap Regional District each provides Kicking Horse Culture with \$40,000 per year (a total of \$80,000) in the form of a service delivery contract. Kicking Horse Culture has an annual budget of about \$320,000, and so the Town's share of \$40,000 generates an 8-to-1 return on investment (or the two local governments' investments together generate a 4-to-1 return).

What does all this mean for Cranbrook?

The Department of Finance and the Economic Development Officer have provided figures on the City of Cranbrook's spending on culture in the 2008 budget:<sup>14</sup>

Grants to organizations (5)	\$102,380
Canadian Museum of Rail Travel	
Grant	\$93,320
Property tax exemptions	\$16,811
Cranbrook Public Library	
Costs and contributions	\$634,542
Property tax exemption	<u>\$41,919</u>
Total municipal spending for 2008	<u>\$888,972</u>

Of the \$888,972 total cultural spending in 2008, \$98,380 (or 11%) went to arts organizations and the remainder (89%) to heritage organizations. The individual recipients were:

#### Arts Organizations

Cranbrook and District Arts Council (\$15,850)  
 Cranbrook Community Theatre (\$5,000; housed in a City-owned building)  
 Cranbrook Girls Bugle Band (\$10,500)  
 Key City Theatre (\$67,030; in a School District-owned building)

<sup>14</sup> Memorandum from Susan King, Finance Department, to Wayne Staudt, 27 August 2009. These expenditures all are categorized as 'general government services' and are distinct from the budget for 'recreation and cultural services', which appears to all be directed at recreation.

### Heritage Organizations

East Kootenay Hunters Association (\$4,000, for a museum)  
 Canadian Museum of Rail Travel (\$110,131)  
 Cranbrook Public Library (\$676,461, or 76% of total cultural spending)

This does not reflect municipal staff time spent on cultural activities, nor does it include spending on initiatives such as the Arches Project or Spirit Square (the latter may be considered as a cultural venue). This also does not include the undetermined value of in-lieu contributions from the City for tax exemptions and for building and land maintenance for some facilities. Based on a municipal population of 18,476,<sup>15</sup> and excluding the items cited in the previous sentences, Cranbrook spends \$48 per capita on arts and heritage, compared to the BC average municipal spending of \$77 per capita and the national average of \$60 per capita. Cranbrook's cultural spending is well below the provincial and national averages.

Cranbrook's Five Year Financial Plan (2009 – 2013) indicates future reductions in total expenditures, including reductions in each category. Expenditures will decline for three years and will recover to 2009 levels only in 2012.<sup>16</sup>

## Cranbrook Economic Development Strategy

The City of Cranbrook is currently preparing an Economic Development Strategy as a parallel initiative to this Cultural Plan for Arts and Heritage. The draft Strategy was presented to a public open house on 14 September 2009.<sup>17</sup> The Economic Development Strategy and this Cultural Plan were prepared independently, with no cross-coordination between the consulting teams.

The Economic Development Strategy recognizes the cultural sector in a number of areas, but because the plan is organized according to a series of broad, multi-sector strategic initiatives, it contains no specific recommendations for the enhancement of cultural activity, nor does it directly acknowledge the economic benefits of culture.<sup>18</sup> Three cultural attractions – Fort Steele, the Canadian Museum of Rail Travel, and St. Eugene Mission – are cited as 'key regional attractions' falling within the tourism sector.<sup>19</sup>

The key assets of Cranbrook include 'a central location and cluster of services that acts as a hub for the southeast BC region economy' and 'a liveable community' – two assets to which culture invariably contributes – but the descriptions of these assets make no mention of arts, heritage, or culture.

15 Population figure from City of Cranbrook web site, [http://www.cranbrook.ca/index.php?option=com\\_content&view=article&id=81&Itemid=381](http://www.cranbrook.ca/index.php?option=com_content&view=article&id=81&Itemid=381), accessed 29 September 2009.

16 City of Cranbrook, Five Year Financial Plan (2009 to 2013) Bylaw No. 3652, 2009.

17 Westcoast CED Consulting Ltd., Lions Gate Consulting Inc., and Peak Solutions Consulting Inc., *Cranbrook Economic Development Strategy*, Draft, June 2009; and *Technical Background Report: Cranbrook Economic Development Strategy 2008-2013*, Draft, June 2009.

18 The authors do not appear to have consulted *Market Assessment: An Economic Impact Study of the Arts and Heritage Industry in Cranbrook, 2002*. Melba Hanson, Project Director, discussed in Section 4.2 above.

19 Draft Technical Background Report, p. 13. Of the three, only CMRT is located within the City of Cranbrook.

The comprehensive Economic Vision cites the role of the cultural sector:

The rejuvenated downtown core will incorporate personal, business, and social services, as well as entertainment and visitor amenities, and will enhance the City's business and cultural life. The downtown core will become a gathering place for events and socializing.

Built on the success of Fort Steele and the Canadian Museum of Rail Travel as historical icons and centred on the modern Cranbrook RecPlex that hosts a Junior 'A' hockey team, culture and recreation will flourish, and be a major draw for new residents and tourists to the area. ... The performing arts focused on the Key City theatre will be another draw to the downtown particularly in the evenings.<sup>20</sup>

The cultural sector is reflected in two recommended strategies:

- Downtown Revitalization, which envisions 'a vibrant town centre ... [that] could reinvigorate the City's business and cultural life.'
- Organizational Development and Capacity, which recommends the establishment of an Economic Development Committee of Council, whose members would include representation from the arts and culture sector, as well as from eight other sectors.<sup>21</sup>

This Cultural Plan is consistent with, and supportive of, the two recommendations. We suggest that it would be helpful if the final report of the Economic Development Strategy were to acknowledge the economic benefits of culture and the Cultural Plan.

### *4.3 Strategic Plan*

The table that follows provides a strategic plan for implementing the recommendations in Chapter 3. The table provides the following information:

#### **Objective**

The Objective, as set out in Chapter 3.

#### **Strategy**

The Strategy, as set out in Chapter 3.

#### **Importance**

The relative importance of the Strategy as a component of the larger Cultural Plan and/or its importance in the critical path for achieving another strategy. Indicated as being high, medium, or low (H, M, L).

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20 Draft Economic Development Strategy, pp. 12-13. The key assets are identified on pp. 8-10.

21 The recommendations are on pp. 16 and 34.

### Phase

The timing for the introduction of the Strategy, expressed as one of three phases. The criteria for determining the phase include achieving a balance among importance, responsibility, and resources (cost). While no precise timeline is proposed, we recommend a seven-to-ten-year period for implementing all three phases, meaning that each phase should take about two to three years.

### Responsibility

This column identifies the entity or entities that should take the primary responsibility for implementing the Strategy. The City of Cranbrook will be responsible for some and the community for others. The latter provide opportunities for community cultural organizations, neighbourhood groups, and the business and tourism sectors to participate in implementing the cultural plan.

Abbreviations for organizations that are used in the table:

Abbreviation	Organization
CITY	City of Cranbrook, including Leisure Services Department, Wellness and Heritage Committee, Railway Museum Development Committee, Planning Department
BHNHA	Baker Hill Neighbourhood Heritage Association
CAMAL	Cranbrook Archives, Museum and Landmark Foundation; including the Canadian Museum of Rail Travel and the Cranbrook Archives
CBIRH	Columbia Basin Institute of Regional History
CCT	Cranbrook Community Theatre
CDAC	Cranbrook and District Arts Council
CDCF	Cranbrook and District Community Foundation
COC	Cranbrook Chamber of Commerce
COR	College of the Rockies
CWG	Cranbrook Writers Group
DBA	Downtown Business Association
EKMTA	East Kootenay Music Teachers Association
KAMP	Kootenay Association of Musical Performers
KCT	Key City Theatre Society
KHC	Kootenay Harmony Chorus
SD5	School District No. 5
SOTK	Symphony of the Kootenays
ALL	All (or most) of the above organizations

**Resources**

This column indicates the scale of the financial resources required; it also gives some consideration to human resources:

- \$: low or no cost
- \$\$: moderate cost
- \$\$\$: high cost

OBJECTIVE	STRATEGY	IMPORTANCE	PHASE	RESPONSIBILITY	RESOURCES
1 Create a strong planning, policy and governance framework	1.1 Identify a community voice for the arts	H	1	CDAC	\$
	1.2 Establish a municipal heritage management program	H	2	CITY	\$\$
	1.3 Establish a municipal cultural policy that defines the City's role in delivering cultural services.	H	1	CITY	\$
	1.4 Increase municipal and community funding to the arts and heritage	H	2	CITY, CDCF	\$\$\$
	1.5 Increase the operating and business capacity of cultural organizations	H	1	CDAC, CAMAL, DBA	\$
2 Address arts, heritage and cultural facility and program needs	2.1 Develop a community art gallery to showcase local and regional artistic talent in the visual arts	H	1	CDAC, CITY	\$\$\$
	2.2 Complete the Canadian Museum of Rail Travel	H	2	CAMAL, CITY	\$\$\$
	2.3 Develop a community museum dedicated to local and regional history	L	3	CAMAL, BHNHA, CBIRH, CITY	\$\$\$
	2.4 Encourage the opening of permanent and temporary retail galleries to exhibit and sell local and regional arts and crafts	M	3	COC, CITY, DBA	\$\$
	2.5 Ensure a long-term theatre facility for the performing arts develops to meet performers and community needs.	M	3	KCT, SOTK, CITY	\$\$\$
	2.6 Provide studio space for teaching and practising the visual arts	H	1	CDAC, CITY, CAMAL, COR	\$\$
3 Maximize the economic and social benefits of arts, heritage and culture	3.1 Increase awareness that cultural activity provides economic benefits to the community	H	1	CDAC, CAMAL, DBA, COC, CITY	\$
	3.2 Ensure diverse sources of secure funding for culture, to provide financial stability for arts and heritage organizations and for artists	M	2	CDAC, CAMAL, DBA, CITY	\$\$
	3.3 Increase public awareness that cultural activity provides community development benefits	H	1	BHNHA, CAMAL, CITY	\$
	3.4 Increase awareness that heritage conservation does not necessarily reduce property development or property values, but rather that they are often mutually supportive	M	2	BHNHA, CAMAL, CITY	\$

OBJECTIVE		STRATEGY		IMPORTANCE	PHASE	RESPONSIBILITY	RESOURCES
4	Maximize access to arts and heritage for all citizens.	4.1	Increase arts programming in public parks.	M	2	CITY, CDAC	\$\$
		4.2	Ensure a supply of inexpensive tickets to performing arts events.	L	2	KCT, SOTK, CCT, CDAC	\$
		4.3	Encourage organizations to provide programming that is targeted at diverse audiences.	M	2	KCT, SOTK, CCT, CDAC, CAMAL	\$\$
		4.4	Consider expanding the program of public art in public spaces.	L	3	CDAC, CITY, DBA	\$\$
		4.5	Enhance a program of public awareness and education in heritage.	M	2	CAMAL, CITY	\$
		4.6	Give the arts and heritage a higher profile.	H	1	CDAC, CAMAL, DBA, COC, CITY	\$
		5	Build audiences through marketing	5.1	Develop a marketing plan for arts and heritage.	H	2
5.2	Develop a marketing program directed at increasing cultural tourism.			M	3	ALL	\$\$
5.3	Develop a cultural page(s), including scheduled events, on the City? and the Chamber of Commerce? web sites.			H	1	ALL	\$
5.4	Seek opportunities for partnerships, both within and beyond the cultural sector.			H	1	ALL	\$
6	Define identity and determine approach	6.1	Monitor, review and conduct ongoing assessment of the Cultural Plan for Arts and Culture.	M	(1,2) 3	CDAC, CITY, ALL	\$

#### 4.4 Budget and Investment Opportunities

##### Budget

The table that follows indicates the relative cost of each strategy, as well as identifying the entity that would be responsible for it and the phase in which it should be pursued. It is unrealistic to attempt to quantify the costs of the recommendations in this cultural plan. Instead, we have estimated the required financial and human resources for each strategy as being low (\$), moderate (\$\$), or high (\$\$\$). As a rough guide, 'low' might cost less than \$20,000; 'medium' between \$20,000 and \$100,000; and high above \$100,000. We have also differentiated between the strategies for which the City is mostly responsible and those for which the community is mostly responsible, as well as those that would be shared.

Responsibility	City			Community			City and Community		
	\$	\$\$	\$\$\$	\$	\$\$	\$\$\$	\$	\$\$	\$\$\$
Phase 1 Within 3 years	Strategy 1.3			Strategies 1.1, 1.5			Strategies 3.1, 3.3, 4.6, 5.3, 5.4, 6.1	Strategy 2.6	Strategy 2.1
Phase 2 Within 3 to 6 years		Strategy 1.2		Strategy 4.2	Strategies 4.3, 5.1		Strategies 3.4, 4.5, 6.1	Strategies 3.2, 4.1	Strategies 1.4, 2.2
Phase 3 Within 7 to 10 years						Strategy 2.3	Strategy 6.1	Strategies 2.4, 4.4, 5.2	Strategy 2.5



## Priorities for Investment Opportunities

This cultural plan provides a number of distinct investment opportunities. All will produce a return on investment in terms of enhancing cultural activity and providing economic benefits to the City and the community.

The recommended capital investments are:

### High Importance

- 2.1 Develop a community art gallery
  - This may be either by the adaptive re-use of a downtown building or at the Canadian Museum of Rail Travel.
- 2.2 Complete the Canadian Museum of Rail Travel
- 2.6 Provide studio space for teaching and practising the visual arts
  - Several non-exclusive options are provided in Chapter 3.

### Medium Importance

- 2.5 Upgrade the Key City Theatre
- 2.5 Upgrade the Studio / Stage Door
- 2.4 Facilitate the opening of permanent and temporary retail galleries

### Low Importance

- 2.3 Develop a community museum

Primary among the recommended non-capital investments are:

### High Importance

- 1.4 Increase municipal and community funding to art and heritage

### Medium Importance

- 4.1 Increase arts programming in public parks

### Low Importance

- 4.4 Expand the program of public art in public spaces

## Partnerships

Partnerships provide opportunities to pool physical and human resources, and to expand the development of products and services. This cultural plan has recommended a number of potential partnerships throughout the report. Most notable among them are:

- Proposed Art Gallery: This is proposed as a partnership of the City and the Cranbrook and District Arts Council, and perhaps also CAMAL.
- Additional studio art space: This may involve a partnership among the Arts Council, the City, and School District 5, and possibly also downtown property owners.
- Proposed Community Museum: There may be an opportunity for partnership among CAMAL, the Ktunaxa Interpretive Centre, Fort Steele Historic Town, and the Columbia Basin Institute of Regional History. This cooperation may extend to marketing, shared resources in curatorship and conservation, reductions in admission fees for visiting multiple sites (see passport program, below), and more.
- Develop partnerships between sports events and arts / heritage events (e.g. a silent auction for local art at a hockey fundraiser)
- Develop a 'passport' program, by which residents and visitors get reductions in admission fees for visiting multiple heritage and arts sites.
- Develop a cooperative and collaborative marketing program for art and heritage.
- Develop a strategic alliance among performing arts groups, performing arts venues and instructors. This can address shared venues, marketing, reductions in admissions, shared professional resources, public memberships, and more.
- Develop a strategic alliance for the visual arts, including the Cranbrook and District Arts Council, the Department of Leisure Services, individual artists, and instructors. This can also address shared venues, marketing, memberships, and shared professional resources.
  - Each strategic alliance can work with the others as well in coordinating efforts to obtain sponsorships and form business relationships outside their respective sectors.

## 4.5 Conclusion

This Cultural Plan recommends the implementation of many strategies. Some are simple and inexpensive, others quite complex and costly. Some initiatives are expected to be led and financed by the City, others by the community, and some by a combination of both. The consultants believe that the program is achievable and affordable, meets municipal policy directives, will benefit community and economic development, is compatible with existing programs, and reflects community values. We therefore recommend that the City of Cranbrook approve and implement this Culture Plan for Arts and Heritage. If this is done at an early opportunity, it can help to stem the tide of the current economic downturn.

The request for proposal for this Cultural Plan says that 'the desired outcome is to build sustainable livelihoods and incomes' for cultural organizations and artists. This would be a wonderful achievement if it were feasible; unfortunately at this time it is not. Not for nothing have people spoken for generations of 'struggling artists'. The vast majority of artists everywhere make very little money from their art. As was noted in Chapter 3 (with Strategy 3.1), a recent national study shows that the typical visual artist *lost* \$556 on his/her practice in 2007, and that the typical artist made only \$20,000 from all income sources.<sup>22</sup> Comparable national figures

<sup>22</sup> Michael Maranda, *Waging Culture; A report on the socio-economic status of Canadian visual artists*, Art Gallery of York University, Toronto, 2009.

are not available for performing and literary artists. The economic impact study of the arts and heritage in Cranbrook noted that the average annual earnings (from all sources) of all arts and heritage workers is \$8,314, which is less than one-quarter of the average earnings for all workers in the region (\$37,284).<sup>23</sup>

The considerable economic benefits of cultural development to the community as a whole – which was demonstrated earlier in this chapter – do not produce financial security for artists and arts organizations. The cultural sector as a whole may become sustainable, but this does not necessarily make money for individual organizations or artists. Much as we would like to improve this situation, there is no easy fix – short of society’s inverting its current values as to the relative worth of different occupations.

As for cultural organizations, they never have an easy time attracting revenues. Nevertheless it is important that they plan for financial sustainability. In this case, ‘sustainability’ is usually based on a combination of earned revenues, fundraising, and secure core public funding. Strategy 1.5, which is of high importance to the Cultural Plan and is intended to be implemented in Phase 1, addresses the sustainability of cultural organizations.

The achievable outcomes of implementing the recommendations in this plan are that visual and literary artists will find ready markets for their work; performing artists should be able to find enough work that they can devote most of their time to their vocations; art and heritage organizations can realize their programming objectives with adequate professional staff, strong boards of directors, and sustainable long-term funding; and art and heritage activity continues to contribute strongly to the Cranbrook economy and to community well-being. The objectives and strategies in this cultural plan are directed at achieving these outcomes.

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<sup>23</sup> *Market Assessment: An Economic Impact Study of the Arts and Heritage Industry in Cranbrook, 2002*. Melba Hanson, Project Director, p. 17.

## Appendixes

## *Appendix 1: Cultural Organizations*

This section lists the principal cultural organizations in Cranbrook. It updates and expands the roster in the Cultural Scan. Mission statements are provided where available.

### **Community Arts Organizations**

#### **Cranbrook and District Arts Council**

*It is the Mission of the Cranbrook and District Arts Council to support the development of the arts in the Cranbrook and District area, and to increase public awareness and opportunities for participation in arts and cultural events in the community.*

The Arts Council was formed in 1973. It currently has four aims:

- To sponsor, participate in and promote programs designed to enhance the art and cultural life of the local and surrounding communities
- To gather and disseminate information on art and culture activities in the area
- To administer grants and award funding for artistic activities and in support of community arts organizations
- To act as an advocate on behalf of members, lobbying civic and provincial government agencies regarding funding needs and issues of concern to the arts community.

The Arts Council supports all types of arts, including visual, performing and literary. Nevertheless it is best known for its promotion of the visual arts.

The organization has two paid office administration staff – one who works 0.9 full-time equivalent (FTE) and one at 0.1 FTE – and an active volunteer Board of Directors. The Council does not currently have a permanent home. It rents adapted office space that houses its Artrageous Gallery, offices, a meeting room, and some storage space for supplies. In this limited space the Council organizes more than 10 visual arts exhibitions per year and about 14 workshops (using the gallery space); workshops have addressed painting, drawing, jewellery-making, carving, music, and the literary arts.

The former East Kootenay Arts Council was disbanded by the Provincial government a number of years ago. As a result, East Kootenay is perceived by some interviewees as being under-represented provincially, including a perception that it receives less funding than West Kootenay from the Columbia Basin Trust. (The consultants have not attempted to verify this perception. However, it may be valid since there seem to be more artists – and therefore more applicants to the Trust – in West Kootenay.)

#### **Symphony of the Kootenays**

*The Symphony of the Kootenays will maintain, develop and promote an orchestra performing body led by a professional core of players. It will strive towards the highest possible artistic standard and quality of programming while making every effort to balance the budget and maintain fiscal responsibility.*

Founded in Kimberley in 1975 as the Kootenay Chamber Orchestra, the ensemble has been known as the Symphony of the Kootenays since the 1990s. It has a roster of around 46 musicians, with more than half living in the Kootenays, the remainder from Alberta. The Symphony is a non-profit organization based in Cranbrook, run by a Board of Directors and a full-time General Manager. It provides live orchestral concerts each season, six in Cranbrook and three or more in communities in other places in the Kootenays. It also presents an annual educational show for elementary school children. The Cranbrook concerts take place at the Key City Theatre in Cranbrook. The orchestra performs annually at Christ Church Trinity in Invermere and the Capitol Theatre in Nelson. In the past the orchestra has performed at the Charles Bailey Theatre in Trail and in the future will be at the Prince Charles Auditorium in Creston. The Symphony is funded by ticket sales, grants, raffles, personal donations, corporate sponsorships, and a dedicated fund held by the Cranbrook and District Community Foundation. In 2008 the Symphony began an endowment fund. The Symphony does not have permanent office space and operates from the current General Manager's home office.

### Key City Theatre Society

*The objectives of the Society are to foster appreciation of and community involvement in the arts; operate a first-class performing arts, conference, and cultural centre for the people of the East Kootenay and provide a professional facility which stimulates creativity; enhance communication and learning; and provide a comfortable setting for quality entertainment.*

The Key City Theatre Society operates out of the Key City Theatre, which is attached to Mount Baker Secondary School. The Society produces a series of performances (on average about 14 shows per year), bringing performers of national and international calibre, and is also the managing body of the Theatre, which is available for rental. The Society one full-time Theatre Manger, a seasonal Office Manger and a annually contractual Technical Director. With limited staff the organization is dependent on volunteers to assist with the running the programming. It has a volunteer list of 100 individuals. Some 200 members support the Theatre.

The City of Cranbrook provides the Society with a budget of \$65,000 per year to operate the Theatre. The School District also provides some funding and exterior maintenance in exchange for use of the building 50 days per year. The Theatre feels challenged by its operating budget. With little staff there is not enough time to obtain grants and not enough available funding for operating support.

### Cranbrook Community Theatre

The Community Theatre has been active in Cranbrook since the early 1900s, making it one of the oldest groups in the Province. The Theatre has been located since 1974 in the adapted Masonic Temple, known as the Studio / Stage Door. The Theatre is operated by an active board with ten members, who undertake the majority of the volunteer work, and one part-time office manager with responsibility for managing the booking of the studio space and theatre rentals. The Theatre produces on the average of three plays per year, during the fall, winter and spring. It rents out the Stage Door space to other groups 8 to 10 times per year. The Studio is rented an average of 10 times per week for events such as classes held by the City of Cranbrook Leisure Services Department, church groups, birthday parties and dancing lessons.

### East Kootenay Music Teachers Association

*The mission of the East Kootenay Music Teachers Association is to provide quality musical instruction, and to enhance the musical enjoyment, education and personal growth of our students and teachers in a positive, professional, supportive and interactive environment.*

Founded in 1981, the East Kootenay Music Teachers Association has approximately 20 teacher members who meet monthly, representing between 400 and 500 students among them. The Association organizes on the average ten events per year, including recitals and shows at the Canadian Museum of Rail Travel, the mall, at the local churches and a benefit for the local animal shelter. The Association will be hosting a Sonatinas Sunday show and other classical works by Grade 5 and up piano students at the Canadian Museum of Rail Travel's Alexandra Hall this spring. All shows are open to the public. Other proceeds from the recitals and shows and funnelled into a scholarship program for music students.

### Kootenay Association of Musical Performers (KAMP)

*The mission statement of the Kootenay Association of Musical Performers is to promote local live music, promote and support local musicians and to provide local charities with access to live music for fundraising.*

Formed in early 2009, KAMP's vision is to provide live music for mature audiences. Artists partner with local charities. The artists perform in local pubs, with the proceeds going to the chosen charity. The charity takes care of publicity for the event. The shows will be held regularly every Friday for a year. The Cranbrook Foundation is encouraging the charities to participate.

### Kootenay Harmony Chorus

The 20-member singing club has been in existence for the past 22 years. It performs at Fort Steele, Christmas concerts, and summer shows. The group practices at the Seniors Hall, meeting every Wednesday night.

### Cranbrook Writers Group

*The group is 'designed for writers of all skill levels working in any genre.' It offers 'exercises, constructive critiques, suggestions and sharing of information about contests, venues and the writing life.'*

The Cranbrook Writers Group formed in 1992. Its purpose is to provide a safe place for all kinds of writers to share their work. The group meets once a month at the Cranbrook and District Arts Council offices. The group is not registered as a non-profit and has no board of directors; it is volunteer- and participant-operated. A group of writers interested in publication, which branched off the Cranbrook Writers Group, meets every Thursday and is named Thursday's Child Writers Group.

### Cranbrook and District Community Foundation

*The Cranbrook Community and District Community Foundation enhances the quality of life for area residents by: Attracting, developing and managing permanent endowment funds through responsible stewardship; assessing and responding to existing and emerging community needs through grants to qualified donees; offering a means for individuals and organizations to contribute to our community both during and after their lifetime and to provide leadership in our community, through convening around issues of community concern.*

The Cranbrook and District Community Foundation was founded in 2003 and is currently has assets of \$1.1 million. It provides funds for a wide range of community needs, including Arts and Culture, Education, Health and Physical Activity, Social Services, Environment, and Animal Welfare. It has raised more than \$125,000 in permanent endowments for arts organizations, none of the funding has been obtained from the City of Cranbrook. A fund is earmarked for the Symphony of the Kootenays, with around \$65,000, and a Field of Interest Fund for Arts and Heritage is being developed but is not yet full capitalized. The Foundation has a donated permanent office and sublets office space from the Cranbrook and District Arts Council through July of 2009.

### **College of the Rockies**

The College of the Rockies has a Fine Arts Department which currently offers courses in theatre, painting, sculpture, drawing, pottery and creative writing. The College offers a certificate program in fine arts, with all credits transferable to the University of Lethbridge. While enrolment in the certificate program is small, many members of the community take the courses as continuing education. The College also offered a course on its campus for local high school students. The College hopes to work with more high school students in the future. It does not have any purpose-built rooms for its visual arts or performing arts courses. The visual arts students meet in the College's carpentry room. The performing arts courses are held in traditional classrooms. The consultants visited an exhibition of sculpture and poetry, which was displayed in a classroom.

At present the College of the Rockies is studying the feasibility of introducing a theatre program within the Fine Arts Department at the Cranbrook Campus. If the program is determined to be a benefit to the College, courses will begin in the fall of 2010. It will be a certificate program with transferable credits to the University of Lethbridge. The program would utilize existing theatre spaces for rehearsals and shows. These include the Key City Theatre, the Cranbrook Community Theatre's Stage Door, and Fort Steele's Wild Horse Theatre. Existing rehearsal spaces will also utilize unused classrooms at the College and unused meeting rooms at the Cranbrook Mall. The program is also considering the possibility of forming partnerships with the Cranbrook and District Arts Council and the Cranbrook Rotary to purchase and rehabilitate the Armond Theatre.

### **Senior Citizens Association of BC, Branch 11**

The Senior Citizens Association has 450 members and uses the Cranbrook Senior Citizens Hall. A variety of self-organized creative classes and meetings are offered at on a weekly basis. These include quilting, woodworking, lapidary, painting, and pottery.

### **Institute for the Development of Education, Arts and Leisure (IDEAL Society)**

IDEAL was founded in 1993 by Dr. Natacha Kolesar with a group of parents, including teachers, artists, health-care workers, musicians and other professionals, as an educational project. IDEAL is located in Jaffray, BC, about a 30-minute drive (50 kilometres) from Cranbrook. The facility includes a central hall, homes of the teachers and a yurt which is used by music students. It currently hosts summer music camps and had 23 students last summer. Visual Arts courses are offered, including painting, ceramics and silk painting. The school has a performing arts department which produces theatrical plays at its facility. At least ten individuals are employed teaching the arts at the school.



## Community Heritage Organizations

### Cranbrook Archives, Museum and Landmark Foundation (CAMAL Foundation)

*The mandate of CAMAL is:*

*1) To preserve, restore, and exhibit the heritage of Cranbrook and the Railway.*

*The railway route history specialty is the Crow'snest, & Kettle Valley Lines of the Canadian Pacific Railway in southern BC*

- *The restoration, preservation, and interpretation of five historical Canadian transcontinental train sets (defined as 'Deluxe-Hotels-on-Wheels') along with supporting interpretive cars that illustrate railway travel and railway architecture through the ages, and supporting historic documentation.*
- *Preservation and restoration of important Cranbrook landmarks, landscapes, and historical records*

*2) To make the Canadian Museum of Rail Travel a community heritage and arts cultural facility, while developing the heritage tourism potential of both the museum and the heritage infrastructure of Cranbrook and immediate area.'*

Founded in 1976, the Foundation serves as the umbrella organization for many of Cranbrook's heritage-based programs. It is the governing body of the Canadian Museum of Rail Travel, the Cranbrook and Railway Historical Archives and Reference Library, the Cranbrook Landmarks Preservation Program and the Annual Cranbrook Heritage Awards. The Foundation has a board of directors and 350 members. CAMAL is widely perceived as being focussed mostly on the Museum, which is by far its largest asset.

A description of each of CAMAL's programs follows:

#### **Canadian Museum of Rail Travel**

The Museum focuses on the history of rail travel in Canada from between 1887 and 1936. This time period is known for providing travellers with deluxe accommodations and dining. The Museum features three transcontinental passenger train sets, complemented by business and interpretive cars (28 cars in all). It also comprises the Royal Alexandra Hall, a new building fitted with the interior architectural elements from the Grand Café of the Canadian Pacific Railway's Royal Alexandra Hotel in Winnipeg. The railway cars and the Hall are artifacts into which the visitor can step, much like a historic house museum. The visitor can choose from a complex menu of tours, with the shortest lasting just under a half-hour and the longest just under two hours.

The Museum opened in 1977 and has grown immensely since then. In 2003 the Museum relocated to its new purpose-built 24,600-square-foot facility. It currently employs three full-time staff. It depends on the support of 20 regular volunteers. A volunteer board acts in an advisory capacity; some members also assist with day-to-day operations and special events. In 2007 it hosted a reported 13,320 visitors. The Museum has the potential for increased visitation. This could be achieved by completing the facilities (see Appendix 2 and Strategy 2.2) and by revising the marketing plan and operations plan.

#### **Cranbrook and Railway Historical Archives and Reference Library**

Collecting began in 1976. A part-time archivist has been on staff since 2001. The current archivist works 12 hours per week and is assisted by two (or more) volunteers. The collection focuses on the history of

Cranbrook and the CPR. It includes books, newspapers, photographs and papers. The collection holds more than 25,000 accessioned items, with many thousands more not yet accessioned. The accessioned items records are computerized and proper conservation techniques have been used to store them, with work ongoing. The Archives are located in the Railway Museum in a dedicated portion of the building which is not yet completed. Researchers utilize the Museum's meeting room as work space at the present time.

#### **Cranbrook Landmarks Preservation Program**

The program is dedicated to the preservation of Cranbrook's heritage and natural heritage sites. Projects have included providing advocacy for historic buildings in Cranbrook, advocacy for Cranbrook history and improvements made to the Museum's large property, which stretches 1.4 kilometres along Highway 3. Improvements include a pedestrian and bike path traveling the length of the property, restoration of wet lands in Van Horne Park, and planting gardens and trees on the property. Advocacy for heritage buildings included the rehabilitation in 1982 of the Col. James Baker house (1887) and the development and publication of a self-guided 'City Heritage Tour' and maps. History of Cranbrook education projects have included the 2005 publication of *Cranbrook: 100 Years of Heart and Soul*; and the partial development of a Cranbrook History Gallery, which will be open to the public when the Museum completes the content and receives a Certificate of Occupancy for the lower level of the Freight Shed. Two model railways will also open in the Freight Shed.

#### **CAMAL Heritage Awards Program**

Awards have been given annually since 1977 to heritage buildings in Cranbrook which have retained their historic character either through dedicated upkeep or through renovations which have kept the feel and look of the historic structure. The awards are given for four categories: Residential, Commercial / Institutional, Heritage Improvement Legacy List (an award for buildings previously awarded which have been carefully maintained), and the Walter Laurie Memorial Award for History, given to an individual who has raised awareness about history in heritage in the Cranbrook area. The awards have been given annually since 1977.

#### **Baker Hill Neighbourhood Heritage Association**

*The goal of the Cranbrook Baker Hill Neighbourhood Heritage Association is to preserve and enhance the heritage character of the buildings, landscaping and landmarks within the Baker Hill area for the cultural, historic and economic benefit of all residents of Cranbrook.*

Formed in 1997, the Association had been a committee of the Cranbrook Archives and Landmark Foundation until 2007, when it incorporated as a separate society. The neighbourhood represented by the association is bounded loosely by the three blocks between Louis Street on the north and to the south 4<sup>th</sup> Street South and the five blocks between Hanson Avenue (8<sup>th</sup> Ave. S.) and Josephus Creek, which flows between Lumsdon Avenue (14<sup>th</sup> Ave. S.) and Pooley Avenue (15<sup>th</sup> Ave. S.). The Association has six or seven active board members who meet monthly. The Association helps the City implement the Baker Hill Heritage Management and Neighbourhood Plan, describe in Section 2.5, below.

### Columbia Basin Institute of Regional History

The Columbia Basin Institute of Regional History is a non-profit history society dedicated to furthering the documentation and presentation of the region's human and natural history. The organization is based in Cranbrook, yet works with regional partners to encompass the Columbia Basin Region of British Columbia. The organization formed in 2004. Its core function is undertaking research projects throughout the region. Its other major project is the 'Columbia Basin Image Bank', a project in which the organization borrows historic photographs, scans them, and makes them available to the public on its web site for research and reproduction. Other projects have included the development of interpretive signage for the City of Cranbrook, focusing on the City's Centennial celebration and its heritage buildings. In 2005 the Institute organized a story-telling festival in Cranbrook and in the same year participated in a project creating a time capsule, to be opened in 2105, placed in the newly opened Cranbrook Library.

### Traditional Knowledge and Language, Ktunaxa Nation Council

The Ktunaxa Nation Council has an active program in Traditional Knowledge and Language, whose offices are located in the Ktunaxa Interpretive Centre. The primary objective of the program is language renewal, in order to enable and encourage communities to speak the traditional languages and to celebrate history in the ancestral homelands. Among the program's initiatives are recording, archiving, and preserving oral language and other archival functions.

### Friends of Fort Steele

This Friends of Fort Steele is a community support group for Fort Steele Historic Town. Members provide an important volunteer base and assist with fundraising. They receive a package of benefits in return for membership.

## Municipal Cultural Organizations

### City of Cranbrook Leisure Services

*The mission of the Leisure Services Department is to 'provide, promote and preserve parks, open spaces and leisure programming that will enhance active living and the well being of individuals and our community.'*

The Leisure Services Department has a broad purpose to improve the quality of life for residents of Cranbrook. The City has operated recreational facilities since at least the 1940s and the department has been in existence since the early 1960s. The Department has 15 employees on a full-time basis, comprising four managers and eleven support staff, as well as a number of part time and casual employees.

In addition to athletic recreation, the Department offers cultural services, including visual arts and theatre camps for children, performing and visual arts courses for students of all ages, and performing arts shows held at its various facilities and parks. The department works with instructors from the community to teach its courses and camps and offers the services at affordable prices. The arts courses and camps are limited by the lack of physical class room space appropriate for arts and dance and storage space for supplies currently available within existing recreational facilities operated by the Department. At this time the Department's dance classes and theatre classes are held the Cranbrook Community Theatre's Studio / Stage Door. The visual-arts-based courses offered through the Department have no permanent space available. It used to use the Balment Centre, but this is no longer available. A joint use agreement with the School District to use school classrooms for arts classes was found difficult to manage; city staff would like to see a new agreement negotiated.

The Department is just instituting a program to host three to six events per year in the RecPlex arena over the next three years. These will include concerts, plays, and musicals, as well as the first production, *Cirque Sublime*. It is the belief that if access is improved to make setting shows up easier the event calendar could be greatly expanded upon. A recently added service by the department is the invitation to all local groups and organizations to be listed in the Department's annual Activity Guide. This guide also lists all the actives and courses offered by the department.

#### **Wellness and Heritage Committee**

The City of Cranbrook's former Parks and Recreation Commission and Heritage Committee were recently disbanded and replaced with the Wellness and Heritage Committee. It is a select committee of Council that advises Council with respect to planning and policy development for sports, arts, leisure, culture, heritage, parks, and recreation facilities and activities. The 8 voting members include representatives from the Key City Theatre, the Cranbrook and District Arts Council, and the Baker Hill Neighbourhood Heritage Association, ensuring a voice for the arts and for heritage. Time will tell whether or not this new committee will provide good representation for the interests of arts and heritage.

#### **Railway Museum Development Committee**

This municipal committee was established in 1987 to advise City council on Museum expansion and development. It works closely with CAMAL to plan and oversee the physical development of the museum development zone. Several of its members are also past chairs of CAMAL.

#### **Cranbrook Public Library**

*The Cranbrook Public Library strives to connect people with information ideas, promote literacy, and support lifelong learning through the provision of superior library services.*

Cranbrook has had a public library since 1920. In 2005 the voters in Area C of the Regional District of East Kootenay passed a referendum (on the second try) to relocate the library to its current location. The Library participates in public visual art through the creation of its art benches (see cover photo) and building sign (large cast iron books) outside the building, painted murals in the young adult section, wood carvings in the foyer and a display case in the entry hall for changing exhibits. The Library hopes to participate in the continued promotion of public visual art on their grounds where appropriate. The Library has hosted the Idlewild Music Fest for three years as a fundraiser to improve their facility.

#### **School District No. 5 (Southeast Kootenay)**

The Ministry of Education requires arts as a component of the school curriculum. All students from kindergarten through Grade 12 are involved in arts courses ranging from fine arts to performing arts to practical arts. All elementary school teachers give instruction in the arts to their students. In the middle schools students are given at more broad range of awareness to 'arts' courses to give them experience so that elective choices can be made as they progress through Grades 7 to 12. Once at the secondary level the students choose these courses as electives and the credits are applicable towards their graduation requirements. Local history is specifically focused on in the Grade 4 curriculum. From kindergarten through Grade 11 local issues are examined as part of the Social Studies courses.

## Private Cultural-based Businesses

*This list includes only a selection of the many businesses that supply the cultural sector. Our apologies to those whom we may have omitted.*

### **Kootenay Roasting Company**

This popular coffee shop along Baker Street exhibits and sells work by local artists.

### **Stages School of Dance**

The Cranbrook-based dance studio employs six teachers with specialties in tap, ballet, jazz, modern, contemporary and musical theatre. Secondary school students can receive credits when taking classes at the studio. The school offers financial aid to students in need.

### **Dance Cranbrook**

Offers lessons in swing, country, ballroom, Latin and Argentine tango dancing.

### **Aspire Dance Academy**

Has studios in both Cranbrook and Invermere. Provides dance lessons for students from toddlers to adults. The owner and principal instructor is a certified instructor from the Royal Academy of Dance. Classes are offered in ballet, jazz, tap, children's creative movement, and hip-hop. In 2008-09, the second season in Cranbrook, the studio had 50 students.

### **Just Music**

This is a retail music store in Cranbrook that sells musical instruments and accessories. Lessons are available though the store for piano, vocal, bass, guitar, and drums. The store features a full studio for sound recording and mixing. The store employs six music teachers. Through the business one can obtain DJ services, sound system rentals background music and full production services, including lights, sound and video.

### **Ray's Music**

The firm has stores in Kimberley, Marysville, and Fernie in addition to Cranbrook. The store sells and rents musical instruments. The Kimberley store has a recording studio and has produced many albums and singles. Ray's also offers DJ services.

### **PB Pro-Audio & Lighting**

This business sells audio equipment to the music industry.

### **Baker Hill Bed and Breakfasts**

#### Baker Hill Heritage B&B

The Fergie family are the longest-known residents of this house, which was built around 1906. It won the Cranbrook Residential Heritage Award from CAMAL in 1995. It has three guest rooms.

### Bowness Mansion B&B

The house, built in 1910, won the Cranbrook Residential Heritage Award from CAMAL in 1988. It has three bedrooms available for guests.

### Cranbrook Premiere Residence B&B

The B&B is located in the former home of the CPR superintendent. Built in 1900, the house has been rehabilitated and maintained by its current owners. It has been designated a heritage site by the City of Cranbrook and won the Cranbrook Residential Heritage Award from CAMAL in 2006. It also has three guest rooms.

## **Other**

*Both the Cranbrook Chamber of Commerce and the Downtown Business Association are striving to improve the quality of life in Cranbrook through the development of business within the community.*

### **Cranbrook Chamber of Commerce**

It is the goal of the Chamber of Commerce to promote the community and its businesses, products and services. Its role includes the following:

- To attract new and diverse businesses to the Cranbrook area.
- To serve as the united voice of the business community of Cranbrook.
- To strengthen and retain existing industries and businesses.
- To provide a forum for the Cranbrook business community to develop opinions and programs contributing to the social and economic quality of life.
- To promote a society and economy based on private enterprise and concern for the individual.
- To communicate information on subjects of interest to Members.
- To facilitate business and social contacts among Members of the Chamber Network.
- To provide a meeting place for the business community.
- To link the business community on a Provincial, Regional and National scale through Cranbrook Chamber of Commerce's Membership in the British Columbia Chamber of Commerce and the Canadian Chamber of Commerce.

### **Cranbrook Downtown Business Association**

*[The DBA has not yet responded to the consultants' requests for information.]*

## Festivals and Events

### East Kootenay Festival of Performing Arts.

The volunteer-organized Festival has been operating in Cranbrook annually in April for more than 40 years. It is a four-week event which runs through the month of April. The festival consists of a judged series of performances, with 90 percent of the participants being regional youth. Top finishers participate in the provincial British Columbia Festival of Performing Arts and receive scholarships. More than 200 performers give 130 performances over 30 days. The performances include dance, voice, speech chorus and piano. Performances take place at various venues throughout Cranbrook, including the Key City Theatre, First Baptist Church, Knox Presbyterian Church, the College of the Rockies lecture theatre, and the Royal Alexandra Hall. The Gala Performance fills 400 seats at the Key City Theatre.

Funding for the Festival is provided by the Cranbrook and District Arts Council, East Kootenay Credit Union, program sales, private donations and ticket sales. The Festival is a revenue-generator for the community in that it brings in participants from around the region as well as seven adjudicators from out of town.

### Kootenay Children's Festival

The volunteer run event has been running annually in Cranbrook for over 30 years. The one-day event is held in May. It is a free event with numerous activities such as face-painting, craft-making, educational activities such as police car and fire truck tours, train rides, inflatable jumpy castles and live entertainment set up on stage. The City of Cranbrook provides staff to set up the physical elements of the event, such as stages, tents and electrical. The event will be held on the grounds of the Mount Baker Secondary School this year.

### Sam Steele Days

The four-day festival held each June for the last 75 years, celebrates the life and times of Superintendent Sam Steele with activities for families. The event includes sporting tournaments, parades, a girls' pageant where the children wear historic gowns, and a street fair in Sprit Square and Rotary Park featuring an arts and crafts show, a community talent showcase, live music in the Rotary Park and a Taste of Cranbrook which is a culinary celebration of Cranbrook's finest restaurants. This year Sam Steele Days will recognize the history of sport and will feature the BC Lottery Corporation's 2010 interactive Winter Games Dome. Fort Steele also celebrates Sam Steele with its Sam Steele Community Sports Day in mid-summer.

### Canada Day

The City of Cranbrook and the Cranbrook Rotarians have sponsored celebrations of Canada Day in Cranbrook for more than 40 years. Local businesses such as the Casino of the Rockies have often provided sponsorship for the evening's fire work display. The event has taken place for the past two years at the Moir Centennial Athletic Park. The City provides a stage for live local performers. Fort Steele provides its parallel Dominion Day celebration.

### Classic Car Show

Mopar in the Mountains is having its third annual car show in July at Moir Park. A highlight of the two-day event is a drive-in movie. Cranbrook Dodge is sponsoring the movie, which will be *American Graffiti*. The Cranbrook and District Arts Council is hosting a car-themed gallery show to coincide with this event.

### **Idlewild Festival**

In 2006 the Cranbrook Public Library Board organized this event which features live outdoor music at Idlewild Park and a small crafts fair with vendors. The event is held annually in August. The library uses the event to raise funds to improve its facility. Between four and six acts perform annually. The festival focuses on 'shining the spotlight on local musical talent along with featuring a headlining act from outside.' Past headliners have included As The Crow Flies, Roy Forbes, and John Reischmann and the Jaybirds. 350 to 400 people attend this event.

### **Cranbrook Summer Sound**

The first annual rock music festival took place September 20, 2008. The bands performed at the Kinsman Arena and audiences of all ages were welcomed.

### **Baker Hill Neighbourhood Heritage Association 'Tea and Tour'**

Since 2002 the Association has hosted tour of historic homes and buildings in the Baker Hill Neighbourhood and the adjacent downtown core of Cranbrook. The tour provides the participants with information about the buildings' history, construction and restoration. The participants proceed to the Christ Church Anglican Hall for a post-tour tea.

### **Canadian Museum of Rail Travel, Pre-Christmas Gala Dinners and Brunch**

The Gala is the Museum's principal fundraiser. It has been held annually since 1983. Until 2001 it was held in one of the Museum's dining cars (the *Argyle*, which holds 36 people). Since 2001 it has been held in the Royal Alexandra Hall, with a capacity upwards of 120. The event is a multi-course sit-down dinner with live entertainment, which includes vocal and piano performances. Patrons can choose from one of two evenings, a Friday and a Saturday. The Museum also hosts a catered brunch on the Sunday morning also with live entertainment. The food is catered by local restaurants. In 2008, 82 people attended the Friday night dinner and on the Saturday the event sold out, with 123 people attending.



## *Appendix 2: Cultural Facilities*

### **Civic Facilities**

#### **Parks and Recreational Facilities**

The parks and facilities which have previously hosted cultural events include Moyer Park and Centennial Athletic Park, Rotary Park and Spirit Square, Idlewild Community Park, the Cranbrook RecPlex, and the Cranbrook Curling Club.

**Cranbrook RecPlex:** Located at 122 2nd Street North, this large facility was built in 2000, with the pool completed in 2001. The RecPlex has a full-size ice arena which can be converted to a dry floor and stage area for cultural events. The arena seats 4,672 people in the stands and restaurant areas, and another 1,596 seats can be set up on the floor. Past events have included performances by Bryan Adams, Paul Brant and B.B. King. During the City's annual festival Sam Steele Days, tables have been set up for craft fairs within the RecPlex. The building has administrative offices for the Leisure Services Department and three meeting rooms, but they are not sufficiently large for the Leisure Services Department to use for art workshops or studios.

*Potential for resource: Additional live shows in arena. Use of reception areas for visual art shows or temporary exhibits on subjects such as the history of various sports in the area. The RecPlex concourse and main floors could accommodate art shows as could the reception area in the Curling Facility during ice-out season from end of March to end of September.*

**Moir Centennial Athletic Park:** The Park can be used for larger festivals. It is located three kilometres from downtown on a hill that allows for good views of the surrounding mountains. The park has 250 parking spaces, four soccer fields, four baseball/ softball fields and one football field. Recent events hosted at the park include the festivities of Canada Day including local bands and a car show.



Improvement plans for the park include the addition of a gazebo, development of parking spaces and the possibility of the addition of some amphitheatre style seating on the past location of the park's pond. The Park is not located within easy walking distance of downtown.

*Potential for resource: Festival style music events and large tent shows.*

**Rotary Park and Spirit Square:** The Park is located near the downtown core of Cranbrook and sits between 10<sup>th</sup> and 11<sup>th</sup> Avenues and 1<sup>st</sup> and 2<sup>nd</sup> Streets. The park has a gazebo from which performers using it can be seen from within the park or from 1<sup>st</sup> Street. To the east of the park is Spirit Square which includes two blocks of street improvements such as improved lighting and widened side walks along 10<sup>th</sup> Avenue between Baker Street and 2<sup>nd</sup> Street. The Spirit Square is used for parades and can be closed to vehicle traffic for public events.



*Potential for resource: Summer music festival, farmers market, crafts fairs, visual arts and crafts fair.*

**Idlewild Community Park:** The Park is a semi natural setting with trees, paths, picnic and barbeque areas, a bonfire area, a sledding hill and a small horseback riding arena. The park is located south from the downtown off of 9<sup>th</sup> Street S. Recently the Library hosted a fundraising concert at the park, with some 350 to 400 people in attendance. In the past a winter festival was hosted on the site with sleigh rides and live music.

*Potential for resource: Concerts, Barbeque cooking festival or outdoor cook-off.*

### Cranbrook Public Library

Located at 1212, 2nd Street North, the Library is located in an office building constructed about 30 years ago and rehabilitated to meet the Library's needs in 2006. Connected to the building by an enclosed walkway is the Manual Training School, built in 1912 and renovated as a meeting room and small conference centre. The space is available for rent through the library.

*Potential for resource: The Manual Training School Meeting and Small Conference Centre is a versatile space. It could be a venue for the display of visual art work, a reading series, low impact arts work shops such as water color or pencil drawing, practice space for performing arts. Within the main library building there is ample wall space, particularly in the children's section, for the display of visual arts. An appropriate fit would be the display of young artists' works*

## Arts Facilities

### The Studio / The Stage Door

The Studio and Stage Door is located at 11<sup>th</sup> Avenue South, in the former Masonic Temple, constructed in 1910. The City of Cranbrook purchased the building and leases it to the Cranbrook Community Theatre for nominal rent. It has a full basement used for the storage of costumes and props. The ground level has a large dance studio, changing areas, two public washrooms, an office space and a sitting room. The upper floor has a reception area with a concession stand, dressing rooms and the 83-seat theatre. The upstairs is referred to as the Stage Door and the main floor as the Studio.

*Potential for resource: The Theatre and Studio are currently heavily booked. It is possible that the studio space can be made available on occasion for visual art shows.*



### Artrageous Gallery

The Cranbrook and District Arts Council currently rents space at Suite 32A, 11<sup>th</sup> Avenue South. The space is converted from offices and provides an administrative office, the Artrageous Gallery, a retail gallery named the Glass Menagerie, a meeting room, and storage space. The Arts Council hosts artist work shops, writing seminars and visual arts displays in the space. The space is limited in size and layout for the display, sales and creation of art work. Its tenure is not secure; the lease was recently renewed with the private-sector owner for an additional year.



*Potential for resource: Current space is limiting to the goals of the Council. With building stabilization and improvements to lighting and security the space could continue to be used for display of visual arts.*

### **Cranbrook Senior Citizens Hall**

The Hall is located at 125 S 17th Avenue, and is an activity centre for individuals over the age of 65. The Hall features a large multi-purpose activity room on the main floor with a stage and piano. The lower level of the building has work shops including a pottery area with a kiln, a lapidary shop and a wood working shop. Another room provides meeting space for crafts groups such as the quilters. The Hall is available for public rental, with a full schedule of activities currently taking place. A variety of self-organized creative classes and meetings are offered at on a weekly basis. These include quilting, woodworking, lapidary, painting, and pottery. The classes are generally taught by members willing to share their interests. Music and dance are other important activities that take place at the Hall. The Barber Shop Chorus meets at the hall weekly and a social dance with live music is held there each Saturday night from September through June. The Art Group '75' meets weekly for three-hour sessions.

*Potential for resource: This building is one of the few semi-public places that has workshop space for artists.*

### **College of the Rockies**

The school is located at 2700 College Way. The facility has a lecture theatre with 106 seats, professional audio-visual equipment, and a piano. It can be used for small performances (the performance space is limited), lectures, recitals, readings, and film. The upper level is wheelchair-accessible. The school has a football field with a track which could possibly be used for outdoor concerts or events.

### **Key City Theatre**

The Key City Theatre is operated by the Key City Theatre Society. It is located at 20, 14th Avenue North, Cranbrook. The theatre is adjacent to the Mount Baker Secondary School in a space that previously housed the school gymnasium. In 1991 the space was renovated and added onto to construct the theatre. The project was completed with the assistance of the City of Cranbrook, School District No. 5, the support of the Provincial Government through the Expo Legacy program. The theatre seats 600 people. More than 175 events take place there annually and the theatre is open September through June. The Key City Theatre is available for rental use for performing arts for groups. Current users include as the Symphony of the Kootenays, the Kootenay Performing Arts Festival, and the Mount Baker Secondary School Performing Arts Department. The Key City Theatre Society also contracts and presents its own line up with artists such as Denzal Sinclair, the East Village Opera Company and children's show the Backyardigans. The upstairs lobby is used as an art gallery. The space averages seven shows per year, with works of visual art that are often for sale. Many of the artists on display are from Cranbrook throughout the Kootenays. The facility has some shortcomings, including the lack of flytower (deleted in 1991 because of insufficient funding) and other technical aspects.



### **Wild Horse Theatre, Fort Steele**

The Wild Horse Theatre at Fort Steele has a resident company that performs in the theatre and in the streets during the summer months. The theatre also shows moving pictures once a month from May to September.

### **Royal Alexandra Hall**

This 2,900-square-foot facility in the Canadian Museum of Rail Travel is available to the community as a performing arts venue. See below, with Heritage Facilities.

## Heritage Facilities

### The Canadian Museum of Rail Travel and the Royal Alexandra Hall

Located on 1.4-kilometre-long parcel of City-owned property just west of downtown Cranbrook, at 57 Van Horne Street South (Highway 3 / 95), immediately adjacent to the CPR yards. This landscaped Museum Development Zone and its many buildings, which are operated by CAMAL, comprise a significant municipal asset.



The principal facility is an impressive new 24,600-square-foot building that includes the Royal Alexandra Hall, a 2,900-square-foot reassembly of the café at the CPR's former Royal Alexandra Hotel in Winnipeg. The building is partly complete and partly unfinished. The facilities currently in use include the main entry lobby and museum admissions area, public washrooms, an introductory video viewing area, a museum gift shop, an exhibit focusing on the restoration of the railway cars on display, an administrative office, conference room, archival storage, catering kitchen. Adjacent to the Royal Alexandra Hall are the Palm Court / piano area and the reception hall, which also serves as an the visitor corridor to the railway cars on display. The Royal Alexandra Hall serves as public space that can be rented out for cultural events, meetings, and private events. It is also part of the Museum's tour.

The Museum currently has three sets of railway cars open to the public for interpretive tours. The collection includes 28 historic railway cars (16 of which are visited by the public) representing several distinct periods of CPR luxury transcontinental travel on 'Deluxe Hotels-on-Wheels'. At this time the cars are uncovered, exposing them to the elements. The Museum attracts 13,000 visitors each year.

The northeast wing of the main building, comprising the rehabilitated Freight Shed (1898), is not yet occupied, as the interior is unfinished with the exception of the washrooms. The historic building has been slightly relocated. The upper floor (5,000 square feet) is intended for use as five exhibition galleries for temporary displays of history and arts (both local and touring) as well a restaurant; the lower floor will house a model railway exhibit (already installed) and a multi-purpose room with a capacity of 40-60 people. The wall space in the hallway will be used to interpret Cranbrook history. The south wing of the building also has unfinished interior space on the second floor. It contains three offices, a board room, and a meeting room, which are not yet ready for occupancy.

The property to the north (the museum site until 2002) has additional structures standing on it including a historic water tower aligned with the downtown core along the Baker Street axis, and the 1,800-square-foot Elko station, which used to be the offices of the Museum and which is currently rented to a private business.

*Potential for resource: The space offers a wide range of potential uses; however, it cannot host all uses for all people and a set direction must be focused on. A few possible directions are:*

- *Development of a Cranbrook Heritage Museum within the north wing*
- *Development of an arts centre within the north wing, utilizing a separate entrance which would allow the facility to operate independently of the Railway Museum*

- *Development of exhibits in the north wing, focussing on rail travel and history, expanding on the themes of the Railway Museum*

### Components of the Museum Site (Data kindly provided by CAMAL)

#### Key

T = Tourist audience

L = local resident audience

\$ = relative degree of earned revenue

N = new money into the community

C = existing money recirculated in city

- **Trains Deluxe** - TTT L \$\$\$\$ (N)
  - large historic railcar collection -- top priority program
  - potential for a 70,000 square foot insulated railcar building for long-term conservation and increased programs
  - corridors between trains serve as display space for railway-themed gallery exhibits, evolving and permanent (these corridor galleries are larger than Exhibition Galleries and are the most appropriate space for railway-related exhibits)
- **Gift Shop** - TTT LL \$\$ (N)
  - associated mostly with the museum railcar tours, and includes orientation and interpretive areas
  - also includes Cranbrook history: potential for sales of local artist/artisan products
- **Royal Alexandra Hall** - T LLL \$\$\$ (C)
  - original grand café from the 1906 Royal Alexandra Hotel (CPR - Winnipeg)
  - rentals for dinner (to 1184), receptions (to 400): includes catering kitchen
  - superb acoustics for performing arts/concerts, risers/ lighting , concert grand piano
  - Reception Hall, Mezzanine galleries above for performances, Palm Court
  - Concert Grand Piano visible storage and practice room
- **Historic Model Railways** -TT LLL \$\$ (N/C)
  - O-Gauge "Railway in Southern BC - Coast to Rockies"
  - HO-Gauge "Crowsnest Pass Route of the CPR"
  - the permanent 1998 Crowsnest Railway Route Centennial Display
- **Cranbrook Historical Archives** - LL
  - historic resource for city and railway: paper and object collection
  - public reading room (400 sf) and 2 storage stacks (1,000 sf)

- ☐ **Cranbrook History Gallery - T LL**

  - permanent photo/collage exhibit about Cranbrook's character and origins
  - 2005 City Centennial Quilt: the Cranbrook Heritage Tour map
  - includes private Baker Hill Heritage Area Bed & Breakfast operations: especially the restored CPR Superintendent's House
  
- ☐ **Exhibition Galleries for Temporary Displays of Traveling and Local History and Art in Progress- TT LLLL \$ (C)**

  - five large galleries (for non-railway themed exhibits) and gallery office
  - will include in-depth, curated revolving exhibits about Cranbrook's history, creating a de facto Cranbrook Museum experience
  
- ☐ **Meeting Rooms - LLL \$ (C)**

  - conference room, board room, Ted Fiedler Room (for meetings, classes)
  - three "museum business development offices"
  
- ☐ **Restaurant Space (private contractor lease) - TT LLL \$\$ (N/C)**

  - restaurant, kitchen and deck overlooking garden
  - profits from lease will support programs in Exhibition Galleries
  
- ☐ **Museum Entrance Hall**

  - sets tone and provides access to all aspects of building and trains
  - washrooms, ticket counter, handicapped lift
  - access to excursion trains from Calgary and Vancouver
  - potential space for performances
  - four large orientation maps about the railway
  
- ☐ **Mini Railway Operation (7.5" Gauge) - TT LL \$\$ (N/C)**

  - (pending) partly installed
  - contractor operated
  - runs along Museum Development Zone outside museum and trains display area
  - museum will assist with waiting and washroom space and selling tickets
  
- ☐ **Site**

  - many hectares in size
  - north-east -- historic water tower with interior displays, 1901 Elko Station, historic CPR ALCO diesel units, original Cranbrook Station (1898), pathway linking several parts of the community
  - centre -- museum facilities, Van Horne Park - a 1998 railway centennial legacy Crowsnest Highway 3 historic marker
  - south-west -- the Prestige hotel, 1921 sleeping car Naughton converted to two hotel suites, hotel lobby opens to track leading to museum
  - site borders highway #3, beside the active tracks and CPR yard,

- site forms the south-west part of the Cranbrook's downtown area:
- original roundhouse and operating turntable located across the tracks from the museum

#### ❶ **Actives related to the Museum but beyond the site**

- Heritage Landmarks Program
- Cranbrook Heritage Preservation Awards
- free City Heritage Tour Maps
- Baker Hill Heritage Residential Area Association
- three Baker Hill Heritage B&B's

#### **Baker Hill Heritage Area**

Baker Hill is a five- by four-block neighbourhood with numerous heritage houses. According to a CAMAL walking tour publication, the area is 'a protected heritage area with certain exterior guidelines that are intended to maintain the flavour and character of a by-gone era for future generations to enjoy.' The area is currently protected as a Development Permit Area and managed under guidelines in the *Baker Hill Heritage Management and Neighbourhood Plan* (Eileen Fletcher, Architect, 2000). The Baker Hill Neighbourhood Heritage Association advises the City on management of the area.



The Baker Hill area has received attention from the City because its residents have expressed their concerns to City Council. This does not mean that other areas of the City (e.g., Slaterville) are not also deserving of attention and protection.

#### **Ktunaxa Interpretive Centre**

The Ktunaxa Interpretive Centre is located in the St. Eugene Golf Resort and Casino, in the lower level of the former St. Eugene Residential School about 9 km northeast of Cranbrook. The building operated as a school until 1970. The rehabilitation of the building is special in that it is a rare example of a band transforming a building with strong negative memories on their culture and turning it into a positive and powerful economic engine. (Another example is 'Namgis House, the former St. Michael's Residential School in Alert Bay, BC.) The St. Eugene Mission Resort Limited Partnership, a partnership of the Ktunaxa Nation, Samson Cree Nation, and the Mnjikaning First Nations, took ownership of the building in the 1990s. Extensive rehabilitation work transformed it into a building that accommodates the Interpretive Centre, a restaurant, a lounge, and a luxury hotel.

The current space for the Interpretive Centre is limiting. The Ktunaxa are in the process of repatriating thousands of cultural artifacts throughout the province. When the items have been returned, it is the intention of the Ktunaxa to open a museum, which will expand on the themes addressed by the Interpretive Centre. The museum will be located in the rehabilitated Barn Clubhouse, a heritage building. The ground floor currently contains the 19<sup>th</sup> Hole Bar and Grill and the Golf Pro Shop. The 19<sup>th</sup> Hole is currently featuring the artwork of William Pitcher and Karen Flewin from Legacy of Light Gallery, Golden, BC. The museum will be located on the second storey and is slated to open within the next two years.

### Fort Steele Heritage Town

Fort Steele was founded as Galbraith's Ferry in 1864, during the Kootenay Gold Rush. It was renamed Fort Steele (after NWMP Superintendent Sam Steele) in 1888 and became the regional centre in the East Kootenay. However, in 1898 the BC Southern Railway bypassed Fort Steele in favour of Cranbrook, which caused Cranbrook to replace it as the regional centre. Fort Steele was acquired by the provincial government in 1961. It is operated by the Friends of Fort Steele Society as a heritage attraction, with a mix of conserved early buildings and 20<sup>th</sup>-century infill buildings. **The site is highly animated, serving both area residents and visitors to the region.** It attracts 100,000 visitors each year. Fort Steele also has an Archive and maintains an online interpretive program at <http://www.fortsteele.ca/story/files/exhibits.asp>.

### Other Facilities

In addition to the arts and cultural facilities listed above, Cranbrook has a number of other venues which have been used at times to host arts and cultural events, such as musical performances. These facilities include the clubhouse at the Mission Hills Golf Course, the Scandinavian Lodge, the Columbo Lodge, Kinsmen Arena, First Baptist Church, Knox Presbyterian Church, Christ Church Anglican Hall (which has been rented out to performers such as the Cuban Musicians) and the Alliance Church (has been rented out to the African Children's Choir and the RCMP Band). The Royal Canadian Legion and some other pubs, restaurants and coffee shops (including Finnegans, the Kootenay Roasting Company and the Village Bakery) have hosted performers and visual art displays. However Cranbrook has no stand-alone gallery where people can purchase art.



### *Appendix 3: Community Consultation*

The consultants engaged in an extensive program of community consultation. It is described in this appendix.

#### **Visioning Workshop**

Nineteen members of the Cranbrook cultural and civic communities participated in a workshop held at the Key City Theatre on March 17, 2009. Hal Kalman and Susan Medville of Commonwealth facilitated the workshop. The participants are identified, the agenda reproduced and the proceedings are transcribed in Appendixes 2 and 3.

The workshop began with a 'SWOT' analysis (an identification of Strengths, Weaknesses, Opportunities, and Threats). Using this as a basis, the participants helped to define the current state of arts and culture in Cranbrook. In the second part of the workshop, the consultants and the participants briefly discussed the vision statement developed in the Cranbrook Arts, Heritage and Cultural Scan, prepared by Janzen & Associates in 2008. The attendees unanimously agreed that the existing vision statement remains relevant:

*It is the vision of the Cranbrook arts, heritage and cultural sector to be a vibrant and cohesive part of the economy and contribute to the well-being of our community.*

The third part of the workshop focused on identifying the key directions that the Cranbrook Cultural Plan for Arts and Heritage should take. The key directions suggested in the Cultural Scan were used as a starting point. The participants discussed and refined those directions to fit the current needs of the community.

The key directions are:

- Create a strong planning, policy and governance framework
- Address arts, heritage and cultural facility and program needs
- Maximize access to the arts, heritage and culture for all citizens
- Maximize the economic and social benefits of arts, heritage and culture
- Build audiences through marketing
- Build greater cohesiveness; strengthen communication and advocacy; and enhance public awareness of arts, heritage and culture
- Foster and develop a creative community
- Define identity and determine approach

The workshop participants then divided into breakout groups, where they discussed strategies which could be taken to achieve the key directions. These strategies are reported in Appendix 9. The key directions are discussed in further detail in Chapter 3.

## Stakeholder Interviews

More than 50 people with an existing or potential interest in the development of the Cranbrook Cultural Plan for Arts and Heritage have been interviewed by the consultants. We conducted personal interviews with individuals and groups during the week of March 16, and continued with telephone interviews and correspondence in the weeks that followed. A wide range of input was gathered from the stakeholders.

The majority of the stakeholders all were quick to recognize the local talent in the arts and the dedicated work completed in the heritage sector particularly by CAMAL. Consensus was also reached about some serious concerns. These are as varied as the impending burnout of volunteers and staff of local organizations, due to the limited supply of volunteers and the constant challenges of obtaining operating funds; the need for a community-based arts centre; and the lack of municipal leadership in either the arts or heritage.

A selection of comments and suggestions follows, organized by theme. These record the personal opinions of the interviewees, and do not necessarily represent the opinions of Commonwealth, the City of Cranbrook, the Cranbrook and District Arts Council, or the City of Cranbrook Cultural Planning Committee.

### The Arts and Heritage Scene in Cranbrook

- “Guests love the heritage buildings in Baker Hill, the old growth trees and the wonderful gardens.”
- “The community has come along way in the past twenty years. In the past eight years there seems like there is a lot more pride among people living in the City about the City.”
- “Arts and Culture are not what brings people to Cranbrook, it is a hub and becoming more of a regional center.”
- “Even with few volunteers, when Cranbrookians pull together they can pull it off.”
- “There is a lot of artistic diversity in Cranbrook but some times that makes it hard for groups to pull together.”
- “Arts groups always feel like they are on the edge of extinction with no stable funding.”
- “Arts groups seem to function as a silo, each working alone.”
- “Cranbrook has a tragic history with its architecture. However, monumental efforts by concerned citizens over the last thirty years have changed the way community regards its heritage buildings.”
- “The City does not provide leadership in heritage conservation.”

### The current situation; what works and what does not

- “It is great that the Key City Theatre is getting in acts that appeal to a lot of different people.”
- “A lot of our tourists that are not train buffs have no idea of how wonderful the Museum is.”
- “The Baker Hill Heritage Home Tea is better than the one at the Empress Hotel.”
- “Cranbrook lacks pieces of public art.”

- “Downtown Cranbrook is blank, no reason to spend time there, nothing to see.”
- “The Chamber and the City just do not support arts and culture as much as they do traditional commerce.”
- “Local artists will not show their work in Cranbrook because there is not a really attractive place to do so and they can make more money showing elsewhere.”
- “The current Arts Council building has no WOW factor.”
- “The Museum has 2,900 square feet of unfinished space that could be used.”
- “There is a lot going on in Cranbrook but no one place to find out about it.”
- “There is no promotion of the arts.”
- “If you ask artists what they look for most in an ideal artistic community, these are some of the common criteria: Supportive general community – morally and financially supportive, open-minded, low-cost housing, access to well trafficked gallery space, access to affordable living space, strong artistic community, easy access to wilderness, lots of places to walk, funkiness, art supplies stores, good restaurants, tourists, beautiful architecture, civic art and available industrial space... Obviously Cranbrook has much of this to offer already.”

#### The future

- “Arts groups need to develop projects so there are the opportunities for the public and philanthropic organizations to give contributions.”
- “Classrooms for arts are needed where programming can take place with out teachers having to constantly move supplies and worry about security.”
- “I would like to see a centre for the arts in Cranbrook in a renovated building with sections for visual arts, performing arts, meeting space and administrative space.”
- “Moving forward I see more public art, more places for people to hang out such as public squares and local artists being more visible.”
- “We are worried about the future of the performing arts community and the fate of the Key City Theatre when Mount Baker [Secondary School] goes through with its new building.”
- “We want to see the artists come together on their own and show the business incentive by forming a co-op gallery.”
- “Cranbrook needs a museum that deals with Cranbrook history.”
- “I want to know specifically how public art will fit into downtown.”
- “The arts and heritage both need to be more accessible to kids.”
- “If the community opens its arms it will see all that arts community can offer and give back.”

## **Public Open House**

A Public Open House was held at the Royal Alexandra Hall on June 16, 2009. It was widely publicized by the City of Cranbrook and the Arts Council. More than 30 people attended the Open House, which was facilitated by the consultants.

Excerpts from the Interim Report were posted on panels and copies of the report were available for consultation. (The report was also available on the City's web site.) Visitors had the opportunity to read the material and to speak with representatives of the consultant team and the client steering committee. Many visitors provide comments either by posting them on the display panels, speaking with the consultants and steering committee, and responding to the survey (see next item).

## **Public Survey**

A Public Survey Questionnaire was drawn up by the consultants. It was made available on the City's web site and at the Public Open House. Some 40 responses were received. The survey asked a number of questions and provided space for comments. The results are found in Appendix 7.

### *Appendix 4: People Consulted*

About 65 people have provided input to the present Interim Report, whether by means of interview or group interviews – some in person, some by telephone, and some by correspondence – or by commenting to the draft version of the report.

- Bud Abbott, President, Cranbrook Community Theatre and Studio Stage Door
- Nolle Aleem, President, Symphony of the Kootenays
- Garry Anderson, Executive Director, Cranbrook Archives, Museum and Landmark Foundation (CAMAL), including the Canadian Museum of Rail Travel
- Pauline Artificet, Administrator, Cranbrook and District Arts Council
- Mike Balfour, Member, Railway Museum Development Committee
- Bob Bennison, Chair, CAMAL; Member, Railway Museum Development Committee
- Ursula Brigl, Chief Librarian, Cranbrook Public Library
- Sioux Browning, Facilitator, Cranbrook Writers' Group; Board Member of CAMAL, Board member of Cranbrook and District Arts Council
- Valerie Buchanan, Member, Railway Museum Development Committee
- Lorraine Butler, President, East Kootenay Music Teachers Association
- Diane Butz, Director of Leisure Services, City of Cranbrook
- Jim Cameron, Writer of articles on heritage, Cranbrook Daily Townsman
- Sandra Cave, Director, Key City Theatre Society
- Karen Crawford, President, Baker Hill Heritage Neighbourhood Association
- Angus Davis, Councillor, City of Cranbrook
- Brian Dees, Office Manager, Canadian Museum of Rail Travel and the Cranbrook Archives
- Cheryl Dees, Assistant Office Manger, Canadian Museum of Rail Travel and the Cranbrook Archives
- Brian DePaoli, Administrator, Symphony of the Kootenays
- Patt Dolan, Leisure Services Programming and Staffing Coordinator, City of Cranbrook
- Corinne Friesen, Board Member, CAMAL; Director, Key City Theatre Society
- Lorraine Frocklage, Secretary, Cranbrook and District Community Foundation
- W.H. (Bill) Gook, Superintendent of Schools, School District 5 (Southeast Kootenay)
- Sheri Green, Owner, Stages School of Dance
- Courtney Green, Arts Student, Mount Baker Secondary School
- Gladys Gross, Owner, Baker Hill Bed and Breakfast; Member, Railway Museum Development Committee
- Gilles Hainault, IDEAL Society
- Roy Hales, Director of Corporate Services, City of Cranbrook
- Ruth Halliwell, Cranbrook Seniors Citizens' Hall, Senior Citizens Association of BC, Branch 11
- Melba Hanson, Project Manager, Cranbrook and District Community Foundation; Board Member, CAMAL

- Fred Hoeschman, President, Downtown Business Association; Member, Railway Museum Development Committee; Chair, Cranbrook Arches program
- Linda Holmes, Board Member, Cranbrook and District Arts Council
- Gerald Hudson, Board Member, CAMAL; Member, Railway Museum Development Committee; Director, Baker Hill Heritage Neighbourhood Association
- Dave Humphery, Volunteer Archivist, CAMAL
- Jenni Humphrey, Cultural Consumer and Communities in Bloom
- Susan King, Department of Finance, City of Cranbrook
- Tanya Laing, Performing Artist; Journalist, Koocanusa Publishers; Leadership BC
- Patrick LeBlanc, Manager, Key City Theatre
- Don Maki, Director, Traditional Knowledge and Language, Ktunaxa Nation Council
- Scott Manjak, Mayor, City of Cranbrook
- Bill McColl, President, Cranbrook and District Arts Council
- Dorothy McKay, Thursdays Child Writers' Group and Cranbrook Writers' Group`
- Caroline Murray, Consultant to the Fine Arts Department at College of the Rockies
- Chris New, Leisure Development Manager, City of Cranbrook
- Denise Pallesen, Councillor, City of Cranbrook
- Mike Patterson, Executive Director, Cranbrook Society for Community Living; former Mayor, City of Cranbrook
- Will Pearce, Chief Administrative Officer, City of Cranbrook
- Mark Pinnell, President, East Kootenay Festival of Performing Arts
- Richard Reinders, Cultural Consumer
- Sharon Richardson, Department Head of Fine Arts, College of the Rockies
- Greg Ringness, Board Member, CAMAL
- Don Saby, Board Member, CAMAL; owner, CPR House B&B
- Liz Schatschneider, Councillor, City of Cranbrook
- Diana J. Scott, Councillor, City of Cranbrook
- Louise Selby, Board Member, Cranbrook and District Arts Council
- Brian Sims, Director, Cranbrook & District Chamber of Commerce; Director, Sam Steele Society; Owner, Cranbrook Daily Townsman
- Wayne Staudt, Department of Finance, City of Cranbrook
- Lowell Threinen, Owner, Just Music; DJ and Technical Director, Key City Theatre
- Chris Tulloch, Chair, Key City Theatre Society
- Bill Usher, Executive Director, Kicking Horse Culture, Golden
- Bob Wakulich, Member, Kootenay Harmony Chorus
- Jim Wavrecan, Councillor, City of Cranbrook; City representative on CAMAL Board and Railway Museum Development Committee
- Kevin Weaver, Economic Development Officer, City of Cranbrook

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- Bob Whetham, Councillor, City of Cranbrook
  - Rod Wilson, Performing Arts Director, Cranbrook and District Arts Council; Kootenay Association of Musicians Performing (KAMP)
  - Yme Woensdregt, Cultural Consumer
  - Wendy Wood, Community Planner, City of Cranbrook
  - Sandy Zeznik, Director, Key City Theatre Society

### *Appendix 5: Workshop Participants*

The following people participated in the Community Workshop on 17 March 2009. Several were also interviewed separately and are listed in Appendix 4 as well.

- Nolle Aleem, President, Symphony of the Kootenays
- Garry Anderson, Executive Director, CAMAL
- Lorraine Butler, President, East Kootenay Music Teachers Association
- Diane Butz, Director of Leisure Services, City of Cranbrook
- Leslie Cupidio, Office Manager, Key City Theatre
- Angus Davis, Councillors, City of Cranbrook
- Brian DePaoli, Administrator, Symphony of the Kootenays
- Francisca Haberman, Fort Steele Heritage Town
- Ruth Halliwell, Cranbrook Seniors Citizen's Hall, Senior Citizens Association of B.C. Branch 11
- Melba Hanson, Project Manager, Cranbrook & District Community Foundation; Board Member, CAMAL
- Tanya Laing, Performing Artist; Journalist, Kooconusa Publishers; Leadership BC
- Bill McColl, President, Cranbrook and District Arts Council
- Carrie Schafer, College of the Rockies
- Diana J. Scott, Councillor, City of Cranbrook
- Chris Tulloch, Chair, Key City Theatre Society
- Bob Wakulich, Member, Kootenay Harmony Chorus
- Kevin Weaver, Economic Development Officer, City of Cranbrook
- Bob Whetham, Councillor, City of Cranbrook
- Laura Williams, Fort Steele Heritage Town



## *Appendix 6: Workshop Summary*

### Community Workshop

### Cranbrook Cultural Plan for Arts and Heritage Community Workshop

March 17, 2009

#### 1. 'SWOT' Analysis

##### Strengths

- Great pool of talent
- Diversified
- Level of involvement
- Strong sense of history
- Natural surrounding and the environment
- Sense of Community
- Size of the city allows for large offerings
- Several venues
- Partnerships
- Growing awareness
- Mentoring of youth at a young age
- Mentoring from seniors
- Men at ballet
- Good level of support from City and Province
- Strong Music Teachers Association
- Economic spin offs
- Variety of professional and amateur artists
- Secondary School theatre group and the Key City Theatre
- Draw of the arts for new comers and retirees
- The symphony's existence for 35 years shows stability
- College offers many classes for seniors
- Growing awareness of native culture

**Weaknesses**

- Community perception that it is a “redneck” and resource town
- Marketing as an arts and cultural center
- Lack of art program at College
- Disconnect of the tourist perception of town and that of its residents, tourist have heard of some attractions but residents place little value on them
- Cliques town
- Cranbrook is not always pretty
- Perception as a sporting town
- Very dependent of volunteers and burnout is a problem
- No arts events during the summer
- Shortage of permanent facilities
- Homogenous community
- No way for artist to come here, lack of financial opportunity.
- Arts not perceived as an economic generator
- Art is considered a frill not necessity
- Not enough funding from granting agencies
- Not enough federal support
- Fragmented nature of arts and culture
- Poor advocates for own cause
- Media portrayal as the arts always being needy
- Too busy trying to survive to plan ahead
- Competing with pop culture, television, video games, movies
- Arts and cultural cuts in Federal Budgets
- Inequality in facilities arts vs. sports
- Inequality in tax laws, breaks for sports but not arts
- Perception that a full house means an organization makes money
- Inter region competition for funding

- Ft. Steele is punished for being successful
- Attitude that arts deserve funding
- Perception of access and that arts equal for adults not children
- Lack of infrastructure
- Lack of focus by City
- Lack of cohesion in sector
- Lack of capturing a method of statistics regarding participation
- Lack of expertise

#### Opportunities

- Room for major arts co-op
- Armond Theatre (former cinema)
- Railway Museum not yet complete
- Super Value building
- Landmark buildings
- Improvement of theatre at Ft. Steele
- Create opportunities to draw new people and visitor to the City, give them a reason to visit or stay
- Can collaborate to lobby for funding
- Joint ventures to work towards obtaining infrastructure together
- Fire Hall
- Include cultural components in downtown redevelopment
- Youth market development
- Collaboration with other sectors such as sports or farmers market
- Make improvements to existing facilities such as the Key City Theatre
- Fund local arts through 2010
- Market arts better
- Learn from neighbours such as Nelson
- Adaptive re-use of buildings
- Work with Chamber of Commerce

- Development of an on line calendar of cultural events
- Make Cranbrook a destination
- Use of Secondary School once decommissioned
- Golf Course buildings use in winter
- Museum store selling local crafts (see Grand Forks Museum Store) or locally owned store with local products

#### Threats

- Lack of Money
- Attitudes “we can’t do it” “they will not come”
- Economic downturn
- Lack of Marketing
- Aging demographics- losing volunteers need to attract younger people
- Public access issues, security, problem not understood- education needed
- Negativity to innovation
- Not embracing new art forms
- Self isolation and labelling groups
- Lack of advocacy body
- Lack of plan and perception that a plan would not be followed through on
- Red tape

## 2. Key Directions

The list of key directions was adapted by the full workshop from those in Janzen & Associates, *The Cranbrook Arts, Heritage and Cultural Scan* (2008). The bullet points were developed in individual breakout sessions.

### 1.) Create a strong planning, policy and governance framework

- Identify who will participate and define sectors
- Define relationship between heritage and culture
- Create a single point of access (a single voice for arts and culture) to speak to the city with a clear vision of what they want from the city.

**2.)Address arts, heritage and cultural facility and program needs**

- Develop inventory of resources where arts can be performed or shown
- Complete inventory of existing programs
- Do a needs assessment
- Gap analysis
- Develop plans on how to fill gaps
- Establish a communication system to coordinate the segments of arts, heritage and culture

**3.)Maximize access to the arts, heritage and culture for all citizens**

- a. Aid and access funding
- b. Learn more about heritage
- c. Support advocacy efforts
- d. Integrate artists into the community

**4.)Maximize the economic and social benefits of arts, heritage and culture**

- With financial support from City programming can increase
- Use Spirit Square
- Have open access to events- no charge
- Have cultural fairs at schools similar to a science fair
- Work with local native band
- Work with Chamber of Commerce

**5.)Build audiences through marketing**

- Develop a cultural web site on the Chamber Web Page
- Provide links to the City
- Target youth
- Build heritage awareness by spending a day outside of school showing youth how the town came to be
- Free theatre day for elementary school students, field trips showing how the theatre works behind the scenes

- Random acts of art
- Art in the Park
- Show art in unusual places- hockey rink, busses, sidewalks
- Permanent home for the arts where revolving exhibits can occur
- Art swaps with adjoining communities and traveling exhibits

**6.)Build greater cohesiveness; strengthen communication and advocacy; and enhance public awareness of arts, heritage and culture**

- Form partnership arrangements with groups
- Use one web site for a calendar and a central message board
- Provide advocacy through an umbrella group which will manage ticket sales and marketing
- Artist out reach to schools where artist volunteer to set up programs
- Art in public spaces
- Current Arts Council could expand its mandate to oversee
- Provide more information to visitor centers

**7.)Foster and develop a creative community**

- Not discussed in breakout session

**8.)Define identity and determine approach**

- Not discussed in breakout session

## *Appendix 7: Survey Results*

### **Cranbrook Cultural Plan for Arts and Heritage Public Survey Questionnaire June 2009**

This survey asks for your opinions on the Interim Report of the Cultural Plan for Arts and Heritage. The report is available on the City of Cranbrook web site; and at the Library, RecPlex, Canadian Museum of Rail Travel, and Cranbrook & District Arts Council. It will be discussed at a Public Open House being held in the Royal Alexandra Hall (Canadian Museum of Rail Travel) on Tuesday, June 16<sup>th</sup>, from 4:30 to 8:30 PM. Your answers are important. They will help to determine the future of cultural and heritage services in Cranbrook.

Please feel free to insert comments in the spaces provided or on a separate page.

1. Do you consider Cranbrook to be a 'cultural community' / 'creative community'?

Yes **22**

No **9**

Uncertain **9**

#### Yes

But I don't think this is evident to tourists and new comers. I think Cranbrook isn't known or seen as a cultural / creative community.

Getting more so, although there is still a lot of room + improvement.

#### No

Getting better though.

Not known to be.

Unless junior hockey is considered a 'culture'.

Working on it – but still consider it mostly under the random of most locals.

#### Uncertain

There are creative people but they do not have the resources they need.

All communities have culture; it's a matter o degree, focus and community involvement in cultural activities.

Could be better with more local support

2. Do you think that the community's cultural needs are being met by current facilities and programs?

Yes 3                      No 32                      Uncertain 5

Except lack of arts council permanent location

We must do better. There are facilities but there must be compromise.  
 Too heavy on sports. Not enough emphasis on the arts. They need a push to utilize what we have.  
 Supporters try very hard but lack facilities and financial support.

3. Please indicate the importance of each of the following proposed developments, regardless of how they may be paid for. (Funding will be discussed below.)

Very Important	Somewhat Important	Not Important	
37	4		A permanent community art gallery space that showcases the work of local and regional artists
31	10		A permanent museum space dedicated to local and regional history
27	12	2	Public studio space for teaching and practising visual arts
32	7	1	A program of public art (art in public places)
27	13		A City-wide heritage management program that encourages the conservation of key historic buildings by means of controls and incentives
23	15	1	Increased skills of cultural organizations in business operation Comment: This is partially underway
24	15		Increased skills of City staff in cultural and heritage management Comment: May be central support in these areas Comment: I don't know about city staff. Council maybe! Council members need to increase skills also. I don't know what skills they have.
37	4		A schedule of cultural events on the City's web site

Please suggest other cultural development that Cranbrook needs:  
 It's a lot to ask, yes, but oh, so worth it.

Completion + support of facilities already in progress e.g.: Railway Museum; municipal understanding of culture's economic benefits.

The City of Cranbrook residents and Council need to be 'tweaked' to appreciate arts + culture in a more positive light.



Emphasizing diversity of cultures here, such as ranching, farming, First Nations, other countries.

Public arts gallery anywhere but at the Railway Museum.

Theatre or studio space that can support a College Theatre Arts program as well as being used as a gallery or culture space.

Retail Art Gallery.

Permanent space to do more than just visual arts – dance, theatre, writing, music.

Poor survey structure – not many would choose to indicate not important.

While the Cranbrook art council is doing a wonderful job, they are very limited to do what is really needed as indicated above. City of Cranbrook is a 'sports' community.

4. Cultural institutions and activities are rarely self-financing, although cultural organizations are expected to earn a reasonable share of their revenues. In Canadian cities, some revenues usually come from the municipal government. This is often justified by the demonstrated social and economic benefits of public investment in culture. The City of Cranbrook already provides funds for a number of cultural organizations.

With this in mind, how high a priority do you think the City of Cranbrook should place on providing additional funding to cultural and heritage organizations and/or to support cultural programs?

Very high 20 Quite high 11 Medium 4 Quite low 2 Low Uncertain

**Comments about funding:**

Inadequate funding for the Key City Theatre from the City demonstrates the state of arts funding.

If arts + culture groups + CAMAL have shown anything, it is their ability to spin gold from straw. But it isn't fair to expect to benefit in future from them without making a serious commitment to their continued success.

I would be interested in seeing the breakdown of the present city budget that occupies funds for sport VS funds for the art / culture.

A disproportionate rate of funding goes to sports.

They seems to spend a huge amount on sports & very little on arts & culture.

Of course balancing a budget and distributing money is always challenging. The arts are a very important piece of a community. We need to support, enhance, invigorate & encourage. Not just traditional, but also young, new + different +

innovative artists.

Need Federal & Provincial funds also

At least 4-5X more than they presently provide. Too much to Railway Museum. If it were managed better it could generate substantial income through the Royal Alexandra. Poorly administered at present, too many restrictions, rules, control.

Although they fund heritage well, their funding and support for the arts is a [Joke?]

Have a survey, would the public be willing to support 'donation funding'?

It is important to support the Arts and culture. It is what people enjoy after they come home from work. It is a form of entertainment as well as media of expression, culture and Therapy

More needs to be done to support this community.

Fernie BC. Pop. 4500 (more or less), has civic-funded, full time arts + heritage building + administrator. It draws tourism + supports local artists. Cranbrook could take a paper from Fernie's proactive stance.

Need to have greater promotion of arts + culture – not necessarily just a City responsibility – many demands on city resources funded by taxpayer.

Many cities provide a gallery space and [???] areas in theatres. We lag behind.

Feel that operational support needed – even if just in donated space and city staff time / partnership of resources.

Equally important is funding from regional and provincial government as well as the business community at large.

The City of Cranbrook does provide some funding already. We need to see additional funding from provincial and federal sources.

Need a clear plan / strategy to be successful.

5. Would you support a referendum concerning cultural development in Cranbrook?

Yes 24                      No 2                      Uncertain 9

Comment: not sure how this would be carried out!

Include regional district.

What is the referendum question?

Depends on specific referendum.

6. Please indicate your occupation:

\_\_\_\_\_

Please complete this survey no later than June 22, 2009.

If you return the survey electronically, please e-mail it to [vancouver@chrml.com](mailto:vancouver@chrml.com)

If you prefer to return a paper copy, please either leave it at the Information Counter at Cranbrook City Hall, or mail it to:

Commonwealth Historic Resource Management Limited  
308 – 2233 Burrard Street  
Vancouver, BC V6J 3H9

Thank you very much for your interest and your help!



## *Appendix 8: Official Community Plan*

Section 13 of the Official Community Plan addresses heritage and culture. The section is reproduced on the pages that follow.

### **13 HERITAGE AND CULTURE**

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#### **13.1 Introduction**

The Official Community Plan does not attempt to address all aspects of Cranbrook's heritage. Rather, it focuses primarily on matters related to land use as well as considerations pertaining to the influence of heritage on the local economy and quality of life.

The heritage of a community has many interwoven components including its people and their ancestral roots, language and traditions, the area's natural environment, built environment, its history of settlement, economy, events, and decisions along with innumerable other influences that have shaped its evolution.

The earliest known human inhabitants in the area of what is now Cranbrook, were the ancestors of the Ktunaxa people whose traditional territory covers land in SE British Columbia, Montana and Idaho.

Historically, the Ktunaxa lived a nomadic lifestyle, moving from place to place as the vegetation and hunting cycles changed with the seasons. There are now seven Bands in the Ktunaxa territory, the closest to Cranbrook is the St. Mary's Indian Band whose Reserve lands are situated approximately 6 kilometres north of Cranbrook.

The first settlers and miners, originating primarily from Britain and Europe, began moving into the area in the 1860s. In 1884, Colonel James Baker, having retired from the British navy, purchased thousands of acres and named the area Cranbrook, after his ancestral home in England.

The now legendary Superintendent of the North West Mounted Police, Sam Steele arrived with his contingent of officers in 1887. The settlement known as Galbraith's Ferry at the time was subsequently renamed Fort Steele. Fort Steele was a thriving community until the Canadian Pacific Railway was extended through the region, bypassing Fort Steele and reaching Cranbrook in 1898.

With only this brief description of the history of the Cranbrook area, it is obvious how significant the contribution of heritage is to the life, form, character and identity of a community. It is to be noted that every day more threads are woven into the fabric of Cranbrook's heritage. Just as the past has influenced the present, our decisions and actions today become the heritage of tomorrow.

In recognition of the importance of local and regional heritage, a Heritage Advisory Committee has been established by the City of Cranbrook.

Aspects of Cranbrook's culture are evident in many ways. Literary, visual and performing arts, indoor and outdoor sports and recreation for all seasons, ethnic cuisine, language and traditions, vocations, crafts and hobbies are just a few examples of how Cranbrook's culture is manifested in the community. Citizens have established a great diversity of clubs, organizations and informal groups through which they pursue their shared interests and give expression to the culture of Cranbrook and the surrounding region.

## 13.2 Policies

The City of Cranbrook shall:

- (a) **Built Heritage** - Acknowledge that the architectural styles, mature landscaping and history associated with Cranbrook's older buildings and neighbourhoods contributes significantly and positively to the unique character and visual appeal of Cranbrook.
- (b) **Adaptive Re-Use** - Recognize the generally higher cost of repair and maintenance associated with heritage homes and consider allowing on a site-specific basis, non-residential uses in residential heritage buildings. Such non-residential uses may be implemented through zoning or a Heritage Revitalization Agreement as provided by the *Local Government Act*.
- (c) **Commercial Area Revitalization** - In the interests of adaptive re-use and commercial area revitalization, consider on a site-specific basis, uses that are not currently allowed by a commercial heritage property's zoning through the application of a Heritage Revitalization Agreement as provided by the *Local Government Act*.
- (d) **Heritage Register** - Prepare a heritage register, as provided by the *Local Government Act*, that identifies real property throughout the City that is considered by the City of Cranbrook to be heritage property.
- (e) **Heritage Foundation** - Consider the establishment of a Heritage Foundation that can provide cost-sharing funds for qualifying heritage restoration projects on properties listed on the Heritage Register.
- (f) **Ranking** - After completion of the Heritage Register, develop a system to rank the heritage value of property on the Heritage Register for the purpose of facilitating heritage management.
- (g) **Awareness & Education** - Encourage the Baker Hill Resident's Association and the Cranbrook Archives, Museum and Landmark (CAMAL) Foundation to continue with, and as possible to expand, their heritage awareness-building and educational initiatives.
- (h) **Leadership** - Demonstrate a commitment to heritage conservation by ensuring that the heritage qualities of designated City-owned properties are well maintained.
- (i) **Baker Hill** - Assess the potential to establish a Heritage Conservation Area for the Baker Hill neighbourhood as recommended in the Baker Hill Heritage Management and Neighbourhood Plan, and review examples of Heritage Conservation Areas adopted in other BC communities, as part of the process.
- (j) **Arts, Heritage and Culture** - Identify a broad range of actions that the City may employ to enhance the development, promotion and presentation of local arts, heritage and culture for the benefit of local residents and visitors of all ages.
- (k) **Banners** - Showcase the talents of local artists in the design of special events, thematic, and seasonal banners to be displayed along local roads.

- (l) **Public Art Gallery** - Encourage the establishment of a public art gallery in consultation with local arts organizations, arts educators, artists and the public.
- (m) **Gallery Venue** - Endeavour to accommodate a public art gallery within the downtown core area.
- (n) **Tourism Promotion** - Participate in local and regional initiatives that positively promote both the City of Cranbrook and southeast British Columbia as a four-season travel destination.
- (o) **Railway Museum** - Continue to support development of the Canadian Museum of Rail Travel as a major visitor destination.
- (p) **Festivals** - Encourage and support the coordination, promotion and capable management of additional, annual festivals as a means to further enhance Cranbrook's tourism industry 'product'.
- (q) **Recognize Achievements in Sport** - Celebrate the success of local athletes by participating in events that recognize the achievements of teams and individuals serving as unofficial ambassadors representing Cranbrook and surrounding area.
- (r) **Event Venues** - Ensure there are a variety of appropriately designed, well-maintained local venues for both indoor and outdoor sporting events, performing arts, tournaments, festivals, trade shows, etc.
- (s) **Centre for Local & Regional Activities** - Continue dialogue between the City, Chamber of Commerce and tourism industry operators to identify facilities, events, goods and services that would enhance the visitor experience and encourage visitors to make Cranbrook their 'base-camp' while they enjoy the variety of attractions and activities available within the City and surrounding region.

## *Appendix 9: Governance Strategies for Smaller Communities*

This passage below summarizes Governance Factors as a ‘critical ingredient’ of cultural and economic development policies for smaller communities. The passage has been excerpted from Nancy Duxbury, Heather Campbell, and Elizabeth Keurvorst, ‘Developing and Revitalizing Rural Communities through Arts and Culture: Summary Overview,’ Creative City Network of Canada, 2009, p. 6.

### **Governance factors**

Governance strategies for arts and culture in a rural context are situated within both (a) broader arts and cultural policies and (b) rural strategic policy initiatives and/or agricultural policy. A key concern found across the studies is the applicability of urban approaches to rural settings considering the unique challenges specific to location.

Numerous studies include recommendations for governance of cultural development in rural communities, with six reoccurring categories dominant:

- 1) **Community buy-in and integration**, including the necessity of government commitment at all levels;
- 2) **Engaging youth**, with a focus on capacity and retention through employment, recreational, and educational initiatives;
- 3) **Leadership development**, with the goal of developing roles of energizer, broker, coach, and champion to initiate local entrepreneurship and investment;
- 4) **Increased funding support** with the goals of achieving sustainable, whole-community development and a reduction of bureaucratic obstacles and a increase in community-driven and controlled funding initiatives;
- 5) **Education and partnerships**, related to building whole-community solutions with partnerships between non-profit and for-profit organizations, and the necessity of training, engaging, and maintaining volunteer bases; and
- 6) The need for **policy implementation and further study** with the support of government and other funding bodies.

The question of “**right timing**” is also an important aspect of discussions of governance as often there needs to be an accurate reading of a community’s resources, capacity, and assets before a plan of revitalization can be fully acted upon. The role of governance in this situation must be community driven to preserve a bottom-up, sustainable program of culture-led regeneration. Regional art officers and networks of support may be key to these efforts.

### *Appendix 10: The Project Team*

Hal Kalman, Project Manager and Cultural Planner

Susan Medville, Cultural Planner

Cheryl Wu, Production

We are pleased to thank the members of the Cranbrook Cultural Plan for Arts and Heritage Steering Committee, in particular Linda Holmes (chair) and Diane Butz, for their strong support and cooperation. We also thank the Board of CAMAL for its extensive input.