OUR CITY, OURSELVES

A CULTURAL LANDSCAPE ASSESSMENT
OF KELOWNA, BRITISH COLUMBIA

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For City of Kelowna
Recreation and Cultural Services

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FOREWORD

It is with a sense of excitement that I submit this report. Not only does it mark the end of an 18 month journey, it provides the City of Kelowna with a planning tool based on a concept that is now recognised as one of the pillars that sustains communities: culture. In a world concerned with quality of life and where evaluating *the bottom line* has become the only acceptable benchmark to move forward with policymaking decisions, cultural indicators offer a conduit through which we can link cultural, social, economic and environmental conditions on which quality of life rests.

This report is the result of collaborative work undertaken by the City of Kelowna, the Central Okanagan Foundation, the Economic Development Commission of the Central Okanagan and the University of British Columbia Okanagan.

I would like to thank the City of Kelowna for funding this project through a grant received from the Union of British Columbia Municipalities and the following individuals for their collaboration and patience during this endeavour: Lorna Gunn, Grant Manager; Sandra Kochan, Cultural Services Manager; and Maria Stanborough, Planner Specialist. I would also like to thank The University of British Columbia Okanagan for supporting this research and Valencia Cosacchi, my research assistant. Thank you also to Leanne Hammond Komori, Executive Director Central Okanagan Foundation and Wayne Wilson, Executive Director of the Kelowna Museums.

Although the submission of this report marks the end of my journey on this project, it hopefully marks the beginning of new explorations for the City of Kelowna.

March 2011

Kelowna, British Columbia

Executive Summary

Initially used around the globe to justify the development of cultural districts or the creation of heritage areas to attract tourists, culture and creativity are now being considered in a much broader way. Richard Florida's *The Rise of the Creative Class*, Jon Hawkes' *The Fourth Pillar of Sustainability* or Daniel Pink's *A Whole New Mind* have alerted us to the significance of culture and creativity to modern day urban living. Whether touted as the tool that will attract new investments or guide sustainable planning, culture and creativity have entered the lexicon of municipal governments.

This new way of thinking about culture and creativity is producing a new logic of municipal governance in which both the stakes and the stakeholders are considered. Community, identity, sense of belonging, social capital and civil society are now perceived as innovative concepts to be used in the planning processes of municipalities. Since the most coherent expression of a community's aspirations transpires through this process, planning must be instilled with the values of the community, or in other words, instilled with the culture of a place (Hawkes, 2001).

Our City, Ourselves is a first step in understanding the role of culture in the planning process by providing cultural data to inform this process within the City of Kelowna. This project, the first of its kind for the City of Kelowna and one of only a handful in North America, is about finding out who we are and eventually measuring our progress. By tracking indicators over time, citizens, local businesses, community groups and political leaders will be able to use this information to guide policies affecting our future.

To participate in the life of a community, inhabitants must possess knowledge of its norms, values and customs. For example, appreciating a play or understanding the jokes in a comedy routine is only possible if one has accumulated some knowledge, or understands the context that frames the play or the joke. Similarly, understanding how the threads that weave a community's fabric are arranged can inform various planning processes (see p. 16). The accumulation of this knowledge can be called cultural capital; and it follows that cultural capital is therefore a shared responsibility. On one hand it is the responsibility of individuals to accumulate cultural capital to be able to function within a community, and on the other, government must provide opportunities for its citizens to accumulate cultural capital.

It is within this context that heritage, cultural facilities, urban amenities, and policies relating to culture were selected to develop indicators measuring the City's contribution to cultural capital. Time spent on cultural activities, number of performances attended, cultural engagement and monetary amounts spent on cultural goods and training in the arts were considered to develop indicators of one's own efforts to accumulate cultural capital.

People recognise inherently that to develop a sense of belonging and participate in the life of a community, one must grow his or her cultural capital. This is reflected in the answer to the question pertaining to the reasons respondents attended cultural events. The second most popular answer was: to educate oneself.

The accumulation of cultural capital not only benefits each inhabitant, but also contributes to the economy. As Table 6.15 (p. 47) and Table 6.19 (p. 49) demonstrate, the more cultural capital one accumulates, the more one is likely to spend on cultural goods. The term investment is therefore warranted when referring to the share of the municipal budget spent on culture.

Culture also contributes to social capital (see p. 13) by providing a common identity, or safe boundaries within which we can function. To inform the planning process, social capital was measured by assessing the sense of belonging to one's neighbourhood, the attendance at cultural events, internet use, participation in community groups and the barriers to participation in cultural events that allow the unfolding of social capital.

The importance of social capital to members of the community explains why spending time with family and friends was the number one answer to the survey question pertaining to the reasons for attending cultural events.

The fact that 45.7% (Table 6.16, p. 48) of the respondents (which represents 55,000 people if we consider the whole population) attended between 1 and 5 performing arts events can effectively mean that many social connections are reinforced by such events. Being with a group of people from one's community furthers the connections to the community and increases one's sense of belonging. This is seemingly trivial, but as members of a group with which we identify ourselves, we are more likely to participate in the life and wellbeing of the community as a whole.

Social capital can therefore have repercussions in other areas such as sustainability and quality of life. The more people get involved and feel part of a group, the greater the momentum to undertake a project or defend a cause. At the root of our identity is the desire to belong; culture allows this to happen. Feeling of belonging (Table 6.22, p. 54) was the most popular answer to the question *what makes a neighbourhood a good place to live* (average score of 3.9 out of 5). Assisting people in need (3.8/5) and cultural activities (3.5/5) were the second and third choices, indicating the value placed on social cohesion and sharing common experiences.

This underlines the importance of cultural events and culture in general to foster social connections and reinforce the networks supported by social capital at the community level. Social capital also allows a better management of professional and personal networks within the community that are increasingly relied upon by planners. In an environment where planners are called upon to work closely with the non-profit and private sectors, social capital bridges the three spheres of public life (public, private, non-profit) as well as social borders (ethnicity, class, gender...). Richer networks provide planners with information, legitimacy and political influence that are vital for *accomplishing the goals of planning, as distinct from merely creating plans* (de Souza Briggs, 2004:153).

Table 3.2 (p. 16) shows that social and cultural capitals allow the accumulation of economic capital that in turn supports culture. Economic capital and culture are therefore connected via a feedback loop making them inseparable. *The Creative Sector in Kelowna, British Columbia: An Economic Impact Assessmen*t demonstrated that in 2010 the creative sector generated 1,279[1] full time equivalent jobs with a total economic output of $143 million (Momer, 2010). Although the product of individuals involved in a number of creative sectors and local organisations, this economic activity was enabled by the $2.2 million invested in culture by the City of Kelowna in 2010 (Table 6.5, p. 39).

Using cultural indicators to assess social and cultural capital can therefore provide valuable data to inform the planning process. Not only can the data contained in this report provide an indication as to the current state of culture in Kelowna, it also provides a framework to monitor our progress over time, an essential part of the planning process.

RECOMMENDATIONS

1. Measure cultural indicators every five years following the Canada Census for demographic data accuracy and to monitor the progress of the community in cultural areas.

2. Identify and collect robust arts and culture statistics to inform the next cultural assessment.

3. Encourage policy makers to think strategically about the inclusion of cultural resources into Kelowna's planning processes to achieve key objectives in areas such as place making and community development.

4. Achieve an authentic, creative city through the provision of everyday cultural spaces; to that end, the City should encourage more flexible zoning and the creation of vibrant public spaces.

5. Maintain and enhance the current level of funding to arts and culture notwithstanding any major changes to the provincial or federal funding environment.

6. Improve communication with the arts and culture community as well as with the community at large to celebrate various cultural achievements, including initiatives in which local government support has played a key role.

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[1]This includes the direct, indirect and induced jobs.

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1. INTRODUCTION

Initially used around the globe to justify the development of cultural districts or the creation of heritage areas to attract tourists, culture and creativity are now being considered in a much broader way. Richard Florida's *The Rise of the Creative Class*, Jon Hawkes' *The Fourth Pillar of Sustainability or Daniel Pink's A Whole New Mind* have alerted us to the significance of culture and creativity to modern day urban living. Whether touted as the tool that will attract new investment or guide sustainable planning, culture and creativity has entered the lexicon of municipal governments.

This new way of thinking about culture and creativity is producing a new logic of municipal governance in which both the stakes and the stakeholders are considered. Community, identity, sense of belonging, social capital and civil society are now perceived as innovative concepts to be used in the planning processes of municipalities. Since the most coherent expression of a community's aspirations transpires through this process, planning must be instilled with the values of the community, or in other words, instilled with the culture of a place (Hawkes, 2001).

Refocusing our energies and rethinking the role of culture and creativity within this framework, and by extension its role in the quality of life and sustainability of our municipalities, necessitates some homework. The City of Kelowna, conscious of this need, undertook a planning process for a Recreation, Parks and Culture (RPC) Master Plan in 2006. During this process it became clear that the City lacked a performance measurement framework and accompanying indicators suitable for cultural application. A collaborative research project with The University of British Columbia Okanagan was therefore launched to develop cultural indicators to assist with municipal planning, but also to contribute cultural data to other indicator frameworks such as the Vital Signs initiative coordinated through the Central Okanagan Foundation and other community foundations nationwide. This research, funded by The City of Kelowna, was conducted in 2009 and 2010.

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The indicators developed for this project and the data presented in this report are only a stepping stone of sorts. They will have to be kept alive. Indicators are meant to be monitored periodically to track the progress or setbacks of a phenomenon and allow policymakers to make adjustment and sometimes set new directions. This project has therefore 3 main objectives:

- To establish a framework to guide the development of cultural indicators

- Develop specific indicators that can be periodically reviewed and refined

- To gather and analyse benchmark indicator data from primary and secondary sources.

To fulfill these objectives a citizen survey was conducted during the second week of June 2010 and secondary data was collected from various organisations, stakeholders in the cultural and creative sectors as well as from the City of Kelowna.

Sections 2 and 3 provide background information. While section 2 provides a context and rationale for this project, section 3 defines the conceptual background and definition of terms that guided this project.

Section 4 contains the framework which steered the development of the indicators and outlines the rationale behind their selection while section 5 offers some methodological notes. Section 6 describes the result of the survey and the secondary data and section 7 presents the analysis of the data.

The conclusion of this report will offer some insight as to who the citizens of this unique city are, what they hope to accomplish and perhaps, most importantly, what they want to leave as a legacy to future generations.

Identity grows from stories we tell to ourselves about ourselves.

Roderick Watson

2. Contextual Background

2.1   Kelowna

Celebrating its 105 birthday in 2010, Kelowna is a fairly young city that has a rich and complex history. The City's agricultural heritage, like so many other towns in Canada is constantly being redefined as the population increases and the economy diversifies. Kelowna is at a crossroad, between an agricultural heritage ever present in its landscape, and the constant pressures of growth that are slowly eroding the small town feeling that defined it for many years. The objective of this section is to briefly examine the transformation of Kelowna from small town to major centre in the Southern Interior of British Columbia. This look at *ourselves* will help to understand how our past and heritage shaped the city and its citizens. It may also help understand how it will influence recent and future newcomers to the city.

Human settlement in the Okanagan Valley dates back to the last retreat of the Pleistocene glaciers, approximately 9,000 years ago. Interior Salish aboriginal people arrived from what is now Washington State, moving northward with the retreat of the glaciers to expand their hunting and gathering territories. Three thousand years ago, approximately 12,000 aboriginal people lived in the Okanagan. While the population remained stable over a long period of time (estimated at 15,500 in 1780), it had decreased to 6,000 by 1960 (Royal BC Museum).

It is not until the early 1800s that the first European fur traders trekked regularly through the Okanagan Valley. In 1859, Father Charles Pandosy, a French Oblate, arrived in what is now known as the Mission area where he founded a school and encouraged immigration by boasting about the mild climate and the rich soil suitable for agriculture. It is not, however, agriculture that triggered the initial settlement growth in Kelowna. In 1862, miners travelling north through the Valley to partake in the Cariboo Gold Rush were followed by cattlemen driving their cattle from the United States to the mining camps in the Interior. They soon realized that Kelowna and its surroundings' abundant bunchgrass and accessible water provided an ideal setting for ranching.

In 1892, after a steady but modest population growth, the townsite was registered with the land office in the Province's capital, and thirteen years later, Kelowna became a town. Also in 1892, the Shuswap and Okanagan Railway linked the north end of the Valley with the transnational railway of the Canadian Pacific Railway Company (CPR). Later that same year, the new connection was extended to Kelowna and Penticton with the launch of the CPR's steamboat *Aberdeen* on Okanagan Lake. Steamboats quickly became the lifeline to settlements along the lake, delivering merchandise and picking up lumber and the meagre fruit production of the time for export to markets beyond the Okanagan. This mode of transportation was a determining factor in the location of many townsites along the lake as people and merchants settled near boat landings. Kelowna's topography, rich soils and geographical location at the mid-point of this transportation route would eventually result in its position as regional hub.

In the decade following Kelowna's incorporation in 1905, most of the grain fields and cattle range were converted to irrigated orchards and a few other *experimental* crops such as tobacco. The latter quickly gained prominence such that at least two tobacco processing plants were constructed jointly producing 130,000 cigars a month. One plant built in 1912 by The British North American Tobacco Company now houses Flashbacks nightclub (1268 Ellis Street). The tobacco industry was short lived though as growers in Ontario and other countries, with a product of better quality, could compete and absorb high fees and duties more effectively. The orchard industry therefore remained the basis of the local economy and the town experienced only moderate growth over the next three to four decades. In 1958, when the Okanagan Floating Bridge was inaugurated, Kelowna counted approximately 12,000 inhabitants.

Two other transportation improvements were instrumental in shifting the agriculture-based economy of the city to a tourist and service based one: the airport, opened in 1960, and the construction of the Coquihalla Connector in 1986 linking the Okanagan Valley to the Coquihalla Highway, cutting the driving time to Vancouver in half. The appealing scenery and the climate Father Pandosy boasted about many years before would not only attract tourists, but retirees who would eventually become residents. Table 2.1 shows the demographic data for Kelowna since 1981.[2]

Table 2.1: Total Population and Age Distribution in Kelowna, 1981 – 2010

Year	1981	1986	1991	1996	2001	2006	2010
Total Population	59,196	61,213	75,950	89,442	96,288	106,707	120,812
Population under 19	28.7%	25.6%	24.3%	24.4%	23.5%	21.8%	20.0%
Population over 65	16.0%	18.0%	19.1%	18.4%	19.2%	19.5%	21%

[2] City of Kelowna Official Community Plan.

The 2006 Census reveals that 14.6% of the population identified their mother tongue as being neither French nor English compared to 27.9% for BC as a whole and that 81.9% identified themselves as being second or third generation Canadians. Although the trend is slowly changing with an increase in immigrants settling in the Okanagan, Kelowna remains prominently a white Anglo-Saxon city. This heritage is inscribed in the cultural landscape, although the recent addition of a second Sikh Temple in Rutland indicates a growing diversity in the Okanagan.

On the arts and culture front, the City of Kelowna's continual investment and support for arts and culture reaped rewards as the City was recognised by the Department of Canadian Heritage as a Cultural Capital of Canada in 2004. In the early 1970's a committee was struck to study the possibilities of developing a "Cultural Arts Centre" and in 1989 a Mayor's Task Force was created to work on a cultural policy. This was intended to provide support and direction for cultural development in the City. The Cultural District was the culmination of these efforts, developed in what was once the heart of the fruit packing industry in Kelowna.

This historical overview helps to contextualise the current way of life in Kelowna where a sense of leisure, endless possibilities and pastoral life still permeate through our daily activities. Our urban landscape is its product where single family homes and hillside constructions affording the best views are consistently sought and where freedom is associated with motor vehicle ownership.

This is perhaps the first cultural indicator. In many ways, Kelowna is still, as it was 100 years ago, a city where settlers arrive in search of a better place. However, modern-day settlers do not seek a parcel of land to establish a farm or orchard, but increasingly are after a place where quality of life is at the top of the list followed closely by opportunities in business and education. How will current and new residents of Kelowna respond to this demand? Their response will shape the urban landscape for future generations. Perhaps Landry (2008) sums it best: Our cultural heritage is *the sum of our past creativities and the results of creativity is what keep society going and moving forward (p. 6)*.

2.2   Why Assess Culture?

Think for a moment about what brings people together. Concerts in the park, the annual neighbourhood barbecue, the various winter and summer festivals, commemoration ceremonies, a lazy afternoon at the beach, attending a Rockets game or even the daily stop one makes at the same coffee shop day after day, crossing paths with the same people. These interactions are but a few examples of the aggregate of activities that shape our collective experience of place. These experiences are not only spatial but temporal; we enjoy them in places and at certain times that have meaning. We therefore establish connections between time, places and the people we interact with during our activities no matter how mundane they might be. We value these connections, become attached to them, and are willing to protect them.

The value of these connections, these habits which give us a sense of belonging and common understanding is part of a *culture*. The traditional view of culture is that it has only intrinsic value and therefore is goal oriented. For this reason, most municipalities see the need to have museums, theatres and libraries because every self-respecting city should, and because local community groups demand them. Most local governments were, until very recently, blind to the fact that culture can and should be used as an agent of development. Culture should not merely be considered as a goal in itself (culture for the sake of culture) but also as a means; for what it can achieve. The question is not what we can do **with** culture but rather what we can do **through** culture. It must be *offered as a strategy for achieving goals that are the keys for people in defining their lives* (McNulty, 1996:23 quoted in Matarasso, 1999).

*Culture should not merely be considered as a goal in itself but also as a means; for what it can achieve. The question is not what we can do **with** culture but what we can do **through** culture.*

Culture is based on shared values which allow us to function as a community. These values, although intangible, are responsible for a very tangible aspect of our everyday life; they are translated into our landscape, the physical world in which we live. Cultural identity therefore...

> *manifest[s] itself in the distinct landscape of a neighbourhood and it is important that the regulation of land use takes the unique physical characteristics both (natural and physical) of a precinct into account when determining the parameters of future development (Hawkes 2001:19).*

In this light, culture becomes an essential tool to a community's organisational capacity, to engage citizenship and through which we can achieve liveable and sustainable communities. Assessing the culture of a place is therefore essential if we are to create...

> *more sustainable and vibrant communities, more cohesive community networks, greater community confidence and direction founded in a sense of self and place, and an increased community capacity for holistically addressing its own needs. (Galla, 2003:4).*

Further, cultural assessments must recognise *the cultural aspirations of different sections of the community, including groups that may otherwise be marginalised culturally, socially and economically* (Galla, 2003:4).

Using culture as a tool and assessing it is an integral and necessary component of cultural planning (see Section 3.4.1) which establishes the objective presence of the community within the planning process rather than simply as an object of planning. It allows the assessment of a community's strengths and potential within a framework of cultural development. It establishes an inventory of local culture and takes a hard look at resources, gaps and needs enabling us to plan for better liveable, socially just, and responsive communities (Mercer, 2006:14).

Based on the work of Mercer (2006), Table 2.2 summarises the importance of arts and culture as an urban asset.

Table 2.2: Culture as an Urban Asset

Context	Role of Arts and Culture
Business community	• Assist in developing new marketing and branding for commerce • Enhance urban environment, offering a diversity of experience resulting in increased pedestrian traffic, provide opportunity for consumption
Quality of life and sense of place	• Influence personal/career location decisions • Influence business location decisions • Influence inward investment decisions
Suburban sprawl	• Render downtown more attractive for work and residence • Encourage renovation of existing building stock (heritage, historical district) • Develop human and social capital (skills, networks, safer environment) • Create safer and busier streets through animation
Workforce	• Provide a range and quality of amenity to attract highly skilled and high value-added workforce
Clusters and networks	• Provide the elements of urban 'critical mass' and the occasions and venues for creative networking
Social inclusion	• Demonstrate the positive relationship between cultural diversity and productivity • Ensure that urban and cultural strategies do not result purely in gentrification • Contribute to safer streets and enhanced diversified retail activities • Increase the diversity of population experiences

Aché Brasil, Life and Arts Festival

Way finding signage, Cultural District

Bear by Brower Hatcher, Stuart Park, Kelowna

The worth we place on art, as a society, need not be measured on the basis of either its input costs or its market value as a product, but in terms of its galvanizing effect on citizenship.

Allan Gregg

3. Conceptual Background

This section defines the key concepts and terms that were used to guide this study. A discussion detailing the specific framework and indicators appears later in section 4.

3.1   Developing a Framework

A framework is a conceptual structure used to support, guide or outline a set of ideas. Frameworks can provide insights and help order complex phenomenon by dividing them into more manageable pieces, such as geographical distinctiveness or economic sectors. Culture, as will be explained in the next section, is a term that is at best controversial and at worst impossible to define. It was therefore important to begin this project by providing a broad conceptual framework that would define identifiable and measurable elements of culture in the community. Consequently, the creation of a framework to develop cultural indicators was divided into the following steps: conceptualization of a structure of cultural identity, generation and selection of issues related to cultural activities resulting from cultural identity, and lastly, selection of indicators.

3.2   Indicators

Indicators are important tools that can facilitate access to information and play an active role in policymaking. While statistics may provide descriptive information on a phenomenon, they do little to evaluate it. Indicators, on the other hand, can measure change over time, geographic variation or structural change of a phenomenon by conveying complex information in a simple form. Indicators can also provide monitoring information, track progress or setback against some goal.[3] As such, they can be qualitative as well as quantitative. While quantitative indicators provide a numerical value measuring a phenomenon, qualitative indicators give us a language-based description of a phenomenon. An indicator is generally defined as a special type of statistic with a higher meaning. Glade (2003) defines indicators as

> *...a measurement that, taken in relation to other variables, facilitates comparative study of the behavior of one or more variables, either cross-sectionally or longitudinally (or both). In relation to other variables, taken singly or in compound form, it can also be used to profile a system's structure and analyze its performance.*

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[3] Cultural indicators used in this study are defined in detail in chapter 4.

As such, indicators facilitate the transformation of data into relevant information and potentially transform this information into action, informing planning and policymaking strategies.

To illustrate, the education level of a group taken alone is a statistic; it gives the percentage of people who have achieved a certain level of scholarity. To construct an indicator, this statistic may be informed by the relationship that exists between scholarity, income and longevity. A correlation between these will transform the education level into an indicator of, for example, the level of well being in a region. There are five kinds of indicators:

- **Input indicators** measure the quality and quantity of resources or enabling condition
- **Process indicators** measure ways in which programs, services or creation opportunities are provided
- **Output indicators** measure the quantity and quality levels and forms of access, participation and consumption
- **Outcome indicators** measure the broader results achieved through the provision of services
- **Impact** indicators measure long term results generated as a result of policy adoption

Duxbury (2007), Hawkes (2004), Nadarajah and Yamamoto (2007) and Runalls (2007) argue that cultural indicators are essential to the planning process but note that although they must be rooted within a general framework, each community being unique, indicators must be developed at the local scale.

3.2.1 SMART Indicators

To ensure indicators are suitable for a particular project, Roche (1999) suggests using the acronym *SMART* (specific, measurable, attainable, relevant, time-bound), which is a shorthand to describe the necessary properties of an indicator set. Allaire (2007) adds that cultural indicators should be made public regularly and in a timely fashion. Table 3.1 defines each characteristic in detail.

Table 3.1: Properties of Indicators

Properties	Definition
Simple	Indicators must be easily interpreted, monitored and appropriate for community use.
Measurable and unambiguous	Indicators must be objective, independent of who collects data and they should be precisely defined so that their measurement and interpretation is unambiguous.
Attainable	Collection of data for indicators should be achievable, cost effective, feasible to collect and consistent with other data sources.
Relevant	All indicators should be relevant to the goals and objectives of the project.
Time-bound	Indicators should describe when change is expected

3.2.2 Limitations

It is important to note that indicators serve as a red flag; good indicators merely provide a sense of whether expected results are being achieved. They do not address unintended results, why results are or are not achieved, actions that should be taken to improve results or the linkages existing between interventions and outcomes. As such, data on indicators must be interpreted with caution. They are best used to point to results that need further exploration, rather than as a definitive assessment of a program's success or failure.

3.3 Culture

In his seminal book *Keywords: A Vocabulary of Culture and Society,* Raymond Williams (1985) argues that *Culture is one of the two or three most complicated words in the English language*. The term culture is as much contested and misunderstood today as it was when Williams' book was published. As a society, we usually have a very narrow conception of culture. We use the term to define the music, language or food of people living on other continents. Another common take on culture is that it refers to the arts, or to high culture that only a minority of people can appreciate or even purchase. These narrow interpretations of culture have actually done a great disservice to our understanding of the term and its usefulness.

In reality, culture defines us as inhabitants of a specific place. Our museums, architecture, land-scapes, urban morphology, the food we eat, or the music we listen to are not culture in and of themselves; they are representations of who we are, or in many instances, of who we were. Quoting Williams (1992) again, culture is a *way of life;* it is the set of conventions and customs; norms and regulations of behaviour; traditions and institutions that frame our society. Rigaud (1975) suggests that a society *inscribes itself in history and in the heart of the living only through its culture*[4]

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[4] Author's translation.

which is echoed by Hawkes (2001) who states that *without culture, we are, literally, not human.* In essence, culture is ordinary; it is the collection of the likes, dislikes, aspirations and fears of a community that integrate themselves into our daily world and its spaces. It is learned, changes over time and expressed through the mentifacts, sociofacts and artefacts a society or community uses, produces and reproduces according to its particular circumstances. Culture is understood as having meaning, as doing and as power. It follows that the words *arts* and *culture* cannot be used interchangeably in this report.

Culture is expressed as much through tangible manifestations such as the clothes we wear or the sports we practice as by the intangible or symbolic manifestations such as practicing a particular religion, or the meaning we attach to the architecture and public art that adorns our streets. Our collective acceptance or rejection of these activities and symbols through citizenship form a value system, which through its social dimension constitutes a community's culture. This value system sets priorities which guide community leaders who take decisions that etch themselves into the urban landscape. Consequently, identifying the components and understanding these values has important ramifications for urban planning, social equity, economic development and environmental responsibilities. Municipal governments must understand this value system if they are to adopt policies that will reflect the needs and desires of its citizens. Culture makes each place unique; renders it authentic.

Culture is not only measured in achievements of intellectual and artistic creativity but by the values and norms that a community shares.

Culture is therefore not only measured in achievements of intellectual and artistic creativity but by the values and norms that a community share. In this light, it contributes to our quality of life and it is a determinant of a community's sustainability and resiliency.

3.3.1   From Values to Value

It is inevitable that when conducting an assessment of any kind, the question of measurement or imparting value will arise, if not in quantitative terms, at least in terms of "feel" for the relative order of magnitude. Measuring cultural activity by counting the number of people who attended a concert or by calculating the number of jobs generated by a cultural activity is certainly possible and relatively easy. However, culture being much more than the sum of a community's activities, a framework based on the inclusive nature of culture must be developed.

There is a wealth of published literature on how to value culture written from fields at opposite ends of the spectrum. From economics to sociology, cultural studies to geography and anthropology, the debates pertaining to the value of culture and how to measure it endure. There are however three underlying concepts at the root of its valuation: cultural capital, social capital and economic capital.

The notion of cultural capital was introduced by the sociologist Pierre Bourdieu. It refers to the knowledge, or the internalised code that allows us to decipher cultural relations and cultural artefacts, therefore conferring value to such things as education, art, music or beauty.

Cultural capital is the totality of our accumulated knowledge, formal (education) and informal (gained through novels, music, hobbies, life experiences) that allows us to function in a community. This knowledge allows us to hold conversations about our favourite television show or the latest local performance of a band. Cultural capital is consequently a form of currency that we exchange for social acceptance or in other words, to create social networks (see social capital in next section).

Similarly, cultural capital can be accumulated at the community level in the forms of cultural assets developed, maintained and protected through municipal policies. Cultural capital can therefore take two forms, tangible and intangible:

> *...tangible cultural capital assets exists in buildings, structures, sites and locations endowed with cultural significance (commonly called "cultural heritage") and artworks and artefacts existing as private goods, such as paintings, sculptures, and other objects. Intangible cultural capital, on the other hand, comprises the set of ideas, practices, beliefs, traditions and values which serve to identify and bind together a given group of people... together with the stock of artworks existing in the public domain as public goods, such as literature and music. (Throsby, 1999:7)*

Like any currency, the greater the accumulated cultural capital, the greater the potential for exchange. Unlike economic capital though, *cultural capital does not depreciate with use, but rather increases in value* (Klamer, 2004:152).

Social capital

The relationships between individuals that accrue over time and space form the basis for social capital. Putnam (2000) defines it as the *degree to which a community or society collaborates and cooperates – through such mechanisms as networks, shared trust, norms and values – to achieve mutual benefits* (p. 19). This definition of social capital was selected amongst many others because it includes two terms that are important to this study: norms and values. These two mechanisms as referred to by Putnam, constitute the keystone of culture. This is corroborated by Gould who states that:

> *At its simplest, culture is itself a form of social capital. When a community comes together to share a cultural life, through celebration, rites and intercultural dialogue, it is enhancing its relationships, partnerships and networks – in other words, developing social capital. Conversely, when a community's heritage, culture and values are overlooked, social capital is eroded, since it is often within these roots that the inspiration for people to act together for a common purpose can be found. (2001:71)*

There is a vast literature on social capital that exudes its benefits. Fukuyama (2002) asserts it plays a significant role in the functioning of modern economies while Kenworthy (1997) writes about its importance to the stability of a liberal democracy. Putnam (2000) posits that social capital allows citizens to resolve problems more effectively and operates through biological and psychological processes that improve the lives of individuals. Social capital is therefore a benefit at both the individual and collective level.

At the group level, it represents some aggregation of the resources (economic, cultural or political) valued by the members of a group interacting within a network or networks (Lin et al. 2001). At the individual level, social capital provides a context within which one can benefit from the security of membership that will minimise potential risks associated with an enterprise. This membership can, via a feedback mechanism, become a benefit to the network as a whole. For example, a creative endeavour where one is encouraged and supported by other members of a network, may not only result in a piece of art or a play that will benefit the author, but also to many that may transcend the network.

Economic Capital

For Arjo Klamer, a widely published scholar and research chair in the economics of arts and culture, cultural capital is what *lends us the ability to realize a meaningful life over and beyond its economic and social dimensions* (2004:151). It derives that economic capital cannot be used to assess the importance of culture as it is a function of it. In other words, we should strive to understand culture for its own sake rather than using its economic value to promote it within a community. This reasoning led him to the conclusion that economic capital has no intrinsic value except for what it allows us to achieve. We should therefore consider economic capital only because it allows us to sustain a culture. Similarly, we need to remember that the value of intangibles constitutes a large portion of culture.

A distinction therefore exists between the economic field, where objects have instrumental value, and the cultural field where objects have symbolic value. Collectively, we can assess a cultural good such as a church or a museum and agree on its monetary value based on the price of the land it sits on, the size of the building, its age and other standardised unit of measurements. In the grand scheme of things, however, their economic value impacts us very little and is not a major consideration when we think of these buildings. It is the emotional value that we respond to. A site or a building may be important to some residents because they may have been married there or simply because these places have become familiar, and thus valued, only by dint of being part of an urban landscape for a long time.

Assessing the value of a cultural good is therefore complex, so we should not limit ourselves to a single valuation method such as price, which is set by the market. Reflecting on the ethics of economic valuation, Anderson (1993) concludes that

> [w]e don't respond to what we value merely with desire or pleasure, but with love, admiration, honor, respect, affection and awe as well. This allows us to see how goods can be plural, how they can differ in kind or quality: they differ not only in how much *we should value them, but in* how *we should value them... To do this, we must govern our conduct by shared norms established in dialogue with others, norms that are constitutive of different spheres and roles of social life. This socially grounded view of value and rationality, in turn, provides the key to understanding the ethical limitations of markets (xiii).*

The shared norms Anderson refers to are, in effect, culture as defined in the preceding section.

3.3.2   Adding up the Capitals

Considering social, cultural and economic capital brings us a step closer to a framework which allows drawing concrete measurements from culture. David Throsby helps make the last conceptual link by applying Bourdieu's discourse to cultural valuation by making a

> *...distinction between economic and cultural value, the former being measurable by methods of economic analysis and expressible in monetary terms, the latter being multidimensional, deriving from a broadly cultural discourse and having no standard unit of account (Hutter & Throsby 2008:4).*

He further suggests that cultural value should be deconstructed into its various elements, including aesthetics, social, and symbolic among others.

What makes the assessment of culture difficult is that cultural and economic capital are neither dissociable nor oppositional. Prosperous economic times foster greater cultural capital accumulation and greater cultural accumulation contributes to a broader social network from which to draw economic opportunities. A valuation framework including cultural and economic capital independently would therefore not yield significant results. Using economic and cultural capital as complements to each other is necessary. The first phase of developing cultural indicators therefore consisted of an economic impact assessment of the creative sector in Kelowna whereby the revenues and the spin-off effect of cultural activities could be measured (Momer, 2010).

Together, cultural, social and economic capital fit within a framework that can guide how culture may be used in policymaking. This will be revisited in Section 4 (Figure 4.1).

By way of conclusion to this section, Table 3.2 summarises the three types of capital and their usefulness to the planning process.

Table 3.2: Planning and the Three Types of Capital

Concept	What it does	Usefulness to Planning
Culture	Provides a community with a set of shared norms, codes and values defining the identity of its inhabitants	• Recognition from municipal governments that culture is fundamental to a city's development and its citizens' quality of life. Culture can thus be considered integral to all planning processes (see practical implications below)
Cultural Capital	Provides a currency that allows individuals or groups to establish social networks within a community	• Justifies support of landmark sites, natural features and urban amenities to promote community identity • Validates development and maintenance of cultural facilities • Justifies grant programmes to support arts, culture and heritage organizations
Social Capital	Provides community cohesion by fostering cooperation. Influences local development patterns by nurturing economic development. Contributes to societal wellbeing.	• Promotes opportunities for collaboration • Supports affordable options for the community, i.e. affordable live/ work spaces for artists • Validates land use that supports social connectivity such as public spaces, alternative transportation or dog parks • Allows processes for community consultation and engagement
Economic Capital	Sustains culture by using social and cultural capital to accrue financial gain	• Incentives for developers related to cultural amenities, i.e. heritage building tax incentive; density bonusing for the provision of public cultural spaces • Purchasing of lands/buildings that will support the development of social & cultural capital, i.e. schools to be used for community centre; land for parks

3.4   Cultural Planning and Creativity

As discussed in section 2, central to the idea of assessing culture is its capacity to inform cultural planning. Before continuing any further, cultural planning, although not as ambiguous or contentious as the term *culture*, deserves our attention as its meaning has developed anamorphous qualities since its inception some 40 years ago. Closely associated with cultural planning and contemporary urban development, creativity and cultural resources are also considered in this section.

3.4.1   Cultural planning

The term cultural planning emerged in the 1960s when European cities and towns embarked on regeneration strategies based on the inclusion of the arts into the cultural fabric of traditional neighbourhoods or to create districts focussed on the arts. Over the next twenty years, this would lead to a cultural policy-led model for urban regeneration. In the 1980s and early 1990s, the purpose of cultural planning tended to be focussed on the relationship between municipal councils and their arts community. The emphasis was mostly on mapping the strengths and gaps of arts resources in a community, an essential task in the cultural planning process but by no means its end result (Mills, 2003).

More recently, cultural planning has become less focussed on the arts per se, and more on the role of culture in place making to explain how the cultural assets of a community can contribute to reinforcing its identity and sense of place. Cultural planning thus enables policymakers to think more strategically about cultural resources and their integration into the fabric of everyday life to

Cultural planning is the strategic and integral use of cultural resources in community development.

achieve key objectives in areas such as community development or place marketing (Ghilardy, 2001). Baeker (2002) contrasts the key differences between a cultural policy approach and a cultural planning approach as illustrated in Table 3.3.

It is important to note that cultural planning is not 'the planning of culture' – an unworkable, undesirable and dangerous proposition – but, rather, the assurance *that the 'cultural element', cultural consideration [and] cultural resources are there at every stage of the planning policy development process* (Mercer, 2006:6). Cultural planning does not produce cultural districts or flagship museums which may be surrounded by decaying neighbourhoods, minimal public transportation or homeless families. It is neither the beautification nor aesthetics enhancement added after the completion of a project.

It derives that cultural planning is comprehensive in scope. Not only does it address the role of traditional arts resources but must also be part of developing cultural tourism strategies, culture industry opportunities, and urban and streetscape design. Cultural planning is the tool that must connect social, economic and cultural capital. The cultural planning process should therefore be integral to the broader planning process of any municipality and not be an afterthought.

Table 3.3: Comparison of Cultural Policy Approach to Cultural Planning (Adapted from Baeker, 2002)

	Cultural Policy	Cultural Planning
Definition of Culture	Arts-based.	Based on cultural resources.
Underlying Perspective	Disciplined-based – fragmented 'silos:' theatre, mu-seums, dance	Place-based – system perspective rooted in place
Rationale for Government Intervention	Inherent importance – arts for arts' sake	Benefit driven – emphasis on contribution to urban development and quality of life
Role of Local Government	Top-down – outdated public management focus on regulating, owning, financing	Bottom-up – innovative public management focus on enabling, supporting combined with develop-ment approach
Infrastructure Focus	Focus on hard infrastructure (buildings)	Focus on soft infrastructure – networks, commu-nity organisations, local businesses
Key Stakeholders	Professional arts/heritage/cultural in-dustry organisations and enterprises	Local citizens, community organisations, local busi-nesses
Cultural Development	Development of cultural sector; focus on increasing impact, intensity, quality of product	Culture understood as a resource for human development; broader societal goal

3.4.2   Cultural Resources

In a cultural planning context, cultural resources include *all those assets that help define a community's unique identity and sense of place* (Baeker, 2002). At their roots, identity and sense of place are embedded in the practices of everyday life, consequently, cultural resources range from the ordinary to the exceptional. Adopting a broad definition of culture as explained above is therefore essential to define cultural resources. For example, many people of non-English speaking background may not value art in the traditional European definition governed by aesthetic principles. In a similar way, young people and women may consider the mall as their most important cultural resource (Mercer, 2006).

Consequently, cultural resources include both tangibles (facilities, organisations) and intangibles (stories and identities). These resources include but are not limited to:

- Facilities and human resources linked to performing and visual arts, museums, librar-ies and heritage

- Programmes and educational systems necessary to develop talent connected to the above activities

- The diversity and quality of leisure activity including recreation and entertainment

- Geography (ancient trees, waterfalls and other natural assets to which meaning is attached)

- Urban landscapes, public spaces, parks, walking and biking trail systems

- Local folklore and heroes

- Festivals and events

- Unique or specialised products

3.4.3   Creativity and the Creative City

Creativity is commonly associated with the ability to use one's imagination to develop innovative ideas, to transcend the bounds of what is considered ordinary and is most often legitimised within an artistic context. In the early 1980s, creativity became urban with the birth of the creative city movement and was considered mostly as an economic instrument, used in tandem with cultural planning, to regenerate declining city centres at the onset of a post-industrial era. Over the next twenty years, the amount of research slowly increased as many cities in more developed countries considered adopting a creative city agenda to guide their future development. The two most influential works on urban creativity to date are certainly Charles Landry's *The Creative City* (2000) and Richard Florida's *The Rise of the Creative Class* (2002). Both authors make the point that cities should embrace local cultural resources to promote authenticity, project a distinctive image and enhance local connections in an age where globalisation is said to homogenise cultures and identities.

Florida's focus on the mechanisms to create a vibrant urban economy, such as the construction of desirable environments to produce tolerant and exciting places to attract as many "creative people" as possible, is misguided at best and deterministic at worst. It is far too simplistic to correlate urban economic vibrancy with the presence of a class of professionals who are attracted to "cool" cities (Peck, 2005; Scott, 2006; Edensor 2010). Cities are much more than a simple accumulation of capital and labour but also the sum of cultural, social and political interactions which shape and continually reshape one another and the cities in which they take place. A narrow conceptualisation of cities can lead policymakers to blindly adopt strategies too narrowly focussed. Some may remember the 1990s when information technology was considered as a panacea to solve urban problems ranging from the reversal of industrial decline to the promotion of social cohesion. This gave rise to the *intelligent* city in Osaka or the *wired city* in Manchester (Vanolo, 2008), both falling short of the initial expectations.

Using Florida and Landry's tenets to shape policymaking represents a

> *...capturing of creativity around a particular neoliberal economic and political ideology, related to fostering labour market participation, civic boosterism and competitiveness. In practice, this has translated into a privileging of particular entrepreneurial practices, urban locales and meritocratic class. (Edensor, 2010:3-4)*

Another problem with the creative city/creative class argument is that accepting creativity as a quality assigned only to a certain class of professionals construes that there is an "uncreative" class, which goes against the basic definition of creativity and how it is imbued in our landscape and population. Creativity is not the property of a gifted individual or of a particular group belonging to a certain class. Creativity manifests itself equally in the creation of a community garden, the decoration of a house facade or in suburban garages and basements where groups of teenagers form bands and practice in the hope of becoming the next sensation. Creativity is present in all spaces (Markusen, 2006; Edensor, 2010) and not limited to special downtown districts. It cannot be isolated as it is the product of the relationships between an individual and the total matrix of relations in which it is embedded. Consequently, creativity is culturally and communally produced – the product of everyday life.

This take on creativity is not to say that the creative city agenda should be dismissed for Kelowna. Such an agenda can play an important role in enhancing resilience, sustainability and competitiveness of a community by supporting innovation, which has the potential to improve its quality of life. One must only keep in mind that the creative city cannot be produced simply by attracting bohemians or by creating an urban playground for a young, hip, well educated and technologically savvy working class. The creative city must be organically developed through the complex interlacing of the modes of production and social relations within a specific urban context. Local governments must therefore insure that all the elements involved in constituting a city work in harmony by providing proper opportunities through innovative policies and appropriate programming of urban spaces.

The creative city must be organically developed through the complex interlacing of the modes of production and social relations within a specific urban context.

3.5 Sustainability and Culture

Beginning in the early 1970s, the concept of sustainability entered into the development discourse. There is wide agreement amongst scholars that sustainable development entails development practices that meet the needs of today without compromising the ability of future generations to meet their own needs (Darlow; 1996; Torjman, 2000; Davies and Brown, 2006; Nurse, 2006). The definition described here is the key concept that the World Commission on Sustainable Development, created in 1983, focuses its work on. Over the last two to three decades all levels of government, as well as academic institutions and larger corporations, have been designing and implementing policies that support the concept of sustainability. These policies range from energy efficient building codes to curb-side recycling programs, to incentives to either use public transit or set up a carpool system.

Although sustainability has traditionally been focused on an environmental framework, there has been an increased emphasis on its interconnection to the social and economic dimensions of development (Nurse, 2006). The World Commission on Culture and Development (1995) brought culture into the forefront of development by stressing that culture is *a dynamic source*

for change, creativity, freedom and the awakening of innovative opportunities (p. 11). The Commission further designed a set of principles for culturally sustainable development and suggested that these principles can best be made operational through a broad ranging conceptualization of the cultural industries and their potential place in any country's development agenda. Since then, there have been advances in the understanding of culture's role within municipal planning in general as well as its role within sustainability planning (Throsby, 2008). In this way, cultural policy can be used as a tool to achieve sustainable development (Darlow, 1996).

To create a plan for both cultural and sustainable development at the municipal level presents a relatively new challenge to local authorities, making it all the more important for all levels of government to work together to create an urban environment that will benefit current and future generations (Marsio, 2006; Throsby, 2008). Central to the ideas of cultural and sustainable policies is the need to improve the quality of life in the broadest sense (Marsio, 2006; Throsby, 2008).

Integrating cultural policy into sustainability planning at the municipal level has been gaining momentum over the last half decade. Many countries around the world have been integrating cultural policy into their sustainability planning. In countries such as Norway and Denmark, planners have found the cultural dimension key to developing a well-functioning public sphere with arenas for critical debate and the exchange of ideas (Marsio, 2006). From a development perspective, the cultural factor can be strengthened by increasing intercultural competence, by cultural analysis and by using culture as a tool to further development (Marsio, 2006; Throsby, 2008). By integrating the cultural perspective into sustainability planning it is likely that communities may have an increased level of participation, see a truer relationship between the plan and the values of those that it will affect, as well as have an impact on the vitality of the community itself (Hawkes, 2004).

Run by Richard Watts, Mission Creek Greenway, Kelowna

Improving cultural indicators is not simply about supplying better statistics and undertaking statistical development work: it is also about understanding better the nature of arts activities, improving the articulation of arts policies, and being aware of the interrelationship between data and policy analysis and the impacts that measurement can have on the arts and cultural sectors."

Christopher Madden

4. STUDY FRAMEWORK AND INDICATORS

Indicators must be part of a coherent system based on a theoretical framework which places culture within a broader social and economic context. Section 4.1 explains and presents such a framework and section 4.2 uses the framework to further define the cultural indicators selected for this study.

4.1   Framework

The ultimate purpose of this study is to assist the planning and policymaking process of the City of Kelowna. A framework that will provide good measurements of the elements we have identified in sections 2 and 3 is therefore needed. This framework must also identify areas of priorities for planning.

Social, economic and cultural capitals on their own, as conceptually valuable as they are, are not necessarily the most appropriate tools for policymaking as they can be broad and unspecific. From a planning perspective, which is fundamentally goal oriented, quality of life and sustainability offer a better platform than, for example, trying to monitor changes or evaluate social capital. This transpires through the vision set in the City's *Strategic Plan* which states that *Kelowna is a vibrant city where the agricultural and beautiful natural setting, community spirit, economic stability, and stewardship of the environment enhance the quality of life for residents;* and also through certain goals in the Official Community Plan such as *To grow gracefully and in harmony with Kelowna's natural environment and To be wise custodians of our natural environment in order that lifestyle we enjoy today may be appreciated by future generations.* The difficulty remains that sustainability and quality of life are contingent on social, economic and cultural capital. A binding agent is therefore necessary to unite these disparate elements. Culture is that agent (see Figure 4.1).
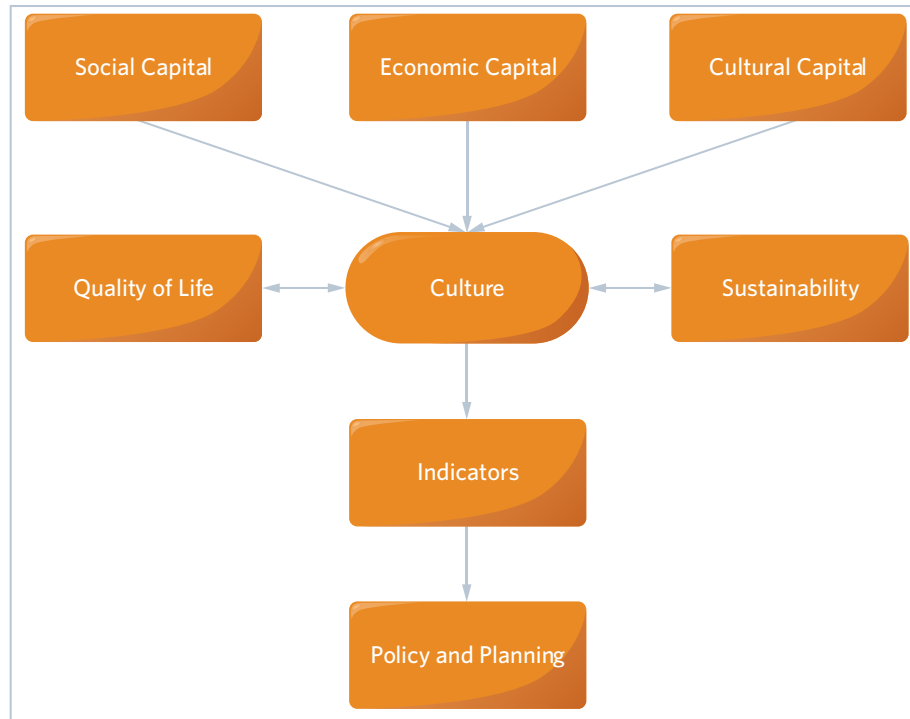
Figure 4.1: Study framework.

Following the logic of this structure, it derives that not only must we measure factors that directly influence quality of life such as one's disposable income or health status, but also elements directly linked to the culture of a community.

Within such a framework, culture can be used as a paradigm to assess more than the importance of the traditional cultural sector such as the arts and its associated activities. Assessing culture will give us a clearer idea of who we are as a community, what are our values, and possibly envision what our future may look like. The challenge is then to find a system of measurement that will provide this information.

4.2   Cultural Indicators

A number of organisations have, over the last 30 years, contributed to the development of frameworks for the collection and analysis of cultural data. In 1986, in an effort to develop a somewhat unified framework, UNESCO proposed the following ten categories in its *Framework for Cultural Statistics:*[5]

- Cultural Heritage

- Printed Matter and Literature

- Music

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[5] Statistics Canada has developed its own framework for cultural statistics that is based on this model. This is a statistical framework where culture is defined as the creative artistic activity and the goods and services produced by it, and the preservation of human heritage — a definition much too narrow for the purpose of developing cultural indicators. (Statistic Canada, 2004)

- Performing Arts

- Visual Arts

- Visual Arts Cinema and Photography

- Broadcasting

- Socio-cultural Activities

- Sports and Games

- Nature and Environment

These categories were a good start to define what should be measured when assessing culture but they merely outline categories for the collection of cultural statistics. They do not form a framework for cultural indicators. Indicators can be derived from such a dataset but this framework was designed to 'tell' rather than 'indicate', and does little to create a conceptually unified framework embracing social and cultural capital, nor does it provide a solid foundation to enable cultural policies.

Since UNESCO's early work, many organisations, public, private and not for profit have worked to refine this framework. To guide the development of the indicators for this study, we will focus on two of them: the work of Colin Mercer, a freelance research consultant based in the United Kingdom and Nancy Duxbury of the Centre for Expertise on Culture and Communities in British Columbia.

Mercer (2005) suggests four approaches to understanding and assessing culture: cultural ecology (culture defined by the relations between its elements), value production chain (framework for 'input-throughput-output' analysis of cultural processes), conviviability and quality of life (ability of culture to circulate values and create options and opportunities for action), and value circulation analysis (what facilitates or impedes how values circulate between spheres). Together, these approaches provide a conceptual architecture to develop indicators that guide the collection and interpretation of quantitative and qualitative data.

Derived from this architecture, Mercer proposed these 4 groups of indicators:

1. Indicators for cultural vitality, diversity and conviviality
   Measuring the health and sustainability of the cultural economy and the ways in which cultural resources can contribute to quality of life.

2. Indicators for cultural access, participation and consumption
   Measuring users/consumers/participants opportunities and constraints to active cultural engagement.

3. Indicators for culture, lifestyle and identity
   Evaluating the extent to which cultural resources and capital are used to constitute specific lifestyles and identities.

4. Indicators for culture, ethics, governance
   Evaluating the extent to which cultural resources and capital can contribute to, and shape forms of behaviour of both individuals and community.

These four groups allow a classification of indicators into categories that fit within the general framework for this study. The challenge is to select indicators that will be usable by a municipality to guide planning and policymaking. Decision makers are most often interested in items that are tied to causality and measurable impact; they think in terms of the impact chain model which is oriented on achieving results (outcome) generated by investment of time, energy and money (input) (Duxbury, 2007; Salvaris, 2007).[6] The impact chain model often used by planners offers a framework in which to place cultural indicators in a continuum (Figure 4.2).
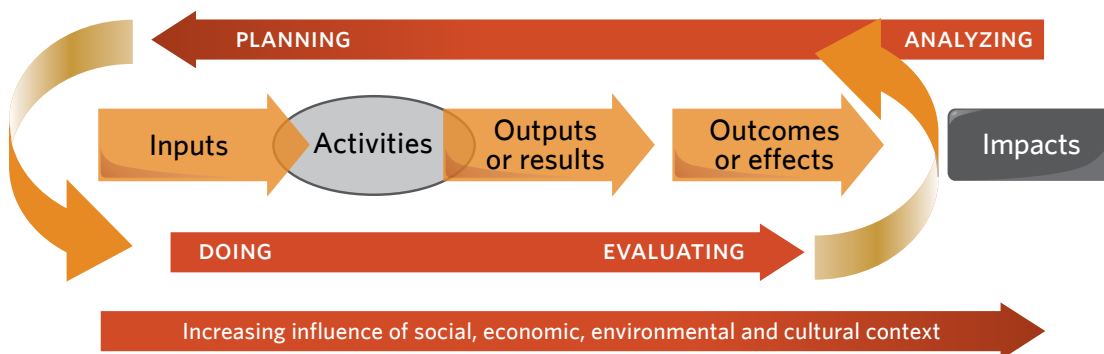
Figure 4.2: Impact chain model (adapted from Roche, 1999).

4.2.1   Selected Indicators

Given the need to develop a system of indicators that would assess local culture within the constraints defined above, three main groups of indicators were developed which assess the community inputs, the supply of cultural goods and services and cultural outcome which assesses the current state of culture (see Figure 4.3)[7]. Each of these three groups is subdivided into subgroups which are again divided into measurement categories. The data are arranged in the table from objectively to subjectively measurable. Objective data are easily quantifiable and measurable with no chance of error or misinterpretation, such as the number of public art pieces in the City's collection, while subjective data introduce interpretative elements when measuring the satisfaction level for a service or assessing the impact of public art on the general wellbeing of a community.

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[6] Outputs are short term while outcomes relate to the results of providing those outputs (Duxbury 2007).

[7] Impacts, as defined in section 3 are not yet considered because they are the result of policies informed by the indicators. Once the plan becomes effective and an appropriate amount of time has elapsed, the indicators should be used again to evaluate if the plan fulfilled its objectives.
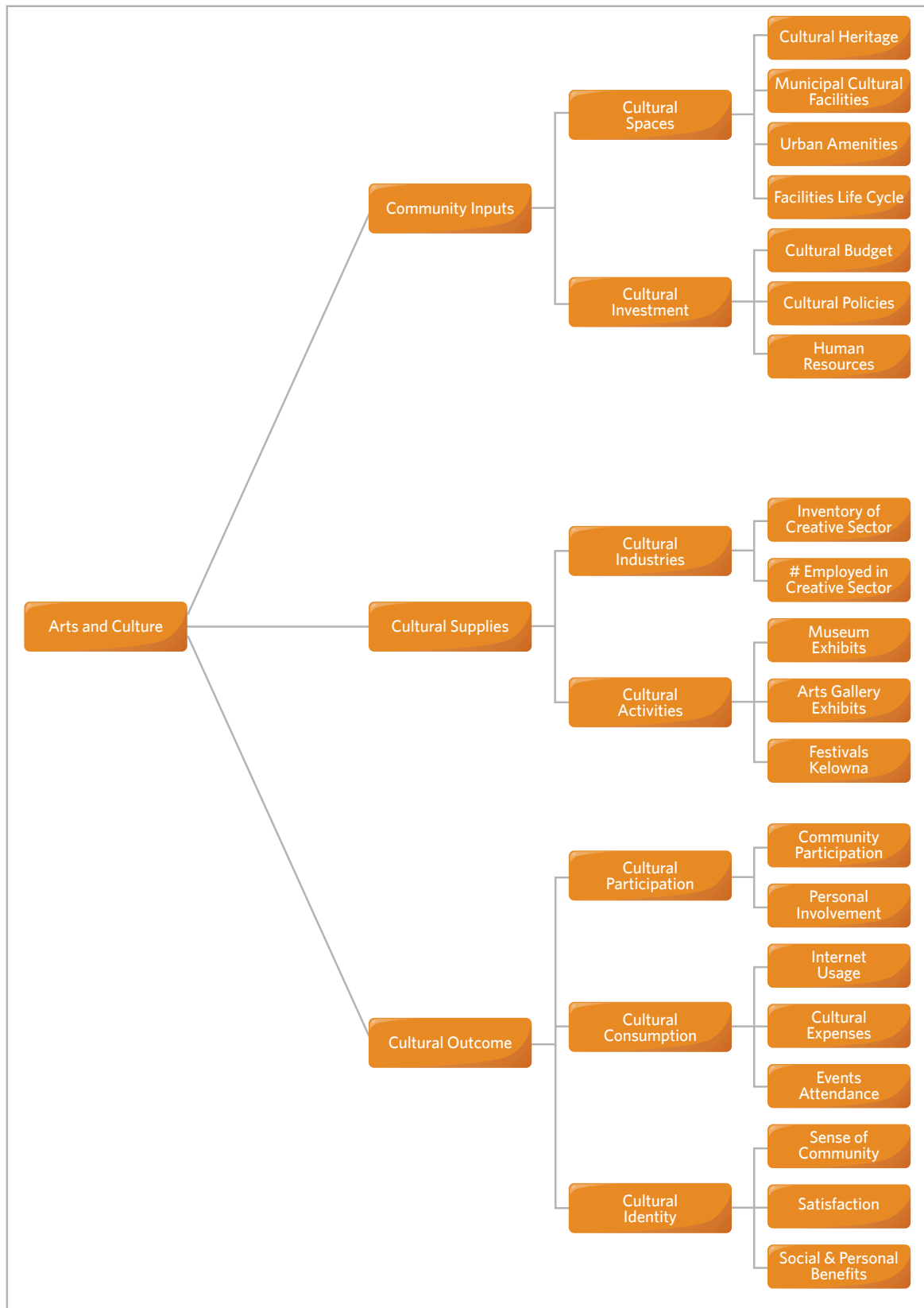
Figure 4.3: Cultural assessment template used to guide to the collection of cultural data.

Andrew Smith, *String and Song*, Festivals Kelowna Community Music Tuesdays

Festivals Kelowna Community Music Tuesdays

Life and Arts Festival, Cultural District

The choice of the 'correct' method for any particular cultural good will depend largely in what sort of values one is trying to measure.

J. Snowball

5. Notes on Data and Methodology

5.1   Data Collection

5.1.1   Primary Data

The data collected for the indicators consists of primary and secondary data. The primary data, gathered to measure the cultural outcome (see Figure 4.3 on p. 28) was collected by conducting a simple random sampling survey[8] by telephone during the second week of June 2010. In total, 400 responses were collected from individuals aged 18 or over within the City of Kelowna's boundaries. Respondents answered 21 questions about their neighbourhood, the number of cultural events they attended as well as some questions pertaining to the importance of culture in their day to day lives. To insure a representative sampling of each neighbourhood within the City, the postal code of each respondent was noted. Calls were made until the same proportion of respondents as the ratio of population aged 18 or over living in that part of town was achieved (see Table 5.1).[9] Note that although the survey has only a 4.9% margin of error 95% of the time, the margin of error increases if the results are narrowed down to a smaller geographical area or by categories such as age groups.

To classify the data by geographical area within the city, the postal code of respondents was used. However, the area defined by postal codes is fairly small and too narrow for data analysis as these areas would yield only very few respondents in a survey like the one conducted for this study. To circumvent this problem, the data was aggregated by Forward Sortation Areas (FSA) which corresponds to the first three characters of a postal code. Figure 5.1 shows the distribution of FSAs in Kelowna which coincide closely with the following neighbourhoods:

- V1V: Glenmore
- V1X: Rutland
- V1Y: Downtown and surrounding area
- V1W: Mission

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[8] See Appendix III for a copy of the survey.
[9] A small portion of Rutland and the Joe Rich area which are in the V1P FSA were not sampled. The large proportion of the FSA outside the study area made it difficult to insure callers from this area were residing within the city limits.

Table 5.1: Geographical Distribution of Population and Respondents per FSA (based on 2006 Census)

FSA	Census Population	% Population	Respondents	% Respondents
V1V	12,795	15.1	60	15.0
V1W	22,430	26.4	106	26.5
V1X	24,260	28.5	114	28.5
V1Y	25,620	30.1	120	30.0

5.1.2   Secondary Data

The secondary data gathered to measure the Cultural Supply and Community Input portion of the indicator template was collected from Statistics Canada, BC Stats, the City of Kelowna and other local organisations. It is important to keep in mind that the data used for this study originate from various sources and was not originally collected for the purpose of this exercise. This means that some data may not be as representative of a phenomenon as expected or that some data was extrapolated from existing sources. The template created for this study will allow further assessments of culture in the community to be planned ahead and establish what data should be collected to increase data reliability and accuracy.

It is recommended that cultural indicators should be measured every five years shortly after Census figures are released to insure accuracy and reliability of results, especially for data collected at the neighbourhood level.
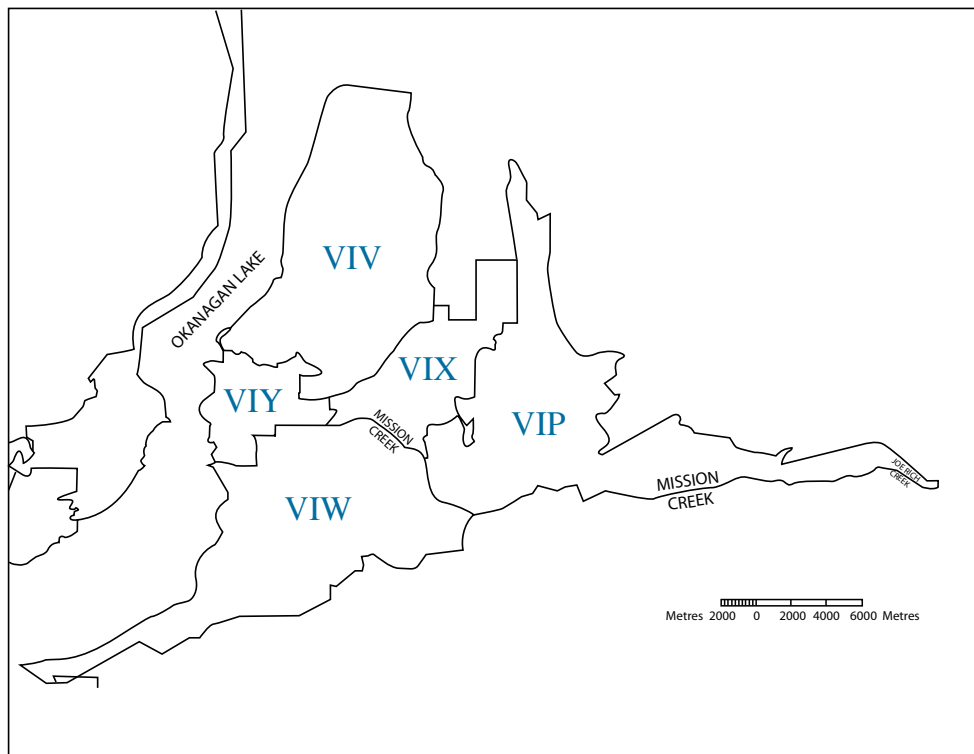
Figure 5.1: FSA map for Kelowna (Canada Post).

5.2   Respondents vs. Residents

The purpose of a survey is to collect information from a small portion of the population which will reliably estimate a trend or opinion for a whole population. Once we analyse the results of a survey, we can therefore safely imply that the population of area X thinks or behaves in a certain way. However, there is always a certain margin of error and technically the answers of respondents may not be as accurate as one would like. With the sample size of this survey, the margin of error is fairly low and gives us a good estimate of what the characteristics of the population are. However, when looking at a portion of a sample such as the characteristics of the population of a neighbourhood, the probability of error increases. For this reason, you will notice that when a sub-sample is used, the term *respondent* is used instead of *resident, inhabitant or citizen*.

The only way to narrow the responses to much smaller areas would have been to increase the number of respondents. Since the main goal of this study was to assess who we are as a community, the sample size chosen allows us to get reliable data at the community level and a fair idea of what goes on in different neighbourhoods.

5.3   Neighbourhood vs. FSA

Although the full postal code was given by respondents, the data was aggregated by FSA to keep some reliability in the data analysis as explained above. These areas may be much broader than the definition of neighbourhood used by the respondents as they certainly self-identify to a much smaller geographical area when they think of their neighbourhood.

Notes on Data and Methodology

Okanagan Symphony Orchestra performing *Passionate Friends*

Tiffany Bilodeau, Ballet Kelowna, in *Classic Contrast*

Kelowna Art Gallery, Cultural District

6. Data Gathered

The results presented in this section follow the logic of the indicator tree in Figure 4.3. A brief description of indicators in each category will be given followed by the results. Analysis of the data collected can be found in section 7.

6.1   Community Inputs

Community inputs are the investments made directly by the City of Kelowna and local organisations, some partially funded by the City, that have an impact on culture. These are divided between investments in physical spaces and facilities, and investments in human resources, funding support and policymaking.

6.1.1   Cultural Spaces

Cultural spaces are essential for the production and sustenance of culture. They allow people to express their collective taste through their participation in various events. They provide not only a space where various activities can take place, but are also essential to the democracy of our society as they are spaces where the free exchange of ideas is possible. Cultural spaces express local identity and promote social interaction between diverse groups, allowing citizens to learn more about each other. The spaces considered for this study consist of cultural heritage, cultural facilities and urban amenities. The life cycle (age) of cultural facilities is also considered.

Cultural Heritage

Heritage buildings and properties are classified as either heritage register properties, protected heritage properties or heritage conservation areas. The Heritage Register documents the heritage value of a property, and allows the City to review any proposed changes to a property that would have an impact on the character of a building. Contrary to a heritage protection measure, which puts strict restrictions on a property, properties on the register list may be redeveloped in accordance with permitted zoning uses (City of Kelowna, 2008). There are more than 220 properties on

the Heritage Register. Thirty-three registered heritage properties are protected either through a Heritage Designation, a Heritage Revitalisation Agreement or a Heritage Conservation Covenant.

A Heritage Conservation Area is *a distinct area with special heritage value and character identified for heritage conservation purposes in an Official Community Plan* (City of Kelowna, 2008). There are two heritage conservation areas in Kelowna, one at the north end of Abbott Street and another covering the properties along Marshall Street and Buckland Avenue. Heritage Conservation Areas were set up to preserve the historical character of a neighbourhood and insure that any new development does not negatively affect this character.

Calculating the number of heritage properties for each decade a city has existed can provide an indication of how well a municipality is doing in preserving its heritage, especially if this is measured against population growth (Table 6.1 & Figure 6.1). Constant population growth will increase demand for new buildings and exert pressure to redevelop older properties while a decrease in population should have only a minimal effect on heritage properties. The key idea here is to measure any loss of heritage as time progresses while population changes.

Table 6.1: Number of Heritage Properties per Category, 2010

	Number of Properties	Properties per decade of City existence
Properties on Heritage Register	220	20.9
Protected Heritage Properties	33	3.14

In 1994, the City of Kelowna adopted its first Heritage Strategy followed by a Heritage Management Plan in 1995. Before these initiatives, the City counted only a handful of properties recognised as having some heritage value, amongst them the Laurel Packinghouse and the Benvoulin Church. Following these initiatives the number of protected properties significantly increased, indicating the success of heritage planning. In 2005, the pace at which heritage properties were given protection slowed somewhat to match the population growth as demonstrated in Figure 6.1. Although there is no established figure as to what constitutes a proper number of protected properties in a municipality, to insure the conservation of our heritage, the protected property curve in Figure 6.1 should maintain the same profile as the population curve. Any dip would indicate that heritage preservation is losing ground to the pressure of population growth.
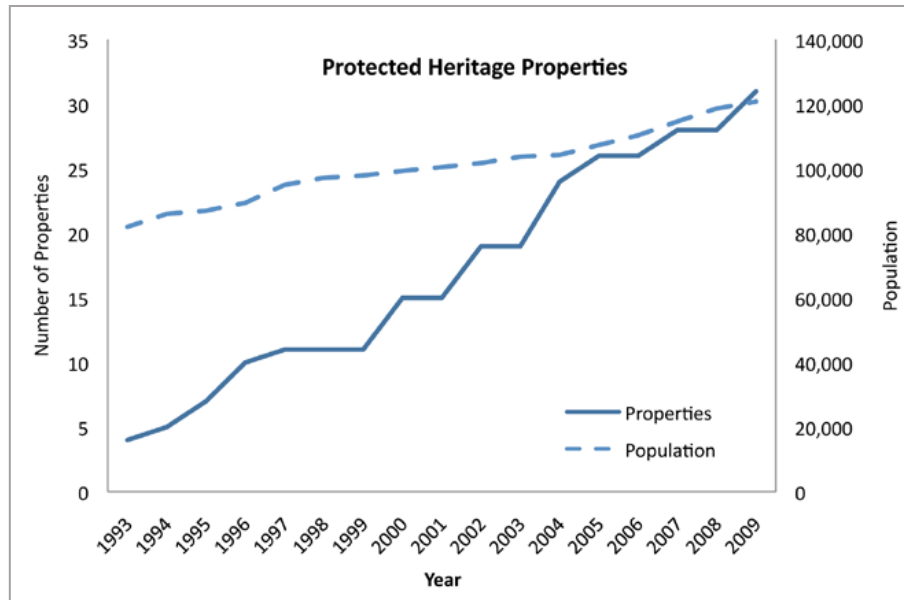
Figure 6.1: Number of designated heritage properties vs. population growth.

Cultural Facilities

There are many facilities in Kelowna that could fit within the cultural realm but taking an inventory of all of them could be a daunting task. The simplest way to insure validity of data collection and analysis over time is to compare similar things. Just as a survey can estimate the pulse of a community, selecting a few key facilities and examining their characteristics can be a better indicator of the vitality of culture within a community than trying to take a comprehensive inventory of all facilities that may play a cultural role. The Kelowna Museums, the Kelowna Art Gallery and performing arts facilities seating more than 150 people (excluding arenas) were selected. Although Prospera Place counts 5,990 seats and hosts a number of concerts every year, it was excluded from this study simply for ease of comparison with other cities that excluded arenas in their count. For similar reasons, the amphitheatre at Okanagan College and the seats in several churches used to host performing arts events were not included.

A simple facility count of art galleries and museums can provide an indication of how well the community is serviced by such facilities but can be skewed if a community has a few smaller museums instead of a main one. For this reason, the floor area per 1,000 inhabitants is a better indication of the importance of these spaces. This measurement can also indicate the growth of, and demand for these facilities given that the size of museums and public art galleries are usually proportional to the population size of a community. These measurements can also provide an indication of how successful the community is in securing funds for expansion as these are leveraged from various sources. The Kelowna Art Gallery provides 11.5 m^2 of floor space per 1,000 inhabitants while the four museums provide 21.8 m^2.

For similar reasons as the floor area per 1,000 inhabitants used above, seats in performing arts facilities per 1,000 inhabitants are a better measure than the total number of facilities. Combined

with the number of evenings these facilities are used, this ratio can give an indication of whether the supply of seats is appropriate or not. For the purpose of this study, only the seats per 1,000 inhabitants were considered. Kelowna counts three facilities with seating capacity over 150 seats: the Kelowna Community Theatre, the Mary Irwin Theatre and Kelowna Actors Studio. Together, their seating capacity totals 1,369 which translate to 11.3 seats per 1,000 inhabitants (Table 6.2).

Table 6.2: Data on Cultural Facilities

	Museums	Art Gallery	Performing Arts Facilities
Number	4	1	3
Floor space/1,000 inhabitants (m²)	21.8	11.5	N/A
Seats/1,000 inhabitants	N/A	N/A	11.3
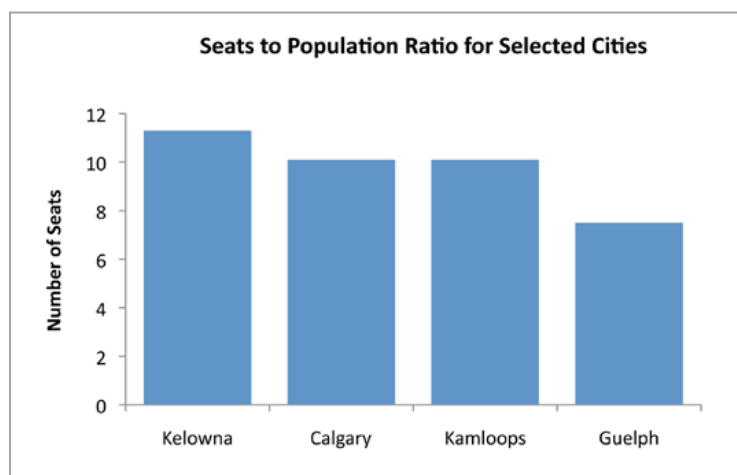
Compared with other medium size cities such as Kamloops which counts 10.1 seats per 1,000 inhabitants and Guelph which counts 7.5, Kelowna is faring well. Kelowna even compares favourably with Calgary which counts just over 10 seats per 1,000 inhabitants (Table 6.2).

Figure 6.2: This comparison with other Canadian cities demonstrates that Kelowna is doing well.

Urban Amenities

The term urban amenities can be applied to various elements found in a city. From coffee shops to playgrounds, amenities are the goods and services that make a place attractive and cannot be explicitly priced. In short, urban amenities ensure liveability within the urban environment, give us a sense of what makes a place feel good or bad and consequently contributes to quality of life. Establishing a direct link between quality of life, well-being and the environment is always challenging. Fortunately, there is a wealth of literature published on amenities and their positive impact on quality of life, physical health and mental health (Saelens, 2003). Much work has also been done on the economic benefits of urban amenities (Frank & Engelke, 2001; Diamond & Tolley, 1982). Taking an inventory of certain urban amenities and tracking them over time can therefore provide an indication of the priorities of a community and give clues as to what defines

its culture. Glaeser et al (2001) have indentified four groups of urban amenities: aesthetics, physical setting and climate; availability of private goods; availability of public goods; transportation of people and goods.

For logistical reasons, the number of amenities selected was limited to five easily measurable amenities in the urban landscape that are known to directly contribute to the wellbeing of a community. The amenities selected for this study and associated data are presented in Table 6.3.

Table 6.3: Urban Amenities and Relevant Data

Amenity	Data
Area in parkland	900 hectares
Length of walking trails	87.8 km
Length of biking trails	250 km
Number of community gardens	6
Agricultural Land Reserve	8,751 ha

To put the above parkland figure in perspective, the total parkland area represents 4.2% of the City's land area which is comparable with the City of Kamloops at 4.7%. Since 2005, the City added 142 hectares of parkland. The 87.8 km of walking trails translates to 726 metres of trails per 1,000 inhabitants while for biking trails this figure is 2.1 km per 1,000 inhabitants. The six community gardens contain 106 plots which are all occupied.

Infrastructure Life Cycle

Life cycle measurements include the age of a facility and any major renovation or expansion. Calculating the average age of infrastructure can provide an estimate of the state of infrastructures and how much the community invests or will have to invest to keep these infrastructures up to date. The average age of cultural municipal infrastructure is 37 years. As Table 6.4 demonstrates, the infrastructure is for the most part recent.

Partnerships between the City of Kelowna and several organisations have resulted in significant investments of time and money in the last 20 years. From these efforts, facilities adding to the Cultural District were born, such as the Rotary Centre for the Arts, the Kelowna Art Gallery and the Main Branch Library. These newer facilities are modern and satisfy the existing demand. Other older facilities like the Museum and the Laurel Packinghouse have undergone renovations and expansions and were brought up to modern standards. The only facility that hasn't undergone major renovations is the Kelowna Community Theatre which, with its 48 years of service, is beginning to show its age.

Table 6.4: Infrastructure Life Cycle of Selected Facilities

Name	Age (years)	Major Renovations / Upgrades	Expansions (year)
Rotary Centre for the Arts	8	No	No
Kelowna Art Gallery	14	No	No
Library	14	No	No
Heritage Museum	43	No	1976 & 2000
Community Theatre	48	Late 1980s	No
Laurel Packinghouse	92	1988 & 2010	No

6.1.2 Cultural Investment

Investment in culture is not only calculated in monetary terms but also in time and human resources deployed. This section will examine data pertaining to the cultural budget, cultural policies and human resources.

Cultural Budget

The cultural funds invested by a municipality are a good indicator of its support to the cultural life of a community. It is also directly reflected in its landscape and social life. In general terms, Kelowna's cultural budget can be divided between funding to the public art programme, cultural infrastructure, community grant funding and heritage building grants. Although the total amount of money invested provides an order of magnitude, it is the amount per capita that provides the best indicator of progress over time. This also allows comparison with other municipalities.

For 2010, the City of Kelowna's total investment in culture amounts to $2.2 million representing $18.38 per capita (Table 6.5). Within British Columbia, this places Kelowna behind only Burnaby and Vancouver who spent per capita $28.69 and $27.00 respectively on cultural services. Other Canadian municipalities with similar populations as Kelowna spent significantly less (Table 6.6).[10] This data should be treated with caution and used to demonstrate only an order of magnitude; there are considerable differences between cultural policies and in the way arts and culture is funded amongst municipalities.

[10] Data gathered from Recreation Parks and Culture, City of Guelph; Recreation and Community Services, City of St. Catharines; Cultural Services Branch, City of Kelowna and from figures provided by Arts and Cultural Services, District of North Vancouver.

**Table 6.5: City of Kelowna Cultural Investment
(2010 dollars, based on population of 120,812)**

Funding	Amount	Per capita
Public Art	$100,000	$0.83
Cultural Facilities	$1,600,000	$13.24
Community Grant Funding	$490,000	$4.06
Heritage Building Grant	$30,000	$0.25
Total	$2,222,000	$18.38

Human Resources

The City of Kelowna currently employs six full-time staff in the cultural sector including the four FTEs working at the Community Theatre which is owned and operated by the City. This represents 0.83% of the 722 city employees. Not counting the theatre staff, this figure is similar to other municipalities of Kelowna's size as indicated in Table 6.6.

**Table 6.6: Cultural FTEs, Spending per Capita and Population
of Selected Canadian Municipalities**

City	FTEs	Spending per Capita	Population
Port Coquitlam, BC	1	$6.81	56,446
New Westminster, BC	1	$7.02	65,016
Waterloo, ON	3	$7.04	117,700
Guelph, ON	1.5	$10.01	119,073
St Catharines, ON	2.3	$12.41	129,300
North Vancouver, BC	5	$17.54	135,606
Kelowna, BC	2	$18.38	120,812

As discussed earlier, culture is composed of a set of values held by a community which renders culture a public good (see p. 12) Thus, government has a legitimate role to promote, facilitate and protect culture, or at a minimum create an environment in which a distinctive culture can emerge. This promotion and facilitation takes shape within cultural policies dedicated to heritage, the arts, cultural diversity, economic growth and cultural infrastructure. Taking an inventory of current policies pertaining to culture as well as keeping track of revisions and new policies is therefore a good indicator of a municipality's recognition of its cultural development.

As of 2010, Kelowna's cultural policies are nestled within the Official Community Plan (OCP) and Council Policies. There are two chapters in the OCP that pertain to culture and heritage and two Council policies. In the current OCP, Chapter 15 *Arts and Culture* and Chapter 16 *Heritage*, were both revised; the first in 2002 and the latter in 2007. Both are likely to be significantly updated in the next OCP which is currently being developed.

Council Policy 274, which was adopted in 1990 and updated in March 2010, governs planning, land use, cultural and economic development, cultural facilities and public art. This policy is designed to *guide decision-making throughout all City departments... so as to best support the development and enhancement of Arts, Heritage and Culture in the City of Kelowna* (Council Policy 274). The suggestion that culture should be integrated within the City's other planning realms is a commendable goal. For the policies to be implemented, proper structure and recognition of culture and its importance to the inclusive wellbeing of the community must be recognised at all levels and through all City divisions.

The Heritage Building Tax Incentive Program Policy (Policy 318) was approved in 2004 and revised in April 2010. As discussed in Section 6.1.1 (p. 33), the City has made excellent progress since the inception of its Heritage Management Plan in 1995. The adoption and subsequent revisions to Policy 318 which outlines the City's commitment to *the restoration, rehabilitation and maintenance of buildings on its "Heritage Register"* (Policy 318) supports the various initiatives adopted earlier and indicates the continual commitment of the City to protect its heritage.

6.2   Cultural Supply

The community inputs discussed above make possible the cultural life of a community. Without community infrastructure investments and human resources, many creative industries and activities would not exist. Consequently, data were collected to examine the cultural supply which is divided into cultural industries and cultural activities.

6.2.1   Cultural Industries

Inventory of the creative sector

The creative sector includes all self-employed individuals, profit, non-profit and public enterprises including incorporated and unincorporated businesses that produce, create, distribute and/or conserve cultural and artistic goods and services (Chartrand, 2000). These activities can be framed within an existing nomenclature; the North American Industrial Classification (NAIC). The NAIC divides the creative sector into the following subsectors:

Arts Instruction & Education: Music, drama and art teachers, music schools, dance and acting school.

Art Galleries & Dealers: Commercial art galleries, art dealers, art distributors and publishers.

Commercial Arts: Commercial artists, graphic designers, photographers, book publishers, architects, interior designers.

Cultural Facilities: Public art galleries, museums, libraries, theatre venues, heritage sites and public studios.

Events & Festivals: Event coordinators, administrators, featured performers.

Literary Arts: Creative writers.

Performing Arts: Musicians, musical ensembles, bands, orchestras, comedy groups, theatre companies and entertainers.

Service & Material Providers: Art suppliers, picture framers, craft retailers and suppliers, dance, masquerade and theatrical suppliers, musical instrument retailers, audio/video service and equipment providers, arts consultants, tickets outlets and live music venues.

Societies & Organisations: Cultural service organisations and recreational arts groups.

Visual Arts: Painters, sculptors, ceramic artists, photographers and craftspersons.

Figure 6.3 summarises the number of individuals, organisations and businesses involved in the creative sector in Kelowna. [11]

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[11] The share of the labour force in the literary arts in Canada hovers around 0.30%, which is much higher than the figure arrived at here. The total employment in this sector is difficult to estimate in a small geographical area as many writers work on a freelance basis, are self-employed and often do not show up in local service directories. The economic impact of this subsector is therefore underestimated in this study.

Number of Businesses, Individuals and Organisations in the Creative Sector

Category	Value
Commercial Arts	77
Visual Arts	64
Service Providers	51
Art Instruction & Education	42
Performing Arts	32
Societies and Associations	31
Art Galleries & Dealers	28
Cultural Facilities	14
Events & Festivals	11
Literary Arts	10
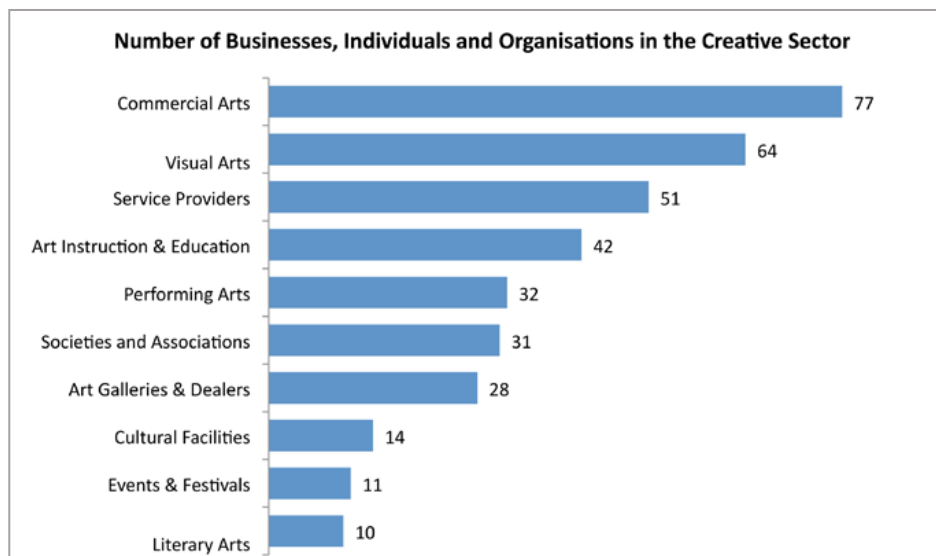
Figure 6.3: Distribution of the creative sector activities.

Based on data collected for *The Creative Sector in Kelowna, British Columbia: An Economic Impact Assessment,* the figures above depict the number of businesses, organisations and self-employed individuals by subsector of the creative economy. This breakdown includes self-employed individuals as well as businesses and organisations that provide part and full-time employment. A total of 342 were identified. The total number of workers in the creative sector in Kelowna totalled 1,199, which represents approximately 2.1% of the 2006 total workforce. This figure matches the 2006 national average of 2.04% reported by Statistics Canada.

6.2.2   Cultural Activities

Cultural activities include the number of exhibits held at the Kelowna Museums and the *Kelowna Art Gallery* as well as the number of festivals and cultural events that took place in 2009.

Collectively, the museums held 6 exhibitions in addition to its permanent collection and organised 431 programmes for the public and the local schools. The Kelowna Art Gallery for its part held 15 exhibitions and offered over 114 programmes including the very successful Family Sundays. In 2009, Festivals Kelowna managed and delivered the following:

- Kelowna Music and Arts Festival (2009 was the final year of this event)
- Parks Alive! (free public performances)
- Arts Alive! (Artisans and craft vendors program)
- The Kelowna Buskers Program
- Celebrate Canada Day

Together, these constituted 46 events in 2009 (KVR Research 2009).

6.3   Cultural Outcome: Survey Results

6.3.1   Respondent's Characteristic

Table 6.7, Table 6.8 and Table 6.9 summarise the respondent demographic profile and neighbourhood of residence per FSA (see p. 31).

Table 6.7: Gender Distribution of Respondents

Gender	Respondents	Percentage	General Population
Male	180	45.0	48.0
Female	220	55.0	52.0
Total	400	100.0	100.0

The male to female respondent ratio is not significantly different than in the general population while the age distribution somewhat varies between the respondent and the general population with the group 55 years and over being overrepresented and the 18-34 years of age group underrepresented. The number of people in that age group more likely to have only a cell phone or still living with parents and less likely to answer landline phone may possibly explain this discrepancy.

Table 6.8: Age Distribution of Respondents

Age Group	Respondents	Percent	General Population
18-34 years	39	9.8	23.2
35-54 years	122	30.5	36.6
55 years or older	239	59.8	40.2
Total	400	100.0	100.0

Table 6.9: Geographical Distribution of Respondents by Age

Areas	Age Groups		
	18-34	35-54	55 and Older
Glenmore	20.5%	13.9%	14.6%
Centre	7.7%	28.7%	28.5%
Rutland	43.6%	28.7%	25.9%
Mission	28.2%	28.7%	31.0%

6.3.2   Cultural Participation

To assess the level of cultural participation, respondents were asked to evaluate two types of activities relating to their participation and involvement in cultural activities. The first refers to their participation in general terms and the second, to their direct involvement in groups that may have an impact on the cultural life of the community.

Community Participation

Cultural participation was defined broadly as any activity that includes: playing a musical instrument, going to the theatre or a movie, visiting an art gallery or museum, participating in art related activities and actively listening to music. Table 6.10 indicates the num ber of hours spent on cultural activities in the week before the survey. Overall, 46.5% of respondents spent at least 1 to 5 hours per week participating in cultural activities. The average[12] number of hours per week varies little in Glenmore, Downtown and area and the Mission where respondents spend 8.8 hours per week on cultural activities while in Rutland respondents showed a slightly lower result at 7.7 hours per week.

Table 6.10: Hours Spent on Cultural Activities in Week before Survey

FSA	Hours per Week					
	1 – 5	6 – 10	11 – 15	16 – 20	21 – 25	26+
V1V	40.5%	34.0%	8.5%	4.3%	8.5%	4.2%
V1W	41.8%	30.2%	9.3%	8.1%	2.4%	8.3%
V1X	49.4%	24.6%	11.1%	6.1%	2.5%	6.1%
V1Y	51.2%	21.1%	6.6%	7.8%	4.4%	6.6%
All FSA	46.5%	26.7%	9.0%	6.9%	4.0%	7.2%

[12] The average calculated here is a 5% trimmed mean which eliminates the lowest and highest 2.5% of all data to insure outliers do not unduly influence the results.

Although the above table shows that 73.2% of respondents spent up to 10 hours on cultural activities during the week preceding the survey, only 10.8% consider themselves engaged or fully engaged in arts and cultural pursuits while 39.1% declared not being engaged at all (Table 6.11). The mean score to the question *How would you rate the extent to which you are currently engaged in arts and cultural pursuits in Kelowna* was 2.1 out of a 5 point rating system which seems to indicate that most respondents, although they admittedly spent time (Table 6.10) and consumed cultural activities (Table 6.16 and Table 6.17), do not consider themselves engaged or somewhat engaged in cultural activities. This may point to a difference between levels of passive consumption (purchasing the creative output of others) and active creation (personally involved in creative activity). According to Canada Council for the Arts, community cultural development is increasingly modelled on increasing active creativity at the individual level, similar to the *Participaction* model used for physical activity – in terms of physical fitness, there is a significant difference between watching a sport and being an active participant in it. The same applies to 'creative fitness.'

Table 6.11: Level of Respondent's Engagement in Cultural Pursuits

FSA	Level of Engagement				
	1 Not at all Engaged	2	3	4	5 Fully Engaged
V1V	35.6%	28.8%	27.1%	6.8%	1.7%
V1W	35.2%	23.8%	25.7%	8.6%	6.7%
V1X	44.7%	23.7%	20.2%	6.1%	5.3%
V1Y	39.1%	27.5%	22.5%	6.1%	4.8%
All FSA	**39.1%**	**27.5%**	**22.5%**	**6.1%**	**4.8%**

Personal Involvement

To measure the direct involvement of citizens in activities which can have an impact on everyday life and on their neighbourhood, respondents were asked to indicate whether or not they were involved in various local organisations. These are listed in Table 6.12. In total, 45.5% of respondents were involved in at least one community group. Of these, 41.2% were involved in religious or church groups and 34.1% were involved in community organisations, 14.8% were involved in neighbourhood organisations and 9.9% were involved in arts and cultural groups or associations. In all four groups, residents 55 and over dominated all other age groups, especially in arts and culture where 72.2% of respondents were aged 55 and over and 5.6% were in the 18-34 age group. Overall, 64.8% of all participants in community groups were aged 55 or over.

Table 6.12: Participation in Community Groups by Age

Organisation Types	Age Categories		
	18-34	35-54	55 and older
Neighbourhood Organisation	3.7%	25.9%	70.4%
Community Organisation	9.7%	27.4%	62.9%
Religious and Church Group	9.3%	28.0%	62.7%
Arts and Cultural Association or Group	5.6%	22.2%	72.2%

There was also an interest in identifying barriers that may prevent residents to participate in the cultural life of the community. Respondents were asked to rate whether their own cultural background, physical accessibility, economic condition or transportation access was a limiting factor. These barriers were assessed on a scale from 1 to 5, where 1 has no impact and 5 indicated a significant impact. The first three barriers showed similar results whereas the financial barrier was more distributed amongst the rating categories with only 40.7% of respondents feeling that costs to activities did not impact their potential participation. Table 6.13 summarises the results:

Table 6.13: Potential Barriers to Attendance in Arts and Culture Programmes

Barriers	Age Categories				
	1 Not at all Engaged	2	3	4	5 Fully Engaged
Cultural	72%	8.8%	10.8%	2.5%	4.8%
Physical Accessibility	68.5%	8.5%	8.0%	6.0%	9.0%
Transportation	67%	10%	6.8%	5.5%	10.0%
Financial	40.7%	13.3%	19.5%	11.8%	14.3%

Cultural Consumption

Cultural consumption includes attendance at cultural events and money spent on reading material and cultural activities. Table 6.14 expresses the amount of money spent on cultural activities the week before the survey was taken.

Table 6.14: Spending Distribution – All Respondents

	Amount Spent ($) in Week Preceding Survey			
	0 – 10	11 – 50	51 – 101	101 +
% of Respondents	60.9%	24.1%	9.5%	5.5%

Considering the broad definition of culture as stated in the introduction of the survey, it is interesting to note that 213 out of the 400 respondents reported not having spent any money on cultural activities. Yet, according to the figures in Table 6.10, all respondents, except for a few who refused to answer, acknowledged spending time on cultural activities. This seems to indicate that some respondents may not realise they are spending money on culture when renting a video or making a purchase on iTune™. Based on the amounts reported by all respondents, it is estimated that Kelowna residents spent $1066 per capita on cultural goods and services, which is higher than the 2008 provincial average of $869 per capita (Hill Strategies, 2010) and only marginally higher than the $976 reported for Vancouver in 2010 (Vancouver Foundation, 2010).

If we exclude the respondents who reported no spending, the percentages change quite drastically as indicated in Table 6.15. Among the respondents who reported some spending on cultural activities, the majority spent between $11 and $50.

Table 6.15: Spending Distribution – Respondents who Reported Some Spending

	Amount Spent ($) in the previous week			
	0 – 10	11 – 50	51 – 101	101 +
% of Respondents	10.8%	56.9%	21.6%	12.7%

Another variable used to express the respondents' interest in cultural activities was the number of performing arts events attended. As expressed in Table 6.16, 45.7% of respondents reported having attended between one and five events. Only 23.6% of the population reported having not attended any events. Respondents in Glenmore reported the highest level of participation with 30.6% having attended between six and ten events while 14.1% of residents in the rest of the city reported an attendance in the six to ten events interval.

Table 6.16: Number of Performing Arts Events Attended in the Last 12 Months per FSA

FSA	Number of Events				
	0	1 − 5	6 − 10	11 − 15	16+
V1V	15.3%	42.4%	30.6%	6.7%	5.1%
V1W	21.9%	45.7%	13.3%	10.4%	8.7%
V1X	31.9%	46.0%	14.1%	3.6%	4.4%
V1Y	21.4%	47.0%	15.3%	6.0%	10.3%
All FSA	**23.6%**	**45.7%**	**16.8%**	**6.6%**	**7.9%**

The number of festivals attended in the past year was also measured in the survey. Festivals were defined to include events such as the Canada Day celebrations, the 2009 Kelowna Music and Arts Festival and Parks Alive concerts. Only 34.3% of the residents did not attend any festival, which means that as shown in Table 6.17, 65.7% of respondents attended at least one festival while most people seem to attend two festivals. Geographically, Glenmore and the Downtown area seem to show a slightly higher participation rate than the rest of the city. This may be explained by the higher number of families in Glenmore and the proximity of events to the people who live close to the downtown area.

Table 6.17: Number of Festivals Attended in Last 12 Months per FSA

FSA	Number of Festivals						
	0	1	2	3	4	5	6+
V1V	31.7%	16.7%	10.0%	15.0%	10.0%	8.3%	8.4%
V1W	37.7%	18.9%	7.5%	8.5%	6.6%	6.6%	14.2%
V1X	36.8%	13.2%	20.2%	9.6%	6.1%	4.4%	9.6%
V1Y	30.3%	15.1%	18.5%	8.4%	3.4%	5.0%	19.3%
All FSA	**34.3%**	**15.8%**	**14.8%**	**9.8%**	**6.0%**	**5.8%**	**13.5%**

The emergence of new communication technologies over the last decade has dramatically changed social networks. Email, Facebook and Twitter offer cheap and instantaneous connectivity. The lack of face-to-face communication has the potential to affect the strength of the networks that form social capital as these new networks are based on work and special interest groups rather than on proximity. This trend has the potential to lead to social isolation instead of fostering the repeated spatial interactions that are fundamental to social capital generation (Claridge, 2004). For this reason, respondents were asked to estimate the number of hours spent on the internet outside of work during the week before the survey.

Not surprisingly, the 55 and over age group spent less time on the internet. 79.8% of respondents who reported not using the internet in the week before the survey were in this age group while only 6.7% of the 18-34 age group reported not having used the internet during the same period. Of the respondents who used the internet, 46.2% reported spending between 1 and 5 hours online (Table 6.18).

Table 6.18: Internet Use – Hours in Last Week of All Respondents

	Hours					
	0	1 – 5	6 – 10	11 – 20	21 – 30	More than 30
Frequency	26.3%	34.1%	19.6%	12.1%	4.6%	3.4%

Table 6.19 shows the amount of money spent on reading material in the household in the month before the survey. The geographic distribution didn't vary except for individuals at either end of the spectrum. Of the respondents who didn't spend any money, 36.8% were in the Mission area, 32.9% in Rutland, 17.1% were in downtown area and 13.2% in Glenmore. The outliers at the high end of the dataset were in Glenmore and Mission which is no big surprise considering the higher average earning in these areas.

Table 6.19: Amount Spent on Reading Material

	Dollars				
	0	1 – 20	21 – 50	51 – 100	More than 100
Frequency	19.8%	25.8%	33.4%	14.4%	6.5%

6.3.4   Cultural Identity

As discussed earlier, the totality of the norms and values adopted by a community shape culture (see p. 11) which in turn allows us to form an identity influenced, among other things, by geographic location. For example, being from Kelowna, Calgary or Paris will not only identify one's geographical origin, but define one's cultural identity based on, for example, language, food, music, leisure activities or even what one wears to a business meeting. Preserving one's cultural identity is therefore important to any group of individuals forming a community and is informed by a set of perceptions and beliefs.

Defining a group's cultural identity is not an easy task. It is, however, possible to select a few characteristics to get a sense of what is culturally important to a group to evaluate its satisfaction with their community or neighbourhood. To that effect, data on the length of residency, quality of life, general satisfaction with cultural opportunities and what is considered culturally important to them were collected.

Length of Residency

Respondents lived in their neighbourhoods on average 13.8 years which seems to indicate that they were satisfied with their chosen place of residence. To further determine neighbourhood satisfaction, respondents were asked to rate on a scale of 1 to 5 where '1' was *very unlikely* to move, the likelihood they would move in the next twelve months. Overwhelmingly, respondents answered they would not considered moving. The average score was 1.61, which means that most residents expressed the desire to remain in their neighbourhood. No correlation seems to exist between the length of residency in the neighbourhood and the intention of moving. One would believe that the longer someone has resided in a neighbourhood, the less likely they would want to move. The survey shows that this is not the case as recent arrivals in a neighbourhood expressed their intention of remaining in their neighbourhood as much as the long time residents did. Overall, the results indicate that any dissatisfaction with one's neighbourhood is not important enough to trigger a move.

Geographically, there was no marked difference in the intention of changing neighbourhoods. Respondents in Rutland showed a slightly higher desire for moving into a different neighbourhood, but considering the younger average age in that part of town, this slightly higher desire may simply reflect the upward mobility trend normal amongst younger people.
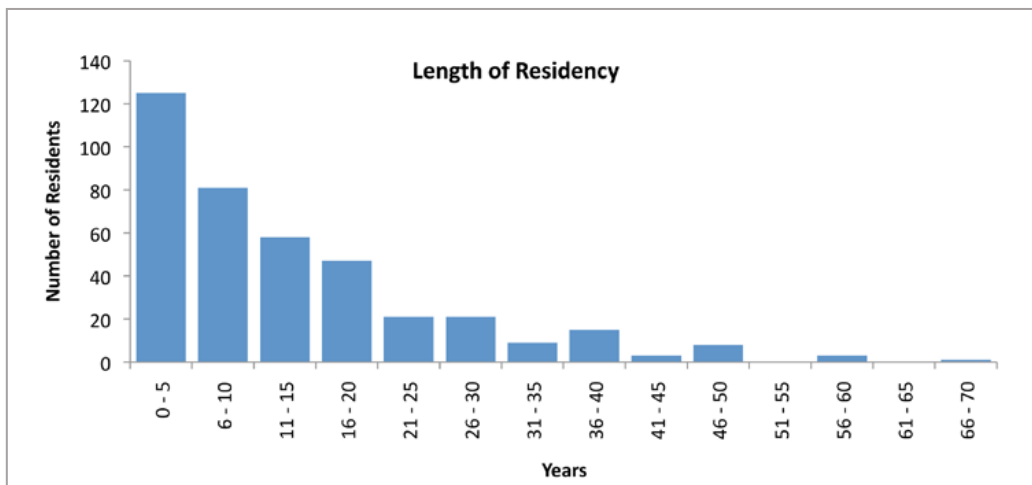
Figure 6.4: Respondents' length of residency in their neighbourhood.

Importance of Arts and Culture

When asked about the importance of arts and cultural pursuits to the quality of life in Kelowna, 64% believed these pursuits were important or very important (Table 6.20). The average score of 3.87 out of 5 reflects this further which is interesting considering the results summarised in Table 6.11 (p. 46) where a majority of respondents considered themselves not being engaged in arts and cultural pursuits. This result points to the respondents' recognition of the option value of arts and culture. This value, well recognised in the literature, refers to the supply of arts and culture that benefits residents of a community even if they don't directly participate in cultural events. It is associated with three other types of values that form the intangible benefits of arts and culture: the bequest value, which is the value to future generations; the prestige value, that maintains a cultural identity or contributes to a city's sense of place; and the educational value that helps foster local creativity and bolsters the aesthetic standards which benefit all inhabitants.

Table 6.20: Importance of the Pursuit of Arts and Culture to Quality of Life

FSA	Importance to Quality of Life				
	1	2	3	4	5
	Not Important				Very Important
V1V	5.0%	3.3%	25.0%	38.3%	28.3%
V1W	5.7%	4.7%	23.6%	20.8%	45.3%
V1X	6.3%	5.4%	31.5%	23.4%	33.3%
V1Y	3.4%	4.2%	24.6%	25.4%	42.4%
All FSA	**5.1%**	**4.6%**	**26.3%**	**25.6%**	**38.4%**

To further verify the significance of the intangible value of culture, respondents were asked to rate the importance of learning about arts and culture as a child. On a scale of 1 to 5 where 5 is very important, the majority of respondents answered they believed it was very important. The average score on this question was 4.36 out of 5. This indicates that not only do respondents have an innate sense of the value of culture; there is an understanding that cultural capital (see p. 13) must be augmented and passed on to future generations

The next step was to measure if increasing one's cultural capital impacted the consumption of arts and culture. To that end, the respondents were asked if they had ever received any kind of training in the arts, even if this only meant taking a few music or dance lessons as a child. Almost half of the respondents had taken some sort of training (46.9%). There was no measurable correlation between the respondents who had taken arts training and whether they thought teaching children about arts and culture was important. Training in the arts, however, has a significant impact on the time and money spent on arts and culture. People who had received training in the arts spent 11.2 hours on cultural activities in the week before the survey whereas people with no training spent only 5.8 hours. The same trend was observed when comparing the amount of money spent or the number of performance attended (Table 6.21).

The answer to the question *what are the top three reasons you attend arts and cultural events?* can further illustrate the importance of cultural capital accumulation to the respondents. The second and third most popular answers were *for personal education and understanding culture.*

Table 6.21: Relationship between Arts Training and Participation in Arts and Culture Activities

Training in the Arts	Involvement			
	Time spent on cultural activities (hours/ week)	Amount spent on cultural activities (in last week)	Avg. number of performing art events attended (past year)	Amount spent on reading material (in last month)
Yes	11.2	$34.85	6.5	$46.27
No	5.8	$25.15	3.2	$39.60

There is also a significant correlation between education level and participation in arts training. Respondents who received training in the arts also achieved a higher level of education. Although it is not clear from this data if there is a direct link between arts training in childhood and future level of education, numerous studies suggests this link exists (Deasy, 2002; Catterall, 1999).

Quality of Life in Neighbourhoods

To get an indication of the satisfaction of residents with the quality of life in the four geographic areas surveyed, two sets of questions were asked. In the first set of questions, respondents were asked to rank between 1 and 5, 1 being not important at all and 5 being very important, various elements of what makes a neighbourhood a good place to live. In the second set, respondents ranked their own neighbourhood against the same categories (see Table 6.22).

Table 6.22: Factors Making A Neighbourhood A Good Place to Live – Average Scores

	Mean Scores	
	Any neighbourhood	Own neighbourhood
Feeling of belonging	3.9	3.7
Opportunities to get involved with neighbourhood organisations	3.1	3.1
Providing assistance for people in need	3.8	3.2
Opportunities and venues for cultural activities	3.5	2.8
Heritage preservation	3.2	2.6

Overall, when asked about what makes any neighbourhood a good place to live, respondents ranked all five categories towards the "important or very important" end of the spectrum with "feeling of belonging" receiving the highest score. Geographically, 70% of respondents in the Downtown area and Rutland believed that a feeling of belonging to one's neighbourhood was important or very important while in the Mission and Glenmore that proportion was 65% and 55% respectively.

The satisfaction with one's own feeling of belonging, however, showed that respondents in the downtown felt more connected to their neighbourhood with 68% of them being satisfied or very satisfied, while in the other three neighbourhoods this percentage was practically equal at around the 55% mark.

The highest discrepancy between what the respondents believe to be important in a neighbourhood and their level of satisfaction is with the opportunities and venues for cultural activities. The mean score for this category was at the important and very important end of the spectrum with about 53% of residents believing that this category was important. The satisfaction level, however, was fairly low for this category. Residents in the Glenmore and Rutland area were the least satisfied; only 29% and 21% of respondents respectively were satisfied or very satisfied while in the Mission area 29% were in that same bracket and 32.4% in Downtown. The results for the heritage preservation category had very similar results as the cultural venues category.

The results for the other two categories were unremarkable, in the sense that the results were similar for all areas; about 60% of the respondents believing that providing assistance for people in need was important or very important. As to their satisfaction, about 40% of respondents were satisfied or very satisfied with their neighbourhood.

Sense of Community

Sense of community can be evaluated by asking questions pertaining to the social interactions of respondents. Three questions pertaining to their social activities were included in the survey. To the question *How many times have you had friends over for a social occasion such as dinner over the past month?*, 69.3% answered positively. On average, respondents had friends or family visiting 2.1 times per month among the whole population surveyed and 3.2 times a months for people who had at least entertained once.

Eating out with family and friends is a popular activity amongst Kelowna residents as only 14% of the respondents did not report eating out socially. On average, people ate out 3.5 times in the month preceding the survey. There was no correlation between the frequency of outings, age or the geographical location of respondents, except perhaps in the Mission area where respondents were slightly more likely to go out for dinner.

The number of hours spent on the internet was also surveyed to assess if this mode of communication affects the participation in other social and cultural activities. On average, residents of Kelowna communicated with their friends over the internet an average of 18 times in the months before the survey. Unlike the outings for dinner, there was a significant correlation between the number of times respondents communicated with friends over the internet and household income (Table 6.23). Geographically, respondents in the Mission and Glenmore communicated over the internet about 20 times while in Rutland and Downtown, the frequency was lower with 14.4 and 17.8 times respectively.

Table 6.23: Frequency of Internet Communication by Income Groups

	Household Income					
	Under 25,000	25,000 to 35,000	35,000 to 55,000	55,000 to 75,000	75,000 to 100,000	More than 100,000
# of times communicated over the internet	14.9	17.0	11.5	16.5	19.7	27.8

Artwalk, Cultural District

Fruit Stand by Glen Andersen,
Cultural District

Street sign, Village of Kettle Valley,
Kelowna

Marina and waterfront, Stuart Park

If towns and cities are ever to become more sustainable there is a need to develop a culture that celebrates the local and the seemingly everyday rather than searching ever further afield for experiences and adventures.

Alison Darlow

7. Discussion

To draw conclusions from the data collected and further demonstrate the important role of culture in Kelowna, the data presented in section 6 will be examined in light of the three concepts that guided the selection of indicators. Cultural, social and economic capital will in turn be discussed in the first part of this section while a second part will return to the structure found in Figure 4.3 (p. 27), where inputs, supplies and outcome will be discussed. In this way, this section will demonstrate how a municipality can use culture as an effective tool to guide policymaking and community planning in general.

7.1   The Three Capitals

7.1.1   Cultural Capital

To participate in the life of a community, inhabitants must possess knowledge of its norms, values and customs. For example, appreciating a play or understanding the jokes in a comedy routine is only possible if one has accumulated some knowledge, or understands the context that frames the play or the joke. Similarly, understanding how the threads that weave a community's fabric are arranged can inform various planning processes (see p. 16). The accumulation of this knowledge can be called cultural capital and it follows that cultural capital is therefore a shared responsibility. On one hand it is the responsibility of individuals to accumulate cultural capital to be able to function within a community, and on the other, various levels of government must provide opportunities for its citizens to accumulate cultural capital.

Heritage, cultural facilities, urban amenities, and policies relating to culture were chosen to develop indicators that measure the City's contribution to cultural capital while time spent on cultural activities, number of performances attended, cultural engagement, monetary amount spent on cultural goods and training in the arts are indicators of one's own efforts to accumulate cultural capital.

People recognise inherently that to develop a sense of belonging and participate in the life of a community, one must grow his or her cultural capital. This is reflected in the answer to the question pertaining to the reasons respondents attended cultural events. The second most popular answer was *to educate oneself*.

The accumulation of cultural capital not only benefits each inhabitant, but also contributes to the economy. As Table 6.15 (p. 47) and Table 6.19 (p. 49) demonstrate, the more cultural capital one accumulates, the more one is likely to spend on cultural goods. The term investment is therefore warranted when referring to the share of the municipal budget spent on culture.

7.1.2   Social Capital

Culture also contributes to social capital (see p. 13) by providing a common identity, or safe boundaries within which we can function. To inform the planning process, social capital was measured by assessing the sense of belonging to one's neighbourhood, the attendance at cultural events, internet use, participation in community groups and the barriers to participation in cultural events that allow the unfolding of social capital.

The importance of social capital to members of the community explains why spending time with family and friends was the number one answer to the survey question pertaining to the reasons for attending cultural events.

The fact that 45.7% (Table 6.16, p. 48) of the respondents (which represents 55,000 people if we consider the whole population) attended between 1 and 5 performing arts events can effectively mean that many social connections are reinforced by such events. Being with a group of people from one's community furthers the connections to the community and increases one's sense of belonging. This is seemingly trivial, but as members of a group with which we identify ourselves, we are more likely to participate in the life and wellbeing of the community as a whole.

This can have repercussions in other areas such as sustainability and quality of life. The more people get involved and feel part of a group, the greater the momentum to undertake a project or defend a cause. At the root of our identity is the desire to belong; culture allows this to happen. Feeling of belonging (Table 6.22, p. 54) was the most popular answer to the question *what makes a neighbourhood a good place to live* (average score of 3.9 out of 5). Assisting people in need (3.8/5) and cultural activities (3.5/5) were the second and third choices, indicating the value placed on social cohesion and sharing common experiences.

This underlines the importance of cultural events and culture in general to foster social connections and reinforce the networks supported by social capital at the community level. Social capital also allows a better management of professional and personal networks within the community that are increasingly relied upon by planners. In an environment where planners are called upon to work closely with the non-profit and private sectors, social capital bridges the three spheres of public life (public, private, non-profit) as well as social borders (ethnicity, class, gender...). Richer networks provide planners with information, legitimacy and political influence that are vital *for accomplishing the goals of planning, as distinct from merely creating plans* (de Souza Briggs, 2004:12).

7.1.3 Economic Capital

Table 3.2 (p. 16) shows that social and cultural capitals allow the accumulation of economic capital that in turn supports culture. Economic capital and culture are therefore connected via a feedback loop making them inseparable. *The Creative Sector in Kelowna, British Columbia: An Economic Impact Assessment* demonstrated that in 2010, the creative sector generated 1,279[13] full time equivalent jobs with a total economic output of $143 million (Momer, 2010). Although the product of the efforts of many individuals involved in various creative sectors and local arts organisations, this economic activity was enabled by the $2.2 million invested in culture by the City of Kelowna in 2010 (Table 6.5, p. 39).

7.2 Inputs, Supply and Outcome

Without prior indicators, it is difficult to establish a direct relationship between inputs and out-comes and thus evaluate how Kelowna is performing. This will only be possible after gathering data for a second and third indicator report. The data collected for this study, however, allows us to draw general conclusions linking inputs, supply and outcomes. As illustrated in Figure 4.2 (p. 26) these three measurements are placed on a continuum; the inputs are easily quantifiable and have a direct effect on the civic landscape, whereas linking the outputs directly to such factors as identity, cultural cohesion or quality of life can be somewhat more difficult.

7.2.1 Inputs

Although cultural investment is not solely the responsibility of a municipal government, municipal investments are essential to sustain and support a structure that allows culture to flourish. From public spaces to heritage and cultural venues, the City of Kelowna has invested money, human resources and time which contributed to the cultural landscape we are familiar with today. It is important to remember that this cultural landscape is the product of a pooling of resources and a reflection of our behaviour, talent, political debates and aspirations. The cultural landscape is not only a reflection of who we are and what we have accomplished (in other words the image we project to the outside world), but an active influence in our daily lives and our future. Inputs are therefore at the crux of the cultural landscape and play an important role in its creation.

Of all the tangible inputs, the annual financial investment is perhaps the most determinant of other inputs and the easiest to track and compare with other municipalities. The $18.38 per capita invested by the City in 2010 is comparable to North Vancouver's investment but is much more than the $7.04 invested by Waterloo or the $10.01 invested by Guelph (Table 6.6, p. 40). Combined with leveraged funding from other agencies, this municipal funding allows spaces and places where arts, culture, and creativity can be expressed. These, as demonstrated earlier, are essential to the wellbeing of a community and our cultural landscape would be very different without them.

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[13] This includes the direct, indirect and induced jobs.

Cultural performances, arts and cultural educational programming as well as public art depend on funding, but this funding is determined by the will to maintain these inputs and is imbedded within the policies that support that funding. The amount of funding and the number of policies pertaining to culture are, in reality, an indicator of the will of the citizenry to protect or enhance culture. Together they show the level of understanding of the role of culture in a community. The results summarised in Table 6.20 (p. 52), where 64.1% of respondents stated that culture was important or very important to their quality of life, indicate that the majority of citizens have at least a passive understanding of the important role of culture.

Culture is not the purview of only one branch, service or department, but the purview of the entire municipal government and must be considered as an essential component of the planning process of a municipality.

If we agree that urban amenities play an important role in defining who we are, or are a determinant of civic pride derived from their existence and usage, then we must also agree that they are part of our collective culture. The parks, walking trails, the agricultural land reserve protecting our agricultural roots, and Prospera Place as the home of the Rockets[14] are the individual threads that woven together reflect our collective identity. The attention paid to preserving and enhancing these amenities indicates how much importance we attach to our quality of life, and in turn to defining ourselves. Urban amenities, however, do not rely on, nor are they the purview of Kelowna's Cultural Services Branch. Consequently, culture is not the purview of only one branch, service or department, but the purview of the entire municipal government and must be considered as an essential component of the planning process of a municipality.

7.2.2   Supply

Cultural supply, which includes cultural industries and activities, allows the inputs discussed above to come to life. The supply therefore becomes the soul of the facilities and spaces where culture and creativity take place. Festivals, exhibits and performances not only provide employment to 2.1% of the local workforce; they provide the citizens of a community with a forum for expression. People dancing and bobbing their heads to the music at Parks Alive! events is a form of self expression; it demonstrates that we encourage and enjoy, as a group, participating in these events and have the freedom to engage in these types of behaviours. The conversations triggered by a piece of public art or a controversial exhibit allow citizens to share points of view. From this perspective, the cultural supply provides a forum for interaction, which is essential to create and sustain social capital. Measuring the number of cultural activities, performances, exhibits and individuals involved in the creative sector is therefore an indication of the demand for, and involvement in, the cultural life of Kelowna.

[14] Kelowna's WHL hockey team.

7.2.3   Outcome

If inputs provide an indication of the will of the community to nurture culture and cultural supply gives life to the inputs, then the outcome embodies our cultural soul and reifies it. Activities such as our participation in our neighbourhoods (Table 6.12, p. 46) or our engagement in our community (Table 6.11, p. 45) transform intangible needs into the tangible realm; the need to fulfill an inherent desire to participate in something that is bigger than one's own life. The desire to interact with others and the need for recognition that one belongs to a group is at the root of culture. Knowing that Kelowna residents spent $1066 per capita on culture[15], or that 77.4% of respondents attended at least one performing arts event in the last twelve months (Table 6.16, p. 48), indicates more than just the fact that culture is important to the economic health of the city, but that it is a genuine need. It indicates, along with the other survey responses, that a population cannot be fulfilled without a cultural life. A city where culture is not considered cannot thrive, it simply exists.

7.3   Conclusion

The difficulty in drawing conclusions from a study like this one, is that cultural outcome, unlike a simple consumer good, is more than the sum of the inputs and supply. The cultural outcome, through feedback loops, is a determinant of the future supply and inputs. It is therefore difficult to establish what constitutes a good return when it comes to cultural investments. How can we be sure that the $18.38 invested by the city was a good investment? How do we know if there are enough cultural events or enough creative sector workers? What is an appropriate participation rate? Do we understand that culture is not the result of a particular agenda or investment, but rather is the product of our intrinsic collective and individual contributions? The more appropriate question is: what is the cost if we fail to understand what culture brings to a community? Can we afford to ignore the reality that culture is no longer simply a mirror that reflects who we are, but also a tool that can help us achieve the goals of a community? Whether considering the input, supply, outcome or the three types of capital, this study illustrates that culture contributes to quality of life, sustainability and economic wellbeing.

The information presented in this report provides an indication of the current state of things. It is up to planners, policymakers, politicians and the community as a whole to decide where we go from here.

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[15] Figure derived from survey results.

Christina Cecchini and Cai Glover, Ballet Kelowna, in *Lark Ascending*

Art and culture is essential to the educational, economic and social fabric of our lives.

Paul Grogan

8. Final word and Recommendations

Unlike other mid-size Canadian cities, Kelowna is not suffering from the post-industrial malaise that has left it without an economic base to survive. Kelowna's heritage is firmly rooted in its agricultural past which, over time, combined with tourism and other industries have created a unique urban landscape. The main focus of this project was to consider this landscape by taking the cultural pulse of Kelowna to inform future planning processes.

Community planning processes are as good as the information that guides them. At its roots, planning strives to ameliorate quality of life through policy and regulation. To do this requires tools, up to date information and a vision. The above discussion, where the importance of culture to the planning process was demonstrated, generates this first recommendation:

Recommendation 1: Measure cultural indicators every five years following the Canada Census for demographic data accuracy and to monitor the progress of the community in cultural areas.

Like many projects of this type, the collection of relevant and up to data was challenging. Data is often collected by a number of agencies for different purposes and one must sift through it to find relevant information. To reliably measure the pulse of its culture, the City should:

Recommendation 2: Identify and collect robust arts and culture statistics to inform the next cultural assessment.

The health of a community is often considered in terms of its economy as it is the main factor responsible for its growth and development. However, as we have seen above, social capital allows the economy to prosper and, at its roots, it depends on the cultural investments that are made within a community. The creation of social capital, and its currency, cultural capital should therefore be encouraged. The following three recommendations address this.

Recommendation 3: Encourage policy makers to think strategically about the inclusion of cultural resources into Kelowna's general planning processes to achieve key objectives in areas such as place making and community development.

Recommendation 4: Achieve an authentic, creative city through the provision of everyday cultural spaces; to that end, the City should encourage more flexible zoning and the creation of vibrant public spaces.

Recommendation 5: Maintain and enhance the current level of funding to arts and culture notwithstanding any major changes to the provincial or federal funding environment.

Last but not least, the answers to the survey questions and the interviews conducted for the *Economic Assessment of the Creative Sector* (Momer 2010) lead us to believe that there is a lack of awareness as to what the City accomplishes with its various cultural programmes.

Recommendation 6: Improve communication with the arts and culture community as well as with the community at large to celebrate various cultural achievements, including initiatives in which local government support has played a key role.

Using cultural indicators to monitor social and cultural capital can provide valuable data to inform the planning process. Not only can the data contained in this report provide an indication as to the current state of culture in Kelowna, it also provides a framework to monitor our progress over time, an essential part of the planning process.

Appendix A

Cultural Assets in Kelowna

Parks		
	Major	10
	Total	259
	Water parks	3
	Mountain bike park	1
	Beaches	9
Walking trails		88 km
Biking trails		250 km
Museums		4
Art Gallery		
	Public	1
	Private	28
	Library	1
Theatres		4
Community gardens		6
Public art pieces		48

Appendix B

Survey Questionnaire

Q1. RECORD GENDER

☐ MALE
☐ FEMALE

Q2. What is your postal code?

☐☐☐ ☐☐☐

Q3. And, how many years have you been a resident of your current neighbourhood in Kelowna? RECORD NUMBER

Q4. And on a scale of 1 to 5 where 1 is 'Not Likely at All' and 5 is 'Very Likely', how likely are you to relocate to a difference neighbourhood in the next 12 months?

1 -Not at all likely
2
3
4
5 Very Likely

Q5. Are you currently involved with any of the following types of community groups? (CHOOSE ALL THAT APPLY)
a. Neighbourhood organization?
b. Community organization?
c. Religious or church group?
d. Arts and cultural association or group?

Q6. Have you ever participated in any kind of training programs in the arts? These could include music lesson, drawing classes, poetry seminars, dance lessons etc.)

1. Yes
2. No

Q7. And on a scale of 1 to 5 where 1 is 'Not Important at All' and 5 is 'Very Important', how important do you feel it is that children learn about arts and culture?

1. Not at all important
2.
3.
4.
5. Very important

In the next section I am going to ask you about recent cultural activities. Please keep in mind that, for the purposes of this study, cultural activities is a broad category and could include any of the following types of activities: playing an instrument, reading, going to the theatre or a movie, visiting an art gallery or museum, participating in art related activities, and, actively listening to music.

Q8. So, in the past week, how much time do you spend participating in cultural activities?

IF NECESSARY: Cultural activities cover a wide spectrum, from watching television to reading a book; from taking music lessons to attending a play or even participating in a neighbourhood block party or getting together with friends regularly.

 [ENTER HOURS]

Q9. In the past week, how much money has your household spent on cultural activities? IF NECESSARY: Again, cultural activities is a broad category and could include any of the following types of activities: playing an instrument, reading, going to the theatre or a movie, visiting an art gallery or museum, participating in art related activities, actively listening to music etc. [ENTER $ AMOUNT}

Q10. In the past week, how many hours did you spend, outside of work, using the internet for any activity including playing games online? [ENTER NUMBER OF HOURS]

The next few questions relate to activities in the past month.

Q11. In the past month, how much money has your household spent on reading material? (Books, magazines, newspapers etc.)

Q12. And, in the past month, how many times have you been involved in each of the following activities ENTER # FOR EACH

   a. Have friends over to your home for a social occasion such as dinner.
   b. Eat out socially with friends or family (IF NECESSARY: this may include a restaurant or friends/relative house)
   c. Communicate with friends over the internet – this may include using social media such as Skype, Facebook and MySpace.

For the purposes of this research we define performing arts events as plays, live music, and other events where people are involved in live performances for the purpose of entertainment.

Q13. Based on this, how many performing arts events have you attended in the past year?

Q14. Based on this, how many local festivals have you attended in the past year?

 This next section focuses on the impact of arts and culture on your community.

Q15. On a scale of 1 to 5 where 1 is 'Not Important at all' and 5 is 'Very important', how important are arts and cultural pursuits to the quality of life in Kelowna?

   1. Not Important At All
   2.
   3.
   4.
   5. Very Important

98. Don't Know

Q16. Now on a scale of 1 to 5 where 1 is 'Not at all engaged' and 5 is 'Fully engaged', how would you rate the extent to which you are currently engaged in these Arts and Cultural pursuits in Kelowna?

1. Not At All Engaged
2.
3.
4.
5. Fully Engaged

98. Don't Know

Q17. On a five-point scale where 1 is 'Does Not Impact at All' and 5 is 'Impacts Very Much', please rate the extent to which each of the following potential barriers impacts your ability to participate in cultural programs and activities:

	Does Not Impact at all				Impacts Very Much
	1	2	3	4	5
a. Economic or Financial (For example: I find it difficult to participate in programs and activities for personal financial reasons)	☐	☐	☐	☐	☐
b. Transportation (For example: I can't get to the places where programs and activities are held at the times they are scheduled)	☐	☐	☐	☐	☐
c. Cultural (For Example: I find it difficult participate in programs and activities because I don't feel comfortable for cultural reasons)	☐	☐	☐	☐	☐
d. Physical accessibility (For example: I find it difficult to participate in programs and activities because of issues around physical accessibility)	☐	☐	☐	☐	☐

Q18. Now I am going to ask you to rate the importance of the following statements in making any neighbourhood a good place to live. Please rate each statement using a five-point scale where 1 is 'Not im-

portant at all' and 5 is 'very important'. the importance to you in making any neighbourhood a good place to live; and second, how would you rate your own neighbourhood on each of these factors:

	Importance				
	Not at all Important				Extremely Important
	1	2	3	4	5
a. A feeling of belonging to one's neighbourhood.	☐	☐	☐	☐	☐
b. Opportunities to get involved with neighbourhood organizations.	☐	☐	☐	☐	☐
c. Providing assistance for people in need.	☐	☐	☐	☐	☐
d. Opportunities and venues for cultural activities.	☐	☐	☐	☐	☐
e. Heritage activities and preservation	☐	☐	☐	☐	☐

Q19. Now I am going to ask you to rate your satisfaction with your own neighbourhood on the following statements. Please rate each statement using a five-point scale where 1 is 'Not at all satisfied' and 5 is 'very satisfied'.

	Satisfaction				
	Not at all Satisfied				Very Satisfied
	1	2	3	4	5
a. A feeling of belonging to one's neighbourhood.	☐	☐	☐	☐	☐
b. Opportunities to get involved with neighbourhood organizations.	☐	☐	☐	☐	☐
c. Providing assistance for people in need.	☐	☐	☐	☐	☐
d. Opportunities and venues for cultural activities.	☐	☐	☐	☐	☐

e. Heritage activities and preservation ☐   ☐   ☐   ☐   ☐

Q20. Finally, of the following, what are the top three reasons you attend arts and cultural events? READ (Choose up to 3)

1. Spend time with family
2. Connection to community
3. Understanding culture
4. Personal education
5. Thought provoking
6. Encourage your own creativity

I just have a couple more questions for statistical purposes.

Q21. Which of the following categories best describes your age:

1. 18-34 years

2. 35-54 years

3. 55 years or older

4. Don't know, refuse

Q22. How many people live in your household?

Q23. IF Q21 >=2, and how many of those are children under the age of 18?

Q24. Which of the following best describes the highest level of education you have completed:

1. High School
2. Vocational or Trade School
3. College or University Degree
4. Graduate Degree (Masters or PhD)
5. OTHER
6. Don't Know/Refuse

Q25. Which of the following categories best describes your annual household income:

1. Under $25,000

2. $25,000 to under $35,000

3. $35,000 to under $55,000

4. $55,000 to under $75,000

5. $75,000 to under $100,000

6. $100,000 or more

7. Don't know, refuse

Appendix C

Photo credits:

Page x:
- Top: Stuart Park, downtown Kelowna / Bernard Momer
- Bottom left: Guisachan House / City of Kelowna
- Bottom right: Historic Laurel Packinghouse, Cultural District / City of Kelowna

Page 8:
- Top left: Aché Brasil, Life and Arts Festival / City of Kelowna
- Top right: Way finding signage, Cultural District / City of Kelowna
- Bottom: *Bear* by Brower Hatcher, Stuart Park, Kelowna / Bernard Momer

Page 22:
- *Run* by Richard Watts, Mission Creek Greenway, Kelowna / Bernard Momer

Page 28:
- Top left: Andrew Smith, *String and Song*, Festivals Kelowna Community Music Tuesdays / Bernard Momer
- Top right: Festivals Kelowna Community Music Tuesdays / Bernard Momer
- Bottom: Life and Arts Festival, Cultural District / City of Kelowna

Page 32:
- Top left: Okanagan Symphony Orchestra performing *Passionate Friends* / OSO
- Top right: Tiffany Bilodeau, Ballet Kelowna, in *Classic Contrast* / Glenna Turnbull
- Bottom: Kelowna Art Gallery, Cultural District / Kelowna Art Gallery

Page 56:
- Top left: Artwalk, Cultural District / City of Kelowna
- Top middle: *Fruit Stand* by Glen Andersen, Cultural District / City of Kelowna
- Top right: Street sign, Village of Kettle Valley, Kelowna / Bernard Momer
- Bottom: Marina and waterfront, Stuart Park / Bernard Momer

Page 62:
- Christina Cecchini and Cai Glover, Ballet Kelowna, in *Lark Ascending* / Glenna Turnbull

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