CULTURAL MASTER PLAN

Town of CANMORE

2020–2030

A. Adair & Associates

Artist: Al Henderson

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EXECUTIVE SUMMARY

The Town of Canmore enjoys an enviable number of attributes: it is growing; its populace is diversifying; it is located in a region that attracts tourists along with new citizens; and it has the potential to become a cultural hub for residents and visitors alike.

In order to achieve its full potential as a cultural destination and centre of activity, Canmore requires a comprehensive plan that includes a review of its cultural past, where it finds itself currently in terms of cultural practice, and how it can continue to grow its cultural community. Research has proven that healthy communities are born of numerous factors that affect the wellbeing of their residents: economic prosperity, access to education and healthcare, sustainability, liveability, a sense of belonging. A supported cultural sector plays a critical role in contributing to healthy communities on myriad levels – people from diverse backgrounds learn about each other through collaborating; youth are able to freely demonstrate their creativity; residents, whether new or long-settled, are made to feel welcome by participating in events that are unique to where they live; Indigenous peoples receive long overdue recognition for their cultural heritage as expressed in stories and tactile creations, past and present. Cultural industries play a major role in the practical aspects of community building, from providing employment, to contributing economically via direct and indirect spending, to beautification.

This plan is the result of an investigation into cultural practice in Canmore – how it emerged, how it serves the community, and what is needed to ensure continued growth. Support for culture in the form of a public art program, events, a bursary program, and municipally funded spaces, while effective, needs to be more robust.

After reviewing the results of intensive research involving in-person and virtual community consultations, it is clear that Canmore as a municipality has enormous potential to ensure its cultural sector will thrive and contribute substantially to its sustainability. Stakeholder interviews, focus group sessions, workshops, a public survey, and talking circles, as well as consultations with municipal staff, resulted in identifying a set of recommendations and proposed actions that will contribute to the growth, flourishing, and expansion of culture in Canmore.

The research resulted in identifying four areas of focus that will frame how culture will be managed going forward, as well as accompanying challenges:

- **Leadership –** engaging champions and individuals to promote culture as a fundamental component of community building
  › *Challenge:* The broader relevance and role of culture is not fully understood or integrated into municipal development, planning, and strategic priorities.
- **Inclusion –** recognizing cultural differences and embracing equity, diversity, and inclusion within cultural programming as being crucial to creating a sense of belonging
  › *Challenge:* There are socio-economic, cultural, and geographic variances in levels of participation in culture.
- **Space –** investing in appropriate spaces to ensure accessibility to culture in all its various forms
  › *Challenge:* Canmore's cultural spaces are at maximum capacity and are ageing, and with growth imminent, its sense of place is at risk.
- **Investment –** supporting a variety of initiatives such as mentorships, cultural organizations, accessible spaces, and non-traditional cultural and arts events to advance community building
  › *Challenge:* The capacity of Canmore's cultural organizations and festivals lack the support and flexibility needed to address sustainability and growth.

Advancing culture will be achieved through a series of recommendations and actions to be implemented and applied starting in 2020, summarized as follows:

Leadership – Elevate the role of culture in community building

Recommendations:

- adopt culture as a pillar of sustainability
- transition the Arts and Events Department to the Cultural Development Department with a focus on cultural placemaking, cultural sector support, and investment
- transfer responsibility for and functions of non-cultural community events and programs to an appropriate department
- develop three new service areas that focus on cultural placemaking, sector support, and investment
- develop procedures and reports to communicate the impact of the Cultural Master Plan

Inclusion – Advance right relations, promote cultural equity and expression, and increase community access to culture

Recommendations:

- address cultural disparities across race, age, ability, sexual orientation, and languages by intentionally facilitating opportunities in historically marginalized communities
- align efforts in community social planning to reduce overlap and increase community access to culture

Space – Ensure town spaces and places reflect the community's shared history and advance local culture

Recommendations:

- increase presence and visibility of Indigenous culture throughout Canmore
- conduct a service review of publically funded spaces (artsPlace) to determine if desired service levels, participation, predicted growth, and use meet current and future needs
- invest in and support the development of a Cultural Infrastructure Plan
- assume management of spaces that can be repurposed (Miners' Union Hall) to assess and improve access for cultural use
- examine regulatory frameworks and explore ways to reduce barriers to and increase opportunities for the creation, production, and presentation of culture in municipal and community spaces

Investment – Strengthen Canmore's cultural workforce and sector; support and promote traditional and diverse forms of cultural expression

Recommendations:

- disperse the current funds in the Art Trust Fund to public art over a two-year period (2021–2022) in order to deliver on the current Public Art Policy vision and objectives
- beginning in 2023, reallocate the annual allocation of $3 per capita from the Art Trust Fund, and any remaining funds designated for public art to a new funding program for cultural development; increase the investment from $3 per capita to $6 per capita by 2030.
- develop, implement, and invest in supports that build the capacity of the cultural sector and promote local culture
- develop a public art plan that includes a percent-for-art funding model

With civic engagement and participation across all sectors, the Cultural Master Plan has the potential to advance culture as a major contributor in the promotion of Canmore as a cultural entity and thriving community that reflects its richness of diversity, economy, sense of place, and overall wellbeing.

ACKNOWLEDGEMENTS

We acknowledge that Canmore – Châ Ûpchîchîyen Kudebi – is located within Treaty 7 territory, traditional territories and home of the Stoney Nakoda, Blackfoot, and Tsuut'ina Nations, as well as Métis Region 3.

"Touchstone". Artist: Peter Powning

INTRODUCTION

Châ Ûpchîchîyen – Canmore – is located within Treaty 7 territory, the traditional home of the Stoney Nakoda, Blackfoot, and Tsuut'ina Nations, as well as Métis Region 3. Over the years, Canmore has experienced community transformation – from a depot of the Canadian Pacific Railway in the late 1880s, to a coal-mining town of 2,000 people in the 1960s, to an international destination that hosted the 1988 Olympics.

Each community has its own culture, partly reflecting its past heritage, and partly the way it projects itself to residents and visitors and, more broadly, to the outside world. We noted that residents showed particular enthusiasm and support for their town, its assets, and its story; people have found ways to create community through culture. This unique "community vibe" is one of Canmore's greatest assets and makes Canmore distinct from other mountainous and recreational regions. This is an indicator of Canmore's cultural vitality.

Cultural vitality and community wellbeing are inextricably linked. Creation, dissemination, validation, and support for culture are crucial to building a healthy and sustainable community. They are as essential as social equity, environmental responsibility, and economic viability. They place value on community cultural expression, contributing to creating a sense of place, affirming values, embracing and asserting differences, and communicating aspirations.

Today, Canmore has an established arts scene, an emerging creative community, and a growing cultural economy. But no community can assume that its present will be its future. Therefore, it is critical that the various communities and individuals in Canmore are free to celebrate their own cultural practices while appreciating and taking part in the practices of others. This requires respect for cultural diversity, preserving cultural heritage, fostering cultural leadership, strengthening cultural and creative organizations and industries, and supporting and promoting all forms of cultural expression.

The Canmore Cultural Master Plan 2020–2030 builds on the success of the 2003 Cultural Master Plan that laid the foundation for cultural development in Canmore. This Cultural Master Plan is a plan not just for the present, but for the future, and as such, calls for a transformative change as well as a shift in the town's social, economic, and environmental policies, practices, and allocation of resources. We have ensured that local, national, and international trends helped to inform the goals, recommendations, and action steps of the plan.

This plan is dedicated to supporting all forms of cultural expression that will enrich Canmore's cultural vitality and vibrancy and provides a framework to guide the town's future investment in culture for the benefit of the community as a whole.

UNDERSTANDING CULTURE

Understanding Culture

This section provides a contextual understanding of culture and its benefits, offers the definition and dimensions of culture, and positions culture as an essential element to achieving sustainability in Canmore. For the purpose of this Plan, the following terms and definitions are used to inform our vision, recommendations, and actions.

The Meaning of Culture

"Culture means... being in relationship to land, language, community, and people."

"Culture means... ways of being and ways of doing, how each community does it."

"Culture means... love and how it comes out in how we teach our children and in stories, dance, and who we are."

— Community Responses 2019

The Definition of Culture

Distinctive ideas, identities, and knowledge as expressed through artistic and cultural practices, traditions, language, stories, and the preservation of heritage.

The Dimensions of Culture

Culture in its broadest sense is about what matters to people and communities and what we value. For the purposes of this Plan, the three key dimensions of culture are:

- our sense of place, our values, our heritage, and our identity
- the material products of and the services in the creative processes
- our engagement with, and participation in, cultural and creative processes

The arts can be seen as the creative expression of our culture. Story and image, among many forms, serve a vital role in expressing and defining who we are, what we experience, and what we imagine for the future. Heritage is what we value about our cultural history and preserve and honour for future generations. Events and festivals are how we celebrate our culture, and the things we value about our lives and our community.

The Benefits of Culture

Global research into the benefits arising from investment in arts and cultural development show that this investment can generate considerable public benefit, described as public or cultural value. These measurable benefits include:

- *Personal value:* Contribution to personal enrichment, health, and wellbeing
- *Cultural value:* Contribution to culturally rich and vibrant communities
- *Social value:* Contribution to healthy, safe, inclusive communities
- *Civic value:* Contribution to civic image and democratic and engaged communities
- *Environment:* Contribution to sustainable built and natural environments
- *Economic value:* Contribution to economically prosperous communities

Cultural Leadership

Cultural leadership is the act of leading the cultural sector. Like culture itself, it derives from a variety of people and can be practiced in many different ways: senior managers and directors in cultural organizations and institutions; governments developing and implementing policies and programs for the cultural sector; and a huge range of creatives, producers, innovators, and entrepreneurs in small studios, companies, and collectives. Leading the cultural sector is practiced in two different ways. First, it means competently managing the organizations and the infrastructure of the cultural sector itself, ensuring financial viability as well as legal, staffing, and governance accountability. Second, it means leading culture itself – creative work, productions, and projects – bringing cultural products and services to the economy and broader community.

Cultural Vitality

Cultural vitality is evidence that a community makes a conscious, symbolic, and effective expression of its own values, meanings, and aspirations. We do this by developing our own cultural and creative capacities. The extent of arts and cultural presence and opportunities in a community, the level of support, the involvement and participation in those opportunities, and the benefits that flow from these in everyday life are evidence of cultural vitality.

Cultural Identity

Cultural Identity can apply to all cultural references through which individuals or groups define or express themselves and by which they wish to be recognized. When asked about Canmore's culture, many identified as being part of "mountain culture". Cultural identity does manifest itself in the distinct landscape of a place and it is important that the implementation of the Cultural Master Plan takes the unique physical characteristics (both natural and built) of Canmore into account when determining future cultural development. But Canmore's cultural identity is a far wider, and deeper, concept than its outward appearance. The people living in Canmore also have other identities: family, gender, age, heritage, sporting club, drinking hole, community group, religion, birthplace, parents' birth places, community and cultural association, customs, artistic tastes, fashion choice, and sexual preference.

The Canmore Cultural Master Plan must facilitate the celebration of all these identities, respect their existence, and use them to stimulate the vitality of the whole.

> " *Canmore's music scene is super inclusive of all ages and that's pretty unique. You won't see 20-year-olds jamming with 65-year-olds in every town, but it happens all the time in Canmore.* "
> – Survey Respondent

Cultural Development

Cultural cevelopment refers to the strategic planning and implemention of strategies to leverage a community's unique cultural assets for the economic and cultural benefit of the community as a whole.

In municipalities across Canada, cultural development became prominent in the 1990s as part of beautification efforts; policies made the case to invest based on the value of culture as an economic driver, leading to municipal investment in public art, events, festivals, and cultural facilities. The overarching goal was revitalizing emptying downtowns, attracting tourists, and preserving historic buildings and

cultural traditions. This investment helped to lay the foundation for community growth, and became a proven method of reinvestment in community.

There is widespread recognition that cultural offerings enhance community relations and overall quality of life. With this recognition comes broadening support for cultural practice in all its forms, including addressing gaps in support of artistic and cultural practices within Indigenous, racialized, and marginalized communities. The "democratization" of culture is a natural offshoot of cultural investment, and has resulted in shifts as illustrated in the following table:

FOCUS	FROM	TO
Civic role	Economic driver	Community builder
Geographic	Central urban core	Neighbourhoods
Organizational	Large mainstream cultural organizations	Emerging informal organizations
Representation	Eurocentric	Intercultural
Equity	Colonial	Inclusive
Creative	Discipline-based	Innovative; interdisciplinary
Audience/participation	Affluent	Underserved communities
Financial remuneration for creators	Marginal	Sustainable
Funding /grants	Traditional arts organizations – discipline-based funding	Micro grants; interdisciplinary
Governance	Largely white, affluent, socially connected and influential	Culturally and financially diverse; representative of community
Access	For those who can afford it	For all
Space	Major performing and visual arts centres and museums	Community based; flexible; affordable; collaborative
Heritage	Built heritage	Intangible heritage

Positioning Culture – A Pillar of Sustainability

Culture as an integral domain of human and community activity has been formally recognized in public policy since the 1980s. The United Cities and Local Governments (UCLG) 2002 Agenda 21 for Culture recognizes that for ongoing human development to be sustainable, culture must be given a central role in policy. As a consequence, cultural policy in municipal government is now accepted as the 'fourth pillar of sustainability' alongside economic, social, and environmental policy.

The introduction of a cultural context into the public planning framework makes it possible to formally apply a more balanced process to the business of articulating our visions of the future and devising pathways of achievement. With culture forming a part of this vision, the four-pillar sustainability model recognizes that a community's vitality and quality of life are closely related to the vitality and quality of its cultural engagement, expression, dialogue, and celebration.

As a leader in sustainability, the Town of Canmore has developed long-term policies and plans to guide its evolution: The Environmental Sustainability Action Plan, Climate Action Plan, and Human Use Management Plan are examples of this approach. Initiatives that are in the process of being implemented include a social development plan – Tools for the Future and an Economic Development Strategic Plan.

The Cultural Master Plan proposes Culture as a pillar that will build capacity for integrated planning, augment the existing three pillars, foster connections between them, and maximize their collective impact.

The purpose of adopting culture as a pillar to sustainability is three-fold:

- to support the current and potential of Canmore's cultural sector
- to foster cultural diversity and inclusion
- to ensure that culture has a fundamental role in all planning and policies

CULTURE IN CANMORE

Community Observation and Engagement Overview

In order for the final Cultural Master Plan to reflect Canmore's development as a cultural and artistic hub, primary research began with community observation and engagement. Using an inter-cultural planning approach and an Indigenous engagement framework, a series of activities was undertaken to engage the community. These included stakeholder interviews; focus group sessions; getting feedback from staff, Council, and community members; priority-setting workshops; a public survey; and talking circles.

Over 1,000 community members were engaged virtually or in person providing us with in-depth and meaningful responses to our questions. Individually and collectively, participants proposed strategies and actions to elevate the role of culture, support all forms of cultural expression, and ensure that cultural activities are accessible to everyone.

An online community-wide survey posted in English and French garnered 592 responses. Stakeholder interview sessions and talking circles took place from March, 2019 through July, 2019.

The 'What We Heard Report', available under separate cover, outlines the detailed findings from the public survey and the listening sessions that were part of the community engagement process in Phase 1. Where applicable, findings from the report are highlighted in the Cultural Master Plan.

Using a design-thinking approach, three public sessions were held to present the 'What We Heard Report'. Following the presentation, participants formed small groups to generate ideas for action and address concerns associated with the priorities. Participants explored what the town could start, stop, or continue doing to support culture. Findings from this phase established the strategic directions and proposed actions that the Cultural Master Plan will focus on over the next 10 years.

A workshop with Town Council was held in July to test the strategic directions against participant-generated ideas on challenges, opportunities, and actions to better support culture. In March, 2020, a second workshop with Council and the Advisory Committee was held to review a draft of the plan.

The quantitative and qualitative results of this phase were then processed in a three-tier coding system. The review and research phase focused on the priorities identified by the community and validates the recommendations that bridged the input from the public and the cultural sector with recent thinking on how to advance culture and cultural planning implementation.

No. OF EVENTS	METHOD	PARTICIPATION
25	Pop-up Events	800+
1	Launch Event	90+
28	Interviews	28
4	Talking Circles	71
6	Focus Groups	118
2	Ideation Sessions	87
3	Staff/Council Workshops	Follow Up Meetings	12
1	Virtual Survey	Survey Respondents	592

Mapping Canmore's Cultural Development

The cultural traditions of the Stoney Nakoda, Blackfoot, and Tsuut'ina Nations, and the Métis Region 3 are integral to Canmore in terms of both its history and its future. Cultural memory – whether in the form of tactile creations or stories – is the influential strength of collective consciousness, lays a foundation for continuity, and can be the mechanism for future actions.

In the 1920s, settler culture began contributing to this history through the music of H. W. McNeill Brass Band, the paintings of Duncan Crockford, the cowboy songs of George Fisher, and hooked rugs made by the Finnish community. In the 1940s and 1950s, Canmore became an important plein-air site for students from the Banff School of Fine Arts, established in 1933.

The affordability of the mining community drew artists and artisans to Canmore in the 1960s and 1970s. With them came the establishment of cultural organizations and events – the Canadian Mountain Arts Foundation ('75); Canmore Folk Music Festival ('78); Harvie Heights Weavers and Spinners; Pine Tree Players ('78); Canmore Artists and Artisans Guild ('80); Winter Carnival; and Canada Day Celebrations – many are still active today.

In the 1990s and early 2000s the town's Public Art Program was instituted, cultural policies and plans were developed, and community culture continued to emerge – the Canmore Highland Games ('91); Valley Winds Music Association ('94); Mountain Cabin Quilters Guild ('95); Bow Valley Chorus ('99); Conquest Theatre, Mayor's Awards for Arts and Culture; and Artists of Elk Run, among many others.

From 2010 onward, the cultural sector continued to thrive and grow. Elevation Place and artsPlace opened – many survey respondents cited artsPlace as key to the growth of arts and culture in Canmore. Events included Shakespeare in the Park; Art in the Park; Heartburn; Rogue Theatre; improv; film screenings; music in coffee shops, churches, caves and other community spaces; and, in 2016, Canmore hosted its first National Indigenous People's Day Celebrations.

From Indigenous cultural traditions, theatre to music, visual art to literary arts, public art to dance, culture is celebrated – the cultural community has attained an enviable level of success, making for a dynamic foundation to build on to create a new vision over the next 10 years.

Canmore's Cultural History – A Mapping Event with the Community

Cultural Participation

The community survey asked the question: "Where do you create, participate in, or consume culture?" Over 500 respondents listed these as the top ten places:

- artsPlace
- festivals
- arts events
- home or studio
- Elevation Place

- private gatherings
- bars and taverns
- outside Canmore
- the market
- commercial galleries

A snapshot of town-led activities in 2019 demonstrates a high level of community engagement and participation in events.

8
Art Exhibitions

28
Artists

450+
Attendees

First Thursdays/Pecha Kucha : **600+**

Canada Day : **14,000**+

Winter Carnival : **1,000**+

New Year's Eve : **4,000**+

The Cultural Economy

In a 2015 study conducted on behalf of Canmore Business and Tourism, creative, cultural, and multimedia initiatives were identified as having high potential for growth. The study showed that this sector represented revenues of $12,385,000 (as of 2014) and employed 100 workers in 90 businesses and indicated that there are major barriers to further growth in the cultural sector such as affordable housing, affordable commercial spaces, and lack of broadband.

In a more recent study for the Economic Development Strategic Plan, the industry summary for arts, entertainment, and recreation shows a total of 474 jobs in the region in 2018, which is 160 per cent above the national average and a 25.4 per cent change from 2014. The same study indicates that there are 64 registered arts and culture businesses in Canmore. Private sector and private development initiatives that support the growing cultural and creative industry sectors through affordable leases for creation hubs and spaces will be critical in the town's economic diversification initiatives.

99% of Albertans participated in culture in some way in 2016

Town Support of Culture

The Town of Canmore provides support for culture in the roles of partner, facilitator, planner, investor, regulator, landlord, steward, programmer, convener, and host. The Arts and Events Department is the support hub and provides services in two primary service areas: public art; and community events. It also administers a bursary for emerging artists and builds cultural sector capacity through workshops, promotion, volunteer opportunities, and internships. Opportunities for artists include projects with communities and the exhibition space at Elevation Place. Key departmental functions in supporting arts and culture include:

- **Public Art –** Canmore's public art program supports excellence in public art by emerging and established artists, in new and traditional media, through commissions and projects. Commissions are initiated through calls for artists. Projects involve working in partnership with schools and managing temporary projects such as the utility box project or mural programs. Staff also advise on public art generated through private development plans. The Public Art Committee, appointed by Council, guides public art policy as well as project and artist selection. The public art program is currently funded through an annual per capita art reserve fund.

- **Events –** A number of town-led events and an array of community-led events receive support including selection, coordination, workshops and training, permitting, and logistics. Town-led events include the Canada Day Parade, New Year's Eve, Winter Carnival, and National Indigenous Peoples Day, and the department is involved in supporting international World Cup and Olympic cultural events as well as the Mayor's Spotlight on the Arts, Alberta Culture Days, Wild, and First Thursdays, among others.

- **Emerging Artist Bursary –** On behalf of the Community Foundation, the department administers the Lamphouse Endowment for the Arts Fund for the Emerging Artist Bursary, which is given annually to an artist who is 17-25 years of age.

Facilities

The Town of Canmore works in partnership with the community to develop and maintain cultural spaces to create and share work and offer community programming. There are two main cultural facilities along with an exhibition space at Elevation Place.

- artsPlace is Canmore's community arts centre serving Bow Valley residents and visitors, who are encouraged to explore, discover, and celebrate art and creativity through classes, workshops, camps, performances, film screenings, and exhibits. artsPlace is operated by the Canadian Mountain Arts Foundation (CMAF), a registered charity operating at arm's length from the Town of Canmore. The town provides operational funding on an annual basis through a five-year service agreement with CMAF.

- The Miners' Union Hall, owned by the town since 1994, is managed through a service contract agreement with the Pine Tree Players, a local theatre company. The venue is used for meetings, social events such as weddings, fundraisers, plays, and concerts. As the sole public building dating back to Canmore's founding, the Union Hall is an important part of Canmore's built heritage.

- Three Sisters Gallery at Elevation Place provides local visual artists the opportunity to exhibit their work. The department manages the space, coordinates the calls to artists, and oversees transportation, installation, promotion, and exhibition openings. There are six exhibitions per year.

Investment

The town's investment in culture includes an annual operating budget allocation that supports the operations of the Arts and Events Department. artsPlace, the Canmore Museum and Geoscience Centre, and the Miners' Union Hall receive funding for operations and maintenance. Public art projects are funded through a per capita reserve art trust. There are currently no dedicated grant programs that offer direct cash grants to community members for cultural projects or development.

Cultural Vitality – A Current State Analysis

Recognizing that this plan operates on a continuum, we reflected on the history of cultural development and analysed the current context to examine evidence of cultural vitality in Canmore.

Canmore is well positioned to build on its strengths as evidenced by its:

- Established artists, creatives, small and mid-size organizations, networks, collectives, and initiatives producing quality productions, events and programming, and serving the community.

- The underground arts scene that is pushing the scene forward. People are engaging. The town must continue to reach out and listen to them, use what they're doing as a template for change, and build on their ideas, energy, and new approaches to cultural expression.

- The expertise and dedication of town staff who have been instrumental in supporting, fostering, and building the capacity of local artists, cultural organizations, collectives, and cultural activities over the past 15+ years. Equally, their efforts have ensured that culture is recognized by the community as a public benefit.

- Public support – the data reveal that 95% of respondents believe the municipal government should make future investments in arts and culture. There is an enviable level of volunteerism in the community; residents are committed and supportive of culture in their community.

- Quality of public access to culture. Residents find ways to create community even when geography makes it difficult to access culture – they are willing to drive, walk, or participate in neighbourhoods livelier than their own. Residents commented that the town and cultural organizations helped them make connections to culture through better transportation, outreach, or by providing no-cost activities.

- Sense of the unexpected – many come from surrounding communities and cities to discover new places, activities, and events in Canmore: a great club, a new art gallery, or a multitude of exciting local and international events. These "unexpected happenings" need room to develop and grow.

- Community vibe – we detected from survey respondents, interviews, talking circles, and roundtables that there is a commitment to maintain the authenticity that is not available in other communities.

- Abundance of people-oriented events and initiatives that the town has developed alongside community-managed activities means there is something happening every day in Canmore and most days residents and visitors can choose from a variety of cultural offerings.

- Cultural and creative spaces across Canmore. Cultural spaces like artsPlace, Miners' Union Hall, and Elevation Place act as cultural anchors in the community. They bring immense value to Canmore – they are placemakers by nature and have the ability to create thriving, desirable gathering spaces.

Cultural vitality is the evidence of arts and cultural presence and opportunities in a community, the level of support, the involvement and the level of participation in culture in everyday life.

The growing complexity of the current cultural sector in Canmore brings with it an endless list of questions, concerns, and opportunities. The Town of Canmore spelled out a number of priorities that the cultural plan should address. The community engagement process revealed additional issues that have been clustered into areas that are important to address.

A strong consensus indicates that Canmore's unique set of challenges and opportunities centre around leadership, investment, space, and inclusion.

" *There is an abundance of artistically gifted people who pass through our town, but find it impossible to stay.* "

– Community Roundtable Participant

CURRENT CHALLENGE	OPPORTUNITY
Leadership	
The relevance of culture is not fully integrated in broader town development planning initiatives and policies.	Consider the cultural sector in community planning, civic priorities, and community development.
Inclusion	
There are socio-economic, cultural, and geographic variances in levels of participation in culture; this goes beyond physical access, to other forms of accessibility – particularly for Indigenous, newcomers, and those with disabilities.	Create approaches to ensure diverse cultural expression, adopt policies that better reflect the values of inclusion, and connect the cultural sector with the diverse community for the benefit of all citizens.
Space	
Cultural spaces are at maximum capacity and are ageing. Accessible, affordable spaces for inter-cultural gatherings, production, and co-creation are not available.	Provide affordable, accessible, and appropriate spaces for inter-cultural sharing, understanding, and community building; for creation, presentation, and enjoyment of arts and culture of different forms.
Investment	
The investment models do not serve the diversity of Canmore's cultural sector and some organizations receive more resources than others.	Develop new investment approaches that give Canmore's broader cultural sector increased capacity and flexibility to respond to community and future needs.

LOOKING FOWARD TO 2030

Looking Forward to 2030

With a rich past and a powerful present, Canmore's future will see changing demographics, a continuing focus on environment, and new growth and development – all leading to a disruption that can be creative and dynamic. This will make room for spontaneity, a chance to be open to ideas wherever those may come from, which will in turn foster greater creativity and growth in culture.

The Cultural Master Plan 2020-2030 plan identifies culture as an interconnected and interdependent element of the larger civic planning framework. It sets long-term direction and provides a lens through which appropriate decisions can be made and resources allocated.

The plan's vision, strategic focus areas, and recommendations call for a transformative change as well as a shift in the town's social, economic, and environmental policies, practices, and allocation of resources. It is based on the premise that culture is fundamental to building an inclusive, innovative, and sustainable community.

Vision

In 2030, culture is at the centre of Canmore's economic, social, and environmental development in a way that inspires, empowers, and connects community members and visitors alike.

Values

Access – There is broad and equitable distribution of, and participation in, cultural activities throughout Canmore.

Rights – There is acceptance of the rights of all people to participate in, create, and celebrate all histories, cultures, and creative expression. The role, contribution, leadership, expertise, and the right to self-determination of all communities is recognized.

Inclusion – There is just and fair inclusion.

Collaboration – The cultural sector is connected and thriving.

Accountability – There is a clear and transparent process to measure success. Community voices are heard.

Responsive – The Cultural Master Plan is a responsive, living document.

The Planning Framework

The planning framework recognizes that recommendations and related activity can be considered within four domains to enable and achieve the desired endpoint of a sustainable community. These align with the four focus areas that arose from community input: Governance (Leadership), Social (Inclusion), Environment (Space), and Economic (Investment).

Each of these includes articulation of a relevant desired outcome (what would we want our community to say and what we want our community to look like) associated with proposed recommendations.

See the Diagram 'The Planning Framework' on page 17.

> " Elevating the role of culture ensures commitment to prioritizing culture and promoting the town's vision: *"Canmore is a resilient and vibrant community socially, culturally, economically, and environmentally. Its strength is in its resourceful and engaged citizens, who thrive together on the strength of the community's heritage, long term commitment to the diversity of its people, and health of the mountain landscape."* "

The Planning Framework

SUSTAINABLE COMMUNITY

COMMUNITY WELLBEING

CULTURAL VITALITY

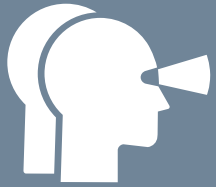|	LEADERSHIP	INCLUSION	SPACE	INVESTMENT
IMPACT	**I can see how culture contributes to creating a vibrant civic life.**	**I know the story of Canmore and see myself as part of it.**	**I value Canmore's cultural assets.**	**I am invested in culture.**
OUTCOMES	Culture is a leader in Canmore's growth and transformation	Improved social relationships, civic engagement, and participation in culture	Culture shapes the physical and social character of Canmore's sense of place	A thriving and resilient cultural sector
STRATEGIES	Elevate the role of culture in community building	Advance right relations, promote cultural equity and expression, and increase community access to culture	Ensure town spaces and places reflect the community's shared history and advance local culture	Strengthen Canmore's cultural workforce and sector; support and promote traditional and diverse forms of cultural expression
RECOMMENDATIONS	1.1 Adopt culture as a pillar of sustainability 1.2 Transition the Arts and Events Department to a Cultural Development Department with a focus on cultural placemaking, cultural sector support and investment 1.3 Transfer the responsibility for and functions of non-cultural community events and programs to an appropriate department 1.4 Develop three new service areas that focus on cultural placemaking, sector support, and investment 1.5 Develop procedures and reports to communicate the impact of the Cultural Master Plan	2.1 Address cultural disparities across race, age, ability, sexual orientation, and language by intentionally facilitating opportunities in historically marginalized communities 2.2 Align efforts in town and community social planning to reduce overlap and increase community access to culture	3.1 Increase presence and visibility of Indigenous culture throughout Canmore 3.2 Conduct a service review of artsPlace to determine if the desired service levels, participation, predicted growth, and use meet current and future community and space needs 3.3 Invest in and support the development of a Cultural Infrastructure Plan 3.4 Assume management of Miners' Union Hall commencing in spring, 2021 to assess and improve access for cultural use 3.5 Examine regulatory frameworks and explore ways to reduce barriers and increase opportunities for the creation, production, and presentation of culture in municipal and community spaces	4.1 Disperse the current funds in the Art Trust Fund to public art over a two-year period (2021–2022) in order to deliver on the current Public Art Policy vision and objectives 4.2 Beginning in 2023, reallocate the annual allocation of $3 per capita from the Art Trust Fund, and any remaining funds designated for public art, to a new funding program for cultural development. Increase the investment from $3 per capita to $6 per capita by 2030 4.3 Develop, implement, and invest in supports that build the capacity of the cultural sector and promote local culture 4.4 Develop a public art plan that includes a new percent-for-art funding model

FOCUS AREA 1: LEADERSHIP

Elevate the role of culture in community building

LEADERSHIP – Elevate the role of culture in community building

Current Challenge

The broader relevance and role of culture is not fully understood or integrated into municipal development, planning, and strategic priorities.

Canmore's expected future growth will be characterized by innovation and a high demand for products or services and resources; this will require a shift in ways of thinking and working. Building on the outcomes and successes of Canmore's first cultural policy, leadership is critical to elevate the role of culture in town planning and enable the cultural sector to play a role in community planning, civic priorities, and community development.

Outcome

Culture is a leader in Canmore's growth and transformation

Recommendations

1.1 Adopt culture as a pillar of sustainability

1.2 Transition the Arts and Events Department to a Cultural Development Department with a focus on cultural placemaking, cultural sector support and investment

1.3 Transfer the responsibility for and functions of non-cultural community events and programs to an appropriate department

1.4 Develop three new service areas that focus on cultural placemaking, sector support, and investment

1.5 Develop procedures and reports to communicate the impact of the Cultural Master Plan

RECOMMENDATION 1.1 – Adopt culture as a pillar of sustainability

Cities such as Montreal, Toronto, Quebec City, Nanaimo, Kelowna, and Vancouver have recognized culture as the fourth pillar of sustainability, a model that has been endorsed by the United Cities and Local Governments (UCLG), the largest association of local governments in the world. The Agenda 21 for Culture is the first international scale document that establishes culture-related principles and commitments for local authorities to achieve sustainable development. This involves both the adoption of solid cultural policies and the inclusion of a cultural dimension in all public policies and development strategies.

Cultural sustainability is linked to the protection of cultural heritage and Indigenous knowledge, and traditional practices through celebrating local and regional histories and passing down cultural values. Storytelling is often cited as a tool to preserve knowledge and traditional practices by keeping memories alive, celebrating history, and offering lessons.

ACTIONS

1.1.1 Integrate culture as a pillar of sustainability in municipal and departmental strategic plans, policies, and procedures

1.1.2 Integrate the new role and responsibilities of the Cultural Development Department in the town's transformational change strategy as identified in the Organization Review prepared by NAD Consulting (2018)

RECOMMENDATION 1.2 – Transition the Arts and Events Department to a Cultural Development Department with a focus on cultural placemaking, cultural sector support and investment

Organizational Structure

The Purpose of the Cultural Development Department

The Cultural Development Department strives to make Canmore a place where culture and cultural expression thrive. The department's mandate is to advance cultural vitality by supporting and engaging cultural creators, organizations, and industries in the planning and development of the town's economic, environmental, social, and cultural vision.

The department will lead programs and policy initiatives that build and enhance arts and cultural experiences within the community and champion community connections to ensure services are available to all who live in, work, and visit Canmore.

This new organizational structure will ensure that culture is "at the table" to optimize opportunities and will be included in decision-making that impacts community development and planning. The new focus areas of leadership, space, inclusion, and investment represent a transformational change – the transition will require time. The estimated transition period is two years.

Staffing

The new departmental focus and scope, together with the transferring of positions out of the department (events), means that new positions will need to be created to ensure the successful implementation of the plan. These new positions would include the following:

Senior Advisor – Transition

This position will review existing programs and services, align serivces, develop job descriptions for new staff, work interdepartmentally to both transition non-cultural programs and events including staffing to appropriate departments and to set up operational budgets and workplans.

Manager

A senior professional position that supervises a staff team undertaking policy, research, and strategic planning. This position guides the overall development and delivery of the town's cultural development strategies, short and long-term capital planning, asset management, and funding programs. This position would align its work within the "leadership" recommendations and actions.

Cultural Coordinator (3)

The Cultural Development Coordinators assist in the development and implementation of cultural programs and projects to foster and enhance the growth of cultural development. They are responsible for three service areas:

- **Cultural Placemaking –** This position would be responsible for public art and cultural infrastructure and carry out the recommendations and actions outlined in the plan's "Space" section.
- **Cultural Sector Support –** This position would be responsible for creative industries, funding programs, promotion, and the recommendation and actions outlined in the plan's "Investment" section.
- **Community Initiatives –** This position would act as a cultural liaison with community and be responsible for cultural events, cultural heritage, community arts, and the recommendations and actions outlined in the plan's "Inclusion" section.

Governance

The development of the Cultural Master Plan was made possible by engaging a cultural advisory committee made up of a broad range of community, town, and cultural leaders. This plan would benefit from establishing a permanent committee of Council to oversee its implementation and guide future cultural development in Canmore. This will ensure that the plan remains responsive to community needs.

ACTIONS

1.2.1 Hire a senior advisor for a two-year term to assist with the reorganization of the department:

- Implement a revised structure to transition staff and workplans to the new service areas

1.2.2 Hire a Manager of Cultural Development and two Cultural Coordinators; reassign Arts & Culture Coordinator

- Review and align departmental roles, staffing, and processes to facilitate and manage new service areas

1.2.3 Develop terms of reference for and appoint a Cultural Advisory Committee:

- See Appendix C for sample terms of reference

1.2.4 Disband the public art committee (See Recomendation 4.5, Action 4.5.3)

Current and Proposed Organizational Structure

CURRENT STATE

FUTURE STATE

Current state structure:
- Council
- CAO
- GM Municipal Services
- Public Art Committee
- Economic Development Manager
- Arts and Events Supervisor
- Event Permitting Coordinator
- Events Coordinator
- Arts and Culture Coordinator
- Reassign

Future state structure:
- Council
- CAO
- GM Municipal Services
- Cultural Advisory Committee
- Cultural Development Manager
- Cultural Development Advisor
- Cultural Development Coordinator: Community Initiatives
- Cultural Development Coordinator: Sector Support
- Cultural Development Coordinator: Cultural Placemaking

Move position responsibilites to:

RECOMMENDATION 1.3 – Transfer the responsibility for and functions of non-cultural community events and programs to an appropriate department

While two staff are primarily responsible for events, all staff work on large-scale local and international events and several town departments assist with event staffing and logistics. The events function is heavily reliant on a volunteer base that ranges from 80 to 150 volunteers working 12 to 20 hours per year. Large-scale community events, including Canada Day, Winter Carnival, and New Year's Eve, consume the bulk of staff and financial resources. Community events rank high in citizen satisfaction surveys and cultural events are well attended.

The time, human, and financial resources dedicated to the increasing volume and scale of non-cultural community events leave large gaps in support and services to a broader cultural sector. Dedicated and high-performance staff have a "need to do it for the community" approach; the NAD review indi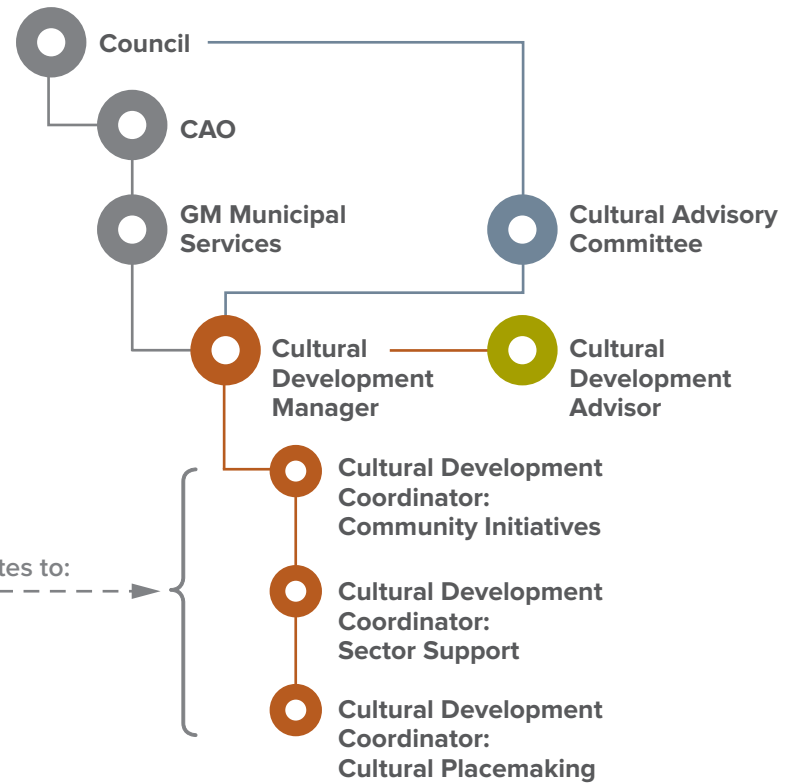cates that Arts and Events is currently "bordering on no capacity and limited capacity". Non-cultural community events (New Year's Eve, Winter Carnival) no longer fit the new focus and proposed mandate for cultural development.

The actions proposed increase predictability and consistency of true costs for town events.

ACTIONS

1.3.1 Carry out an interdepartmental review and reallocation of resources and responsibilities for non-cultural community events: Prioritize events that advance cultural outcomes in the Cultural Master Plan

1.3.2 Reassign Event and Film Permitting Coordinator, and Events Coordinator to an appropriate department

1.3.3 Amend the community events policy to establish decision-making criteria that will assign departmental responsibility for cultural events and non-cultural community events

RECOMMENDATION 1.4 – Develop three new service areas that focus on cultural placemaking, sector support, and investment

The work of the Arts and Events Department is currently guided by the Public Art Policy (2010) and the Community Events Policy (2018). Public art and community events are the two primary service areas, followed by arts projects and programs including managing an exhibition program at Elevation Place, cultural events such as Pescha Kucha, and day-to-day arts and cultural awareness, education, and development.

The new focus areas of leadership, space, inclusion, and investment will provide a base for developing service areas in cultural placemaking, sector support, and investment. This will require substantial changes to the current services and service delivery model. Further community consultation is required to ensure that Canmore maximizes its investment and resources.

ACTIONS

1.4.1 Identify direct (town-led) and indirect (town-supported) cultural programs and services that align with the plan's focus areas and determine the town's role and responsibility, and needed resources

1.4.2 Review departmental plans that align with cultural program and service outcomes and consolidate efforts to increase efficiencies and reduce overlap

A range of departmental functions serves cultural vitality; their plans address core challenges faced by the sector more broadly and through focused approaches. Examples of interdepartmental strategic alignment that currently affect or will directly affect culture include:

- Town Centre Master Plan
- Economic Development Strategic Plan
- Area Structure Plan and Area Redevelopment Plans
- Open Spaces and Trails Plan
- Building Condition Assessment
- 2017 Tools for the Future – Canmore's Guide to Connect People and Community
- 2017 Town of Canmore commitments to TRC actions
- 2016 Recreation Master Plan

1.4.3. Develop an operating plan and budget for new service areas. Transfer responsibility for, and functions of, community cultural events and programs to this department

Current and Proposed Service Areas

The diagram shows the current service areas of the Arts and Events Department and the proposed service areas of the new Cultural Development Department. The three new service areas will include cultural placemaking, cultural sector support, and investment. Specific programs, policies, and projects within each area will be determined by the town through a service review.

CURRENT

Public Art Collection

Artist Bursary Program

Artist in Schools

3 Sisters Gallery

Events Days

Winter Carnival

Canada Day Parade

Wild

Community Events Permits

Community Events

New Years Eve

Summer Olympics Events

World Cup Events

Arts and Culture Coordination · Events Permitting · Events Coordination

Research · Policy and Planning · Advisory · Strategic Partnerships · Plan Integration

Arts and Events Department

PROPOSED

Grants and Awards

Promotion

Creative Industries

Cultural Heritage

Cultural Infrastructure

Public Art Collection

Cultural Events and Programs

Community Arts

CULTURAL SECTOR SUPPORT · CULTURAL PLACEMAKING · COMMUNITY INITIATIVES

Research · Policy and Planning · Advisory · Strategic Partnerships · Plan Integration

Cultural Development Department

RECOMMENDATION 1.5 – Develop procedures and reports to communicate the impact of the Cultural Master Plan

In order for the plan to be accountable and optimized over its ten-year lifespan, measurement is required to ensure that the recommendations and actions of the plan are realistic, measurable, and representative of the input received.

Measuring the impact of culture includes both progress (are we on track to meet our goals?) as well as outcome (are we making the difference we hoped to make?). Evaluating impacts and outcomes will ensure that the town will understand what is working, what is not working, and what can be done to ensure the success of the Cultural Master Plan.

Monitoring:

- commits the town to a process of gathering data from different sources and applying that data to inform next steps
- provides a high degree of openness, transparency, and accountability to stakeholders, the public, and the cultural sectors
- measures the ongoing impact of the plan as it is implemented and encourages adjustments

ACTIONS

1.5.1 Develop program and service delivery outcomes and incorporate them into the plan's measurement and reporting system

1.5.2 Report progress on the plan through "pulse checks" and an annual on-line survey to assess progress, confirm priorities, and identify new opportunities and challenges:

- Adjust plan strategies and actions as required

1.5.3 Hold an annual forum to bring together the cultural sector to review and acknowledge cultural sector achievements, address challenges, and report on the Cultural Master Plan:

- Begin to establish and use indicators to assess the impact of culture and the plan's implementation. An ongoing community engagement process will serve to inform stakeholders of lessons learned – this feedback is critical to ensure that the data and evidence are used for continually improving the plan's implementation so that it has the maximum positive impact on all communities in Canmore

1.5.4 Work in collaboration with Indigenous communities and the Canmore Museum and Geoscience Centre to develop tools and processes to measure the impact of cultural interventions on existing local Indigenous culture and cultural activities:

- Measuring cultural events, programs, policies, and plans for local Indigenous culture and cultural activities is not currently being carried out and is a major component of new thinking in the field of cultural planning

1.5.5 Develop tools and resources to strengthen the capacity of cultural organizations to track participation and measure impact, and include them as a reporting requirement in all town-supported activities and agreements:

- Measuring impact is commonly assessed using statistical data such as number of activities, number of participants, and satisfaction surveys. Tools and resources that measure both quantitative and qualitative impact will enable organizations to stand behind the progress of their work, and will provide the town with data and assurances that their impacts are effective

FOCUS AREA 2: INCLUSION

Advance right relations, promote cultural equity and expression, and increase community access to culture

INCLUSION – Advance right relations, promote cultural equity and expression, and increase community access to culture

Current Challenge

There are socio-economic, cultural, and geographic variances in levels of participation in culture.

According to the Arts and Heritage Access and Availability Survey 2016-2017 (Department of Canadian Heritage, August 2017 – Environics Research Group), the pattern of results among foreign-born Canadians suggests that many use arts, cultural, and heritage experiences as a way to learn about Canada. While their attendance is similar to that of the overall population, they are more likely to report attending several specific types of arts events, and to have visited a heritage site in the previous year. Compared to other Canadians, they place greater value on arts and heritage experiences, including the impact they have on their feelings of attachment to Canada and of belonging to their community.

Mainstream cultural funding agencies, institutions, and organizations in Canada are making strides to address the lack of diversity in cultural leadership, programs, administration, and governance. Equity is a key component of policy development.

Advancing right relations, cultural equity, and accessibility in the new Cultural Development Department will require comprehensive and ongoing action to assess and address the gaps in systems. Taking an intersectional approach to integrating equity and accessibility measures in overall cultural programming will narrow divisions among formal and informal arts, heritage and culture, fine art and street culture, and across lines of age, ethnicity, class, and geography.

Actions in this area include establishing partnership agreements to ensure greater access for residents to experience culture.

The cultural field promotes understanding and action on issues facing our communities, which, in turn, strengthen the importance of the leadership role that artists and cultural organizations play in civil society – that of creating a more equitable and inclusive community. Artists and cultural organizations provide a creative and safe approach for the expression of differing ideas and views, which often influences institutions to adopt policies that better reflect the values of inclusion, fairness, diversity, and opportunity. These changes take time and rely on strong relationships, but even when it seems daunting, culture has been the key to building inclusive communities and social capital.

Outcome

Improved social relationships, civic engagement, and participation in culture

Recommendations

2.1 Address cultural disparities across race, age, ability, sexual orientation, and language by intentionally facilitating opportunities in historically marginalized communities

2.2 Align efforts in town and community social planning to reduce overlap and increase community access to culture

RECOMMENDATION 2.1 – Address cultural disparities across race, age, ability, sexual orientation, and language by intentionally facilitating opportunities in historically marginalized communities

ACTIONS

2.1.1 Include the presence and voice of local Indigenous communities on cultural program and event development, cultural infrastructure plans, and cultural investment strategies

2.1.2 Expand on the Canmore Commitment to Truth and Reconciliation Call to Action to support right relations and advance Indigenous cultural expression:

- Indigenous tradition, history, and culture are key to cultivating an inclusive community where all cultural traditions and expressions are respected, promoted, and equitably resourced. Ensuring that every person – regardless of their background, status, or history with the town – feels that they have options and are welcome to manifest their own culture is the focus of this recommendation. Diversity, inclusion, and accessibility rated as a top requirement as expressed by the community during the consultations

- The Truth and Reconciliation Calls to Action call on cultural organizations, government, and academic institutions to increase overall competency around Indigenous issues, people, and knowledge systems. When asked "What would you like to see happen?", one third of Indigenous respondents referred to the theme of building relationships

2.1.3 Prioritize a liaison role within the Cultural Development Department to focus on community cultural development and right relations:

- This position was a top priority identified in all community consultations; the new Cultural Coordinator of Community Initiatives would be responsible for this role

2.1.4 Prioritize opportunities and support for self-determined cultural forms of expression and activities that can be entry points to learning and skills-building in the arts:

- Youth (under 35) in Canmore play a huge part in self-directed and self-governed cultural forms that find expression in street life, youth movements, and organizations run by young people. The plan will be best served by ensuring that opportunities for creative expression and young people's involvement in their own learning, giving them a genuine voice, are key aspects of culture in Canmore

- Working in partnership with cultural organizations and the educational and social sectors will reduce the broader social, linguistic, cultural, physical, and geographic barriers to access

2.1.5 Provide opportunities for the cultural sector to connect with and learn from newcomers, and youth leaders and communities

- Findings of the Cultural Human Resource Council's Labour Market Information Study of Canada's Cultural Labour Force 2019 and Ontario's MakingItWork report identified that culture sector organizations demonstrated an increased awareness of the need for diversity and inclusion, but lack accessible information, connections, and cultural competency training

2.1.6 Increase access to cultural spaces, creative practice, and participation opportunities for equity-seeking groups as well as deaf and disabled and mad identifying artists, organizations, and audiences:

- Along with physical access, affordable programs, and accessibility policies in culture, Canmore needs to ensure that deaf, disabled, and mad identifying artists and audiences are recognized as equal participants in contemporary cultural practice; definitions of disability have shifted and expanded further to include the sick, mad, chronically ill, or anyone with a body that has been marginalized because of these challenges; cultural development will require the recognition of disability as a creative opportunity, rather than a pathology

RECOMMENDATION 2.2 – Align efforts in town and community social planning to reduce overlap and increase community access to culture

There is an opportunity to consolidate resources and achieve joint outcomes in the Tools for the Future and the Bow Valley Immigration Partnership Integration Strategy (2019-2024). Both call for more attention to underserved communities, and both are well positioned to provide a comprehensive community profile of Canmore and identify gaps and challenges. The plan outlines three community social development directions that set municipal priority activities for the next three to five years: building social capital, embracing diversity, and aligning services. Culture is the catalyst for achieving a number of goals in the plan, including but not limited to, supporting neighbourhoods by creating new and unique experiences, strengthening Indigenous relationships in the Bow Valley, creating opportunities to live in right relations and appreciate Indigenous history, and hear new perspectives to build compassion for diverse thinking.

ACTIONS

2.2.1 Work with Bow Valley Immigration Partnership to achieve social inclusion outcomes identified in their current Integration Strategy (2019-2024) and beyond

2.2.2 Amend the Community Grants Policy to exclude arts and culture eligibility and transfer responsibility to Cultural Development Department to support projects that align with the focus on inclusion (See Recommendation 4.2):

- Artists and cultural organizations represent a proportionately low percentage of grant applicants. Eliminating this from the policy will reduce overlap, save money, and allow for a more focused approach to investment

2.2.3 Review and align the Cultural Master Plan and Tools for the Future priorities and outcomes to reduce overlap and improve services and impact

FOCUS AREA 3: SPACE

Ensure town spaces and places reflect the community's shared history and advance local culture

SPACE – Ensure town spaces and places reflect the community's shared history and advance local culture

Good places to live have more to offer than adequate housing, transportation, jobs, schools, and commercial amenities. They have spaces in which residents can express themselves creatively, connect with one another, and engage in experiences that expand their understanding of one another. Ensuring culture and creativity are a part of every community requires supporting a creative infrastructure of cultural facilities and spaces.

Cultural spaces are the physical places that ground a community's larger creative ecosystem – an interconnected network of resources, educational opportunities, exhibition and performance venues, rehearsal spaces, and more, that together offer opportunity for all citizens to find and access their own creative voice, build their cultural identity, and find their own personal course to cultural participation.

Current Challenge

In Canmore, spaces like artsPlace, Miners' Union Hall, and Elevation Place act as cultural anchors in the downtown while Elk Run Studios and a variety of community spaces around town are used for cultural activities. The surrounding land and water bring unique place value to Canmore. However, these cultural spaces are finding themselves at risk of their own success. They are place-makers by nature and their ability to create thriving, desirable gathering spaces can spur increased demands from tourism and development, rising costs, lack of affordable housing, and, potentially, the displacement of their cultural participants.

In the observation and engagement phase, we noted the community's concerns over the impact of continued growth and development on both the natural and built environment. This precariousness creates an environment where Canmore stands to lose the community vibe that makes it a remarkable place to live, work, and visit. In the priority-setting phase, participants expressed the need for an increased presence of Indigenous culture throughout the town and for accessible, affordable creation, and production spaces and for gathering spaces for inter-cultural dialogue. There was a tendency for older residents to value institutional culture more than the under-35 who cited using untraditional spaces for cultural creation and presentation.

Outcome

Culture shapes the physical and social character of Canmore's sense of place

Recommendations

3.1 Increase presence and visibility of Indigenous culture throughout Canmore

3.2 Conduct a service review of artsPlace to determine if the desired service levels, participation, predicted growth, and use meet current and future community and space needs

3.3 Invest in and support the development of a Cultural Infrastructure Plan

3.4 Assume management of Miners' Union Hall commencing in spring, 2021 to assess and improve access for cultural use

3.5 Examine regulatory frameworks and explore ways to reduce barriers and increase opportunities for the creation, production, and presentation of culture in municipal and community spaces

RECOMMENDATION 3.1 – Increase presence and visibility of Indigenous culture throughout Canmore

Indigenous communities and sites of cultural significance date back long before Canmore was incorporated as a town. Intangible elements of culture – things that cannot be seen or touched, but are essential to the maintenance and practice of culture such as spiritual beliefs, language, traditional knowledge, and oral history – teach us about who we are. Canmore's Indigenous and diverse voices and perspectives carry knowledge of the surrounding environment that is of immense value. For centuries, traditional knowledge and practices have shaped urban and rural landscapes and should be recognized and made visible.

The actions in this section address the opportunity to create respectful ways to support the Indigenous presence in Canmore's cultural landscapes and narratives, and to ensure they help shape its sense of place.

ACTIONS

3.1.1 Prioritize Indigenous cultural heritage, space, and amenities in municipal and private development plans:

- Redress inappropriate language in policies and plans including Tepee Town and Indian Flats

3.1.2 Incorporate Indigenous language and culture in streetscapes, signage, ceremonies, and symbols (Treaty 7 flag) and promote sites of cultural significance:

- Review and amend the 2019 Municipal Naming Policy EX-008 to honour Indigenous language

RECOMMENDATION 3.2 – Conduct a service review of artsPlace to determine if the desired service levels, participation, predicted growth, and use meet current and future community and space needs

artsPlace is operated by the Canadian Mountain Arts Foundation, a registered charity, operating at arm's length from the Town of Canmore. artsPlace has met many of the immediate needs of the Canmore community since it opened three years ago, but in the opinion of the consultants, its current programming and capacity is not sustainable.

artsPlace has a small, black box type theatre that seats approximately 105 people, and currently presents over 207 performances and 25 events annually, including 35 rentals. It presents 77 films, 60 touring shows, 35 special screenings such as the Met Opera, and 25 special events for a total of 232. This is more than twice the average presenting program of facilities that have more staff and larger capacities.

In the roundtable discussions of Canmore artists working in the fields of music and theatre, artsPlace's limitations to meet current demand were identified as being due to scheduling and a lack of access for rehearsals and community rentals. The theatre space has limited seating and stage capacity, no real backstage area, and no technical booth. For the music group, the lack of recording capability and equipment were also mentioned. Also cited was the need for event promotion to support live performances.

ACTIONS

3.2.1 Work with the board and staff at artsPlace to develop service review criteria:

- The review should examine the feasibility of presenting more local artists where there is a fit with their own programming, taking into consideration any resulting negative financial impact on artsPlace

3.2.2 Incorporate the results of the review into the needs assessment of the Cultural Infrastructure Plan

RECOMMENDATION 3.3 – Invest in and support the development of a Cultural Infrastructure Plan

Canmore's existing cultural infrastructure is under pressure to respond to increasing demand from the cultural sector, the community, and tourism. Community access to instruction and classes is limited given the membership structure and the fact that most classes sell out quickly – this speaks to the success of artsPlace and also to its challenges. Downtown facilities such as artsPlace and Miners' Union Hall are heavily used for community gatherings and cultural presentations. The cultural sector and community need more affordable, fit-for-purpose, and flexible spaces to support a broad range of creative activities.

A cultural infrastructure plan is designed to guide planning, support, and decision-making for arts and heritage spaces that consider community need, the pace of development, displacement, and population growth. Local governments are increasingly developing cultural infrastructure plans to identify needs, opportunities for shared spaces, adaptive reuse, and new investment – in other words, a strategy informed by need. There are significant opportunities to encourage cultural infrastructure delivery by examining regulatory frameworks and partnerships with local cultural organizations, Indigenous communities, and the private sector.

ACTIONS

3.3.1 Strike a working group of town and cultural community representatives to provide input and guidance on the plan

RECOMMENDATION 3.4 – Assume management of Miners' Union Hall commencing in spring, 2021 to assess and improve access for cultural use

The Miners' Union Hall was built in 1913 by coal miners who volunteered their time and labour to create what is today one of Canmore's most important historical resources. Originally designed as a hall that doubled as a meeting place and union office, the building was purchased by the town in 1994. Since then, it has seen interior renovations. The next logical step was to restore the exterior, taking it back to how it appeared when it was first constructed. The Union Hall is an important part of Canmore's built heritage as the sole public building that dates back to Canmore's earliest days.

The building continues to serve the community as a venue for meetings, social events such as weddings, fundraisers, plays, and concerts, and it is fitting that the structure built by volunteers continues to be operated and maintained by volunteers. Currently, the facility is managed through a service contract agreement between the town and the Pine Tree Players. The current agreement stipulates "the efficient operation of and broad and fair community access to the Union Hall" and "an attractive programmable space for diverse users including arts, culture, and recreation groups, as well as the broader community."

Pine Tree Players have been contracted through 2020 to manage the day-to-day operations of the space and are its largest user. While long on atmosphere and heritage significance, the Miners' Union Hall has its challenges as a performance space.

ACTIONS

3.4.1 Assess the feasibility to invest in changes that improve the conditions for performing arts productions and general cultural use:

- Music performances in Miners' Union Hall remain challenging, and even if more dates were available, it lacks a sound system and appropriate lighting, along with the needed staff to operate these. A stage needs to be set up and struck for each event, making rentals for many community performers cost prohibitive

- Use the facility condition index (FCI) to assess the feasibility to invest in improvements that contribute to improving the conditions for performing arts productions and general cultural use

3.4.2 Coordinate the booking process of Miners' Union Hall for local cultural activity that prioritizes cultural use:

- The Pine Tree Players schedule the majority of dates in the Hall (147); there is a lack of available dates, especially for multi-performance events, for other performing groups. An annual user group meeting to determine space needs, and the use of a booking system similar to the system outlined in the Facility Booking Policy would ensure a fair and transparent process when scheduling use of the facility

3.4.3 Explore the provision of town insurance coverage to cultural and community groups booking the facility:

- Insurance is a barrier to cultural organizations and reduces access for equity-seeking groups

RECOMMENDATION 3.5 – Examine regulatory frameworks and explore ways to reduce barriers to and increase opportunities for the creation, production, and presentation of culture in municipal and community spaces

Over the past two decades, under the rubric of "the creative city", arts, community, and civic leaders have begun to move arts and cultural activities and facilities outside the downtown core and into neighbourhoods that border private sector sites, retail businesses, and mixed-income housing. A mosaic of distinctive areas, each with its cultural hallmarks, cuisines, festivals, and street life, encourage diversification.

Cultural infrastructure – theatres, galleries, museums, community halls, and outdoor event spaces – provides space for community to come together to create, share, and enjoy arts and culture.

As Canmore's growth continues to test its physical limits, the actions set out below offer ways to implement regulatory policies and practices that ensure the diversity of cultural activity is not 'priced out' and remains accessible.

ACTIONS

3.5.1 Define live-work spaces for artists and incentivize live-work zoning per the direction in the Municipal Development Plan – sections 5.3.1 (industrial), 5.3.2 (mixed use), and 6.1.11 (existing neighbourhoods)

3.5.2 Develop a zoning land use bylaw specific to non-profit arts and cultural facilities in order to simplify and align policies, licenses, permits, bylaws, zoning, and other regulatory requirements

3.5.3 Work with SpaceFinder Alberta to inventory, support, and maintain a list of available community and town spaces for cultural use:

- During the consultations, stakeholders and community members named forty-plus venues where they create, produce, participate in, or attend cultural activities; this platform offers a free and simple way to consolidate the locations and ensure streamlined scheduling and booking of space online

3.5.4 Prioritize opportunities for cultural placemaking in the Town Centre Master Plan:

- Cultural placemaking offers an opportunity to examine the role that culture and creativity play in the built environment; working in partnership with private, non-profit, and community sectors, staff would focus on planning initiatives, cultural activities, and opportunities that help shape the physical and social character of Canmore; responsibilities include public art and cultural infrastructure

3.5.5 Convene local community, business, and tourism partners to explore opportunities for cultural space use including co-work space, a creative hub, and maker spaces:

- Land use intensification and concentrated population growth require a different way of thinking about and providing community space; many communities around the world are refurbishing existing spaces or creating co-spaces and community hubs – multi-tenant user facilities involving participants from a range of sectors and disciplines that offer shared space, technology, and other resources; this creates opportunities to collaborate and exchange ideas among diverse users without the need for additional development in cities where availability of land is limited

FOCUS AREA 4: INVESTMENT

Strengthen Canmore's cultural workforce and sector; support and promote traditional and diverse forms of cultural expression

INVESTMENT – Strengthen Canmore's cultural workforce and sector; support and promote traditional and diverse forms of cultural expression

Current Challenge

Canmore's investment in cultural development currently supports town-led programs, events, and activities, and town-owned facilities. Canmore Museum and Geoscience Centre and artsPlace each receive annual operating funding. There are currently no specific grant programs that offer direct cash grants for cultural projects or cultural development.

Cultural industries and organizations are typically labour-intensive; their business model is based on a network of small producers. Informal working arrangements – part-time, casual, seasonal – are common, and many artists and cultural workers face uncertainty in terms of employment, hours, earnings, and benefits.

Many of the community members who have been instrumental in establishing the town's cultural organizations, festivals, studios, and businesses did so in the 1970s when Canmore was seen as an affordable alternative to Banff. Today, these long-standing organizations, cultural leaders, and businesses are still active, but succession planning will be required to sustain current cultural activity at the same level.

According to Canmore's 2017 Recalculated Living Wage Report, annual family expenses to live in Canmore are $29,760 for a single adult and $84,648 for a couple with two children.

According to the report, A Statistical Profile of Artists in Canada 2016, the median individual income of Canada's artists is $24,300 (visual artists earn $21,300 while craftspeople earn $14,700). In a subsequent report, Demographic Diversity of Artists In Canada, women artists' median income is $22,300, Indigenous artists have a median income of $16,600, and racialized artists have a median income of $18,200. Data related to disability, deafness, and sexual orientation are not available from the census, and therefore not included in this report.

The median income of an artist is lower than Canmore's cost of living. In light of this fact, as well as imminent growth and development, the next generation of cultural leaders in Canmore – including artists under 35, Indigenous, and equity-seeking artists – are facing challenges in sustaining their practice and developing new organizations and businesses. Compounding these issues is the fact that the cultural landscape is undergoing shifts in the ways that audiences and community experience and respond to culture in a fundamentally altered economy. In this environment, organizations will need to develop business models that establish or affirm the value of culture, align revenue with full costs, and position them to be sustainable.

The economic and financial health of Canmore's diverse cultural sector directly affects the current and future supply and demand for labour, as well as the availability of cultural goods and services.

The following set of recommendations propose an incremental increase to the town's current investment to address the challenges of, and gaps in support to, the cultural sector and develop a new funding model for public art:

Recommendations

4.1 Disperse the current funds in the Art Trust Fund to public art over a two-year period (2021–2022) in order to deliver on the current Public Art Policy vision and objectives

4.2 Beginning in 2023, reallocate the annual allocation of $3 per capita from the Art Trust Fund and any remaining funds designated for public art to a new funding program for cultural development. Increase the investment from $3 per capita to $6 per capita by 2030

4.3 Develop, implement, and invest in supports that build the capacity of the cultural sector and promote local culture

4.4 Develop a public art plan that includes a percent-for-art funding model for public art

RECOMMENDATION 4.1 – Disperse the current funds in the Art Trust Fund to designated projects over a two-year period (2021–2022) in order to deliver on the current Public Art Policy vision and objectives

The Town of Canmore has an existing Public Art Policy; the town has used the policy to invest in major public art projects. The fund is based on an annual allocation of $3 per capita and is accounted for within the town's five-year capital plan. The current value of the Art Trust Fund for public art is $217,000. Allowing the current funds to be dispersed over a two-year period will ensure that there is sufficient time to complete the new public art plan and develop a new funding model.

RECOMMENDATION 4.2 – Beginning in 2023, reallocate the annual allocation of $3 per capita from the Art Trust Fund and any remaining funds designated for public art to a new funding program for cultural development. Increase the investment from $3 per capita to $6 per capita by 2030

The Town of Canmore holds the key to unlocking the untapped community benefits that a thriving and diverse cultural sector brings – not just in the immediately obvious sense of beautification of roads, parks, libraries, and other infrastructure, but how everyday lives are inevitably improved when culture plays a major role. A community's assets and services are enhanced on numerous levels by municipal investment in culture.

An annual allocation of $3 per capita will ensure that a funding program is established. The incremental increase to $6 per capita by 2030 will enable the town to strategically plan for increases, evaluate the impact of the investment, and ensure that expenditures are responding to the needs of the community.

The chart on page 39 indicates comparative municipal investment in supporting individual artists and cultural organizations. This does not include service agreements or municipal operating expenses.

ACTIONS

4.2.1   Amend the Reserve Policy – Art Trust Fund to align with the new allocation and funding program

4.2.2   Develop a funding program that aligns with the per capita investment that builds the capacity of the cultural sector and promotes local culture

To address gaps identified in the community engagement sessions held during the development of this plan, a new funding program would benefit from a focus on the following four areas of cultural development:

- Artistic/Creative Practice
- Community Engagement
- Organizational Support
- Leadership

Artistic/Creative Practice

Today, a new generation of artists and creatives, collectives, and organizations are adopting a more collaborative, flexible, and interdependent mode of engaging in cultural activities. Cultural and creative practices are less likely to focus on specific disciplines (dance, visual, media), and there is an increased focus on intercultural understanding. New technologies are allowing people to curate, design, and create unique and personalized experiences. The "democratization" of culture is a natural offshoot of cultural investment, and has enabled cultural expression to be created everywhere, by anyone. These shifts in arts practice are necessitating a reconsideration of local and public funding models that have been in place for the past 50+ years.

Funding programs are responding by being more open and flexible to allow for a diverse range of activity to be supported. Many national funding programs (Canada, UK, Australia) are moving from a discipline-based model to a model that supports the continuum of cultural development and can include areas such as research and development, ideation, creation, production, and presentation.

Micro-grants are targeting the grassroots, supporting organizations that often miss out on grants because they are too small, are informally constituted, or are from underrepresented groups. Micro-grants are also supporting emerging artists to develop projects that connect communities with less access to culture. All levels of government as well as private funding agencies are now focusing on addressing gaps in supporting artistic and cultural practices and cultural expression within Indigenous, racialized, and marginalized communities.

Comparative Grant Funding for Cultural Development

FUNDING PER CAPITA, 2019

Municipality	Funding
West Vancouver, BC	$1.08
Vaughn, ON	$5.44
Prince Albert, SK	$2.94
Red Deer, AB	$4.62
Spruce Grove, AB	$3.08
Cochrane, AB	$5.78
Kingston, ON	$4.67
Moncton, NB	$5.75
Airdrie, AB	$1.53
Sherwood Park/Strathcona, AB	$1.76
Median	$3.67

MUNICIPALITY
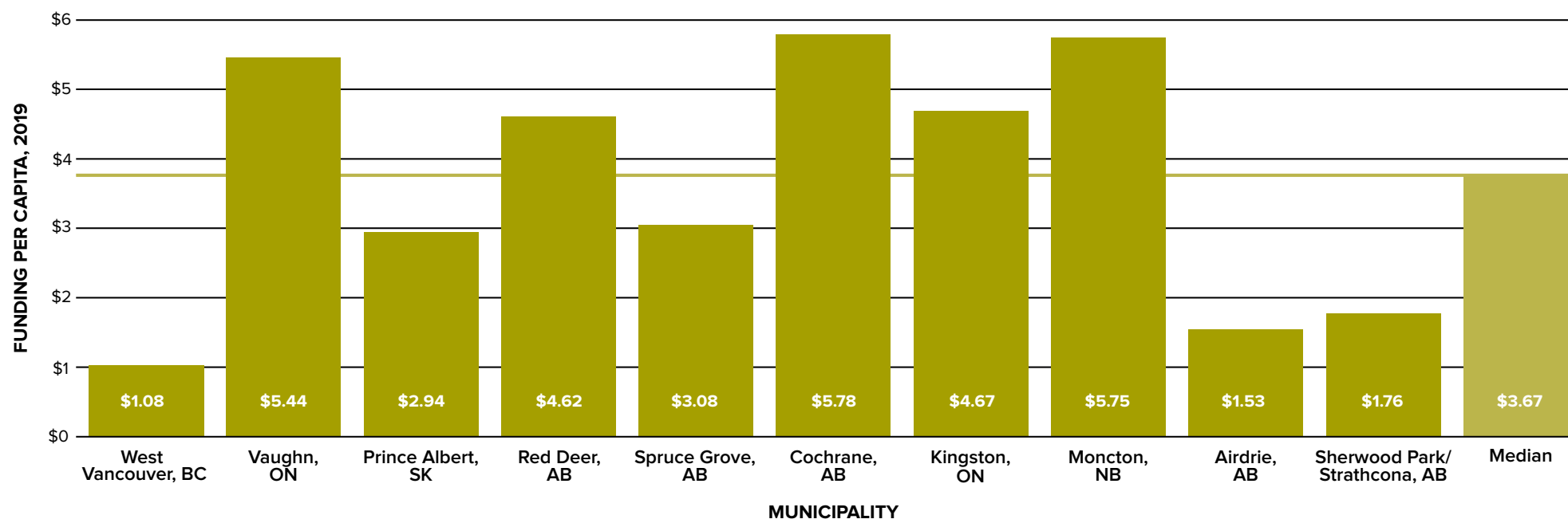
Community Engagement

As is evident in many current studies, the ways in which people connect with and engage in the arts is changing. The evolution of cultural practice is introducing new cultural forms, mixing of traditional and contemporary, and an increase in participatory activities that focus on community as participants in the making of culture – not only as an audience. Cultural work has expanded beyond purpose-built arts facilities, moving into bookstores, community centres, schools, churches. Prioritizing engagement and participation will be key in developing priorities for funding.

Two recent reports from Hill Strategies examine Canadians' participation in the arts, culture, and heritage based on Statistics Canada's 2016 General Social Survey; the broadest participation indicators show that, in 2016:

- **99.5%** of Canadians participated in the arts, culture, and heritage in some way
- **86%** of Canadians attended at least one arts activity
- **77%** read at least one book
- **70%** visited at least one heritage site

Organizational Support

The following are examples of investment approaches that may work well in Canmore:

Change capital supports investment in operations rather than fixed assets, differentiating it from facilities, equipment capital, and endowments. It is being tested in the US, Canada, and the UK as a funding model to allocate multi-year, flexible funds that are invested in a plan to implement and sustain organizational change. While change capital is often used to take calculated risks, the expectation of future revenue distinguishes it from pure risk or opportunity capital.

Social finance is an approach to investment that delivers a social dividend and an economic return. Social finance is often used to describe investment into social enterprises, charities, co-operatives, and other impact-focused organizations. This approach can create opportunities for investors to finance cultural projects that realize both financial and social returns. A growing number of cultural projects using impact investing are emerging. Alberta has been at the forefront of social financing in Canada – the Social Enterprise Fund has supported Calgary Opera, Citie Ballet, Edmonton Heritage Council, Metro Cinema, Arts Habitat, Varscona Theatre, and Catalyst Theatre, and now lends money across the province of Alberta. ATB Financial supports non-profit arts organizations and artists through its Branch for Arts & Culture, which bills itself as the financial institution for Alberta creatives and cultural workers.

Leadership

Leading in the cultural sector includes competently managing the organization while leading culture itself. There are pertinent human resource issues affecting the ability of cultural leaders to nurture the next generation of leaders. Chronic poverty caused by the consistently low rates of pay across nearly all types of cultural work was cited as a major challenge to succession planning. In short, shrinking funding and low salaries are putting a strain on cultural organizations' ability to attract and retain leaders.

RECOMMENDATION 4.3 – Develop, implement, and invest in supports that build the capacity of the cultural sector and promote local culture

ACTIONS

4.3.1 Define opportunities for shared support, resources, and personnel among civic staff and cultural organizations to maximize efficiencies:

- For example, a theatre technician has the skills to provide technical support for an event at artsPlace or Miner's Union Hall

4.3.2 Review town policies and processes and town-supported events and organizations to ensure compliance with artists' rights including copyright, moral rights, and accepted fee schedules:

- Using Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) as an example, visual artists' fee schedules are used to guide organizations in hiring or working with artists, and presenting their work. Most creative disciplines have guidelines and contract templates

4.3.3 Explore the feasibility of expanding box office capabilities and a centralized box office to serve artsPlace and Miners' Union Hall and other venues.

4.3.4 Develop resources, training, and opportunities for the sector:

- This may include workshops and training, grant-writing, fundraising, leadership development, cultural competency, mentorship, and business and strategic planning

4.3.5 Identify opportunities in the Economic Development Strategy to broker relationships between the cultural sector and business

4.3.6 Explore partnership opportunities with Tourism Canmore Kananaskis through the Canmore Kananaskis Community Tourism Strategic Plan 2019–2029 to promote Canmore as a cultural destination:

- For example, examine opportunities to support marketing efforts to help expand audiences for Canmore-based performing artists such as expanded ticketing services and use of social media to increase awareness of performing arts opportunities

4.4 Develop a public art plan that includes a percent-for-art funding model

The public art policy was approved in 2010 and has allowed a number of significant commissioned works of art to be acquired by the Town of Canmore. While Canmore is commissioning site-specific works, the notion of public art has broadened to encompass electronic media, performance art, ephemeral works, and other temporary installations, often involving collaborations with local communities, architects, and urban planners. Increasingly, artists are contributing to the design of street lighting, furniture, and signage.

To build on the public art vision and objectives, and to create a public art program that differentiates and highlights Canmore's unique characteristics, the following approaches are examples to consider in the plan:

- **Artists on Design Teams –** The engagement of artists as part of the collaborative design team in capital works building projects

- **Community Arts –** Public art that is created as a result of a collaborative process between a professional, practicing artist and a community

- **Curatorial –** Encouraging curators and artists to explore the process of creating art through alternative approaches such as residencies and media-based projects

- **Street Art –** Temporary public art on walls, sidewalks, and roadways that is sanctioned and permitted; distinctive from graffiti

- **Public Realm Elements –** Artistic elements in the public realm, that may or may not also serve a functional purpose, such as the current utility boxes, benches, streetlighting, etc.

Funding Model

Municipalities across Canada and around the globe have established public art programs using a variety of funding models; the most common is based on a percentage of the capital budget. The rate ranges from 0.5% to 2%, with 1% as the most typical rate used. This model is used as a fiscal instrument that collects pre-determined funds from the capital budget and would provide maximum flexibility for the Cultural Development Department to transfer funds from buildings of low public access or usage with smaller budgets to buildings of higher public access, usage, and visibility. A rolling average of the last three to five years better reflects the anticipated volume of work, but also allows for forward planning. By pooling funds from multiple projects, the municipality has a better ability for longer range planning to place art in locations where the need and impact are the greatest, and to better tie a public art program to overarching civic goals.

Through the funding mechanism, the percent-for-art covers all aspects of the public art program including implementation of the public art policy, collection management and temporary public art management policies, project management, artists' fees, and the execution, installation, interpretation, maintenance, conservation, and programming of the public art collection.

In Appendix B, we have included a funding comparison of cities in Canada that use this funding model.

If Canmore adopted this funding model in the new public art plan, it could advance the integration of public art in large-scale planning and development initiatives. As an example, the town's capital plan 2019–2024 developed a budget envelope of $115,160,000. The annual average capital budget would be $23,320,000. A 1% annual investment for public art based on a rolling average would amount to $230,320. A 0.5% would amount to $115,160. If based on a per-year allocation, in 2023 a 1% allocation would be $170,000; 0.5% would be $85,000.

Capital Project Eligibility for Public Art

Providing a clear definition helps town administration and capital project managers to better organize their budgets and properly calculate the percent-for-art component. This approach allows the percent-for-art policy to be used as a fiscal instrument that collects a pre-determined percentage of funds from civic capital projects for the purpose of improving the entire community.

Key to percent-for-art policy compliance and successful project implementation are the inclusion of public art in procedural documents and processes surrounding capital project development and implementation. The one per cent should apply to the individual project level of municipal construction budgets, and to the municipal

contribution to construction projects funded by other agencies. Eligible capital projects could include all upgrade (U), growth (G), and service (S) budget items. When planning a capital project, individual departments will identify and prorate the allocation for public art based on all restricted and unrestricted funds to the capital project budget. This would include but not be limited to:

- road bridges, rail bridges, foot bridges
- streetscape improvements, including new pavement, landscaping, tree planting, street furniture, lighting
- municipal buildings and structures
- recreation and entertainment facilities
- community service facilities – fire stations, bus terminals, healthcare facilities, etc.
- park, plaza, and square development, including district parks, parks in the urban core
- public squares, walkways, alleyways, or any public open space in the urban core

Public art commissions may be associated with the capital construction project site or, where funding allows, with alternative sites that are more publicly accessible or that address underserved areas and strategic objectives. Projects for roadways, sidewalks, sewers, water mains, work yards, and similar infrastructure where public visibility and accessibility to public art is not inherent will see the public art commission budget allocation be transferred to more appropriate, visible, and accessible locations.

Ineligible costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), and lifecycle of equipment, studies, briefs, and assessments related to a capital project, the soft cost components of eligible capital projects, environmental mitigation measures for an eligible project, unplanned repairs, repairs prolonging the life of an existing asset, land purchases, and disposal and maintenance budgets.

ACTIONS

4.4.1 Convene an interdepartmental public art working group to identify opportunities for public art in capital projects and to provide direction and guidance on the development of the new public art plan:

- The key to a successful Public Art Program is the commitment and support of all relevant town departments; a detailed description and role for the working group along with a governance and decision-making process is outlined in Appendix C and D

4.4.2 Expand the definition of public art to be inclusive of diverse approaches, forms, and processes that align with creative placemaking models:

- Creative placemaking is an integrative approach to urban planning that is the value-led practice of building communities and creating public spaces that help residents and visitors interact with each other, contributing to individual and communal well-being

4.4.3 Convene the external public art committee to review the current public art policy, recommend amendments, and provide advice and guidance on the development of a new public art plan:

- The public art subcommittee reports to the Cultural Advisory Committee

4.4.4 Encourage private sector investment in public art through development and act as a resource to developers:

- Private developer provision in public art is currently negotiated through Canmore's Planning and Development team
- Private developer guidelines have been developed by the Arts and Events Department; amendments may be required to ensure compliance with the priorities and recommendations of a new public art plan

THE IMPLEMENTATION PLAN

Plan Implementation

The Canmore Cultural Master Plan is a ten-year agenda for transformational change. The following two recommendations are key to its successful implementation:

1. **Adopt Culture as a Pillar of Sustainability:** Council should adopt the vision in principle, with overall strategies set out as a framework for future action as a signal of their endorsement of culture as a planning and policy priority.

2. **Transition the Arts and Events Department to a new Cultural Development Department:** The plan calls for transformational change in organizational structure, governance, and service delivery. This will require the assistance of a senior advisor to work interdepartmentally to establish the new department and to transition out of current service areas (community events and programs) and transition into new service areas.

All recommendations have been assigned short, medium, or longer-term time frames. For each recommendation, resource implications have been identified. Implementation of recommendations can be integrated with the six-year capital plan and annual operating planning and budgeting processes.

The overall vision and direction set out in the Cultural Master Plan should be widely communicated internally across departments and throughout the community to broaden understanding and mobilize support and engagement.

To ensure that opportunities are explored, and investments continue to reflect community input and remain responsive to changing needs, a continual review of the plan will be required. Initiatives and programs developed by the cultural sector and the community should be considered within the larger planning context.

Timeframe

Timing is often synonymous with priority. The timeframe is used to estimate the timing for the implementation of a recommendation and an action. For the purpose of this guide, four time frames are used:

- Immediate (18–24 months)
- Short term (2–4 years)
- Medium term (5–7 years)
- Long term (8–10 years)

Cost Impact

Identifies recommendations with a preliminary cost estimate level. The cost levels (low/medium/high) are subject to change due to factors such as future market conditions, program design, and regulatory policies. Costs are conditional upon annual operating approval and the four-year capital budget planning process. Detailed operating costs (staffing, program costs) and capital costs (funding, public art allocations) will be determined when the program design and policies are developed.

n/a: No cost

Low – Reallocation of existing departmental operating/capital budgets

Medium – Additional or increased operating or capital investment

High – New investment

Capacity Impact

Identifies recommendations and actions with a preliminary capacity estimate level. The capacity level (low/medium/high) is an indicator of the level of complexity and change required, the time and resources that are required, and the number of partners and stakeholders involved to achieve the outcome. Detailed time and resources will be estimated as part of developing annual departmental workplans.

Low – Minimum level of complexity and change required; fits within standard operating procedures or policy development and requires minimal time, investment, and resources. In most cases, it can be achieved by working internally and utilizes the resources within the Cultural Development Department.

Medium – Moderate level of complexity and change required; can only be achieved utilizing the resources of the Cultural Development Department and requires interdepartmental coordination. In some cases, it will require increased or new investment by the town, and increased collaboration between the Cultural Development Department and external agencies and organizations.

High – High level of complexity to implement the changes is required. These recommendations require multi-stakeholder resources and partnerships, interdepartmental collaboration, and a significant investment by the town – both in time and budget to achieve the outcomes.

Funding the Master Plan

The Cultural Master Plan calls for transformative change over a ten-year period and presents recommendations that will require increased funding. However, not every recommendation and action requires funding – many will be accomplished through proposed changes to the elevated role of culture, a revised organizational structure, and the development of new policies.

The primary areas that will require new investment are:

- new Manager of Culture position
- new Cultural Coordinator positions (2) replacing the Community Events and Community permitting positions that will in all likelihood be transferred to a different department proposed to take over non-cultural community events
- new granting program based on an annual allocation of $3–$6 per capita
- Cultural Infrastructure Plan
- Public Art Plan, 0.5%–1% for Art Funding Model

Summary of Recommendations

LEADERSHIP – Elevate the role of culture in community building

OUTCOME: Culture is a leader in Canmore's growth and transformation

RECOMMENDATIONS	ACTIONS		TIMEFRAME	COST IMPACT	CAPACITY IMPACT
Recommendation 1.1 Adopt culture as a pillar of sustainability	**1.1.1**	Integrate culture as a pillar of sustainability in municipal and departmental strategic plans, policies, and procedures	Immediate	Medium	High
	1.1.2	Integrate the new role and responsibilities of the Cultural Development Department	Immediate	High	High
Recommendation 1.2 Transition the Arts and Events Department to a Cultural Development Department with a focus on cultural placemaking, and cultural sector support and investment	**1.2.1**	Engage a senior advisor (2 year term) to assist with departmental reorganization	Immediate	Medium	Medium
	1.2.2	Hire a Manager of Cultural Development and two Cultural Coordinators; reassign Arts & Culture Coordinator	Immediate	High	High
	1.2.3	Develop terms of reference for and appoint a Cultural Advisory Committee	Immediate	n/a	Low
	1.2.4	Disband the Public Art Committee (See Recommendation 4.5, Action 4.5.3)	Immediate	n/a	Low
Recommendation 1.3 Transfer the responsibility for and functions of non-cultural community events and programs to an appropriate department	**1.3.1**	Carry out an interdepartmental review of events, including current staffing, budgets, and responsibilities to transfer and consolidate resources to improve efficiencies and services	Immediate	n/a	High
	1.3.2	Amend the community events policy to establish decision-making criteria that will assign departmental responsibility for cultural events and non-cultural community events	Immediate	n/a	Medium
	1.3.3	Reassign Event and Film Permitting Coordinator and Events Coordinator to an appropriate department	Immediate	Medium	Medium
Recommendation 1.4 Develop three new service areas that focus on cultural placemaking, sector support, and investment	**1.4.1**	Identify direct (town-led) and indirect (town-supported) cultural programs and services that align with the Cultural Master Plan focus areas and determine the roles, responsibilities, and resources required from the town	Immediate	n/a	High
	1.4.2	Review departmental plans that align with cultural program and service outcomes and consolidate efforts to increase efficiencies and reduce overlap	Short-term	n/a	High
	1.4.3	Develop an operating plan and budget for a service delivery model and programs to an appropriate department	Medium-term	Medium	Medium

(LEADERSHIP Cont'd)

RECOMMENDATIONS	ACTIONS		TIMEFRAME	COST IMPACT	CAPACITY IMPACT
Recommendation 1.5 Develop procedures and reports to communicate the impact of the Cultural Master Plan	**1.5.1**	Develop program and service delivery outcomes and incorporate them into the Cultural Master Plan's measurement and reporting system	Medium-term	n/a	Medium
	1.5.2	Report on the plan's success through "pulse checks" and an annual on-line survey to assess progress, confirm priorities, and identify new opportunities and challenges; adjust plan strategies and actions as required	Ongoing	Low	Medium
	1.5.3	Hold an annual forum to bring together the cultural sector to review and acknowledge cultural sector achievements, address challenges, and report on the plan	Ongoing	Medium	Medium
	1.5.4	Work in collaboration with Indigenous communities and the Canmore Museum and Geoscience Centre; develop tools and processes to measure the impact of cultural interventions on existing local Indigenous culture and cultural activities	Long-term	Medium	High
	1.5.5	Develop tools and resources to strengthen the capacity of cultural organizations to communicate the impact of the Cultural Master Plan	Long-term	Medium	High

INCLUSION – Advance right relations, promote cultural equity and expression, and increase community access to culture

OUTCOME: Improved social relationships, civic engagement, and participation in culture

RECOMMENDATIONS	ACTIONS		TIMEFRAME	COST IMPACT	CAPACITY IMPACT
Recommendation 2.1 Address cultural disparities across race, age, ability, sexual orientation, and language by facilitating opportunities in historically marginalized communities	**2.1.1**	Include the presence and voice of local Indigenous Elders and Chiefs on cultural program and event development, cultural infrastructure, and cultural investment	Long-term	Low	High
	2.1.2	Expand on the Canmore Commitment to Truth and Reconciliation Call to Action to support right relations and advance Indigenous cultural expression	Short-term	Medium	High
	2.1.3	Prioritize a liaison role within the Cultural Development Department to focus on community cultural development and right relations	Medium-term	Medium	Medium
	2.1.4	Prioritize opportunities and support for self-determined cultural forms of expression and activities that can be entry points to learning and skills-building in the creative arena	Medium-term	Medium	Medium
	2.1.5	Provide opportunities for the cultural sector to connect with and learn from Indigenous, newcomer, and youth leaders and communities	Long-term	Medium	Medium
	2.1.6	Increase access to cultural spaces, creative practice, and participation opportunities for equity-seeking groups as well as deaf and disabled, and mad identifying artists, organizations, and audiences	Long-term	High	High
Recommendation 2.2 Align efforts in town and community social planning to reduce overlap and increase community access to culture	**2.2.1**	Work with Bow Valley Immigration Partnership to achieve social inclusion outcomes identified in its current Integration Strategy (2019-2024) and beyond	Short-term	Low	Low
	2.2.2	Amend the Community Grants Policy to exclude arts and culture eligibility and transfer responsibility to Cultural Development Department to support projects that align with the focus on inclusion (See Recommendation 4.2)	Medium-term	n/a	Low
	2.2.3	Review and align Cultural Master Plan and Tools for the Future priorities and outcomes to reduce overlap and improve services and impact	Medium-term	n/a	Low

SPACE – Ensure town spaces and places reflect the community's shared history and advance local culture

OUTCOME: Culture shapes the physical and social character of Canmore's sense of place

RECOMMENDATIONS	ACTIONS		TIMEFRAME	COST IMPACT	CAPACITY IMPACT
Recommendation 3.1 Increase presence and visibility of Indigenous culture throughout Canmore	**3.1.1**	Prioritize Indigenous cultural heritage, space, and amenities in civic and private development plans and redress inappropriate naming including Tepee Town and Indian Flats	Medium-term	Medium	High
	3.1.2	Incorporate Indigenous language and culture in streetscapes, signage, ceremonies, and symbols (Treaty 7 flag), and promote sites of cultural significance	Medium-term	Medium	Medium
Recommendation 3.2 Conduct a service review of artsPlace to determine if the desired service levels, participation, predicted growth, and use meet current and future community needs	**3.2.1**	Incorporate the results of the review into the needs assessment of the Cultural Infrastructure Plan	Medium-term	n/a	Low
Recommendation 3.3 Invest in and support the development of a Cultural Infrastructure Plan	**3.3.1**	Strike a working group of town and cultural community representatives to provide input and guidance on the plan	Medium-term	n/a	Medium
Recommendation 3.4 Assume the management of Miners' Union Hall commencing in spring, 2021 to assess and improve access for cultural use	**3.4.1**	Assess the feasibility of investing in building improvements that enhance the conditions for performing arts productions and general cultural use	Short-term	Medium	Medium
	3.4.2	Coordinate the booking process of Miners' Union Hall for local cultural activity that prioritizes cultural use and eliminates rentals for weddings or commercial use	Immediate	n/a	Medium
	3.4.3	Explore the provision of town insurance coverage to cultural and community groups booking the facility	Medium-term	Medium	Medium

(SPACE Cont'd)

RECOMMENDATIONS	ACTIONS		TIMEFRAME	COST IMPACT	CAPACITY IMPACT
Recommendation 3.5 Examine regulatory frameworks and explore ways to reduce barriers to and increase opportunities for the creation, production, and presentation of culture in municipal and community spaces	**3.5.1**	Define live-work space for artists and incentivize live-work zoning per the direction in the Municipal Development Plan: sections 5.3.1 (industrial), 5.3.2 (mixed use), and 6.1.11 (existing neighbourhoods)	Medium-term	n/a	Medium
	3.5.2	Develop a zoning land use bylaw specific to non-profit arts and cultural facilities in order to simplify and align town policies, licenses, permits, bylaws, zoning, and other regulatory requirements	Medium-term	n/a	Medium
	3.5.3	Work with SpaceFinder Alberta to inventory, support, and maintain a list of available community and town spaces for cultural use	Intermediate	Low	Medium
	3.5.4	Prioritize opportunities for cultural placemaking in the Town Centre Master Plan	Short-term	High	Medium
	3.5.5	Convene local community, business, and tourism partners to explore opportunities for cultural space use including co-work space, a creative hub, and maker spaces	Long-term	n/a	Medium

INVESTMENT – Strengthen Canmore's cultural workforce and sector; support and promote traditional and diverse forms of cultural expression

OUTCOME: A thriving and resilient cultural sector

RECOMMENDATIONS	ACTIONS		TIMEFRAME	COST IMPACT	CAPACITY IMPACT
Recommendation 4.1 Disperse the current funds in the Art Trust Fund to public art over a two-year period (2021–2022) in order to deliver on the current Public Art Policy vision and objectives					
Recommendation 4.2 Beginning in 2023, reallocate the annual allocation of $3 per capita from the Art Trust Fund and any remaining funds designated for public art to a new funding program for cultural development; increase the investment from $3 per capita to $6 per capita by 2030	4.2.1	Amend the Reserve Policy – Art Trust Fund to align with the new allocation and funding program	Short-term	n/a	Low
	4.2.2	Develop a funding program that aligns with the per capita investment that builds the capacity of the cultural sector and promotes local culture	Short-term	High	High

(INVESTMENT Cont'd)

RECOMMENDATIONS	ACTIONS		TIMEFRAME	COST IMPACT	CAPACITY IMPACT
Recommendation 4.3 Develop, implement, and invest in supports that build the capacity of the cultural sector and promote local culture	4.3.1	Define opportunities for shared support, resources, and personnel among municipal and cultural organizations to maximize efficiency	Ongoing	n/a	Medium
	4.3.2	Review town policies and processes and town-supported events and organizations to ensure compliance with artists' rights including copyright, moral rights, and accepted fee schedules	Ongoing	n/a	Low
	4.3.3	Explore the feasibility of expanding box office capabilities and a centralized box office to serve artsPlace, Miners' Union Hall, and other venues	Medium-term	Medium	High
	4.3.4	Develop resources, training, and opportunities for the cultural sector	Ongoing	Medium	Medium
	4.3.5	Identify opportunities in the Economic Development Strategy to broker relationships between the cultural sector and business	Medium-term	n/a	Medium
	4.3.6	Explore partnership opportunities with Tourism Canmore Kananaskis to promote Canmore as a cultural destination	Medium-term	Low	Medium
Recommendation 4.4 Develop a new public art plan that includes a new percent-for-art funding model for public art	4.4.1	Convene an interdepartmental public art working group to identify opportunities for public art in capital projects and to provide direction and guidance on the development of the new public art plan	Short-term	High	Medium
	4.4.2	Expand the definition of public art to be inclusive of diverse approaches, forms, and processes that align with creative placemaking models	Short-term	n/a	Low
	4.4.3	Convene the external public art committee to review the current public art policy, recommend amendments, and provide advice and guidance on the development of a new public art plan	Intermediate	n/a	Low
	4.4.4	Encourage private sector investment in public art through development and act a resource to developers	Medium-term	n/a	Medium

Measurement and Evaluation Guide

		PROGRESS MEASUREMENT >	OUTCOME MEASUREMENT >	10 YEAR IMPACT MEASURE
LEADERSHIP				
Recommendation 1.1	Adopt culture as a pillar of sustainability	• Effectiveness of the CMP in supporting the town's strategic initiatives • Level of culture staff participation in strategic decision-making • Effectiveness of policies and procedures in terms of supporting the growth of the sector • Implementation of Cultural Master Plan: input, data, and evidence from impacted communities	Elevated role of culture in community building	**I see how culture contributes to creating a vibrant civic life**
Recommendation 1.2	Transition the Arts and Events Department to a new Cultural Development Department with a focus on cultural placemaking, cultural sector support and investment			
Recommendation 1.3	Transfer the responsibility for and functions of non-cultural community events and programs to an appropriate department			
Recommendation 1.4	Develop three new service areas that focus on cultural placemaking, sector support, and investment			
Recommendation 1.5	Develop procedures and reports to communicate the impact of the Cultural Master Plan			

INCLUSION				
Recommendation 2.1	Address cultural disparities across race, age, ability, sexual orientation, and language by facilitating opportunities in historically marginalized communities	• Impact on people from diverse and historically marginalized community in terms of accessing the Canmore's cultural activities • Availability of arts, heritage, and cultural experiences available to the public at no cost	Improved social relationships, civic engagement, and participation in culture	**I know the shared story of Canmore and see myself included in it**
Recommendation 2.2	Align efforts in town and community social planning to reduce overlap and increase community access to culture			

SPACE				
Recommendation 3.1	Increase presence and visibility of Indigenous culture throughout Canmore	• Equitable representation of Indigenous peoples' works of art, heritage, or culture in community settings • Number of new spaces being used for arts, heritage, and cultural purposes, both traditional and non-traditional • Adequacy of funding required to improve municipal and non-municipally owned arts, heritage, and cultural facilities • New bylaws that incorporate/reflect arts, heritage, and culture; changes to relevant bylaws and policies to reflect a larger definition of culture • Improvement in public access to arts, heritage, and culture produced by Indigenous artists and heritage practitioners	Culture shapes the physical and social character of Canmore's sense of place	**I value Canmore's cultural assets**
Recommendation 3.2	Conduct a service review of artsPlace to determine if the desired service levels, participation, predicted growth, and use meet current and future community needs			
Recommendation 3.3	Invest in and support the development of a Cultural Infrastructure Plan			
Recommendation 3.4	Assume the management of Miners' Union Hall commencing in spring, 2021 to assess and improve access for cultural use			
Recommendation 3.5	Examine regulatory frameworks and explore ways to reduce barriers to and increase opportunities for the creation, production, and presentation of culture in municipal and community spaces			

		PROGRESS MEASUREMENT >	OUTCOME MEASUREMENT >	10 YEAR IMPACT MEASURE
INVESTMENT				
Recommendation 4.1	Disperse the current funds in the Art Trust Fund to public art over a two-year period (2021–2022) in order to deliver on the current Public Art Policy vision and objectives	• Availability of inclusive training and professional development opportunities • Awareness among cultural sector practitioners of relevant platforms, networks, and events; how their experiences are rated • Quality of skills development programs • Ability of senior practitioners to earn a living wage • Number of multi-year grants awarded to sector practitioners, by practitioner type • Rate of visitor spending on arts, heritage, and cultural activities; number of visitors who attended arts, heritage, and cultural events and facilities • Level of volunteer participation in local arts, heritage, and cultural organizations and events • Number of organizations involved in the arts, heritage, and cultural sectors, by budget size • Number of development plans that include public art • Annual $ value of and rate of per cent for art contribution from the capital budget	A thriving and resilient cultural sector	**I am invested in culture**
Recommendation 4.2	Beginning in 2023, reallocate the annual allocation of $3 per capita from the Art Trust Fund and any remaining funds designated for public art to a new funding program for cultural development; increase the investment from $3 per capita to $6 per capita by 2030			
Recommendation 4.3	Develop a funding program to align with the per capita investment that builds the capacity of the cultural sector and promotes local culture			
Recommendation 4.4	Develop a new public art plan that includes a new percent-for-art funding model for public art			

CONCLUSION

Culture is more than how we express ourselves through the creation of works of art, telling our stories, and acknowledging our roots: culture is about belonging. It is our customs, conventions, ceremonies, ideologies, ancestries, and inheritances, and can lead the way to fully understanding, embracing, and celebrating our differences. Culture is only limited by the barriers imposed by our own imaginations.

By fully endorsing cultural vitality as essential to community wellbeing, we have an opportunity to advance sustainability. This Cultural Master Plan provides the tools to do just that for Canmore, a place where the "community vibe" attracts people to live, work, play, and volunteer their time.

The period from 2020 to 2030, which this plan covers, will offer Canmore residents an opportunity to see how culture contributes to a vibrant civic life, know the shared story of Canmore, value its cultural assets, and see themselves as part of the community.

APPENDICES

APPENDIX A

Cultural Advisory Committee

Terms of Reference Sample

MANDATE

Canmore's Cultural Advisory Committee's purpose is to provide advice and recommendations to help Council implement the Canmore Cultural Master Plan.

Building a sustainable community requires consideration for the economy, social development, cultural vitality, and the environment. The Cultural Advisory Committee can assist Council in fostering partnerships, innovation, and commitment for developing a creative economy, creative places, creative people, and creative identity.

MISSION

To advise Council, regarding:

- Realizing the directions and actions outlined in the Canmore Cultural Master Plan

- Evaluating progress and reviewing the directions and actions of the Canmore Cultural Master Plan

- Collaborating with the community on ongoing projects

- Suggesting priorities for Council and community actions

MEMBERSHIP

To fulfill the mandate of the Cultural Advisory Committee, its membership will be composed of voting and non-voting members. The committee should strive for representation from Indigenous and equity-seeking communities as well as from diverse sectors who will actively fulfill the directions set out in the mission.

Membership Types

Voting Members

The Committee shall be comprised of the following voting members:

Representative Members

1. Members of Council to act as champions on behalf of culture

2. One member who is a professional from each of the business, education, and social sectors

3. Members from the Bow Valley region and from local Indigenous Nations

4. Members who are identified as professional cultural workers (paid or unpaid)

5. Members of the Under 35 cultural community involved in moving the cultural agenda forward

General Public Members

1. Members of the general public interested in moving the cultural agenda forward

Organizations with representatives appointed to the Cultural Advisory Committee shall have a single vote; any individual appointed to the committee who has multiple affiliations shall also only be entitled to one vote.

Non-Voting Members

Non-voting members of the Culture Committee include town staff, agency representatives, and/or a representative from the province who act as resource support, offer expertise and assistance on matters under consideration by the committee, and/or for information sharing purposes.

Privacy

The meetings of the Cultural Advisory Committee are public. Members should be aware that their names will be in the public realm and a list of members may be provided when requested.

Member information other than name or municipality will be kept confidential in accordance with provincial legislation.

Roles and Responsibilities

All Cultural Advisory Committee members have the responsibility to help achieve the committee's Mandate and Mission. The following roles and responsibilities are assigned to specific positions:

Chair

To provide leadership to the Cultural Advisory Committee, a Chair should be elected from the committee membership. An election of the Chair should happen at the beginning of each year. The role of the Chair on the committee is as follows:

- Provide leadership and ensure the effective functioning of the Committee
- Build consensus through team management
- Act as a designated spokesperson for the committee at public or official functions and with the media
- Represent the committee's interests at Council
- Approve the agenda, meeting notes, and meeting dates in discussion with staff support
- Provide feedback on any required reports and documentation

Committee Members

- Review meeting materials in advance of meetings and arrive prepared to provide a broad perspective on the issues under consideration
- Submit agenda items to the Chair and staff a minimum of one week prior to the meeting date whenever possible

- Make every effort to attend regularly scheduled meetings. If a member is not available, the Chair and administrative assistant shuld be notified at least one day prior to the meeting date
- Participate on working groups, as appropriate
- Agree to describe, process, and resolve issues in a professional and respectful manner
- Provide input to help identify future projects or strategic priorities for future initiatives
- Communicate activities of the committee to groups represented or those who may have interest and offer information back to the committee on community activities and events

Working Group Chairs

From time to time working groups may be established to work on a specific project. All working groups are formed for a specific period and will dissolve at the completion of the assigned project. Prior to creating a working group, the committee shall clearly outline the scope and purpose of the working group.

Members that form the working group shall generally be committee members, however consideration may be given to seeking additional advice and assistance.

- Schedule meetings, set agendas, identify work activities, and ensure the smooth functioning of their work group
- Provide regular verbal updates regarding the progress of working group initiatives to the committee
- Provide written summaries to the committee at key work stages as appropriate or requested
- Consult with committee Chair and staff if any issues arise

Term of Office, Recruitment, and Replacement

The term of membership of the Cultural Advisory Committee shall be four years coinciding with Council's elected term of office, save and except for the term of membership for those members representing Canmore's youth which shall be for a one-year term. The membership shall be approved by Council.
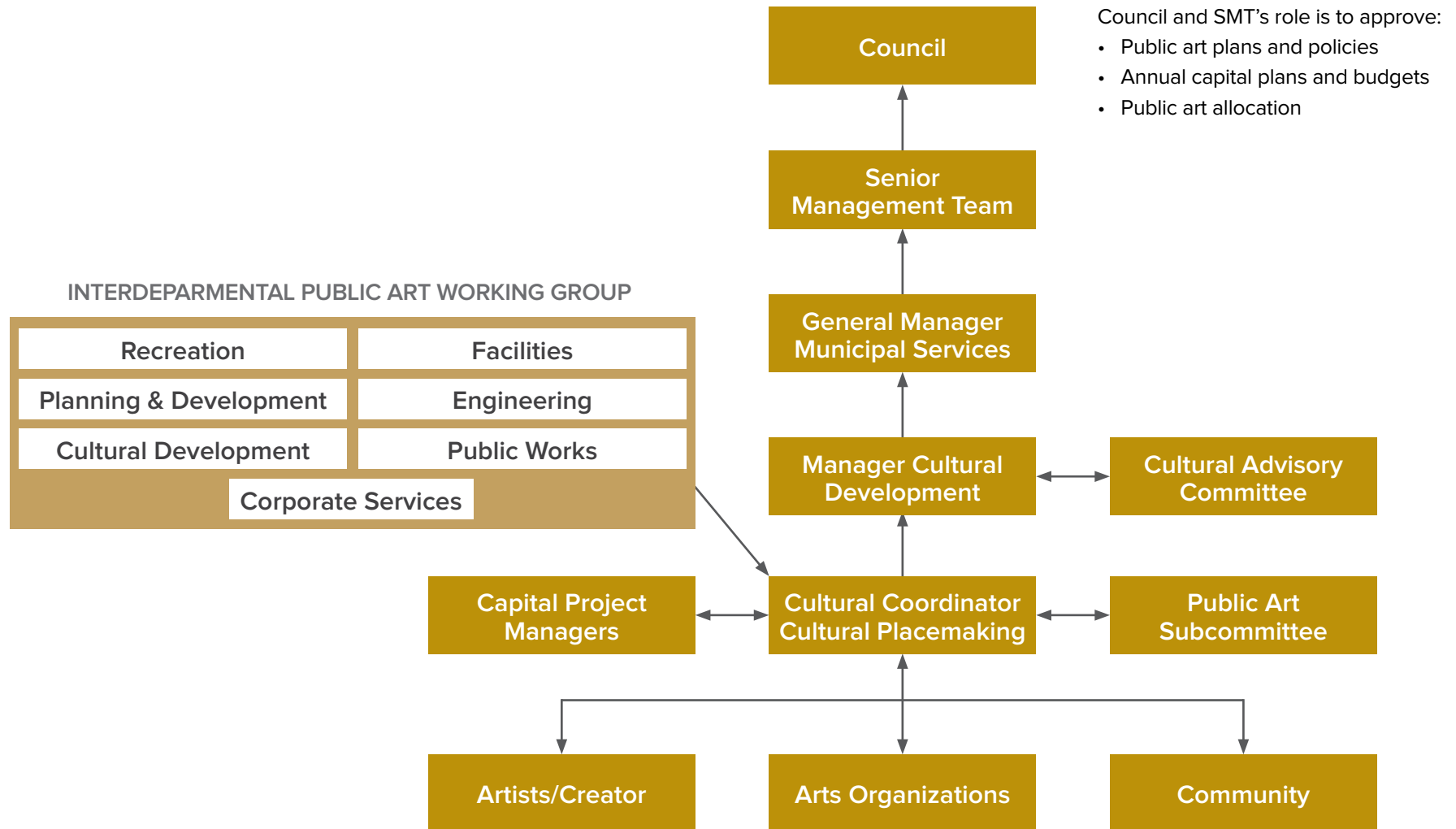
APPENDIX B

Public Art Funding Model

CIVIC PER CENT FOR PUBLIC ART FUNDING

MUNICIPALITY	PROGRAMS NOT TIED TO INDIVIDUAL CAPITAL PROJECTS*
Nelson, BC	annual budget based on 3 per cent of building permit fees from year before
N. Vancouver District, BC	$50,000 annual based on approximately 2 per cent of rolling capital average
Port Moody, BC	0.3 per cent of full capital budget rolling average; changed from 1 per cent for each individual qualifying project to allow for better public art program planning which represents approx. the same investment
Prince George, BC	budgeted annually
Vancouver, BC	amount set every 3 years based on per cent of rolling average of capital
Victoria, BC	$150,000 based on estimated 1 per cent of rolling city capital
Saskatoon, SK	hybrid of annual budgeted amount and percentage from key projects
Winnipeg, MB	arts council receives annual grant (multi-year contract) to run the municipal public art program ($500,000 annually 2005-09)
Burlington, ON	$250,000 annually budgeted for operations and capital as a minimum amount to run a program
Guelph, ON	budgeted annually
Kingston, ON	new program with annual budget increasing incrementally to $250,000 based approx. on a percentage of the capital budget
London, ON	annual request to Council during city budget process of 1 per cent of 5-year rolling average of eligible capital; Arts Council runs the public art program for the city
Mississauga, ON	minimum amount annually ($200,000) and further investment for key city capital projects
Oakville, ON	budgeted every 5 years, from rolling capital average
Peterborough, ON	1 per cent based on rolling capital average
St. Catharines, ON	budgeted annually as operating budget for Culture Services programming
Toronto, ON	$250,000 plus 1 per cent (projects over $1M) and 1 per cent of qualifying transit projects

* The per cent for public art budgets for these municipalities are based on either rolling averages of civic capital budgets or fixed amounts to cover and plan for a Public Art Program, or a hybrid of the two.

APPENDIX C

PUBLIC ART ORGANIZATIONAL AND DECISION-MAKING STRUCTURE

Council and SMT's role is to approve:
- Public art plans and policies
- Annual capital plans and budgets
- Public art allocation

INTERDEPARMENTAL PUBLIC ART WORKING GROUP

Recreation	Facilities
Planning & Development	Engineering
Cultural Development	Public Works
Corporate Services	

Council

Senior Management Team

General Manager Municipal Services

Manager Cultural Development — Cultural Advisory Committee

Capital Project Managers — Cultural Coordinator Cultural Placemaking — Public Art Subcommittee

Artists/Creator | Arts Organizations | Community

APPENDIX D

Interdepartmental Public Art Working Group

The key to a successful Public Art Program is the commitment and support of all departments. The interdepartmental team of representatives act as advisors, supporters, managers, and advocates of the program. This internal working group will:

- represent departmental perspectives in developing criteria for site selection
- participate in location planning for commissioned public art
- ensure early integration of commissioning in the planning process and open communication about commissioned artwork
- provide input into public art plans, policies, and terms of reference
- advise the Cultural Development Coordinator (Placemaking) regarding significant capital projects and plans in their departments that are appropriate for public art opportunities
- approve the three- to five-year public art plan and financial plan for public art funding allocation
- work with CDC on the annual public art workplan and endorse the budget allocation in the report to Council
- as needed, act as technical advisors to art selection juries, or designate another appropriate staff member from their department
- provide advice and coordination assistance for the development of public artwork from concept to installation
- advise on opportunities for public art within private developments
- serve as ambassadors for the Public Art Program within their respective departments

Each department (and possibly certain branches within departments) will be required to designate a representative with responsibility or knowledge relating to the planning or implementation of public art to sit on the Interdepartmental Public Art Working Group. Each department will be responsible for assigning staff to the group and should be prepared to provide technical support where required (engineers, planners, architects, landscape architects). The committee would meet on a quarterly basis. The recommended process is as follows:

1. Capital projects are selected for each department through their annual capital planning process
2. Departmental representatives of the Interdepartmental Public Art Committee share their capital work plan, with a recommended shortlist of sites that meet the eligibility criteria
3. The Interdepartmental Public Art Committee meets to determine which sites they recommend to fit within the annual public art funding envelope

APPENDIX E

Glossary of Terms

Artist – used generically and includes all creative practitioners unless otherwise qualified.

Arts – unless otherwise qualified – for example "performing arts" – refers collectively to the various branches of the creative industries.

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

Arts hub – a collection of co-located spaces specifically for artists and creative practitioners to create, perform, exhibit, and engage with community.

Arts infrastructure – a building, place, or virtual space, the primary purpose of which is to house or support the making and/or presentation of an artistic product including, for example, theatres, concert halls, galleries, and groups of artists' studios. Also refers to co-working spaces and office space where the specific tenancy mix is creative industry practitioners such as writers, publishers, and designers; and to public art and the infrastructure to support arts activities in the public realm (parks, streets, civic spaces) such as digital technology, screens, lighting, and provision of power for outdoor performance spaces.

Artist in residence – a method of engagement in which artists spend time with students, residents, or professionals in private or public industry to develop projects or produce artistic activities or events.

Artist live/work space – a structure combining a dwelling unit with a non-residential use permitted in zoning in which the structure is principally used by one or more of the residents. A live/work dwelling may also include the combination of a dwelling unit with arts-related activities, such as painting, photography, sculpture, music, and film. Live/work dwellings are subject to the standards for the individual uses contained within the zoning bylaws.

Capacity building – the process of developing and strengthening the skills, instincts, abilities, processes, and resources that organizations and communities need to survive, adapt, and thrive.

Creative city-making – develops new arts-based, field-tested approaches that engage traditionally underrepresented communities and stimulates innovative thinking and practices for more responsive government. This work is increasing the capacity of municipal government to address inequities in political representation, housing, transportation, income, and community engagement. In this model, artist and municipal staff teams support the following objectives:

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

Creative industries – include literature and print media, performing arts, design, broadcasting, electronic or digital media, gaming and film, music, visual arts and crafts, museums, and fashion. Generally, creative industries refer to for-profit creative practices.

Creatives – an inclusive term used to define a larger group of creative practitioners working in the creative sector as well as those working with heritage and living heritage, including but not limited to artists, musicians, designers, performers, storytellers, and so on. It also refers to the commercial arts including gamers, TV and filmmakers, writers, designers, and architects.

Creative economy – the creative economy is an economy driven by ideas, innovation, knowledge, diversity, collaboration and creativity. It encompasses the creative industries in which ideas and intellectual property produce value and generate wealth. It represents an aggregation of a complex collection of industrial and creative service sectors including design, media, advertising, film, music, performing arts, publishing and interactive software development. Conceived of as a creative 'production chain', these industries form four key links:

- **Creation/content origination –** the multiple processes by which creative material and intellectual assets are originated and produced – this 'stage' includes all creative forms (images, ideas, compositions, designs, games, titles and packages)
- **Manufacture –** the making of 'one-offs' or proto-types, which may be reproduced later plus specialist goods used towards creative production (such as paint brushes, cameras and musical instruments).
- **Distribution and mass production –** activities that channel content and services to markets (such as CD replication, shipping and digital delivery systems)
- **Exchange –** the exhibition of creative products (for example, venue-based activities undertaken in theatres, concert halls and cinemas) and the retailing of products (such as books, CDs, games, or even products sold on the basis of brand)

Creative hub – a multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community. A hub provides an innovative platform for combining the necessary hard and soft infrastructure to support the space and programming needs of commercial, not-for-profit and community sectors.

Creative spaces – refers to artist studios, rehearsal and workshop spaces, as well as office and co-work initiatives including spaces suitable for activities not appropriate to residential areas such as larger sculptural work or band rehearsals.

Community building – has been defined in various ways. It may refer to the process of building relationships that helps to bring community members together around common purpose, identity, and a sense of belonging which may lead to social or community capital. A variety of practices can promote community building such as: potlucks, block parties, book clubs, commemorative events, festivals, artmaking projects, and community construction projects. Community building is similar to the concept of civic engagement – a process of improving the quality of life in a neighbourhood or community by strengthening the capacity of residents, associations, and organizations to identify priorities.

Cross cultural awareness – develops from cross-cultural knowledge as the learner understands and appreciates the deeper functioning of a culture. This may also be followed by changes in the learner's own behaviour and attitudes and a greater flexibility and openness becomes visible.

Cultural activity – creation, research, development, production, manufacturing, interpretation, distribution, presentation, performance, and preservation of culture, including the discovery and preservation of intangible and tangible heritage.

Cultural competency – the ability to respond respectfully and effectively to people of all cultures, classes, and ethnic background. 'Culture' is the whole complex of distinctive spiritual, material, intellectual, and emotional features that characterize a community, society, or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past .

Cultural districts – a well-defined and recognized mixed-use geographic area in the city, with a high concentration of cultural facilities, creative enterprises, arts venues, cultural resources, and activities that serve as an anchor attraction.

Cultural domains – six domains, each consisting of related activities, products, and occupations:

- **Heritage and libraries –** includes the establishments and individuals involved in museums, libraries, archives, and built heritage
- **Live performance –** includes the establishments and independent artists involved in live entertainment shows in a variety of disciplines
- **Visual and applied arts –** includes the establishments and independent artists involved in the practice of visual arts, fine crafts, or media arts
- **Written and published works –** includes the establishments, writers, and independent artists involved in the creative chain for the production of books, newspapers, magazines, and other periodicals
- **Audio-visual and interactive media –** includes the establishments and individuals involved in the creative chains for film, radio, television, and broadcasting, as well as the delivery of an interactive informing, educating, or entertaining experience
- **Sound recording –** includes the establishments and independent artists in the creative chain for sound recording

Cultural events – festivals, historical celebrations, fairs and expos, concerts, and temporary exhibitions, among other events that enhance cultural comprehension, stimulate creativity, and develop interpretative capacity.

Cultural heritage – an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expression, and values; often expressed as either intangible or tangible cultural heritage.

Cultural identity – the identity of a group or culture, or of an individual as her/his belonging to a group or culture affects her/his view of her/him. People who feel they belong to the same culture share a common set of norms.

Cultural imperialism – the rapid spread or advance of one culture at the expense of others, or its imposition on other cultures, which it modifies, replaces, or destroys usually due to economic or political reasons.

Cultural industries – a set of industries quantified by Statistics Canada involved in the creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. Cultural businesses and industries including graphic designers, bookstores, all types of media, commercial theatres and galleries, photography studios, artist's studios, architects, art supply shops, music stores, dance studios, movie theatres, web designers, recording studios, publishers, printing studios.

Cultural industry clusters – clusters of these industries encourage innovation and creativity — a spur to cultural production which has a positive impact on the economy. In order to flourish creative enterprises increasingly group together in Creative Clusters, pooling together resources into networks and partnerships to cross-stimulate activities, boost creativity and realize economies of scale. In some countries, such as the UK, the government and public policymakers have realized the social and economic potential of this development and are playing an important role in creating an enabling environment for these clusters to grow. (UNESCO).

Cultural interventions – Indigenous spiritual and healing practices facilitated by individuals who have sanctioning of their skills and knowledge in culture because they live the culture and have been recognized by both the cultural teachers/community and the Spirit to lead or facilitate a certain cultural activity.

Cultural landscape – the natural landscape as modified by human activities and bearing the imprint of a culture group or society including buildings, shrines, signage, industrial sites, parks, gardens, cultural and recreational facilities, economic and agricultural structures, and transportation systems. Collectively, cultural landscapes are works of art, narratives of culture, and expressions of local identity.

Cultural resource – tangible and intangible elements that support culture, including cultural spaces and facilities, natural and cultural heritage, programs/activities and all other infrastructure and financial support available for the development and maintenance of culture.

Cultural rights – refers to the rights for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, their world view, and the meanings they give to their existence and their development through, inter alia, values, beliefs, convictions, languages, knowledge, and the arts, institutions, and ways of life. They also protect access to cultural heritage and resources that allow such identification and development processes to take place.

Cultural tourism – an industry sub-sector that caters to people interested in learning more about the arts and culture of a region, country, or people. Tourists can be local or from more distant locations, depending on the type of demand for the destination.

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

Cultural sector – individuals, institutions, organizations, industries, and cultural spaces and events involved in the creation, production, and dissemination of culture. Creators, artists, and cultural practitioners work across disciplines and include commercial and non-commercial organizations.

Cultural sensitivity – a necessary component of cultural competence, meaning that we make an effort to be aware of the potential and actual cultural factors that affect our interactions with others.

Cultural worker – occupations that support cultural creation, expression, production, interpretation, and presentation.

Deaf and Disability Arts / Mad Arts – D/deaf "Deaf" with a capital 'D' refers to identify as Deaf – Deaf culture; "deaf" with a lower-case 'd' refers to the experience of not hearing, or being hard-of-hearing. Disability arts are created by people with disabilities or with mental illness. This includes artistic practices and processes grounded in ensuring that the lived experiences and identities of disabled people are conveyed, explored or represented. Mad is a word sometimes used by those who have been labeled as having mental health issues or those that have experienced mental distress and/or use the mental health system. Mad arts is the artistic exploration of Mad Pride focusing on mad histories and identities.

Decolonization – decolonization means working towards restoring freedom and self-determination of Indigenous peoples. It means respecting Indigenous people and their lived experiences and moving away from ways of thinking that give white people (settlers) unjust rights and privilege over people of colour and Indigenous peoples.

Diversity – understanding that each individual is unique, and recognizing individual differences along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies. Primary dimensions are those that cannot be changed such as age, ethnicity, gender, physical abilities/qualities, race, and sexual orientation. Secondary dimensions of diversity are those that can be changed, such as educational background, geographic location, income, marital status, parental status, religious beliefs, and work role/experiences. Diversity or diversity management includes knowing how to relate to those qualities and conditions that are different from our own and outside the groups to which we belong.

Equity-seeking – covers groups who face barriers to equal access. Equity-seeking groups include groups whose members are treated differently because of their faith, immigrant status, sexual orientation, economic status, and level of education and/or literacy. The designated groups in Canada are visible minorities, women, Aboriginal peoples, and people with disabilities.

Indigenous peoples – those who are native to a particular territory that was later colonized, particularly by Europeans. Other terms for indigenous peoples include Aboriginal, First Peoples, Fourth World, First Nations, Inuit, and Métis.

Indigenous placemaking – working with Indigenous communities, youth, public sector agencies, school boards, different levels of government, and public and private institutions to bring and restore Indigenous presence and knowledge in communities, towns, and cities. The focus is on reclaiming public spaces as sites of reconciliation by creating inclusive, sustainable, and culturally appropriate communities.

Intangible heritage – the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artifacts, *cultural spaces*), that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

Integrated planning for community sustainability – sustainability is achieved through municipal planning approaches that address issues impeding the viability of communities. The safety, health, environment, economic systems, social issues and cultural resources are planned and managed in consultation with the community to ensure the quality of life and well-being of current and future generations.
This is the holistic approach to integrating planning for economic viability, social equity, environmental responsibility and cultural vitality. The cultural dimension encompasses individuals' values, aspirations, relationships, diversity, creativity and innovation.

Intercultural – interaction between individuals from different cultures. The term cross-cultural is generally used to describe comparative studies of cultures.

Non-cultural events – Events that do not enhance or promote cultural comprehension, stimulate creativity, or develop cultural interpretative capacity.

Placemaking – a multi-faceted approach to the planning, design, and management of public spaces. Capitalizes on a local community's assets, inspiration, and potential, with the intention of creating public spaces that promote people's health, happiness, and well-being.

Public realm – a space to which the general public has a right of access, which can include the space around, between, and within buildings that are publicly accessible. The public realm consists of streets and boulevards, public open spaces, and squares and civic buildings, and is an integral component of the urban form of the city.

Relaxed performance – a Relaxed Performance is a type of theatre performance that has been adjusted to be accessible for people with sensitivity to lights, sounds, and unexpected events. Relaxed Performances are also accessible to people who wish to move around or make sound during a performance, or who wish to leave and come back.

Resurgence paradigm – an intellectual and social movement encouraging Indigenous peoples to reclaim and reconnect with the land, language, ways of thinking and knowing, community, and culture, ultimately redefining relationships outside of a colonial context.

Tactical urbanism – low-cost, temporary changes to public spaces and the built environment to address immediate needs, providing temporary alternatives to urban problems. Tactical urbanism can take on many forms such as street art, performance, digital art, mapping and wayfinding, streetscape improvements, intersection repair, community gardening, and pop-up urban interventions.