

The image shows the interior of the Fernie Museum, a gallery space with high ceilings and large windows. Exhibits are displayed in glass cases and on wooden stands. A title overlay is present in the lower right corner.

FERNIE MUSEUM

2016 – 2020 STRATEGIC PLAN

FERNIE MUSEUM | 2016 to 2020 STRATEGIC PLAN SUMMARY

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BIBLIOGRAPHY OF WORKS REFERENCED

The following works were reviewed by each member of the Board of Directors and staff which participated in the November 2015 workshop in which the broad goals of the 2016-2020 strategic plan were developed.

American Alliance of Museums

[TrendsWatch 2014](#)

[TrendsWatch 2015](#)

[TrendsWatch 2016](#)

Arts Council of Ontario

[Museums and Art Gallery Attendance in Canada and the Provinces](#)

BC Arts Council

[BC Arts Council Strategic Plan | 2009 to 2013](#)

[BC Arts Council Strategic Plan | 2014 to 2018](#)

City of Fernie

[City of Fernie Leisure Plan](#)

[City of Fernie Strategic Plan 2014-2018](#)

[City of Fernie Official Community Plan](#)

Destination BC Corporation

[Cultural and Heritage Tourism Development Guide](#)

[Opportunity BC 2020: Tourism Sector](#)

[2012 In-Market Research Report, Kootenay Rockies](#)

Fernie and District Historical Society

[Fernie and District Historical Society 2009 Governance and Strategic Plan](#)

Museums Association (UK)

[Museums 2020 Discussion Paper](#)

Additional works are referenced under each of the strategic pillars which helped inform the writing of this plan.

Cover Photo: Main Floor exhibit, Fernie Museum

1 EXECUTIVE SUMMARY

Since 1964, the Fernie Museum has gathered, preserved and interpreted the history of Fernie and the East Kootenay – Crowsnest Pass region. With its collections, programs and exhibitions, the Museum has distinguished itself as a dynamic institution that greatly enriches the cultural life of our community.

With the conclusion of the Museum’s 2009 to 2015 strategic plan, the Fernie Museum and its governing society will be emerging from a series of organizational and operational transitions.

- With the adoption of a policy governance model in 2014, the Board will be transitioning from a management Board with hands-on oversight of its largest project to the date, the Museum Project, to a governance board, providing oversight of an operating museum with professional staff. A governance committee has developed governance policies to compliment the Society’s by-laws and constitution which will be under review as part of the new BC Society Act regulations.
- The Museum will have successfully transitioned from being a construction site to a fully operating museum and visitor information centre offering a range of visitor services, temporary exhibitions and programming that relate its mandate and brand.
- The Museum, the Society and our various stakeholders will have transitioned through a turnover in the Museum’s primary leadership role of Director-Curator with the retirement of Mike Pennock, a driving force behind the Museum.

The 2016 to 2020 Strategic Plan establishes a roadmap with clear strategic priorities based on a solid understanding and analysis of our current operational environment that will guide the Museum’s Board and staff beyond these transitions into an organization focused on both preserving Fernie’s rich heritage and engaging our community in deep, meaningful fashion through our exhibits, programs, events and volunteer opportunities.

STRATEGIC PRIORITIES FOR 2016 TO 2020

The 2016 to 2020 Strategic Plan builds on the Fernie Museum’s first strategic plan (2009 to 2015) which outlined the strategies which moved the Museum from the purchase of the historic Home Bank building to the first year of Museum operations.

The 2016 to 2020 plan provides a solid foundation from which we can engage our community and audiences with Fernie’s rich heritage, continue to develop long-term organizational sustainability and set the stage for future growth. The board established twelve strategic priorities which can be described under four strategic pillars:

- **Building Community.** The Museum plays a vital role in addressing community needs and issues and offers every visitor and resident a legitimate way to contribute to the institution and community.

- Develop and deliver diversified programs in partnership with other organizations to target audiences based on age, interest and demographics.
 - Bring together heritage and cultural organizations to formulate a cohesive master plan to actively engage residents and visitors with the community's arts, culture and heritage and which promotes the community as a cultural and community hub.
 - Create social platforms from which residents and visitors can engage with the Museum and one another.
- **Building Place.** Strategically shaping the physical and social character of Fernie and the Elk Valley region around heritage, arts and culture.
 - Create programming experiences based on culturally significant themes/places that build connections, understanding, knowledge, and respect for place.
 - Create memorable experiences and build audience by integrating relevant technologies.
 - Grow our physical capacity by nurturing shared space opportunities.
- **Building Memory.** Preservation/conservation of the museum's artifact and archival collections supported by the implementation of new collections management database, policies, and procedures.
 - Integrating accepted museum standards for collection and storage of artifacts into baseline museum operations;
 - Cataloguing the archival collection and assess the state of our current object collection;
 - Developing and implementing strategies to inventory and document intangible community heritage and for documenting community, commercial, industrial and family histories.
- **Building Sustainability.** The Museum successfully leverages additional funding and community support through grants, sponsorships and volunteers. Develop and implement sustainability policies and operational practices.
 - Grow earned revenue to be 30% of the annual budget.
 - Build community support through membership and fund development. (Objective to include volunteer strategy).
 - Create a marketing and communications strategy with an aim to build audiences and engagement.

Many people have made significant contributions to assist with the development of the Fernie Museum. Thank you for continuing to make it a reality through your support.

Dave O'Haire
President

Ron Ulrich
Director-Curator

2 MUSEUM FUNCTIONS AND ACTIVITIES

The Canadian Museums Association uses a definition based on that of the International Council of Museums, stating:

“[museums are] institutions created in the public interest. They engage their visitors, foster deeper understanding and promote the enjoyment and sharing of authentic cultural and natural heritage. Museums acquire, preserve, research, interpret and exhibit the tangible and intangible evidence of society and nature. As educational institutions, museums provide a physical forum for critical inquiry and investigation. Museums are permanent, not-for-profit institutions whose exhibits are regularly open to the general public.”

Museums often perform many other functions in communities, such as building community pride, increasing tourism, fostering economic development and providing entertainment. The following is a summary of the many functions of the Fernie Museum.

CORE MUSEUM FUNCTIONS

COLLECTIONS MANAGEMENT

The role of collections management is to professionally preserve and store artifacts/information held in trust by the Fernie Museum, and to ensure that present and future generations have access to the same.

The artifact collection is made up of objects that can be viewed in three main streams: community (personal and social), commercial and industrial. The museum’s cultural artifact collections are held offsite and currently accessible to researchers by appointment.

Activities within this core function include:

- Registering and cataloguing all incoming material and its respective information, including loans and donations;
- Supporting the collections committee in implementing the museum’s accession and de-accession policy;
- Utilizing preventative conservation techniques in order to lengthen collection’s lifespan;
- Researching both new and existing artifacts;
- Continually assessing and improving the museum’s artifact storage systems;

- Maintaining the museum’s environmental and pest management programs;
- Managing and monitoring artifact and facility security;
- Supporting exhibits and programming functions;
- Providing services to external customers (loans, access to objects for research purposes, etc.).

The Fernie Museum accepts donation of artifacts, photographs and documents for its collections; a collections committee reviews donations. The museum issues tax receipts on appraised objects offered by donation.

CURATORIAL

The museum’s Curatorial function includes the development of collections and engaging exhibits at the museum.

Activities within this core function include:

- Managing, planning, and developing the exhibitions program by creating and/or supervising the budgets, policies, procedures, and guidelines;
- Preparing a long-range plan for refreshing the permanent exhibit;
- Curating and developing temporary exhibitions for the museum;
- Liaising with museums and galleries to rent traveling exhibits;
- Providing input with respect to exhibit design.

Core activities related to collection development include:

- Develop a collections plan for future acquisitions in accordance with museum’s collections policy, and undertake and supervise all actions related to collection donations and purchases;
- Acquire, record, research and oversee the management of the museum’s collections;
- Ensure the collections policy is reviewed and followed.

EXHIBITIONS

The museum’s Exhibit function includes the design, fabrication, installation, and maintenance all in-house permanent and temporary exhibits and community satellite displays.

The building itself, an important example of Fernie's rich architectural history, boasts a main floor exhibit hall with a

permanent exhibit that highlights the natural and cultural history of Fernie and the Elk Valley. DoubleDare Design, a Vancouver based company, designed the main floor exhibit space. The gallery on the 2nd floor features rotating solo and group exhibitions by local, and regional artists, as well as local and touring historical exhibits. Gallery programming aims to promote professionalism and foster appreciation for arts and culture and bring awareness to the museum's collections

Activities within this core function include:

- Designing all aspects of an exhibit, including
 - Fabricating three-dimensional aspects (cases, mounts, panels, floors);
 - Coordinating the two-dimensional aspects; (relates to photos and paper materials);
 - Coordinating exhibit installation;
- Maintaining the exhibits;
- Supporting Programming, Archives, Administration, Collections and Special Events functions;
- Coordinating the takedown and storage of exhibits
- Extending the life of the exhibits (e.g. travelling options, display at local venues).

EDUCATION AND PUBLIC PROGRAMMING

The role of programming is to impart knowledge and information, facilitate the visitor's search for meaning and relevance in relation to the collection and exhibits, and assist visitors in making a personal connection with Fernie's heritage and the Fernie Museum.

Core activities include:

- Developing, designing, researching and delivering interactive, multi-dimensional programs that cater to a wide variety of age groups, interest levels and visitor types and which are based on educational theory and Visitor Services research, and, if relevant, the British Columbia curriculum.;
- Training staff and volunteers in casual and structured interpretation ;
- Supporting other museum functions to ensure that visitor needs as related to learning, interpretation, and connectivity are enriched and enhanced;
- Championing the Fernie Museum as a learning institution.

SECONDARY MUSEUM FUNCTIONS

FACILITY RENTALS

Facility rentals promote the Fernie Museum to a traditionally “non-museum” public by providing a unique facility and related services for use by many diverse segments of the community.

The Fernie Museum enhances its revenues through rental of its facilities. It also provides an additional opportunity for members of the community to visit the facility and become familiar with its services. Facility rentals also support our mandate by providing the community an opportunity to create new stories about their lives, in which the museum has served as the backdrop.

SPECIAL EVENTS

This area promotes the Fernie Museum to a traditionally “non-museum” public through the provision of unique activities designed for many diverse segments of the population.

Activities within this area include:

- Planning and delivering special events (from start to finish);
- Partnering with businesses to increase opportunities for sponsorship;

Collaborating with other organizations to enhance programming and reduce duplication of events in the community.

VISITOR SERVICES

This function promotes the Fernie Museum to a traditionally “non-museum” public by providing visitor information services to a range of the travelling public and supports information requests by residents.

The Museum provides visitor information services on behalf of the Fernie Chamber of Commerce. Our dual service as information centre and museum allows visitors to discover a little about Fernie's colourful past while learning what Fernie and its businesses have to offer for recreation, entertainment, shopping, accommodation and services. Public washrooms are conveniently located on both the main and second floor. The museum assisted with 8,524 visitor inquiries in 2013.

ADMINISTRATIVE FUNCTIONS

ADMINISTRATION

This function ensures the efficient and effective management of financial, human, and physical resources at the Fernie Museum.

Activities within this support area include:

- Budgeting and business planning;
- Performing duties related to office administration;
- Managing museum finances;
- Stakeholder reporting (qualitative and quantitative);
- Managing human resources (including hiring, performance evaluation, and time keeping);
- Administering grants and donations ;
- Developing and implementing operational policies.

FACILITY MAINTENANCE AND SECURITY

This function ensures the ongoing maintenance and security of the building and its contents and ensures the safety of museum staff, volunteers and visitors.

Activities in this area include:

- Risk assessment and management
- Facility development and maintenance
- Security
- Emergency/disaster planning

MARKETING AND COMMUNICATIONS

Marketing/Communications supports the operations of the Fernie Museum by promoting the museum as a pivotal attraction, locally and regionally.

Activities within this support area include:

- Raising public awareness with respect to museum exhibits, collections, archives, programs, events, and accomplishments;
- Networking with surrounding communities, chambers of commerce, museums/historic sites, tour companies and tourism associations;
- Branding and marketing;
- Building mutually beneficial partnerships and participating in community enhancement programs.

VOLUNTEER PROGRAM

The volunteer program provides opportunities for interested individuals to support the work of various museum departments. The volunteer program provides vital support to meet business plan goals in areas of visitor services, program delivery, customer service, and collections care.

Activities within this support area include

- Screening and placement of volunteers
- Training and monitoring of volunteers
- Tracking volunteer participation
- Managing risks associated with the volunteer program
- Recognition and rewarding volunteer contributions to the Fernie Museum and the Fernie and District Historical Society.

3 TRENDS AFFECTING MUSEUM PRACTICE AND OPERATIONS

GLOBAL

THE SHIFTING ROLE OF COMMUNITY MUSEUMS

Museums are increasingly engaged in civic debate and developing exhibitions and programs to extend the reach of the museum beyond the four walls throughout the community and, by extension, increasing their benefit to society.

While the concept of the eco-museum is not new, there is a trend within 21st century museums to explore heritage *in situ*, or within the original context of the subject, rather than exploring cultural heritage themes strictly within the museum's four walls.

In addition, the 21st century museum is increasingly taking stronger stands on issues facing communities and the world around them, including the environment. Rather than remain editorially neutral, museums are increasingly taking an active role in presenting timely, sometimes-controversial issues to improve public awareness and understanding to provoke changes in behaviour.

THE MUSEUM AS THE THIRD PLACE – COMMUNITY CENTRE

In the past 25 years, traditional audiences have broadened to include community groups (such as seniors, marginalized groups, cultural communities and clubs of various sorts). Rather than considering them to be just an audience, community groups are increasingly becoming integral partners in developing exhibitions and programs. Current trends in 21st century museums encourage multiple perspectives and viewpoints from across communities and groups.

As such, museum are increasingly becoming a place to connect with one another and a place for public discourse and informal learning – as much from from one another as museum staff.

THE 24/7 DIGITAL MUSEUM

Our world is in the midst of significant technological changes and these changes carry profound implications for heritage organizations.

Digital technologies, the globalization of markets and the increased access to information impacts how our collections, research, programs, and services are accessed. It also impacts how we engage with our members, audiences/visitors and community. It further impacts business models and revenue generation opportunities.

One example is the growing application (and consumer-acceptance) of mobile technologies, such as smartphones and tablets, to expand the visitor experience within museums and provide content tailored to the needs of different audiences.

Big data can also provide museums with a better understanding of its audiences and track visitation trends to assist with audience development and with the creation of meaningful tailored content.

GLOBALIZATION OF CULTURE

World-class cultural organizations, such as the New York Metropolitan Opera and the Canadian Museum of History are expanding the reach of their programming and services through new media and technologies. A growing globalization of cultural institutions impacts support for local heritage groups and organizations.

Examples from North American cultural organizations include online course offerings in modern art through the MoMA taught by subject experts around the globe with direct tie ins with current exhibitions; the Metropolitan Opera Company offers live recordings with content unavailable to the in-house patron, globally in movie theatres. The Frank Slide Interpretive Centre provides a local example, offering programming to schools throughout Canada using in-house video technology and a dedicated digital lecture room.

LIVING LOCAL

Stemming from a wider living local movement, cultural organizations and institutions are placing greater emphasis on finding, utilizing and showcasing locally sourced products, talent and solutions and on providing greater local cultural content. There is no shortage of local solutions that can support the work of the Fernie Museum.

FOCUS ON IN-HOUSE COLLECTIONS AND EXHIBITS

Mounting blockbuster exhibitions requires tremendous institutional resources and focus on external collections; globally, institutions are

finding just as much success developing exhibitions that incorporate the entire museum and utilizes their permanent collections. Many global institutions are planning greater investment in their permanent collections.

POPULATION GROWTH, CHANGING DEMOGRAPHICS

Many countries, including Canada, are becoming increasingly diverse. The population of British Columbia is expected to grow from 4,719,300 in 2014 to 5,358,400 in 2024; the population of the East Kootenays is projected to grow from 61,323 to 63,820 in 2014. As of the 2011 Census, Fernie's population was 4,448 and is projected to grow only to 4811 by 2023.

At the same time, the Baby Boomer generation has entered their senior years, with the first Boomers becoming 65 in 2011. With Baby Boomers entering their senior years, their leisure interests have generally shifted from active outdoorsy products to less vigorous activities that involve more thinking, learning, feeling and understanding. The trend away from high-exertion also includes a move towards personal growth – whether learning about a new place or a different way of life, volunteering to help combat a social problem, or picking up a new skill. This demographic trend means a growing demand for cultural and heritage tourism products.

An ever-growing shift in the definition and diversity of families also impacts traditional museum audiences.

NATIONAL

GROWING MULTICULTURALISM SHAPING CANADIAN LEISURE ACTIVITIES

Forty years ago, Canada's culture was much less diverse, and growing up most Canadians shared similar experiences such as camping, fishing, hunting, hiking and skiing.

Many of today's adult Canadians have not grown up in this outdoor culture. They may be recent immigrants or children of immigrants with limited outdoor experience. Many other Canadians have grown up in urban areas, without significant exposure to outdoor activities. For these new Canadians and city-raised urbanites, rigorous outdoor activities may have limited attraction. This opens the door for cultural and heritage tourism, which provides activities more in line with their

expectations: the chance to taste regional cuisines, sample artistic expressions and experience the lifestyles of other cultures.

ROLE OF CULTURE AND LEISURE IN COMMUNITY QUALITY OF LIFE

There is emerging evidence that leisure and culture play a role in improving the quality of life for groups that may be marginalized within the broader community such as those with lower incomes, people living with disabilities, and members of visible minorities.

SHIFT AWAY FROM CORE FUNDING

Over the past several years, public agencies and non-profit, voluntary organizations responsible for the provision of leisure and culture programs, services, facilities, and other opportunities have seen an ongoing shift away from core funding and a greater reliance on short-term project funding. Since 1990, per capita expenditures on recreation and culture have not kept up with inflation or population increases. This represents a loss of potential to improve and maintain the well-being of Canadians.

PROVINCIAL

GROWING BASE OF PROFESSIONAL ARTISTS

B.C. has more than 25,600 working artists -- the largest percentage of artists in the labour force (1.08%) of any province, and the only province where artists comprise more than 1% of the labour force. Moreover, in recent years B.C. had the highest growth rate of artists in the work force in Canada, and this rate was higher than the growth rate of the general labour force.

LOCAL

GENERATIONAL SHIFT

Fernie continues to attract well-educated singles and families, many of whom have moved away and come back to the Fernie region. Attracted by both lifestyle and career opportunities found in Fernie, this dynamic demographic is active within the Fernie community at many levels, including active volunteerism in organizations that can affect community or societal change. It also provides the Museum with a significant base of knowledge and resources rarely found in communities with a population of fewer than 5,000 people. An appreciation of museums, galleries and historic sites and their role in community building is among the many positive attributes of this generation.

As of the 2011 census, the median age of residents is 39.5;14.3% are between 20 and 29, 16.1% is between 30 and 39, 14.3% are between 40 and 49. 27.1% are of the Baby Boomer generation.

A CULTURE OF AUTHENTICITY

While Fernie, largely, embraces its dual resort (tourism) and industrial (mining, logging) economies, its citizens wholeheartedly embrace the characteristics that make Fernie unique. The community has accepted national retail, food and beverage and hospitality operators but the historic downtown is the home of unabashedly proud local operators that embrace local heritage and culture. This spirit of “living local” keeps Fernie from becoming another cookie-cutter Rocky Mountain resort destination and appears to have been ingrained as part of local culture.

CHANGE IN WORKFORCE AND HOW WE WORK

Fernie has a growing number of people who work from home as an extension of their corporate office, providing a greater degree of work flexibility with an emphasis on “lifestyle”. The Elk Valley is also supporting a growing creative economy, which is quite fluid in location and relationships. There is also a growing number of entrepreneurs from which small, budding businesses are their prime income and a means to remain in the community.

COSMOPOLITAN – RURBAN INFLUENCE OF

Fernie is increasingly become a r-urban centre, one that promotes small town ambience with urban service expectations and amenities. The community is also influenced by a well-traveled, well education population base with higher than average disposable income.

EXTERNAL INVESTMENT

Fernie continues to see a growing number of wealthy individuals/couples from outside of town. With increasing out of town commercial and residential investment comes a shift in community investment away from community-based non-profits to lifestyle-based investment opportunities.

4 2016 TO 2020 STRATEGIC PILLARS AND PRIORITIES

4.1 | BUILDING COMMUNITY

DEFINITION

Definitions of community engagement, particularly in the non-profit and cultural sectors are many. One that is promoted by the Alberta Museums Association and that the Fernie Museum embraces is:

Community engagement involves identifying and addressing what people care about and doing things that really matter—for example, conducting activities focused on building better communities. It entails identifying and establishing long-term relationships and partnerships with other community groups and going beyond the traditional alliances with other cultural or educational organizations. The engagement must first focus on the whole community. This is part of the process of building trust, learning about enduring needs and issues, and seeking new connections by discovering shared visions, often with the most unlikely groups and community organizations. The focus can and will come back to your organization, and it will be much more productive if you **begin with the larger focus of building a better community.**

- New Roles for Small Museums, Candace Matelic, Alberta Museums Association

THE EVOLUTION OF COMMUNITY MUSEUMS

The Founder Museum

Beginning in the 1950s, and accelerating through the mid 1960s to the 1980s, museums popped up across Canada, a phenomenon resulting from community pioneer “founders” seeking to preserve and tell the story of early settlement and development as the pace of progress quickened. Dubbed “community museums” to distinguish themselves from provincial and national museums, these volunteer run museums sought to community history was quickly disappearing, in many cases as the wrecking ball literally took to heritage buildings standing in the way of progress. Provincial and national funding resulting from provincial and national milestones, such as Canada’s centennial and BC’s 75th anniversary, fueled museum development.

The reasons for members of some of Fernie’s early families to work together to found the Fernie Museum as a community/regional museum are, in this light, not unusual. By 1964, when the Society was created, the Coal Creek mine had just closed and the town dismantled. The last mine at Michel-Middletown-Natal had just been given the death blow – the province ordered the communities to be destroyed and the mine closed. The Society opened the Fernie Museum in 1974 as part of the province’s 75th anniversary, running it for 20 years in its first location. The Society later opened a pop up museum in 2004 as part of the City’s centennial. The Museum’s roots can be found in preserving a disappearing way of life and heritage, and in celebrating local and provincial history.

The Blockbuster Phenomenon

In the 1980s, there was a seismic shift in the museum sector. Much like 1980s hair styles and clothing, everything got BIGGER. The arrival of blockbuster exhibits at provincial and national museums, often coincided with major events such as Expo 84 and promised huge returns. It was impossible for small community to compete; in light of the size and content of these incredible visitor experiences – spectacles almost, seemed old fashioned and quaint, dusty and boring. But this trend, with the large budgets and international partnerships it required, could not be sustained. The 2008 economic crisis hastened the demise of the blockbuster phenomenon, forcing even national and provincial museums to re-examine how to be relevant within new economic realities and an increasingly interconnected world seeking authentic “local” experiences and engagement.

New Roles for Small Museums

A new day has now come for community museums, if they can determine how to make a meaningful difference in their community. As we seek to determine how it can be an organization that is relevant to its region, the Fernie Museum has examined the community needs that it could address and the role it could play in addressing these needs in partnership with other organizations.

PRINCIPLES EMBRACED IN PARTICIPATORY COMMUNITY ENGAGEMENT

As a community and social agency which seeks to address long-term community needs and issues, the Fernie & District Historical Society, operating as the Fernie Museum, adopts the following principles related to community engagement and participation:

- The Fernie Museum embraces a participatory approach to community/visitor engagement by offering every visitor and a member of the community a legitimate way to contribute to the institution, share things of interest, connect with other people, and feel like an engaged and respected participant. The Fernie Museum serves as a “platform” that connects different users who act as content creators, distributors, consumers, critics, and collaborators.
- The Fernie Museum embraces its role as a community centre that has a social contract and responsibility within our region. We wholeheartedly embrace a socially responsible role in culture, the arts, heritage and general society with a focus on building a better community.
- The Fernie Museum embraces a “beyond the four walls” and the “community as museum” approach, whereas our museum building becomes a community hub for the museum’s activities indoors and elsewhere in the region.
- The Fernie Museum desires to establish long-term relationships and partnerships with other community groups who share the control, acknowledgement, and proceeds in planning and delivering programs and activities that strategically build community and address community issues and needs.
- The Fernie Museum embraces organizational change and transformation into a learning institution.

2016 TO 2020 STRATEGIC PRIORITIES

As a community museum, the FDHS, In establishing a new foundation of community development and engagement with both the community and the region’s cultural sector between 2016 and 2020, will:

- Develop and deliver diversified programs in partnership with other organizations to target audiences based on age, interest, and demographics.
- Bring together cultural, artistic and heritage organizations to formulate a cohesive master plan to promote the community as a cultural and creative hub.
- Create communication strategies which engages the museum with local and tourism audiences that engages the community/region with the Museum on an ongoing basis.

REFERENCES

- [New Roles for Small Museums](#), Candace Tangora Matelic, Alberta Museums Association.
- [Creating Trustville – A Museum As A Centre for Cultural and Social Development and Activity](#), Jasper Visser, The Museum of the Future, July 4, 2010.
- [The Participatory Museum](#), Nina Simon, 2010.
- [Is the Age of the Blockbuster Dead?](#), The Guardian, May 9, 2011.
- [The Evolution of Museums and Libraries Partnerships: A Historical Antidote](#), Juris Dilevko, Lisa Gottlieb, 2004

4.2 | BUILDING PLACE

DEFINITION

"In creative placemaking, partners from public, private, nonprofit and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, city or region around [heritage], arts and cultural activities."

- May 27, 2014 | US National Endowment for the Arts

Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

CREATIVE PLACEMAKING IN ACTION

Culture is born out of human interaction; it therefore cannot exist without people around to enjoy, evaluate, remix, and *participate* in it. So why do cultural centers so often turn inward, away from the street, into an internal space that is only nominally for gathering, and is mainly used for passing through? Why do these cultural centers physically remove culture from the public realm and plop it on a curated, often "visionary" pedestal instead of providing a venue for promoting more interaction among the people who create it?

The good news, today, is that shifting attitudes are chipping away at the austere walls of yesterday's "culture ghettos" or districts with people demanding more inspiring, interactive gathering places. Creativity is becoming one of the most coveted social assets for post-industrial communities with increasingly knowledge-based economies—and this is good news for culture vultures and average Joes, alike.

Most good creative placemaking grounds itself on distinctive features and capabilities of the community, and service for the community.

To form Cleveland's Gordon Square Arts District, three theater organizations joined forces with an established community development corporation to restore two old theaters, build a new one, and link them with a streetscape to create a vibrant arts and cultural area on the west side of Cleveland, far from the city's flagship arts institutions.

In San Jose, California, the ZERO1 biennial festival marries art with technology, engaging local artists and arts organizations to share their work and spaces in an event targeted at international as well as local participants. By design, it intends to help the people of Silicon Valley see themselves in a different way --

not as just a techie, geeky place, but a place where rich, ethnically diverse, artistic traditions have much to offer.

PRINCIPLES EMBRACED IN CREATIVE PLACEMAKING

The Fernie and District Historical Society, operating as the Fernie Museum, has adopted the following creative placemaking principles which support museum practice and operations:

- The Fernie Museum embraces raising the quality of life in Fernie by increasing the visibility heritage and culture and promoting the opportunities for increased participation and engagement.
- The Fernie Museum grounds itself on promoting and celebrating the distinctive features and capabilities of the community for the benefit of the community.
- The Fernie Museum embraces opportunities to create social environments which celebrate community diversity and equality and promote individual and community creativity.
- The Fernie Museum embraces getting heritage practitioners, artists, designers, community culture groups, and arts organizations out of their silos and into Fernie neighborhoods and the Elk Valley region.
- The Fernie Museum celebrates the creativity in all of us, and creating a public environment that supports and encourages that and provides its community and its visitors with opportunities to actually participate in culture instead of merely consuming it.

2016 TO 2020 STRATEGIC PRIORITIES

As a museum dedicated to preserving and promoting the uniqueness of our community and region, the Fernie & District Historical Society, operating as the Fernie Museum, will:

- Create programming experiences based on culturally significant themes/places that build connections, understanding, knowledge, and respect for place.
- Create memorable experiences and build audience by integrating relevant technologies.
- Grow our physical capacity by nurturing shared space opportunities.

RESOURCES

- [Creativity and Placemaking: Building Inspiring Centres of Culture](#), Project for Public Spaces.
- [Museum Notes, Museums and Placemaking](#), Jeanne Vergeront, October 3, 2016
- [Defining Creative Placemaking: A Talk with Ann Markusen and Anne Gadwa Nicodemus](#), Jason Schupbach, National Endowment for the Arts, Issue 2012 #3.

4.3 | BUILDING MEMORY

Providing the public with knowledge of times gone by and interpreting the importance of preserving the tangible and intangible witnesses of the past through sustainable practices is not only a pre-requisite for traditions and identities, but part of our responsibility to future generations. Today's systematic collecting and safeguarding of objects or documents as well as modern research methods result in long-lasting memory, making it possible for future generations 'to meet their own needs.

- Lothar Jordan, Hermann Hettner Visiting Professor of Museology, Technical University Dresden, Germany

Museums traditionally collect, conserve, research, and display physical objects, both natural and cultural, from the past, as well as promote the preservation of historic buildings – our tangible heritage. However, those things don't tell the whole story. So much of our heritage is found in the stories, traditions, songs, and events we share – our intangible culture. Since 1964, the Fernie Museum has done an admirable job of developing a collection of artifacts and archival records which document; however these collections are not set within the context of a larger framework of their provenance and community history. The reality is that Fernie's social, political and industrial history, the backdrop against which these objects and records have meaning, is not well documented. The documentation and interpretation of the community's intangible heritage to date has been largely ignored.

DEFINITIONS

Tangible Cultural Heritage

The legacy of physical artifacts and records of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.

Intangible Cultural Heritage

The practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals, recognize as part of their cultural heritage. It is sometimes called living cultural traditions and includes:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship.

Built Heritage

Built heritage consists of all aspects of the man-made historic environment such as houses, factories, commercial buildings, places of worship, cemeteries, monuments and built infrastructure such as roads, railways and bridges; physically created places such as gardens, mining sites and stock routes; and other places of historical significance such as archaeological sites.

PRINCIPLES AND STANDARDS OF CULTURAL HERITAGE PRESERVATION

The Fernie & District Historical Society, operating as the Fernie Museum adopts the following ethical principles of tangible and intangible cultural heritage preservation:

Tangible Heritage | Museum and Archival Collections

- The Fernie Museum adheres to the Canadian Museum Association Code of Ethics related to collections and their care, conservation, storage and management.
- The Fernie Museum adheres, within its financial and human resources, to standards related to museum collections and their care, conservation, storage and management as outlined in the Alberta Museums Association Standards Handbook (2015).
- The Fernie Museum adheres, within its financial and human resources, to standards of archival collections, and their care, conservation, storage and management as outlined in the Archives Association of BC Archivist Toolkit and adheres to the Canadian Rules of Archival Description.

Intangible Cultural Heritage

- Communities, groups and, where applicable, individuals should have the primary role in safeguarding their own intangible cultural heritage.
- The right of communities, groups and, where applicable, individuals to continue the practices, representations, expressions, knowledge and skills necessary to ensure the viability of the intangible cultural heritage should be recognized and respected.
- Mutual respect as well as a respect for and mutual appreciation of intangible cultural heritage, should prevail in interactions between States and between communities, groups and, where applicable, individuals.
- All interactions with the communities, groups and, where applicable, individuals who create, safeguard, maintain and transmit intangible cultural heritage should be characterized by transparent collaboration, dialogue, negotiation and consultation, and contingent upon their free, prior, sustained and informed consent.
- Access of communities, groups and individuals to the instruments, objects, artefacts, cultural and natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage should be ensured, including in situations of armed conflict. Customary practices governing access to intangible cultural heritage should be fully respected, even where these may limit broader public access.
- Each community, group or individual should assess the value of its own intangible cultural heritage and this intangible cultural heritage should not be subject to external judgements of value or worth.
- The communities, groups and individuals who create intangible cultural heritage should benefit from the protection of the moral and material interests resulting from such heritage, and particularly from its use, research, documentation, promotion or adaptation by members of the communities or others.

- The dynamic and living nature of intangible cultural heritage should be continuously respected. Authenticity and exclusivity should not constitute concerns and obstacles in the safeguarding of intangible cultural heritage.
- Communities, groups, local, national and transnational organizations and individuals should carefully assess the direct and indirect, short-term and long-term, potential and definitive impact of any action that may affect the viability of intangible cultural heritage or the communities who practise it.
- Communities, groups and, where applicable, individuals should play a significant role in determining what constitutes threats to their intangible cultural heritage including the decontextualization, commodification and misrepresentation of it and in deciding how to prevent and mitigate such threats.
- Cultural diversity and the identities of communities, groups and individuals should be fully respected. In the respect of values recognized by communities, groups and individuals and sensitivity to cultural norms, specific attention to gender equality, youth involvement and respect for ethnic identities should be included in the design and implementation of safeguarding measures.
- The safeguarding of intangible cultural heritage is of general interest to humanity and should therefore be undertaken through cooperation among bilateral, sub regional, regional and international parties; nevertheless, communities, groups and, where applicable, individuals should never be alienated from their own intangible cultural heritage.

2016 TO 2020 STRATEGIC PRIORITIES

Between 2016 and 2020, the Fernie & District Historical Society operating as the Fernie Museum will document, research and preserve the region's tangible, intangible and built heritage through:

- Integrating accepted museum standards for collection and storage of artifacts into baseline museum operations;
- Cataloguing the archival collection and assess the state of our current object collection;
- Developing and implementing strategies to inventory and document intangible community heritage and for documenting community, commercial, industrial and family histories.

REFERENCES

- The Sustainability of Memory: The role of Museums in Preserving Collective Memory Through Sustainable Practices. Lothar Jordan, Hermann Hettner Visiting Professor of Museology, Technical University Dresden, Germany, ICOMNews, No. 2 – 2011.
- Canadian Declaration of the Safeguarding of Intangible Cultural Heritage

4.4 | BUILDING SUSTAINABILITY

DEFINITION

Definitions of sustainability are many and varied, but common to them all are the natural environment, the economy and society - generally, all three together. Most are not about maintaining life precisely as it is today. They focus on the rate of change to the natural environment and the importance of maintaining equity between generations. Many see sustainability as a continually evolving process. The most widely used definition is that of Norwegian Prime Minister Brundtland in 1987:

sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.

The concept has come to mean living on the earth's income rather than eroding its capital. It means keeping the consumption of renewable natural resources within the limits of their replenishment. A sustainable activity is one that can be carried out without damaging the long-term health and integrity of natural and cultural environments. It also means passing on to future generations an equal or preferably enhanced stock of economic, natural, social and human capital.

SUSTAINABILITY IN MUSEUMS

Education and Advocacy

Social learning and behavioral change are fundamental to achieving sustainability. Museums have a role in building collaborative relationships and using education and research to raise awareness, to encourage the development of new skills and the ability to embrace and adapt to change. Museums must be aware of social issues such as equity and must work to be inclusive of all sectors of the community.

A strong statement of commitment from the Chief Executive Officer and/or Board indicates to stakeholders the importance placed on sustainability. Openness, including recognition of the difficulties of achieving objectives, can be more effective than rhetorical statements.

Decision-making

Decision-making should involve the precautionary principle. The Rio Declaration defines the precautionary principle as follows:

1. Where there are threats of serious or irreversible damage, lack of full scientific certainty shall not be used as a reason for postponing cost-effective measures to prevent environmental degradation. Precautionary action requires assessment of the costs and benefits of action, and transparency in decision-making.

2. Until new measures of 'progress' are well documented and accepted, museums should strive towards integrating economic, environmental and social factors into all decision-making. As well, museums should ensure the most efficient and effective use of human, natural and financial resources, taking full cost accounting into consideration.

Activities

Through their activities, museums have an integral role in promoting and implementing sustainability in society. Museums have a far-reaching, deeply rooted connection with their communities. Museums should showcase for staff and the public their own efforts to work towards sustainability in all aspects of their work. Museums can build on their community links with greater vitality and engagement, becoming places where conversations take place and where change is incubated through:

- Building the public's awareness and practical knowledge of sustainability by encouraging civic discussion, research and disseminating success stories in exhibitions;
- Assisting in the education of the community for sustainability by creating an understanding of how natural, economic and social systems work and are interdependent;
- Assisting in the building of community capacity through forums, conferences and other events that provide an opportunity for public discussion on sustainability;
- Recognizing the value of, and integrating where possible, traditional knowledge and intergenerational considerations, including traditional Ktunaxa knowledge.

PRINCIPLES OF SUSTAINABLE OPERATIONS

The Fernie and District Historical Society, operating as the Fernie Museum, has adopted the following sustainability principles which support museum practice and operations:

- Policies must take a long-term perspective, including both present and future generations.
- Social, economic and environmental goals must be treated as interdependent.
- The price of a product or a service must cover its long-term social, economic and environmental costs.
- Sustainability must be incorporated into missions, visions and organizational structures.
- Policies should mark a transition away from unsustainable behaviours.
- Clear goals and measurable indicators are needed to guide policy.
- Decision-making should involve the community and other stakeholders.
- Opportunities for access to information, participation in decision-making and access to justice should be available to all.
- Sustainability is a global objective. When acting locally, we should be thinking globally – environmental, social and economic problems are global in extent.
- The concept of waste is eliminated as resources are used more efficiently and returned safely to productive use, for example through recycling.
- Museums should build the public's awareness and practical knowledge of sustainability by showcasing success stories in exhibitions and by coordinating broader discussion on sustainability.

- Museums should assist in the education of the community for sustainability by creating an understanding of the interdependence of natural, economic and social systems.
- Museums should assist in the building of community capacity by involving community in decision-making on research, exhibitions and other public programs.

2016 – 2020 STRATEGIC PRIORITIES

To establish base-line sustainable operations between 2016 and 2020, the FDHS will:

- Develop and implement sustainability policies and operational practices.
- Grow earned revenue to be 30% of the annual budget.
- Build community support through membership and fund development. (Objective to include volunteer strategy).
- Create a marketing and communications strategy with an aim to build audiences and engagement.

REFERENCES

- Museums and Sustainability: Guidelines for policy and practice in museums and galleries. Museums Australia, 2003
- Sustainable Development Guide for Canada's Museums. Canadian Museums Association, 2010
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- An Audience-Centric Approach for Museums Sustainability. Department of Business Studies, University of Roma Tre, via Silvio D'Amico, 2014.