City of
Kelowna

THRIVING
ENGAGING
INSPIRING

2012-2017 CULTURAL PLAN

2010 LEGACIES NOW

BRITISH COLUMBIA
The Best Place on Earth

**KARI HUHTALA
& ASSOCIATES**

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'CULTURE IS NOT A PILE OF ARTEFACTS – IT IS US; THE LIVING, BREATHING SUM OF US.'

JON HAWKES, THE FOURTH PILLAR OF SUSTAINABILITY: CULTURE'S ESSENTIAL ROLE IN PUBLIC PLANNING

WHAT IS CULTURE?

'Culture is a roomy idea, one that can be stretched to accommodate everything human beings create. If you want to know what culture is, just take a look around. Culture is the sum-total of human ingenuity: language, signs and symbols, systems of belief, customs, clothes, cuisine, tools, toys and trinkets, the built environment and everything we use to fill it up, and the cherry on the sundae, art...Art is emblematic of culture, its purest expression.'

Arlene Goldbard,
New Creative Community:
The Art of Cultural Development

'...I include in my definition of culture: 1. Arts and letters (performing arts, literature, visual arts, media arts, etc.); 2. Cultural industries (movies, publishing, radio and television, design, etc.); 3. Heritage (buildings, landscapes, oral traditions, memorial sites, etc.)...A more philosophical definition of the word culture would allow me to speak of a 'dimension of life' with its values, individual and social impacts, applications in urban planning and education, etc.'

Simon Brault, No Culture, No Future

'Culture... is...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.'

United Nations Educational, Scientific and Cultural Organization (UNESCO), Mexico City Declaration on Cultural Policies, 1982

'Where I came from, where I've been, where I'm going, what I believe, how I express myself and all others in my community and their beliefs, too.'

Local resident

CULTURE MAKES MANY
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TO KELOWNA'S QUALITY
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PEOPLE WANT TO LIVE,
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SHARED IDENTITY.

Tiffany Bilodeau - Ballet Kelowna
Photo: Glenna Turnbull

EXECUTIVE SUMMARY

Culture makes many contributions to Kelowna's quality of life. It creates a place where people want to live, celebrates diversity, attracts and retains talent, fosters entrepreneurship and innovative businesses, cultivates collaboration and partnerships, and builds an authentic, shared identity. Culture is also an important economic driver in Kelowna, creating jobs and generating $143.8 million annually.

Over the past 20 years, Kelowna has developed strong cultural roots and a reputation as a cultural leader. While much progress has been made, further opportunity and untapped potential will nurture Kelowna's cultural scene, allowing it to continue to prosper, mature and grow. Today we acknowledge that culture emerges from and belongs to the community. As depicted on the cover of this plan, community and culture are the heart of our identity and it is our hope that this plan inspires new ideas for community participation and identifies new ways in which the city can play a supporting, sustaining role for culture in Kelowna.

Like a work of art, the creation of the City of Kelowna's first official Cultural Plan was a journey of dedication, effort, collaboration, creativity, inspiration and influences. The resulting plan is an expression of our local culture and will provide the framework to allow culture to flourish and grow over the next five years.

While led by the Cultural Services branch, this plan is not the work of one artist, but many. Since the summer of 2010, the city has met with members of the public, the arts community, heritage and service agencies, Council, city staff, cultural consultants and influencers. To get here there were surveys, focus groups, workshops, open houses and, notably, the city's first public consultation conversations on Facebook.

With a subject as large and diverse as culture, it is easy to get weighed down in details or specific challenges, but as poet Cameron Welch encourages us "you have to look at the whole sum of the process and from afar the whole picture starts to come into focus." Although no plan is ever fully complete, we are pleased that this Cultural Plan is the sum of what the community is telling us and a response to that direction.

Guiding the research and development of this plan, a number of important principles were acknowledged including: accessibility, diversity and inclusion; the role of accountability and fiscal responsibility; the importance of innovation and optimizing value and the foundational need for partnership and collaboration.

Together a vision was born to foster a community which, through culture, is thriving, engaging and inspiring.

For this plan, focus comes in three basic categories – each with their own goals and strategies:

- Cultural vitality
- Cultural impact
- Cultural ecosystem

Cultural Vitality means capitalizing on what we currently have: optimizing our spaces, supporting programming, and bringing together what's already out there. Measurement is the key to our cultural impact. We need to take stock of our strengths and limitations to set strong, creative goals and indicate our successes. And as with any ecosystem, culture is interconnected, interactive and interdependent with other processes and initiatives and its sustainability depends on good connections and the infusion of cultural thinking throughout.

Each of the ten goals and multiple strategies within this plan is not written solely for one audience. Each part of the community has a role to play in the evolution of culture in Kelowna and in many ways this plan calls for local culture that is created by and for everyone.

From the City of Kelowna's perspective, we recognize it will take strong leadership and collaboration from all partners and stakeholders for this plan to meet its vision, however, we hope you are as inspired as we are by the picture of Kelowna "bursting into bloom."

'THE FOCUS OF ECONOMIC DEVELOPMENT STRATEGIES IS SHIFTING. AS CITIES AND CITY-REGIONS GROW IN IMPORTANCE IN THE GLOBAL ECONOMY, MORE ATTENTION IS BEING GIVEN TO CREATING AN URBAN ENVIRONMENT THAT PROVIDES A HIGH QUALITY OF LIFE AND QUALITY OF PLACE FOR RESIDENTS AS A WAY TO ENSURE THAT A CITY CAN ATTRACT THE BEST AND THE BRIGHTEST TO ITS WORKFORCE.'

ECONOMIC DEVELOPMENT COMMISSION OF THE CENTRAL OKANAGAN

Okanagan Regional Library
downotwn Kelowna branch

INTRODUCTION

Kelowna is one of Canada's fastest growing cities. Its current population is estimated at 120,812[1] and is projected to increase to 161,701 by 2030[2]. The City of Kelowna ('the City') has developed strategic initiatives, plans and policies to support Kelowna's evolution into a sustainable city with a unique identity and a prosperous and diverse economy, all toward the goal of becoming the best mid-sized city in North America. This Cultural Plan will play an important role in this transformation.

As the quotations at the beginning of this document indicate, it may not be possible to arrive at a precise definition of the word 'culture.' It is a porous and flexible concept which includes heritage, the arts, human diversity and many other attributes and practices. Throughout this Plan, use of the word 'culture' is intended to be broadly inclusive. Where needed, more specific aspects of culture will be addressed.

Culture makes many contributions to Kelowna's quality of life. It:

Creates a place where people want to live – through fun and celebrations, activities, places and spaces, and other forms of participation and engagement;

Throughout the summer, Parks Alive! provides free outdoor music performances in downtown and neighbourhood parks, attended by over 25,000 people. With acts ranging from acoustic folk to alternative rock, there is something for everyone. You'll see people dancing, relaxing, chatting and enjoying Kelowna's beautiful summer evenings.

Celebrates diversity – culture provides an open environment in which to experience and gain respect for different backgrounds, traditions, lifestyles and points-of-view;

In 2011, Kelowna had its first Vaisakhi parade and a series of events to celebrate Asian Heritage Month which showcased Chinese, Japanese, Indian, Korean and Filipino cultures.

Helps attract and retain talent – lifestyle, including cultural vibrancy, is a driver for business investment and resident attraction and retention;

A survey conducted by the Central Okanagan Economic Development Commission of the 60 largest tech companies in the Okanagan region identified that 97% of the CEO/Owners chose to locate their business in Kelowna because of the quality of life opportunity.

Fosters entrepreneurship and innovative businesses –cultural/creative jobs and industries already have a significant impact in the local economy and have the potential to grow and diversify;

The Creative Sector in Kelowna, British Columbia: An Economic Impact Assessment by Bernard Momer of UBC Okanagan (March, 2010) indicates that Kelowna's creative sector in 2009 represented 1,199 direct jobs, generating $37.8 million in wages annually, with a total annual GDP impact of $73.2 million and a total economic impact of $143.8 million.

In October 2010, BreakOut West brought more than 60 live music acts to 10 downtown Kelowna music venues, and generated approximately $1.8 million in economic activity.

Cultivates collaboration and partnerships – culture is inherently a network of shared experience and knowledge which can tap into a pool of community talent and resources;

The Bee Box Project, initiated by Cool Arts, a non-profit organization which provides art experiences for adults with developmental disabilities, saw artists build boxes to provide homes for bees, and work with local orchardists and beekeepers to install the boxes in orchards and learn about the important role that bees play in the fruit industry. Photo and video documentation of the project will be used as part of a permanent exhibit at the BC Orchard Industry Museum, side by side with a live, working beehive.

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[1] Central Okanagan Economic Development Commission. (2010).
[2] City of Kelowna. (2009, January 15). *Official Community Plan: Population and housing projections discussion paper.*

Builds an authentic, shared identity – culture builds social connections and local pride which in turn helps the community to define itself. Ultimately, the community may wish to follow the example of other cities and build consensus on a concise 'branding' statement which articulates this identity and can answer the question: 'What (and who) is Kelowna?'

Stuart Park, on the waterfront of Okanagan Lake, is a significant civic space which opened in September, 2010. A large sculpture ('Bear' by Brower Hatcher), commissioned by the City of Kelowna, occupies a central, elevated position in the Park. 'Bear' represents a significant achievement in successfully integrating a monumental work of public art into a complex urban space. Equally important is the artist's thoughtful response to, and reflection of the community's identity and heritage, through the use of the bear form (the city's name 'Kelowna' is derived from the word for 'female grizzly bear' in the local First Nation language) and the incorporation of easily recognizable icons, objects and symbols (such as blossoms, fruit, frogs and wine) which add wit, charm and visual fascination. Since the unveiling of the sculpture, it has proven to be one of the most popular works/sites in the city's Public Art collection and has become a favourite gathering spot for locals and tourists.

The journey toward a new Cultural Plan started on March 1, 2010, when Kelowna City Council approved the following resolutions:

THAT Council endorse the revised Council Policy No. 274 – Arts & Culture Policy, updated so as to represent current City policies, practices and intended future directions;

AND THAT Council direct staff to begin work on a Cultural Plan;

AND FURTHER THAT Council endorse an application to the 2010 Legacies Now Creative Communities Program for a grant of up to $20,000 for use in the development of the Cultural Plan.

The City of Kelowna has recognized culture as one of the four dimensions of community sustainability and quality of life (see Figure 1). As such, cultural vitality will need to be developed, enhanced and sustained. It will need to be measured, understood and recognized for the benefits it provides to individuals, the business sector, visitors and the community as a whole. The complex web of interdependencies and interrelationships that make up Kelowna's cultural ecosystem demands careful attention to multiple levels of communication, engagement and support, ranging from individual artists to large facilities and organizations with dozens of staff and audiences in the thousands. Lastly, as a key contributor to the City of Kelowna's vision of becoming the best mid-sized city in North America, culture must be integrated as a consideration in planning, policy development and management throughout the city's organization structure.

Four well-beings of community sustainability
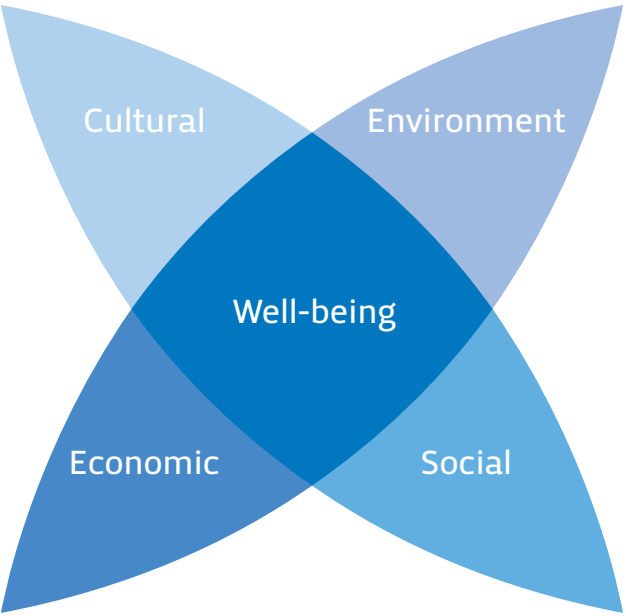
Source: New Zealand Ministry for Culture and Heritage, *Cultural well-being and local government*, Report 1, 2006

Figure 1

One of many ways to depict a '4 pillar' approach to community sustainability

The Cultural Plan 2012-2017 ('the Plan') supports all of these objectives. It is a guiding document for the City of Kelowna, city-funded cultural facilities and organizations and many other key cultural development stakeholders. It will serve as inspiration and motivation for collective action to improve and support the ongoing development of arts, culture and heritage in Kelowna.

The Plan functions in three important ways:

1. As a guide for making long-term municipal planning and budgeting decisions. Endorsed and influenced by Kelowna City Council, many of the goals of the Plan will be embedded within other plans and processes so that cultural considerations are included in municipal decision-making;

2. As direction for the Recreation & Cultural Services Department, and more specifically for the Cultural Services Branch in the development of work plans, projects and budgets; and

3. As the source of ideas and inspiration for community action and collaboration. The Plan reflects the community's aspirations and priorities and is seeded with new and innovative ideas which, with encouragement, will blossom and bear fruit.

As the City of Kelowna is only one of many players involved in community cultural development, the Plan also articulates how the City's role and responsibilities intersect and interact with the roles and responsibilities of others.

While most of the goals and strategies in the plan were deemed to be timely and well positioned for success within a five-year time frame, some of them will commence or transition beyond that time frame.

Culture is constructed formally and informally, through a myriad of mechanisms, including families, schools, churches, groups and clubs, peers and media. People are able to adapt easily, take on and discard cultural interests and pursuits at will, and move on, to any

Running Man - Marion Lea Jamieson

'It's crucial to embed culture in all that the City does– culture is not just a frill, to be cut back in hard times.'[3]

'The City has an obligation to support culture as a normal part of costs – not make arts feel like they're being given handouts. Sports are easily built in and supported – so should arts be.'

[3] Throughout the Plan, quotations (most of them provided anonymously) appear, gathered from the public consultation process in 2010. In some instances, feedback pre-dates the process or comes from other sources and more details are provided.

number of other new preoccupations which appear in the popular culture landscape.

This is troublesome and shifting ground for government, which is most comfortable with predictability, stability, fiscal restraint and minimizing risk. Government has its own culture which is often quite different from culture at the community level.[4] For these reasons, government is not necessarily the ideal leader in the creation of culture; the community, with the appropriate support and attitude from government, can and will do a better job.

It follows that the City's cultural vision and planning needs to be closely aligned with ideas and initiatives which are generated and supported by the community – this assumes and requires an ongoing loop of information exchange, feedback and consultation, and the necessary mechanisms and tools (and budgets) to support it.
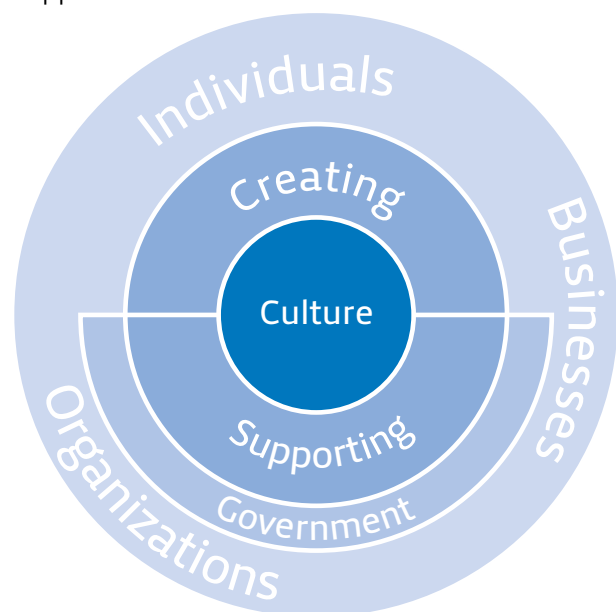
Figure 2

While the creation of culture has multiple origins in the community, government's role is focused on support.

'In the past, we tended to think the main role of municipalities in culture planning was related to cultural facilities and delivering programs....

Those responsibilities do not disappear, but now they are being called on to also:

- **Integrate culture into policies and plans across all departments;**

- **Support and strengthen cross-sectoral partnerships and collaboration with business and community partners; and**

- **Build collective capacity across a wide range of cultural activities and organizations.'** (Baeker, page 36)

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4 "...a great deal of local cultural development [is]: unregulated, spontaneous, improvisatory, unplanned, disordered, transitory, ephemeral, invisible, accidental, haphazard, barter-based. Understandably, interacting with this phenomenon is a bureaucrat's nightmare. Equally understandably, this bureaucrat might wish to infiltrate some order into this chaos. I have no doubt that order has its place; my concern is with some of the more 'orderly' tendencies I have observed around my place. Tendencies that, if allowed to trundle on, will eventually strangle local cultural development." Jon Hawkes, (2009, April). Challenges for local cultural development. Barcelona: Barcelona Institute of Culture.

'Innovation and collaboration are critical to survival. Government should always support this process, but not feel that it needs to lead it.'

'I think the culture should lead and the City follow with support, rather than contriving a 'culture' just for the sake of it.'

'I believe that the City should encourage cooperation in the cultural community, but it is important to understand the City is not responsible for the success/failure of all participants.'

CULTURE IN KELOWNA IS NOW TAKING ITS RIGHTFUL PLACE IN THE LINE-UP OF ATTRACTIONS.

2

Early Kelowna theatre production

CULTURE IN KELOWNA

History & Foundation

Although this is Kelowna's first Cultural Plan, it is supported by a firm foundation of over 20 years of active cultural leadership, investment and infrastructure development by the City of Kelowna.

Kelowna's allure is multi-faceted: a lakeside location, temperate climate, a reputation as a four-season playground, surrounding orchards and vineyards, easy air and ground access, and a multitude of education, healthcare and other essential services.

Culture in Kelowna is now taking its rightful place in the line-up of attractions.

Background information about the history of cultural development in Kelowna is contained in Appendix 1.

THE CULTURAL PLAN IS GROUNDED IN COMMUNITY ENGAGEMENT.

Bear - Brower Hatcher

CULTURAL PLAN PROCESS

Cultural Policy 274 Mar 2010 → Economic Impact Assessment & Launch May 2010 → Stakeholder Focus Groups Aug 10-12 → Community Workshop Sept 22 → Draft Plan Oct 25 Internal Review Starting Oct 26 → Council Workshop Nov 1 → Public Open House Nov 30 → Final Plan to Council Q2 2011

Figure 3

Cultural Plan timeline and consultation process

Over 1,250 interactions contributed to the development of the plan:

- 180 people attended events in May 2010;
- 60 participants were in Stakeholder Focus Groups in August 2010;
- 50 participants attended the Public Workshop in September 2010;
- 100+ attendees visited the November 2010 open house;
- 532 followers on Facebook[5] ;
- 8 members of the staff interdepartmental liaison team;
- 331 respondents to Surveys 1 (May) and 2 (September).

More details about the consultation process are contained in Appendix 2.

THE PROCESS:

- involved members of the cultural, social services and voluntary sectors, City Council, City staff, key community and institutional leaders, and the general public;

- had an online presence on the City's website and Facebook pages and received lively contributions from 'fans';

- included surveys that allowed interested community members to comment and provide feedback;

- provided opportunities for the creation of new work by local artists; and

- opened pathways for more collaboration and partnership opportunities that will be important additions to Kelowna's cultural vitality.

[5] As at April 4, 2011

Rhapsody - Robert Dow Reid

CONSULTATION FINDINGS

Key Themes

The objectives of the community engagement process were to solicit input and feedback from the community to help shape a shared vision and to prioritize goals and strategies for the plan. Some of the key themes included:

- Building the capacity of the cultural sector so that it is better equipped and more resilient in reaching its objectives;

- Looking at how culture can be reflected throughout the community, including at the neighbourhood level;

- Ensuring that heritage is appropriately represented in Kelowna's cultural environment;

- Addressing current and future physical space requirements, both for individual creators and for producing organizations; and

- Communicating both within the cultural sector and to the community at large about the extent of what's available, and its value and impact.

A detailed summary of public input and feedback is contained in Appendix 3.

Bennett Clock

A COMMUNITY WHICH IS THRIVING, ENGAGING & INSPIRING

A VISION, GUIDING PRINCIPLES, GOALS AND STRATEGIES UNIQUE TO KELOWNA WERE DEVELOPED FROM THE WIDE-RANGE OF INPUT THE CITY RECEIVED IN THE DEVELOPMENT OF THE CULTURAL PLAN.

5

Creativity at work

VISION, PRINCIPLES, GOALS & STRATEGIES

5.1 Vision

We see a community which...

- Appreciates and celebrates human diversity and is open and welcoming to newcomers from all over the world

- Values and supports the role and work of artists and non-profit organizations

- Is recognized as a tourist destination with a rich variety of festivals, events and high quality arts, culture and heritage experiences

- Is open to new experiences and artforms

- Has distinct neighbourhoods which understand their history and promote their uniqueness

- Attracts and retains the best and the brightest people in its workforce

- Showcases its history, through its people, buildings, landscapes, sites and stories

- Embraces public art as a way to add character and identity to urban places and spaces

- Gets actively involved in being creative

- Encourages and nurtures discovery and new experience for its children and youth

- Is stimulated and excited about the possibilities and potential for positive change

- Tackles challenges with creativity and an open spirit

- Is a leader in building sustainability and quality of life

- Has a clear vision of culture as an important part of becoming the best mid-sized city in North America

The Art Walk

'We're closer than ever now, but this plan has to be the springboard to keep momentum going.'

5.2 Guiding Principles

The Guiding Principles are values and perspectives which reflect the Vision and inform the Goals and Strategies of the Plan. They function as a filter through which all Goals and Strategies are considered.

Accessibility, diversity and inclusion – ensure that all people, in all phases of life have access to cultural engagement and participation. This may involve addressing financial, educational, physical, ethno-cultural, behavioural, social or age-related factors.

Accountability and fiscal responsibility - use municipal resources effectively and efficiently to address the needs of the community.

Innovation- support new solutions and new ways of thinking and doing to seize opportunities and address the challenges ahead. Kelowna has a leadership role.

Optimizing value - use resources, ideas and energy already on hand, to find efficiencies, create more impact and generate more value and benefit.

Partnerships and collaboration - foster more and better results by working together across departments, disciplines, sectors and interests. This requires devoting more time to communication, planning and relationship building both within City Hall and within the broader community.

5.3 Goals & Strategies

Goals and strategies are organized within three basic categories:

Goals 1-6 Cultural vitality – improving, animating, inventing – through investment, resources, capacity, collaboration, activity and participation

Goal 7 Cultural benefits and impact – measuring, documenting, communicating - how increased cultural vitality can/will contribute to the economy and community quality of life

Goals 8-10 Cultural ecosystem – communicating, planning, funding, convening - processes and models to improve integration of culture into internal (City of Kelowna) and external (community-at-large) networks

With Council endorsement, the 10 goals will provide direction and guidance for work to be done by both the City and by the community over the coming years.

Each Goal is accompanied by several tangible, action-oriented Strategies representing ideas on how goals might be achieved. In addition to moving forward on current cultural needs and issues in the next five years, the Strategies may identify further planning work to be done. The list of ideas is a starting point – other ideas will continue to come forward over time and ideas already on the list will shift and change.

Many of the strategies are provided as motivation for collaborative action by the community. In some instances, leadership by others or essential partnerships are necessary and are identified. Other strategies are solely within the City's mandate. Any of the strategies may be the subject of departmental workplans and budgets throughout the term of the Plan and beyond.

In consultation with the community, it became clear that the Plan's most important function at the outset was to identify broad goals and a set of ideas about how the goals can be fulfilled. The work to rally support and action around particular ideas is the next step.

As a result, strategies are not intended to be specifically endorsed by Council, as they will shift and transition over time according to the availability of collaborators and resources. They do, however, provide a reliable 'roadmap' of intended direction, based on a wealth of research and community input, and present an opportunity for the City to actively seek out others who can provide funding and collaborative strength.

Going forward, it will be important that Council and staff, citizens and all stakeholders remain engaged with and informed about progress toward implementing the Plan.

The need for enhanced communication and coordinated planning and project management along with additional tasks for the City will require that staff and resource requirements will need to be addressed as the plan moves forward.

A thriving, engaging & inspiring community

Goal 1: Enhance existing cultural support programs

Goal 2: Optimize existing cultural facilities

Goal 3: More & different kinds of affordable cultural space

Goal 4: Integrate heritage as part of cultural vitality

Goal 5: Enhance cultural vitality at street level

Goal 6: Build cultural citizenship & creative fitness

Goal 7: Improve data collection & issue a cultural report card

Goal 8: Capitalize on culture for tourism & the economy

Goal 9: Convene & connect the cultural community

Goal 10: Walk the talk & integrate culture into plans & process

GOALS 1-6
Cultural Vitality: Supporting Cultural & Creative Activity

Goal 1: Enhance Existing Support Programs

The City of Kelowna dedicates annual funding of just over $2 million (about 2% of the City's overall operating budget) to support cultural facilities and organizations – in 2010 this amounted to over $18 per capita, a respectable standard for a community our size.

According to the Conference Board of Canada, every dollar a municipality spends in the creative sector results in $7 to $13 in economic activity[6]. Local per capita consumer spending on culture is $1,066[7]. Local government support, for many organizations, also provides leverage for accessing funding from the provincial and federal governments, as well as from foundations and the private sector. When the economy shifts and senior levels of government realign their financial priorities, organizations in turn have to respond and adjust.

While local government cannot be expected to shoulder the entire burden, government and the local community should recognize that the value of cultural benefits and services it receives far outweighs the per capita cost. Local government therefore has a legitimate and continuing role in providing financial support.

'Private sector support cannot replace public investment...Generally, in Canada, private sector funding follows public sector investment. Through the arts granting system, artists and cultural organizations receive their crucial first investments as they build the foundations of their practices. Due to the emphasis on excellence, peer assessment, governance and accountability, public funding confers credibility on emerging artists and organizations, especially those seeking to create new and innovative work. For example, Michael Ondaatje, Atom Egoyan, and K'naan, all built commercial success and monetized their creative work after initial modest investments from the public sector.... Without municipal investment, other partners are less likely to come to the table.' (from 'Creative Capital Gains: An Action Plan for Toronto,' May 2011)

'Cultural producers will be active despite the City. What they need is funding and facility support.'

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[6] Conference Board of Canada (2008), referenced in B. Momer. (2010). The creative sector in Kelowna, British Columbia: An economic impact assessment. Kelowna: The University of British Columbia Okanagan, Community, Culture and Global Studies. P.1.

[7] B. Momer. (2011). Our city, ourselves: A cultural landscape assessment. Report prepared for the City of Kelowna. P. 47.

Strategies:

A Increase annual operational funding for professional arts organizations by 30% of current levels for the next three years. At the end of the 3 year period, review funding levels, organizational health and the general funding environment to determine next steps.

Professional arts grants are provided to local organizations which are key partners in the delivery of high quality, diverse programming for adults and youth in the community. One organization has not had a funding increase since 1999/2000, and another has not had an increase since 2005. In the meantime, since fall 2009, the arts funding environment in British Columbia has changed drastically, with major eligibility changes for provincial gaming grants having the most significant impact, along with reductions in operating grants from the BC Arts Council. Very few sources of operating funding remain for these organizations. Operating support is key to maintain the stability and viability of these organizations, and provides leverage for other funding from the private sector.

B In 2014, conduct a review of the overall grant environment and develop a 3-year plan to address necessary changes to Operating and Project grants provided to community based arts, culture and heritage organizations.

Project grants were launched in 2010, and the amount of funding allocated for Operating grants was increased in 2011. Staff will monitor the demand for funding from these programs over the next couple of years and the review in 2013 will determine what, if any, changes need to be made.

C Recognize and support the important principle of arms-length independent review of grant applications and ensure that adequate administrative funding is provided to sustain it.

T*he City of Kelowna retains the services of independent agencies to oversee review of grant applications and provide recommendations for grant awards. Independent review by objective and experienced personnel ensures that each application is reviewed on its own merits, according to the criteria and requirements of the grant program. It is demanding and time-consuming work. The administrative costs for these services should not be deducted from grant funding allocated for the community.*

D Develop criteria and provide multi-year operational funding for eligible cultural organizations.

Multi-year funding reduces administrative overhead for both the City and applicants, provides stability for grant clients, and enables more effective long-term planning. In addition, multi-year funding could be aligned with the annual consumer price index to assist in buffering grant clients from the impact of increases in the cost of living and other changes.

> 'There is a lot of emphasis on organizations. There needs to be opportunities for individual community members to participate in funding.'

E Work with community partners to identify ways in which individual cultural producers and non-incorporated groups can access financial support.

Only incorporated non-profit organizations can be eligible for City of Kelowna grant funding, and this sometimes means that good ideas from individuals or groups in the community languish for lack of support. Partnerships with other organizations such as the Arts Council of the Central Okanagan may assist in addressing this.

F Continue to work cooperatively with Kelowna Community Resources, the Central Okanagan Foundation and others to provide affordable professional development and learning opportunities which will enhance capacity and sustainability for non-profit organizations in the cultural sector.

G City Council will encourage the provincial and federal governments to sustain a vibrant cultural community through appropriate levels of investment in arts, heritage and culture.

Goal 2: Optimize Existing Cultural Facilities

The City of Kelowna owns and operates the Kelowna Community Theatre (built in 1962), and through long-term Lease & Operating Agreements, supports the operations of the Kelowna Art Gallery (1996), the Rotary Centre for the Arts (2002), and Kelowna Museums (four museums operating in three different buildings, including the Okanagan Heritage Museum [1967] and the Laurel Packinghouse). The Laurel Packinghouse re-opened in November, 2010 upon completion of a $2.5 million structural upgrade project, funded by the City of Kelowna and Canadian Heritage. The City also contributes, as a regional partner, to the Okanagan Regional Library system, which operates 3 branches in Kelowna, including the Kelowna Branch (1996) in the Cultural District.

Rotary Centre for the Arts

'Continued investment in cultural infrastructure is as important as roads and sewers.'

Strategies:

A Assess the condition of the Kelowna Community Theatre and the Okanagan Heritage Museum and commence long-range planning to enhance and/or replace these facilities in the next 15 to 20 years.

These facilities are the oldest in the existing cultural facility inventory. The Kelowna Community Theatre has a significant maintenance deficit.[8] The auditorium and stage areas are functional, but lag behind current technical and acoustical standards for a professional facility of its size. Patron comfort and service is constrained by space and design issues in the lobby and this in turn affects revenues. The Okanagan Heritage Museum also faces space limitations relating to its archives, collections and education and public programming.

B Continue with efforts to improve the current Kelowna Community Theatre including:

Updated signage, entrances and 'street presence'

A name change and rebranding to reflect the theatre's current role as Kelowna's largest soft-seat venue hosting high-quality performances by local and touring companies;

Bringing auditorium and stage equipment up to current professional technical standards;

Other building and operational enhancements as outlined in the Theatre's Business Plan (2011) and various building assessments.

C Assess requirements and opportunities for a shared storage facility for permanent collections held by the Kelowna Art Gallery and Kelowna Museums.

The Kelowna Art Gallery and Kelowna Museums acquire, preserve and hold permanent collections on behalf of the community. Ongoing acquisition (with responsible de-accessioning as needed) is part of the mandate of both organizations. As collections grow, space requirements need to be addressed. Rather than expanding either or

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[8] AMTi Facility Planning & Project Management. (2009, December 5). Kelowna Community Theatre: Level 2 Assessment. Report prepared for the City of Kelowna.

both facilities to house permanent collections, there may be an opportunity to acquire or develop a suitable space for the sole purpose of housing collections in a properly controlled environment. This would increase available space at the current facilities for other uses and could create other efficiencies.

D Through Lease and Operating Agreements and other means, provide more funding support for the operation of cultural facilities by non-profit organizations.

Cultural facilities operated by non-profit organizations are a mainstay of Kelowna's cultural vitality. These include the Kelowna Art Gallery, the Rotary Centre for the Arts, the Laurel Packinghouse and the four museums operated by the Kelowna Museums Society. The operational model provides excellent value to the City, and high quality programs and services to the public. Operating organizations are actively working to diversify and increase their revenues, generate sponsorships and donations and control their expenditures. Reductions in operating and gaming funding from provincial sources have impacted all of these organizations. Their ability to generate more revenue by increasing fees and charges for programs and rentals is balanced against the public's ability/ willingness to pay and the mandate to keep facilities and programs affordable and accessible. Public investment is an important mechanism in maintaining affordability and accessibility for the benefit of the entire community.

'Support the RCA with adequate funding. It's a 'rec centre.' It shouldn't have to be self-supporting. Keep non-profit accessibility, and keep rental prices down.'

'Don't make the community arts centre so expensive that it does not help most artists and is more about making money than providing services.'

Goal 3: Find More & Different Kinds Of Affordable Cultural Spaces

The arts and culture community has a diverse range of needs when it comes to physical space. Some of these needs are highly specialized and differentiated: for example, one group will need a clean, sprung floor and mirrored walls for dance, another will need a concrete floor, bare walls and specialized equipment for glass-blowing or printmaking, and yet another will need a sound buffered, quiet space for music rehearsal. In other instances, all that's needed is a simple space that's affordable and bookable for a few hours.

Operating models for these spaces also vary. They can be publicly or privately owned. They can operate as 'pop up' locations for spontaneous, one-of-a-kind installations or events, or they may be permanent neighbourhood cultural hubs with regular offerings. In many cities, they include studio, exhibition and living space for the artists who populate them. In others, office functions are shared, with access to flexible meeting and event space and a desk.

The P3 (public, private, partnership model) is growing in popularity with municipalities and non-profit organizations. Many live/work spaces have been created for artists throughout Toronto and Vancouver. For instance, in Toronto 52 units of affordable artist live/work studios are being built as part of West Side Lofts, a Landmark Development Corporation condominium.

These live/work spaces generate below market rent from artists that is subsidized by the commercial spaces in the building. The benefits are believed to exceed the artist's subsidized rent. The walk-in traffic from the arts space indirectly benefits the commercial spaces. Many P3 projects attract tourists, create jobs, and develop an economically viable community.

Some innovative solutions are already in development in Kelowna. After a successful art installation by over 70 UBC Okanagan fine arts students which transformed the entire site, an old motel is being renovated and five studio spaces will soon be available as rental units for artists who will be able to sell their work out of the spaces commission free. A house on the site is being converted into a coffee shop/social space which will be available for openings and other events. The property owner continues to support use of the site for outdoor events and installations.

There is no 'one size fits all' solution. What is clear, however, is that cultural vitality depends on the availability of spaces both for cultural consumption (the demand side – where audiences gather) and for cultural production (the supply side – where artists work). Spaces for cultural production by visual and performing artists are lacking in Kelowna.

Creation of Natural Language - Jennifer Macklem

There are five common types of production space for artists[9]:

Type	Live/Work In a Private Residence	Live And/Or Work Artist Live/Work Complex or Creative Incubator	Live And/Or Work Purpose-Built Multi-Use Hub	Work And/Or Live Work Space in Large Scale Development	Work Space Heavy Artistic Production Space: Adaptive Reuse of Industrial Space
Description	Single owner/renter, live/work space	Mixed-use, medium scale, multiple units, multi-disciplinary; can be artist-run centre	Municipally owned land or strategic partnership. Large scale, mixed-use facility; can provide multi-sector space	Community/ productive space in large scale, private development	Productive space appropriate for heavier/industrial use
Developer	Private market	Private market	Municipal government and/or partners	Private market	Private market
Policy Considerations	Home occupation regulations may limit permitted uses

Better suited for light artistic uses

Potential uses of accessory buildings and secondary units as work space

Zoning restrictions | Innovative designs may face zoning restrictions

Opportunities for mixed funding (i.e. CMHC)

Potential for communal space, shared resources/ equipment, private studios, living area and commercial use

Clustering activity in a single area can form creative districts | New uses of heritage buildings or underused public property

Can be publicly or privately managed

Community programming opportunities | Density bonusing can be used to achieve objectives

Can create office space for non-profit organizations

Tax exemptions are a powerful incentive to provide cultural space | Must fall into the appropriate zone

Buffers between residential areas and work space may be required for potential nuisances and safety

Opportunity sites may exist in industrial parks or underused industrial or warehouses |

[9] The chart is extracted from Michelle Geneau et al. (2010, summer). 'Artist live/work space: Best practices and potential models.' Plan Canada. 50(2).

During public hearings in 2010, dozens of passionate supporters, of all ages, talked about how one particular facility in Kelowna provided a sense of belonging, a safe and welcoming environment to experience alternative culture, a place to perform for the first time, and a regenerative boost to a marginalized part of downtown.[10]

Affordability is a significant challenge for many in Kelowna. The low income of most artists[11] means that lack of affordable living and working space is at the top of their list of concerns.

Cultural vibrancy and the cultural economy depend heavily on the success and visible presence of working artists in the community—in addition to their own creative output, they also fill important roles as teachers, organizers, administrators and advocates. If artists can't afford to live and work here, they will leave. Without them, much of the community's cultural life will grind to a halt.

Considerable creativity and flexibility will be needed within several City departments, the community at large, and the development industry to grapple with the affordable space challenge.

'Arts and artists need to be visible and in people's faces! Almost in a way that forces people to look and inquire about what they see!'

'Where can I play music in town? Need help renting venues!'

Strategies:

A Working with community partners and using appropriate methodology, gather information about unmet cultural space needs in the community and the types of barriers which are being encountered (i.e. cost, location, availability, etc).

B Compile an inventory and map of existing city-owned buildings which may be appropriate for community cultural use.[12] The inventory should identify potential uses, revenue expectations and limitations or terms of use.

C Devise criteria and models by which available city-owned buildings can be offered to the community in a fair and equitable manner.

D Share information about space needs with the private sector and other agencies and, through communication and policy, encourage their support in making space available.[13] This may be through affordable long-term lease arrangements, donation or special incentives and arrangements pursuant to development by-laws and policies.

E Identify opportunities for cultural space development and use during review of development applications.

F Support community-led efforts to share space and services. Examples from other cities may provide additional inspiration and information.[14]

G Review zoning and other regulatory measures which may be impeding the use and development of artist production spaces[15] and develop criteria/guidelines which may provide more flexibility for the use and development of these spaces.

[10] The Habitat, a licensed facility in downtown Kelowna, was seeking to rezone its property to accommodate a change to its Liquor License. The facility frequently hosts some of Canada's best indie music acts and also provides space for community fundraisers, open-mic nights, CD release events for local bands and more. A City of Kelowna Liquor Policy Review, completed in February 2011 also recommended that 'where appropriate, support alternative entertainment options, and/or establishments which are less focused on alcohol consumption...to add a mix of entertainment options in Urban Centres.'

[11] 62% of artists in Canada earn less than $20,000 annually: Hill Strategies (2008). A Statistical Profile of Artists in Canada Based on the 2006 Census.

[12] The City leases and manages over 150 residential and commercial properties, in addition to its own inventory of over 200 civic buildings.

[13] The Arts Habitat Association of Edmonton, for example, provides a Space Finder service which links those seeking space with community-minded individuals and businesses who might have space to offer.

[14] HiVE in Vancouver is a 9,000 sq ft space in a renovated heritage building, designed for sharing by individuals and organizations working in the creativity and sustainability sectors.

[15] The City of Vancouver, for example, through its Cultural Infrastructure Grant Program provides funds for planning, minor capital improvements, and major capital projects.

H Review other municipal models for the provision of capital grants to the cultural non-profit sector to enable acquisition or improvement of cultural production spaces[14] and through consultation, determine the applicability and feasibility of such a program in Kelowna.

I Review and share information about best practice models for the development and operation of live/work and shared spaces in other cities[16] and assess, over time, whether a formal feasibility study should be conducted for development of such a facility in Kelowna.

[16] Examples include: Artscape (Toronto) and Artspace (Seattle and many other US locations) – i.e. Artspace is working with the City of Elgin, IL (pop 106,000) to transform a historic Sears & Roebuck store into an arts facility that includes 55 affordable live/work spaces for artists and their families along with 6,000 sq ft of community and retail space.

Kasugai Gardens

Goal 4: Cultural Roots & Branches

Integrate Heritage As Part Of Cultural Vitality

The City of Kelowna has been providing leadership in the support of heritage locally and in the Central Okanagan region for more than 70 years. Appendix 4, taken from narrative supporting a nomination of the City of Kelowna for the Prince of Wales Prize for Municipal Heritage Leadership, provides an excellent summary.

The City's most recent Heritage Strategy (2007)[17] contained eight primary recommendations, each supported by a number of more specific strategies:

Heritage Planning

1. Continue to preserve and protect significant heritage resources through the use of protection tools and heritage planning initiatives.

2. Enhance the City's capacity to manage heritage resources.

3. Explore protective mechanisms for other potential heritage neighbourhoods.

4. Develop a program of ongoing monitoring and renewal of the Heritage Program.

Heritage Information

5. Continue to identify the significant cultural landscapes, archaeological and built heritage resources.
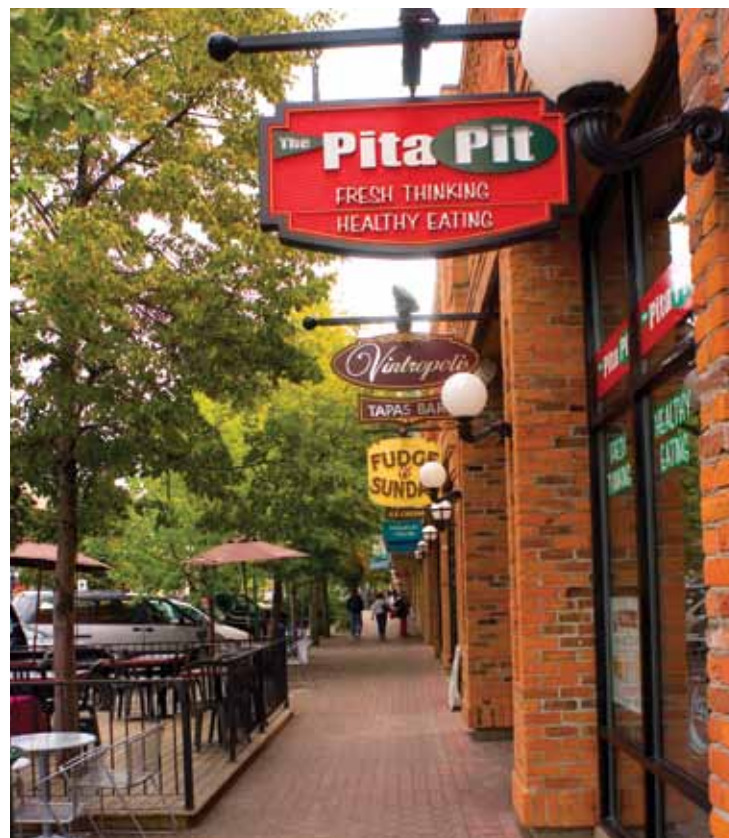
Heritage Communication

6. Continue to raise public awareness and appreciation of the City's heritage resources.

Heritage Partnerships

7. Enhance partnerships between the City and all aspects of the City's heritage, to achieve a more inclusive approach to heritage.

8. Seek to coordinate alliances between heritage and cultural tourism.

While Cultural Services does not have primary responsibility for the Community Heritage Commission, Heritage Planning, Heritage Building Grants and the Heritage Register which identifies properties with heritage significance, it does have funding relationships and other connections to heritage organizations and works to promote heritage resources to both residents and visitors. Therefore, the strategies below are designed to support implementation of Heritage Strategy recommendations 6, 7 and 8 and reflect the direction provided by that document. In some instances, ideas are shared to catalyze action in the community and are not necessarily an indication that a city-led initiative will emerge.

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[17] The 2007 Heritage Strategy, prepared by Donald Luxton & Associates, was approved by Council in March, 2007.

Strategies:

A Encourage community heritage organizations to apply for operating and project grants.

Until recently, these organizations have not been eligible in these grant programs and they may not be aware that they can now seek City support. Extra communication and outreach is needed.

B Encourage heritage organizations to share information so that they can benefit from no-charge promotional support provided by Cultural Services.

Cultural Services, working with partners such as Tourism Kelowna and the Downtown Kelowna Association:

- *Compiles and posts event information for downtown information kiosks, tourism information centres, concierge desks and various venues and websites;*
- *Distributes wayfinding brochures;*
- *Compiles cultural content for the quarterly Recreation & Cultural Services Activity & Program Guide distributed to 40,000 households; and*
- *Participates in a broad communication network.*

C Expand existing wayfinding and interpretive signage programs in the downtown area to include adjacent areas with a high concentration of assets on the Heritage Register, such as Bernard Avenue, and other features such as the former Chinatown site and wartime housing in the North End which have been identified as having unique heritage value.[18] As the foundation for a self-guided heritage tour, the wayfinding/signage program should be included in tourism promotion.

D Through grants and partnerships, encourage and support the creation and distribution of heritage brochures/maps which will provide information for residents and visitors about heritage conservation areas, sites and other features of interest.

These tools will enable, even in the absence of signage, a self-guided heritage walking or driving tour which should be included in tourism promotion. In the alternative, ensure that information about heritage features is included in any other cultural brochure/map initiatives which may be undertaken and made available for residents and visitors.

E Through grants and partnerships, encourage and support unique ways to engage the public in Kelowna's human and natural history and to bring to the forefront stories which may have been relegated to the margins of the community's cultural consciousness.

This may include:

- *The development of a 'Social Heritage' strategy which would identify ways in which oral traditions, customs, folklore, languages, music, dance, celebrations and special skills can be recognized and shared within the municipal corporation and the community at large;*
- *Increased use of archival images and materials in signage, banners and utility box wraps (see Goal 5C);*
- *Inspired by The Murmur Project (**http://murmur.info**) and the Alternator Centre's 'Geo-Tag' Hidden Histories project (**http://alternatorcentre.com**) specific geographic locations in the community can be identified as sites which stimulate memories and stories, conveyed through innovative use of technology;*
- *Art projects, such as 'The Memory Project: Art & Stories of the Second World War' exhibited at the Okanagan Heritage Museum in 2011, which link the work of artists to past stories and events (not restricted to the visual arts as this may also include music, dance, theatre, poetry and more);*
- *Artefact and archival 'interventions' such as the Okanagan Heritage Museum's 'Curate Your Own Collection' pilot project (2010) which allowed users to assemble their own collection of items with personal meaning using digital images of artefacts held in the*

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[18] On October 4, 2010, Council received a report and approved various recommendations regarding heritage recognition for the site of Kelowna's former Chinatown, and the Historic North End.

Museum's collections. The Royal Ontario Museum used another approach, providing artists with access to its collections to create unique installations using real artefacts.[19]

Community awareness and events related to significant local anniversaries or other declared recognition or commemoration dates, such as:

- *February - Black History Month, Heritage Week, Chinese New Year*
- *April - National Day of Remembrance of the Battle of Vimy Ridge (April 9) and Global Citizens Week*
- *May - Asian Heritage Month, International Museum Day (May 18)*
- *June - National Aboriginal Day (June 21), National Multiculturalism Day (June 27)*
- *August - International Day of World's Indigenous People (August 9)*
- *October - Women's History Month*
- *December - International Day of Disabled Person*

F Through grants and partnerships, encourage and support the development of guided heritage tours which can be delivered on a periodic basis, perhaps in conjunction with other events, through heritage conservations areas and to other heritage features of interest.

G Continue to utilize the Heritage Asset Management Strategy matrix[20] to determine investment priorities for City-owned heritage properties. Explore, in consultation with community heritage stakeholders, the potential application of this model to heritage properties which are not city-owned.

The City, in partnership with key stakeholders, developed an assessment matrix to prioritize funding and maintenance needs of City-owned heritage assets. The matrix has been used to identify three heritage assets in

Father Pandosy Mission

need of conservation plans, and this work in currently underway. The matrix can be used to assess other needs into the future, as identified by the City and/or the community.

H In consultation with Tourism Kelowna, Festivals Kelowna, sport and heritage organizations and the community, formulate a plan to develop a signature community heritage festival focused on the city's waterfront and aquatic history.

The event would be family focused and inspired by the city's rich aquatic/waterfront heritage. It could provide a range of aquatic activities and competitions, free community events (i.e. picnics, homecomings, reunions, sandcastle building, parade), entertainment and robust participation by the local First Nations and ethno-cultural communities.

Ideally, the return of the event would occur in conjunction with redesign and redevelopment of aquatic sport areas/facilities in City Park.

Funding for planning and start up of the event may form part of a Cultural Capitals application to Canadian Heritage (see Goal 10F).

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[19] The exhibition was entitled 'Artists' Echoes: Contemporary Responses to the ROM's Collections.' (2003/2004)
[20] The criteria in the matrix were developed by a subcommittee of the Community Heritage Commission and approved by Council in December, 2009.

Goal 5: Experiencing The Creative City

Enhance Cultural Vitality At Street Level

Great cities have great public spaces which reflect a unique identity, and function as social and creative hubs. These spaces can become cultural icons and landmark sites that are synonymous with the City itself – Broadway in New York, La Rambla in Barcelona, and Stanley Park in Vancouver, to name a few. Some of them are deliberately designed as cultural destinations, but some of them only assume that identity through a long evolution of use and adaptation.

Kelowna is blessed with a large and varied inventory of such spaces, and real estate and tourism marketing materials are full of seductive images of our cityscapes, beaches, public art, parks, pathways and landmarks. The downtown area makes the most of its extended lakeshore frontage and its pleasing mix of retail, services and heritage and newer building styles. Festivals Kelowna coordinates programs which provide free concerts, artisan and craft vendors and buskers throughout the summer season. The City, through its Outdoor Event program, has staff and processes dedicated to managing access to public spaces for about 100 large events each year which attract thousands of visitors and residents (Canada Day alone accounts for more than 50,000 of them). The Cultural District is a compact, walkable hub showcasing purpose-built cultural facilities, public art, heritage, food and beverage, a conference/hotel centre, retail, services and a growing residential community.

So...what's missing?

Strategies in this section are not intended to be a full compendium of everything that could be done to generate more cultural excitement and activity in Kelowna. Businesses, artists, developers, organizations and the public will all have their own ideas and energies to contribute. Major planning initiatives already underway, such as the Downtown Plan, will have a significant and positive impact. The strategies do, however, represent a reasonable range of work that could be undertaken by Cultural Services and the City in the next 5 years, in partnership with others.

Allowing postering is SO important – it's like a sign that the City is getting out of the way and making a move in the right direction.'

'One message I would want to share with the Mayor and Council is that we should recognize aerosol artists in Kelowna and have more murals and paintings (dress it up).'
(Rutland Senior Secondary student, Spring 2008 Mayor's Youth Forum on Culture)

'The public art is why I moved here.'

'Close off the foot of Bernard Avenue to vehicles, cobblestone the town centre and encourage a large downtown walking area.'

'Encourage the city to put funding into festivals.'

Arts picnic

Strategies:

A Support the current review of the Public Art Program and the preparation and implementation of a three-year Public Art Master Plan.

The Official Community Plan and Cultural Policy 274 provide for the Public Art Program, which has been in place since 1997. In order to maximize public art opportunities and enable the program to be more effective, a review is underway led by staff from the City's Infrastructure Planning Department. As part of the review, a Public Art Master Plan, informed by public consultation, will establish more direction for public art opportunities, including partnerships with the private sector, community art, murals and other art enhancements in public spaces. To stimulate consideration of some options, Appendix 5 provides basic information about how the development community may be involved in providing public art, based on models used by other BC municipalities.

B Ensure that appropriate levels of funding are provided to support the Public Art Program, in accordance with existing Cultural Policy.

Cultural Policy 274 provides that the City 'has established a Public Art Reserve Fund and will contribute to the Fund a minimum of $100,000 annually, up to a maximum equal to 1% of the City's annual capital budget from general taxation revenue.'

C Help existing festivals and events to improve, and attract more high-quality festivals and events.

Festivals and events have become important economic drivers for many communities, including Kelowna. The annual Okanagan Wine Festivals attract thousands of visitors and generate millions of dollars of direct sales and induced economic impact. Break Out West 2010, a 3-day indie music festival spread over multiple venues in downtown Kelowna, attracted 3,000 fans and generated over $1.8 million in overall economic impact. A free outdoor concert in July, 2010 by alt-country band Doc Walker drew 3,000 excited fans into Waterfront Park and

was recorded for broadcast on Country Music Television, creating a valuable showcase for Kelowna's beautiful waterfront and cultural life.

Residents, the business community, politicians and City staff have all voiced their opinions that the City can and should be doing more to attract and support events which will generate economic and other benefits.

Based on best practices from other communities, recommendations from the Outdoor Events Plan [21] and models already in use locally for sport event development [22] the City has reviewed its current role and function as it relates to event support and development, and, working with partners such as Tourism Kelowna, is creating a new festival and event development model which:

- *integrates cultural events and the needs of the film industry;*
- *consolidates functions, staff and financial resources to develop, attract and support events;*
- *allows for the City to respond to and provide support for unique event opportunities as they arise;*
- *fosters the development of one or more annual 'signature events;' and*
- *provides a convenient and efficient 'one-window' approach for visitors and event organizers to access the information and services they need to plan and attend more events in Kelowna.*

D Bring more activity and cultural presence into urban centres.

Kelowna's 2030 Official Community Plan identifies five Urban Centres - City Centre (downtown area), Midtown (Harvey Ave/Orchard Park area), South Pandosy, Capri/Landmark and Rutland.

Between significant City-led planning projects such as the Downtown Plan, and the regenerating influence of private sector development, the positive transformation of urban centres in Kelowna is well underway.

While most of the City's cultural services have been focused in the downtown/Cultural District area, there

[21] Prepared by GDH Solutions, November, 2009 for City of Kelowna Recreation & Cultural Services
[22] http://www.tourismkelowna.com/sportplanners/aboutus.php

is recognition that other areas of the city might also welcome and benefit from more animation and support.

Any work undertaken necessitates consultation and cooperation with local businesses and their associations, neighbourhood and residents groups, and tourism and cultural stakeholders.

There are many ways to animate Urban Centres (including urban design), but some ideas that fit within the scope of Cultural Services and this Plan include:

- Encourage and support the expansion of the number and geographic distribution of official 'Busk Stops' to encourage buskers in more Urban Centres;

- Support the efforts of the Kelowna Farmers' & Crafters' Market to find a permanent location;

- Create guidelines and necessary infrastructure to provide 'postering' locations where local groups can post handbills to promote their events;

- A coordinated identity program including wayfinding and interpretive signage, vertical banners on light standards and utility box wraps, themed by neighbourhood. Involve local artists in working with neighbourhoods to determine a theme and imagery;

- Encourage and support additional cultural/ entertainment elements in Parks Alive! and Recreation Park 'N Play programs in downtown and neighbourhood parks;

- Ensure that a cultural perspective is included in urban centre design and development projects; and

- In conjunction with the relocation of the RCMP, and as proposed in the Downtown Plan, support the extension of a pedestrian corridor (and signage) from Bernard Avenue northward to Cawston Avenue and beyond to enhance connectivity between downtown's main thoroughfare and the Cultural District.

On the Beach - Geert Maas

'The job of governance, the duty of any enterprising citizen, is to build a community that thinks globally, but acts neighbourly. And this requires imagination. It requires the imperative of civil encounter, in a world where people spend on the average of five hours a day in front of computer screens and then go home to video games, sports screens and internet, and walk into the public realm with i-pods and move purposefully, without the risk of random encounter... we are losing curiousity about each other and we are losing the joy of co-habitation, without which urban living is just robotic. You cannot have an energized citizenry that way. Sooner or later, all cities will have the same touristic drawing cards and what will demarcate one place from another is the friendliness and conviviality of its people. Investors and tourists are attracted to vibrant places, and vibrancy is more than bistros, retail and entertainment theme parks.' [23]

[23] Pier Giorgio Di Cicco, Poet Laureate of the City of Toronto, from 'Creativity and The Essence of True Leadership in Municipal Government': Keynote address for the City of Hamilton Extended Management Team Meeting, 2008

Goal 6: Cultural Citizenship And Creative Fitness

Build Personal Connections To Cultural Vitality

Appendix 6 provides a snapshot from a range of statistical research and some interesting insights into local cultural consumption and participation.

The data points to a number of interesting 'disconnects':

- While arts and culture are deemed to be important and desirable in a community, this does not necessarily mean that people want to get personally involved
- For many people, their preferred level of 'involvement' is as consumers of culture (i.e. buying tickets) rather than active participation
- People are short of time and are primarily looking for something that is fun and entertaining and provides a social experience
- Most people appear to be happy with what's available in terms of programs and facilities

- The interests, needs and behaviours of young adults, who tend to have less disposable income, are different and are at risk of being swept aside by an aging demographic wave
- Young people who have opportunities to experience arts and culture are more likely to be active cultural consumers and participants later in life

'The City spends too much of its budget on pretty buildings and not enough on the grassroots.'

'Strive to create a community where culture is holistically integrated – fostering community appreciation of arts and culture is key. The city alone can't support the arts – it must get the population interested and appreciative.'

'Cultural growth should be organic, not just the result of City programming. More structure does not always equal more creative success.'

Allowing youth to support youth – more planning involving young people.'

> '*Tell me, and I will forget.*
> *Show me, and I may remember.*
> *Involve me, and I will understand.*'
>
> (attributed to Confucius, as quoted by Simon Brault, in No Culture, No Future)

Building attendance and audiences is an ongoing and challenging task for any cultural facility or organization offering programs and services to the public. Event calendars are chock-full, and public feedback indicates frustration with having to make difficult choices between events on any given day, and even more frustration in trying to find out what's happening.

This section is devoted to expanding cultural engagement and awareness at a broad, community level, which will, in turn, feed into participation, ticket and product sales, volunteerism and philanthropy. Goals and strategies in other areas (for example, Goals 3 and 5) will also contribute.

As demonstrated in Figure 4, there are multiple points of entry and progression for the ways in which individuals can experience culture. A truly Creative City will provide diverse and accessible opportunities at every point in the cycle.

Local media has been an important partner for the cultural community, contributing many thousands of dollars worth of support each year. Artists, events, organizations and initiatives continue to receive positive and often extensive coverage. Periodicals, newspapers, online sources and broadcast media all include cultural content, and there are a number of local journalists who regularly cover cultural stories. Heritage is somewhat underrepresented and this may be addressed through some of the strategies in Goal 4.

What is lacking, however, is a consistent framework and message about the impact and value of culture in the community and a sense that, in the overall community
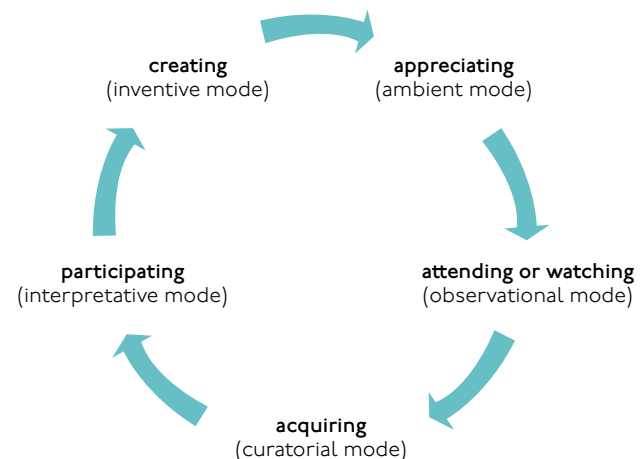
creating
(inventive mode)

appreciating
(ambient mode)

participating
(interpretative mode)

attending or watching
(observational mode)

acquiring
(curatorial mode)

Figure 4

Based on The Values Study (2004) by the Connecticut Commission on Tourism and Culture, as interpreted by Simon Brault in No Culture, No Future, this illustrates different ways in which individuals can experience and engage in creativity and culture.

and news environment, culture matters. When someone asks about the value of culture in our community, how can we provide a meaningful response which goes beyond a list of events? Who is 'the voice of culture' in the community and if there are to be many voices, who is conducting the chorus?

Strategies:

A Working in partnership with local media and cultural stakeholders, devise strategies to deliver coordinated communication which tells the story of our rich local culture in a compelling way that will encourage more support and participation. This may include the following elements:

- *Use of multiple platforms including social media*

- *An identified media or community 'champion' for culture*

- *Building consensus on a 'cultural brand' for Kelowna (see page 8)*

- *Profiles of individual artists and organizations in the community and their achievements*

- *Personal stories about how cultural experiences have enriched the lives of people who may be connecting (or reconnecting) to culture and creativity in a new way*

- *Behind the scenes looks at events, sites and facilities*

- *Issue a challenge to find Kelowna's 'most creative neighbourhoods' or 'cultural hotspots' where artists, creativity and culture provide unique experiences at the grassroots level. Examples could be: home-based art or music studios, architecture, collections, creative/cultural SMEs etc.*

- *Community and visitor feedback, dialogue and points-of-view*

- *Showcase cultural hotspots (as above), volunteers, donors, new projects and collaborations.*

Some examples:

Kicking Horse Culture
www.kickinghorseculture.ca

The Big Idea: Home of New Zealand's Creative Community
http://www.thebigidea.co.nz/

Toronto: Live with Culture
http://www.livewithculture.ca/[24]

B Encourage local artists, organizations and the public to participate in national Culture Days initiatives *(www.culturedays.ca)*. The following information is extracted from the website:

Culture Days is a collaborative pan-Canadian volunteer movement to raise the awareness, accessibility, participation and engagement of all Canadians in the arts and cultural life of their communities. A national Steering Committee, together with provincial committees (known as Provincial Task Forces) self-mobilize at the grassroots level to implement concurrent, annual, province-wide public participation events that take place throughout the country over the last weekend of September.

The first annual Culture Days event was held in September 2010 in over 700 Canadian cities and towns and, by all accounts, was a great success. The 2011 Culture Days weekend will take place September 30 to October 2, 2011.

Annual, Canada-wide Culture Days events feature free, hands-on, interactive activities that invite the public to participate "behind the scenes," to discover the world of artists, creators, historians, architects, curators, and designers at work in their community.

In support of these annual events, Culture Days drives a large-scale, multi-layered, annual, national communications and public relations campaign designed to help inspire and catalyze greater public participation in the arts and cultural life of our communities.

C With leadership from local organizations, support an annual 'Cultural Crawl' event to drive visitation to cultural facilities, programs, sites and SMEs. Determine if this event can effectively be linked with provincial initiatives such as the annual BC Cultural Crawl each August *(www.art-bc.com/bc-cultural-crawl)*. (Many performing arts organizations may not have program offerings in August and this will be a consideration.)

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[24] From the website: 'Originally conceived as an event listing portal — the result of a collaboration between the City of Toronto Culture Division and the Toronto Arts Council Foundation — the site was revamped in 2009 to become a blog about Torontonians living with culture. Our objective is to shine a light on every strata of the city's thriving cultural sector. We talk to the stars of a show but also to the men and women in the trenches, working the lights, building the sets, planning the exhibitions.'

D With the leadership of community organizations, support the creation of strategies to increase opportunities for engagement and free or low-cost participation by children, youth, youth-at-risk, First Nations and other underserved populations in cultural programs and events. Models such as the City of Vancouver's GetOut! Initiative *(www.heygetout.ca)* which operated as a youth engagement pilot initiative from 2004 – 2006 may provide inspiration, templates and practical insights. Other recreation-based models, such as 'Everybody Gets to Play' *(www.okplay.ca)* and the City of Kelowna's award-winning 'Recreation Opportunities Coupon Program' also provide access enhancement formats which may be applicable for cultural programs.

E Work with the Kelowna Community Resources Community Information & Volunteer Centre to devise strategies to encourage and increase volunteerism for the benefit of the cultural sector.

F Based on the concept of the Cultural Access Pass (CAP) program run by the Institute for Canadian Citizenship *(www.icc-icc.ca)*, encourage and support the creation of a local program which would provide unique cultural experiences for new citizens and newcomers to the community, including the incoming student population at post-secondary educational institutions such as CATO, UBC Okanagan and Okanagan College. This would be a collaborative process involving groups such as cultural institutions and organizations, heritage sites, Kelowna Community Resources' Settlement and Integration Services and various students' and newcomers' groups.

G Assess opportunities to increase cultural linkage, communication and program development with groups which may share similar objectives to improve accessibility, inclusivity and participation. These may include:

- *Sister City organizations (Kasugai, Veendam, Senanga/ Kelowna-Zambia)*

- *City of Kelowna Advisory Committees (Youth, Women's & Community, Accessibility, Housing)*
- *Intercultural Society of the Central Okanagan*
- *Living Positive Resource Centre and other organizations supporting those affected by AIDS/HIV*
- *organizations assisting the LGBTQ population*
- *Kelowna Community Resources*
- *Social service agencies addressing needs in shelter and housing, addictions, at-risk populations, disabilities and food*
- *Local Service Clubs and Fraternal Orders*
- *Health care and wellness providers and agencies, including Kelowna General Hospital, Interior Health, Canadian Mental Health Association*

Global Citizen Week

[25] The list is not intended to be exhaustive and is provided as illustration only.
[26] Acronym denotes Lesbian-Gay-Bisexual-Transgendered-Questioning

GOAL 7 Cultural Impact:
Measuring Cultural Vitality & Understanding The Outcomes

More Data, More Knowledge And More Understanding-
Improve Data Collection And Measure Progress With A Cultural 'Report Card'

Good planning and good results depend on good information, and within the relatively new field of cultural planning, there is increasing recognition of the value of cultural mapping, cultural indicators and other types of data which set benchmarks and track progress toward stated goals. Not all of the data should or will necessarily be connected to economic priorities – both qualitative and quantitative information is needed to accurately reflect the multi-faceted ways in which culture contributes to quality of life.

> **'I think research is an important part of getting and maintaining funding and finding more support.'**

While much work remains to be done, some of the initiatives already underway or completed in Kelowna which contribute to the local cultural knowledge base include:

- In 2006/2007, City staff worked on a Community Cultural Mapping project which generated a database of information about local cultural resources in the community, supported by a mapping application. The tools have been primarily used as an internal resource for City staff, but also contributed to the Economic Impact Assessment (see below);

- In 2009, Arts & Culture was included in the Central Okanagan Foundation's first Vital Signs project.[27] Vital Signs is a national initiative coordinated by Community Foundations of Canada. Over 15 communities across the country participate in this annual check up which measures community quality of life in at least ten 'indicator' areas.

Information in the report is a combination of statistical research and public opinion. The Central Okanagan Foundation will be releasing its second Vital Signs report in October, 2011.

- In 2010, an Economic Impact Assessment for Kelowna's creative sector was completed and released. Authored by Bernard Momer of UBC Okanagan, the assessment updated a previous report from 1998 and confirmed that levels of employment and economic activity generated by the creative and cultural sector remain important contributors to the local economy.

- In 2011, a cultural indicators report commissioned by the City of Kelowna was released. The report, also authored by Bernard Momer of UBC Okanagan, provides a review of practices and literature relating to cultural indicators, and establishes a set of quantitative and qualitative indicators which can be used in future to assess cultural vitality in the City.

- Also in 2011, an Economic Impact Assessment of the 2010 BreakOut West Music Festival revealed that the event generated over $1.8 million in economic activity and created a methodology and template which can be applied to future cultural events.

- Other research reports which may include information about culture are referenced in Goal 6.

> **'Cultural development is a huge economic driver. As a City we need to invest much more than historical budgets.'**

Strategies:

A Work with Kelowna Community Resources and other partners as needed to integrate Community Cultural Mapping into their Directory of Community Services so that information about the cultural sector will be regularly updated and accessible to the community.

B Continue to support the Central Okanagan Foundation in its efforts to coordinate Vital Signs initiatives on a regular basis, including information about Arts and Culture.

C Work with City-funded cultural organizations and facilities to develop a standardized format for data collection which may include:

- *Number and type of programs and services provided*
- *For facilities, usage hours in proportion to available hours*
- *Volume of membership and facility, event and program attendance/participation*
- *Demographic information about attendees/participants*
- *Private and public funding obtained in proportion to City funding provided*
- *Volunteer activity*
- *Images, video and other documentation*

D Investigate the costs and requirements to gain access to CADAC *(www.lecadac.ca)*.

CADAC (Canadian Arts Data / Données sur les arts au Canada) is a web based application dedicated to the collection, dissemination and analysis of financial and statistical information about Canadian arts organizations. CADAC was launched in 2008, and has been in development since 2004.

CADAC provides a simplified process for arts organizations applying for operating grants. Arts

organizations making application to multiple funding agencies submit their financial and statistical information in a single format, to a single source. They have access to their own historical data and to reports both on their own organizations and comparisons to all similar organizations in the database.

The database is an important tool for public sector funding agencies. They gain immediate access to current and consistent data for all the arts organizations they fund. Aggregate data across CADAC is also accessible, allowing for reliable and consistent analysis of the Canadian arts sector. Individually and collectively, funding agencies will be able to report on the health of the field and the impact of the arts in their communities.

Many cultural organizations in Kelowna are already submitting their information to CADAC, but unfortunately access to the database is provided only to those public sector funders which were involved in the joint effort to establish it. Currently, the only municipalities with access to the database are the City of Vancouver and the City of Toronto. In BC, the only other funding agency involved in the database is the BC Arts Council.

E Using the cultural indicators set out in Appendix 7, and starting in 2014, prepare a cultural 'Report Card' to be shared with City Council and the community every three to five years. This report will be in addition to progress reports regarding implementation of recommendations in this Plan.

The City of Toronto released its groundbreaking 10-year 'Culture Plan for the Creative City' in 2003. The plan contained a recommendation that the Culture Division would report to Council every two years on a set of 11 performance indicators relating to municipal cultural input/investment, cultural output and economic impact. When the City released its new plan in May 2011[28], these

metrics assisted in renewing the mandate for continuing and increasing investment, and setting bold new targets.

With improved data collection, and by using frameworks already established, the City of Kelowna will be well equipped to monitor and analyze its progress toward the cultural development goals in this plan, and to establish new visions in the future.

'Understanding the impact arts has on a community's economy will foster support.'

[28]'Creative Capital Gains: An Action Plan for Toronto' prepared for City of Toronto Economic Development Committee and Toronto City Council, May, 2011.
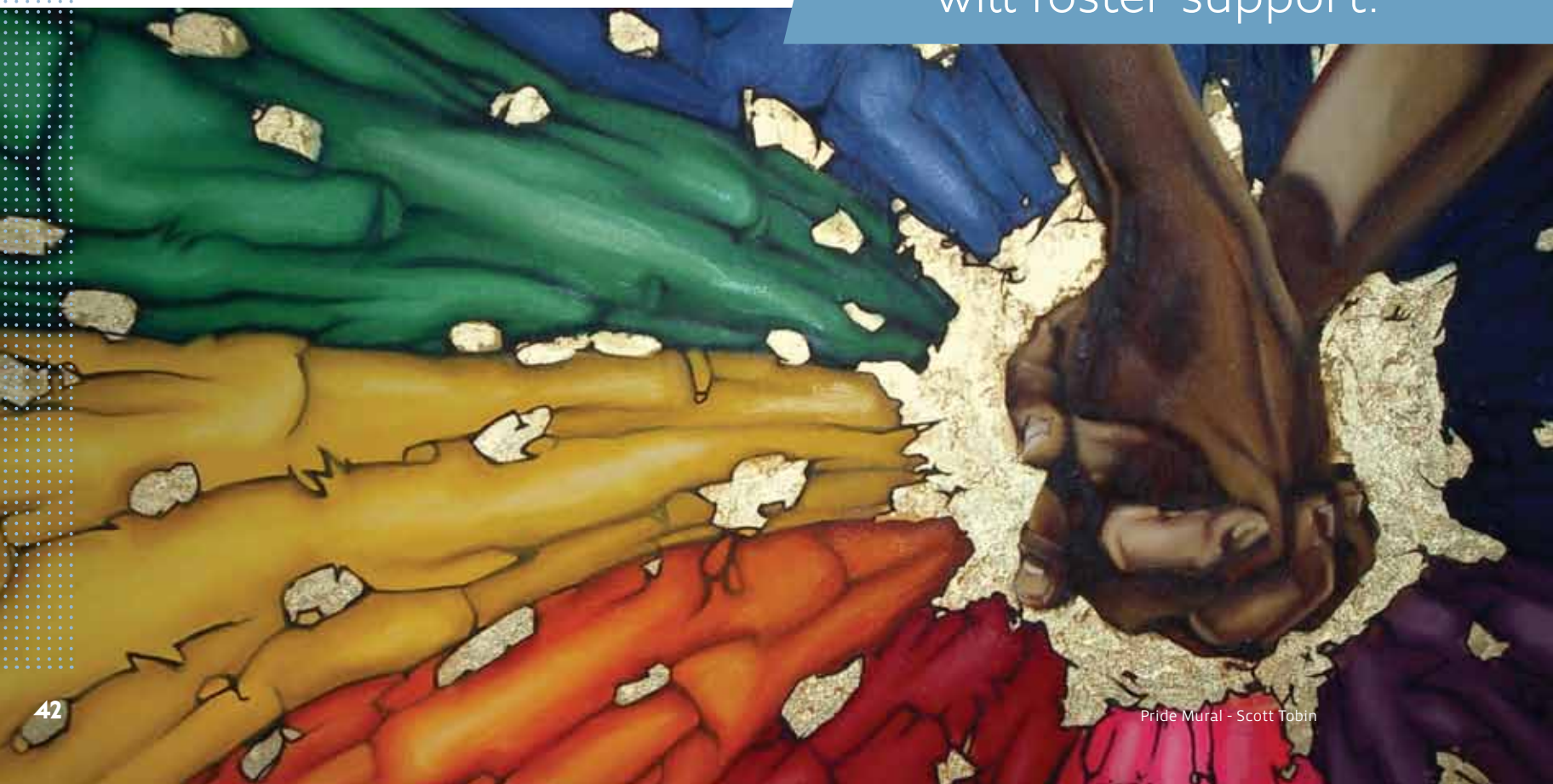
Pride Mural - Scott Tobin

As demonstrated elsewhere in this Plan, culture as an idea is diffuse and dynamic, and it goes without saying that the complex web of interdependencies and inter-relationships involved in creating and sustaining culture is exactly the same. Lines between 'the commercial' and the 'non-profit' are blurred – an artist may work as a graphic designer in a marketing and communications firm during the day, and volunteer her skills for a local theatre company in her spare time. A public institution will work with a group of digital media students to document an important event. Those same students may proceed to organize a film festival which will attract hundreds of paying ticketholders. All of these players function as a wellspring of cultural activity and innovation, much of which may be occurring outside the traditional pathways of local government support.

The community has made it clear that while the City may not have the leading role in the creation of culture, its supporting role is vital. In addition to the more specific support mechanisms already discussed in Goals 1-6, the City's supporting role in the cultural ecosystem includes that of connector, communicator and convener.

'Cultural planning does not mean 'the planning of culture' but, rather, ensuring that the cultural element, cultural considerations, culture *tout court,* are there at every stage of the planning and development process. This is what we mean by bringing culture in from the margins and into the mainstream.'[29]

[29] Colin Mercer. (2010). Cultural indicators: From data to information to knowledge to wisdom. In Greg Baeker, Rediscovering the wealth of places: A municipal cultural planning handbook for Canadian communities. St. Thomas, ON: Municipal World.

Goal 8: Capitalize on Culture
Cultural Leverage In Tourism And The Economy

Taken as a whole, the cultural ecosystem could also be called 'the creative economy' which includes:[30]

- Creative Industries: businesses which generate wealth through ideas and intellectual property – examples include scientific, technical, information and health care businesses

- Creative Cultural Industries: as a sub-group, or cluster, within Creative Industries, they produce ideas and intellectual property with symbolic, aesthetic, artistic or other expressive value – examples include film, sound recording, architecture, specialized design, advertising, software, performance groups, individual artists and writers (the North American Industrial Classification (NAIC) is the most widely used nomenclature); and

- Community Cultural Sector: organizations (mostly non-profit) and individuals directly involved in producing or supporting art, culture and heritage content at the community level

The creative economy sometimes goes by other names: the 'knowledge' economy, the 'new' economy. What is clear, however, is that the capital generated by this economy provides a real competitive advantage for cities and regions, particularly when considered in the context of sustainability. It generates employment and

contributes to high levels of prosperity and quality of life, and reduces the incidence of environmental and social costs attributable to 'old' economies based on resource extraction and heavy industry.

In Kelowna, there are 9.9 creative sector jobs per 1,000 inhabitants, generating $37.8 million in wages annually.[31] Three major educational institutions – the Centre for Arts & Technology, University of British Columbia Okanagan and Okanagan College – provide academic and technical education in the arts, with many graduates going on to establish businesses and careers in the local arts community as event planners, arts administrators and educators, gallerists, professional musicians, editors and more. Major performance organizations such as the Okanagan Symphony Orchestra and Ballet Kelowna have alliances with development initiatives which build the skills and careers of young artists. The Alternator Centre for Contemporary Art provides low cost access to digital film production and editing equipment and has supported the careers of many of the region's emerging new media artists through exhibitions and events. Despite these successes, real and perceived challenges remain when it comes to the local creative economy as young, talented people leave the region and pursue opportunities elsewhere. While relocating to a larger

'I'm a young professional who has recently decided not to move to Toronto because of the poor city planning, lack of public space, traffic, terrible public transportation, and unfriendliness to pedestrians and anything that would enhance quality of life.'

(on line comment by Juliah, in response to Lisa Rochon's Cityspace column 'Penny-wise, cityscape foolish' Globe & Mail, May 13, 2011)

[30] Baeker, op. cit.,page 43.
[31] Momer, The Creative Secotor in Kelowna, British Columbia

centre for a period of time may be part of a natural career progression, it will still be important to entice these younger workers to return and stay in the region.

As further local context, the 2011 Strategic Plan of the Central Okanagan Economic Development Commission clearly identifies that the 'demographic winter' created by declining fertility rates and an aging population necessitates strategies to attract entrepreneurs and a skilled workforce to our region. Cities which provide 'quality of life' will be magnets for the talented, creative people we need. Moreover, there are clear linkages between GDP growth rates and the strength of people's attachment to their communities.[32] In other words, 'if you love your town, prosperity follows.'

The Economic Development Commission includes Arts & Culture in its set of 13 'trading cards' used to promote the Central Okanagan as a good place to invest and do business. Arts & Culture is promoted as part of an attractive, vibrant community, and its estimated employment and economic impact is included.

Tourism is a strong contributor to Kelowna's economy[33] and cultural tourism is one of the fastest-growing

and lucrative segments of the North American travel industry.[34] The City of Kelowna is a key partner for Tourism Kelowna. A coordinated approach between the City and Tourism Kelowna to identify and promote cultural assets will be essential in encouraging local residents and visitors to see, do and spend more. Fostering understanding and a more direct connection between individual artists, cultural organizations and the tourism industry is an important first step in building relationships and designing initiatives which will generate increased revenue for the cultural and tourism sectors.

In addition to the goals and strategies already set out, how can culture in Kelowna contribute to economic development and tourism imperatives? In the converse, how can local culture harness the considerable economic and tourism energy in the region to achieve its own objectives?

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32 A Gallup survey of 43,000 people in 26 communities across the United States over the 3 year period 2008-2010, funded by the Knight Foundation (www.soulofthecommunity.org) determined that people's loyalty and passion for their community is overwhelmingly driven by a community's social offerings (activities and gathering places), how welcoming it is to all kinds of people, and its aesthetic beauty. Communities with the highest percentage of people with a strong emotional connection to their town had the highest local GDP growth rates over time.

33 Visitor spending in the Kelowna area totals approximately $346 million per year and the area's tourism industry generates 6,900 direct jobs. InterVISTAS (2006, November). The economic impact of tourism in Kelowna. Report prepared for Tourism Kelowna.

34 The Canadian Tourism Commission's Travel Activities & Motivation Survey (Canadian travelers) indicates that between 2000 and 2026, growth in performing arts, visual arts, wine/culinary and heritage tourism will average approximately 39%, compared, for example, to a growth rate of 9% for alpine skiing in the same period.

Strategies:

A Working with Tourism Kelowna:

- support research which will measure cultural tourism and visitor spending;

- clarify the working and strategic relationship between the City and Tourism Kelowna to ensure that objectives and outcomes are, as much as possible, mutually beneficial;

- develop strategies to identify, develop and promote Kelowna's unique cultural assets and identity, including heritage, festivals and events, the Cultural District, public art, and more; and

- link arts, culture and heritage more effectively to Tourism Kelowna's 'Ripe with surprises' destination branding.

B Conduct research to determine what, if any, impact the Cultural District has had on surrounding property values, resident attraction, real estate investment and redevelopment.

C Encourage the participation of:

- business leaders in arts and cultural governance and leadership (such as Boards of Directors for non-profit cultural organizations and the groups in Goals 9 and 10 below); and

- arts, culture and heritage leaders as members of City Council, committees and commissions such as the Advisory Planning Commission, the Housing Committee and the Economic Development Commission, Chambers of Commerce, Destination Marketing Organizations (Tourism) and Business Improvement Areas.

D Continue to work collaboratively with the Chamber of Commerce and Business Improvement Areas such as the Downtown Kelowna Association and the Uptown Rutland Business Association to link the objectives in this plan with those of the business community.

For example:

- *arts, culture and heritage could become the focus of an annual Mayor's breakfast with the Business Recruitment Team, a partnership between the Economic Development Commission, the Kelowna Chamber of Commerce and the Downtown Kelowna Association;*

- *a 'shadow' Chamber or Committee comprised of non-profit organizations in the arts, culture and heritage sector can develop ways to interact with the activities of the business Chamber network;*

- *creative cultural industries could be profiled on a regular basis in the Chamber's ongoing promotions; and*

- *special promotions and activities in the business community could be planned during national Culture Days or provincial Arts & Culture Week celebrations.*

E Monitor and support the efforts of Business for the Arts *(www.businessforthearts.org)* to extend their activities, including the artsVest program *(www.artsvest.com)*, nationally and investigate the feasibility of Kelowna's participation as an artsVest location.[35] Bringing artsVest to Kelowna has potential as a partnered project with organizations such as the Central Okanagan Foundation which also works to enhance sustainability for the non-profit sector.

The following is from the artsVest website:

artsVest is a matching incentive and sponsorship training program designed to stimulate business sponsorship and corporate engagement in arts and culture. By providing matching incentives to spark business support of arts and culture and by training cultural organizations on how to generate partnerships with the private sector, the program has contributed to healthy, prosperous and creative communities across Canada.

artsVest operates at a local level in select communities each year, working one community at a time to increase private sector support of the arts, to build capacity in the cultural sector and to create, sustainable, long-term partnerships between the private, public and cultural sectors.

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[35] Since the launch of artsVest in Ontario in 2005, it has generated a total of $1.4 million in private sector support of arts and culture, through partnerships between 485 businesses and more than 175 arts and culture organizations. Three hundred of the businesses had never before supported arts and culture.

artsVest operates in select provinces and municipalities across Canada each year. Arts organizations within these select communities are provided with sponsorship training workshops and matching incentive funds to help them generate new, long-term partnerships with the local business community.

The program is made up of three components:

Sponsorship Training In selected communities, artsVest offers in depth training workshops and year-round support to build capacity within the local cultural sector. By coaching arts organizations on the art of sponsorship, from developing a strategy to creating a sponsorship proposal, artsVest arms them with the ability to approach the business community and successfully generate new and diverse revenue streams.

Matching Incentive Funds Cultural organizations within selected communities are invited to apply for a matching grant to be used as an incentive to spark business sponsorship of one of their projects or programs, offering the local private sector the potential to double the impact of their investment. Organizations must

then successfully secure business sponsorship within six months and submit a sponsorship confirmation with their new business partner.

Community Building Events When artsVest launches in each community, community building and networking events are held, uniting the leaders from the public, private and cultural sector to rally behind arts and culture as an important part of the community. The events serves as a networking opportunity and a forum to discuss how the local business and cultural sectors can come together, and includes business sector round tables, business guest panels and a 60 second pitch exercise.

F Working with the Economic Development Commission, enhance connectivity between the community cultural sector and:

- high-tech creative and creative cultural industries

  Many of these firms are creating leading-edge products and services, ranging from conversational video applications to media content management and animation. More connections between these firms and the local cultural sector may foster collaboration,

Ogopogo - Peter Soelin

business opportunities, learning exchange, mentorship and innovative solutions. For example, fulfillment of a digital heritage wayfinding strategy (see Goal 4E) may bring together a community heritage organization to gather the information and a software developer to create a smartphone application.

- Young Professionals of the Central Okanagan
- Okanagan Film Commission
- The Investor, Business and Family Attraction program
- Business incubator and mentorship models in other sectors which may inform creative cultural cluster development strategies, support mechanisms and collaborative or collective approaches (examples include Accelerate Okanagan and BCIC Mentor Program).

G Strengthen linkages and information exchange with educational institutions offering academic and technical curriculum in arts, culture and business, including: Centre for Arts & Technology (CATO), UBC Okanagan and Okanagan College.

Of particular interest will be possibilities for research projects, awareness of City cultural support programs, creative cluster development, and collaborations and employment opportunities with the local cultural sector.

H Ensure official City gifts are made by local artists or reflect local heritage.

As part of a 'Created in Kelowna' approach, the City can make an important symbolic gesture by ensuring that all official City gifts to visitors, dignitaries and others are produced by local artists or tell local stories. The gifts can take many forms, including books, two or three dimensional works of visual art, films or video.

Catching up along the Art Walk

Goal 9: Convene & Connect the Cultural Community

A Conduct a biennial Cultural Summit.

Cultural Services organized its first Arts & Culture Summit in April, 2011, with funding support from the Province of British Columbia (2010 Legacies Now). The two-day event successfully provided networking, dialogues and learning through a combination of events, presentations and workshops. The audience of over 100 attendees was truly regional with delegates arriving from throughout the southern Interior of the province. Some of the information gathered from the Summit has informed strategies in this Plan.

A biennial Cultural Summit will seek to engage the cultural community, businesses and general public to build capacity, review achievements, scan the environment for new challenges and opportunities, build inspiration and share a commitment to action. The Cultural Summit will also provide an opportunity to report out on the implementation of the Cultural Plan.

B Host issue-based workshops to focus and take action on particular strategies in this Plan.

These workshops will be convened on an as-needed basis to deal with specific issues which need focused discussion and action plans. They may involve only those individuals and organizations with a direct interest in the issue, or may call upon a broader constituency as appropriate. Where possible, organization of the workshops will be a collaborative effort with local stakeholders which have a vested interest in the forum theme. Examples might be: postering in the downtown area, mural program guidelines, outreach to ethno-cultural groups, development of guided tours, etc.

Local singer/songwrtier Ryan Donn

Goal 10: Walk the Talk

Integrate Culture Into Plans and Processes and Use Innovative Funding Approaches

The preceding goals and strategies outline how cultural vitality can be enhanced, measured and better connected to community networks.

Underlying this work is a recognition that municipal policies, processes, organizational structures and funding mechanisms also should integrate, reflect and support the benefits and needs of cultural development.

Why? How?

Local government does not create culture. The bulk of its work is devoted to decision making, planning, building and day-to-day services which:

- Shapes the physical form and appearance of the community;
- Governs our mobility;
- Provides amenities and essential services; and
- Guides and influences the ways in which we do business and live our daily lives.

'Avoid the notion that money predicates vision. Avoid the mean-spiritedness that criticizes before it allows . Avoid conventions of safeness from either the left or the right. Avoid anything that discourages human encounter in the interest of expedience and time saving.'[37]

The manner in which this work gets done (the government 'mindset' if you will) can be purely functional, or it can be creative, taking into account the possibilities and potential which are threaded throughout the strategies in this plan. The organization CEOs for Cities offers the following comparison:[36]

Utilitarian Perspective	Creative Perspective
Stretch tax dollars	Make beauty necessary and necessity beautiful
Cost	Benefit
Function	Form indissociable from function
Generic and predictable	Original and unique
Ensured security	Planned risk
Homogeneous	Heterogeneous
Cohesion of similarity	Celebration of diversity
Formulaic	Artistic
Delivering on expectations	Novelty of experience
Reducing costs	Adding value
Same as the other place	Unique to this place
Repetition	Innovation
Convenience	Experience
Build	Design
Organization	Culture

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[36] Carol Coletta (2008, August). Fostering the creative city. CEOs for Cities.
[37] Di Cicco, op.cit.

Strategies:

The strategies in this section are designed to nurture a corporate 'culture' which in turn supports 'culture' as a normal course of business.

A Ensure cultural objectives are appropriately captured in City plans and policies.

Culture may be able to contribute solutions and insights in support of the work of other departments, and in turn, the work of other departments will often have an impact on cultural development. Some of the documents to be reviewed and amended, as needed, include: the Official Community Plan, the 10-year Capital Plan, Zoning Bylaws, Transportation Plans, Council Policies, and other relevant bylaws.

B Working inter-departmentally, use a neighbourhood-by-neighbourhood approach to identify gaps and opportunities for community cultural development.

The City has identified neighbourhoods and neighbourhood development as a key part of shaping Kelowna into the best mid-sized city in North America. However, the characteristics and features of Kelowna's existing neighbourhoods have not been inventoried and prioritized in a number of years, and policies

and mechanisms (including staff resources) to work at the neighbourhood level are largely unaddressed. An inter-department assessment of Kelowna's key neighbourhoods could identify how best to support these areas and would include cultural elements.

C Build awareness of local culture throughout City departments.

This could include, for example:

- Inter-departmental workshops and tours
- Including more cultural facilities in staff orientation programs
- Incorporating cultural participation and offerings into staff 'Wellness' and recognition programs;
- Ensuring that a cultural perspective is reflected in existing processes, such as design projects and development applications.

D Working in consultation with community stakeholders, develop a cultural investment strategy that combines and leverages municipal investment with private sector support and other revenue streams.

These strategies are widely used in other jurisdictions and have resulted in realistic and successful financing for arts and culture. The use of these strategies acknowledges the significant economic and quality-of-life impacts that result from local creative/cultural activity and recognizes the value of channelling some of that economic return back into the sector so that the cycle can continue without undue or increasing dependence on government. Appendix 8 describes several options which would be the subject of future exploration and discussion.

E Consider processes and criteria by which the City could serve as a guarantor to enable cultural organizations to access other funding sources for cultural infrastructure projects.

F Commence planning work and community consultations necessary to apply, for the second time, to Canadian Heritage for designation as a Cultural Capital of Canada.

Based on current application timelines, and as a possible option, an application for designation in 2015 (the City's 110th anniversary) would need to be submitted by June 2013.

Concurrent with preparation of an application, establish processes to accumulate appropriate reserves to fund the municipal contribution in the event that the application is successful (see Strategy G below).

The following information is extracted from the Canadian Heritage website:

Each year, Canadian municipalities compete to receive a designation under the Cultural Capitals of Canada Program. Up to three communities can receive this designation annually, which includes a contribution to support special activities that celebrate the arts and culture and build a cultural legacy for the community by integrating arts and culture into overall community planning. The designated municipalities will also receive street banners.

Cultural Capital designations are divided into three categories based on population. Kelowna currently is at Level 2 (total population of 50,000-125,000) and would be eligible for funding of 75 percent of total eligible costs up to a maximum of $750,000. (This means a potential matching requirement of $250,000 in municipal funds.)

The Cultural Capital of Canada designation will be awarded to municipalities with an excellent track record of past achievements, coupled with the best and most ambitious (while still realistic) program of proposed activities for a community its size.

Municipalities must demonstrate their commitment to arts and culture through their past achievements, current and planned support, and proposal for which the award is given.

G Pursuant to Section 188 of the Community Charter, create a cultural reserve fund for the specified purpose of supporting implementation of the cultural strategies in this plan, to be funded from such sources, including donations and land sales revenues, as determined by City staff and approved by Council.

As culture (both infrastructure and programming) does not typically benefit from funds received through the imposition of development cost charges, other means must be used to ensure that appropriate levels of funding are available to fulfill the longer term objectives in this Plan, including the municipal portion of funding associated with a Canadian Heritage designation as a Cultural Capital of Canada (see Strategy F above).

H In order to increase effectiveness and efficiency, review the allocation of culture-related roles and responsibilities within the City's organization structure and determine if re-allocation is warranted.

The table below illustrates the network of culture-related roles within the City of Kelowna organization and the community:

	Role	Assigned To
Cultural Facilities	Operation of Kelowna Community Theatre	Cultural Services
	Operation of Rotary Centre for the Arts, Kelowna Art Gallery, Kelowna Museums	Non-profit organizations pursuant to Lease & Operating Agreement – Cultural Services in liaison capacity
	Negotiation of Lease & Operating Agreements	Real Estate & Building Services
	Maintenance of facilities	Real Estate & Building Services working with non-profit operators
	Capital planning for facilities	Infrastructure Planning
Grant Programs	Operating & Project Grants	Cultural Services
	Community Public Art Grants	Cultural Services for grant intake, Infrastructure Planning & Public Art Committee for project selection and management
	Heritage Building Grants	Policy & Planning / non-profit intake & admin
Public Art	Civic commissions	Infrastructure Planning and the Public Art Committee
	Public Art Committee liaison	Infrastructure Planning
	Public art planning	Infrastructure Planning
Cultural District	Planning & Design	Infrastructure Planning & Policy & Planning
	Administration/Promotion	Cultural Services
Cultural Policy & Planning	Preparation and implementation	Cultural Services/Policy & Planning
Cultural Programs	Liaison with Festivals Kelowna (Arts Alive!, Parks Alive!, Buskers & Canada Day)	Cultural Services
	Liaison with community non-profit organizations delivering programs	Cultural Services
Heritage	Community Heritage Commission & Heritage Planning	Policy & Planning
	Liaison with Heritage Organizations	Policy & Planning/Cultural Services
	Heritage promotion	Policy & Planning/Cultural Services
Tourism	Arts & Culture Marketing	Cultural Services
	Liaison with Tourism Kelowna	Senior Management & Members of Council
Economic Development	Liaison with Economic Development Commission	Senior Management & Members of Council
Library Services	Liaison with Okanagan Regional Library	Members of Council
Outdoor Events	Permits and Liaison with Outdoor Events Committee	Outdoor Events (Recreation) staff
Film	Liaison with Okanagan Film Commission	Outdoor Events staff
Festival & Event Development	Information, support & permits	Outdoor Events staff
	Funding	If not through grants, then through Recreation & Culture Managers/Director and Council
Heritage Sites	Operations	Generally through non-profits, whether or not site is city-owned
	Programming, Interpretation & Marketing	Generally through non-profits

Poet Cameron Welch

IMPLEMENTATION

This section presents an implementation framework for the Cultural Plan. The framework presents the 10 goals, each supported by several strategies, along with a general indication of timelines, lead roles and expected outcomes.

Additionally, there are several strategies specific to implementation included, along with some immediate next steps and priority actions.

6.1 Implementation Framework

The following implementation framework provides direction with regard to actualizing the vision, goals and strategies present in the Cultural Plan. For each goal area and strategy, the Implementation Framework identifies:

Lead Role: the organization(s) recommended to lead the implementation of the specific strategy.

Expected Outcomes: the tangible results or benefits arising from each strategy.

Start-Up Timing: the recommended timing for initiating (not necessarily completing) the implementation of the specific strategy. Three "start-up timing" categories are provided.

Short-Term Strategies that could be initiated **within 2 years** because:

a. Their implementation must precede the initiation of other strategies and/or;

b. The opportunities or issues(s) the strategy is intended to address are time-sensitive or critical.

Long -Term Strategies that could be initiated **within 3 to 5 years** because:

a. The majority of groundwork required to support the implementation of this strategy is currently in place (therefore, its implementation can wait);

b. Implementation of other strategies commencing in the short term is required before the implementation of this strategy can commence;

c. Additional research must take place to further define the strategy;

d. Additional consultation with the community is required to further define the strategy and ensure there is sufficient support for it; and/or

e. Resources may not be available in the short term to implement the strategy.

Ongoing Strategies that need to be initiated in the short term, and then subsequently on an ongoing or periodic basis.

Other strategies specific to implementation:

A Create a five-year Cultural Services management plan.

As culture and cultural resources become an increasingly important part of the municipal tool kit for community development and wealth creation, Cultural Services will have a role in compiling and coordinating the resources, knowledge and experience of the civic administration, the community, and business and institutional spheres as they relate to cultural vitality. Therefore, the Cultural Services department should create a five-year organizational development plan to determine resources needed to fulfill this role and implementation of the Cultural Plan in general.

Natural Language - Jennifer Macklem & Kip Jones

B Create a cross-sectoral Arts & Culture working group to provide leadership and advice in the implementation of this Plan.

Participation would be invited from a broad cross-section of the community including business, education, arts, heritage, tourism, social service, foundations, and funders. Occasional or regular representation from those City departments most directly involved in implementation of this Plan would also be desirable. Terms of Reference and necessary policies to govern the operations of the group will be developed. [38]

The working group would:

- facilitate networking and information sharing;
- provide the City with a sounding board/focus group regarding implementation of the Cultural Plan;
- assist City staff in communicating the importance of creativity and culture across all sectors and throughout the community;
- strengthen collaborative marketing and promotion for cultural programs and experiences;
- identify potential partnerships and funding sources; and
- undertake priority initiatives and projects identified in the Cultural Plan, as well as new initiatives identified by members.

[38] Baeker, op. cit., indicates that this approach is used in a number of Canadian municipalities as a way to ensure continuing community feedback and maintain a cultural plan as a 'living document.' London, Ontario, Orillia, Ontario and Halifax, Nova Scotia have all used different formats, ranging from an annual 'roundtable' (Orillia) to council appointed standing committees.

Cultural Plan Implementation Framework

	GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
	GOALS 1-6 Cultural Vitality – Supporting Cultural & Creative Activity			
	GOAL 1: Enhance Existing Municipal Cultural Grant Programs			
A	Increase annual operational funding for professional arts organizations by 30% of current levels for the next three years. At the end of the 3 year period, review funding levels, organizational health and the general funding environment to determine next steps.	RCS	Increased levels of employment, programming, attendance & participation	ST / OG
B	In 2014, conduct a review of the overall grant environment and develop a 3-year plan to address necessary changes to Operating and Project Grants.	RCS	Increase number of organizations accessing support and leverage of funding from senior levels of government	LT
C	Recognize and support the important principle of arms-length independent review of grant applications and ensure that adequate administrative funding is provided to sustain it.	CK	Number of applications, satisfactory evaluations of grant programs	ST / OG
D	Develop criteria and provide multi-year funding for eligible cultural organizations.	RCS	Decreased administrative time, satisfactory evaluations of grant programs, leverage of funding from senior levels of government	ST
E	Work with community partners to identify ways in which individual cultural producers and non-incorporated groups can access financial support.	RCS / SH	Number of funded initiatives, number of cultural resources, increased levels of programming, attendance and participation	LT
F	Continue to work cooperatively with Kelowna Community Resources, the Central Okanagan Foundation and others to provide affordable professional development and learning opportunities.	SH / CK	Increased levels of employment, programming, attendance and participation, leverage of funding from senior levels of government and private sector, decreased reliance on public sector funding	ST / OG
G	City Council will encourage the provincial and federal governments to sustain the cultural community through appropriate levels of investment.	CK	Increased levels of employment, programming, attendance and participation, leverage of funding from senior levels of government and private sector	OG

LEGEND:

RCS Recreation & Cultural Services
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CK City of Kelowna–assumes interdepartmental approach
ST short term 2012-2014
LT long term 2014-2017
OG ongoing

COLOUR CODING:

Blue already in progress
Red Staff tasks (new)
Orange new financial considerations 2012-2014

GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
GOALS 1-6 Cultural Vitality – Supporting Cultural & Creative Activity			
GOAL 2: Optimize Existing Cultural Facilities			
A Assess the condition of the Kelowna Community Theatre and the Okanagan Heritage Museum and commence long-range planning to enhance and/or replace these facilities in the next 15 to 20 years.	RCS/CK	Leverage of funding from senior levels of government and private sector	ST
B Continue with efforts to improve the current Kelowna Community Theatre.	RCS/CK	Increased attendance, number of events, satisfaction	ST
C Assess requirements and opportunities for a shared storage facility for permanent collections held by the Kelowna Art Gallery and Kelowna Museums.	RCS/SH	Leverage of funding from senior levels of government and private sector, decreased administrative time and expense	LT
D Through Lease & Operating Agreements and other means, provide more funding support for the operation of cultural facilities by non-profit organizations.	RCS/CK	Increased levels of employment, programming, attendance & participation	ST/OG

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GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
GOALS 1-6 Cultural Vitality – Supporting Cultural & Creative Activity			
GOAL 3: Find More & Different Kinds of Affordable Cultural Spaces			
A Working with community partners and using appropriate methodology, gather information about unmet cultural space needs in the community and the types of barriers which are being encountered.	RCS/SH	Number of cultural resources by urban centre, levels of attendance and participation	ST
B Compile an inventory and map of existing city-owned buildings which may be appropriate for community cultural use.	CK	Number of cultural resources by urban centre, number of cultural jobs and enterprises, levels of programming	ST
C Devise criteria and models by which available city-owned buildings can be offered to the community in a fair and equitable manner.	CK	Number of cultural resources by urban centre, levels of programming, attendance and participation	ST
D Share information about space needs with the private sector and other agencies and encourage their support in making space available.	RCS / CK / SH	Number of cultural resources by urban centre, levels of programming, attendance and participation	ST
E Identify opportunities for cultural space development and use during review of development applications.	CK	Number of cultural resources by urban centre, levels of programming, attendance and participation, leverage of funding from the private sector	ST
F Support community-led efforts to share space and services.	SH	Number of cultural resources by urban centre, levels of programming, attendance and participation	LT/OG
G Review zoning and other regulatory measures which may be impeding the use and development of artist production spaces and develop criteria/guidelines which may provide more flexibility.	CK	Number of cultural resources by urban centre, levels of programming, attendance and participation, leverage of funding from the private sector	LT
H Review other municipal models for the provision of capital grants and through consultation determine the applicability and feasibility of such a program.	RCS / CK	Number of cultural resources by urban centre, levels of programming, attendance and participation	LT
I Review and share information about best practice models for the development and operation of live/work and shared spaces in other cities and assess, over time, whether a formal feasibility study should be conducted for development of such a facility in Kelowna.	RCS / CK	Number of cultural resources by urban centre, levels of programming, attendance and participation, leverage of funding from the private sector	LT

	GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
	GOALS 1-6 Cultural Vitality – Supporting Cultural & Creative Activity			
	GOAL 4: Integrate Heritage As Part Of Cultural Vitality			
A	Encourage community heritage organizations to apply for Operating and Project Grants.	RCS	Number of funded organizations and projects	ST
B	Encourage heritage organizations to share information.	RCS	Levels of attendance and participation, leverage of funding from the private sector	ST
C	Expand existing wayfinding and interpretive signage programs.	CK	Levels of attendance and participation, cultural tourism and spending	LT
D	Through grants and partnerships, encourage and support the creation and distribution of heritage brochures/maps.	SH	Levels of attendance and participation, cultural tourism and spending, leverage of funding from the private sector	ST
E	Through grants and partnerships, encourage and support unique ways to engage the public in Kelowna's human and natural history.	SH	Number of cultural resources by urban centre, levels of programming, attendance and participation, leverage of funding from the private sector, cultural tourism and spending	LT
F	Through grants and partnerships, encourage and support the development of guided heritage tours.	SH	Levels of attendance and participation, cultural tourism and spending, leverage of funding from the private sector	ST
G	Continue to utilize the Heritage Asset Management Strategy matrix and explore potential application of this model to non-city-owned heritage properties.	CK/SH	Number of designated and protected heritage properties, number of cultural resources by urban centre, levels of programming, attendance and participation, leverage of funding from the private sector, cultural tourism and spending	LT
H	In consultation with Tourism Kelowna and others, formulate a plan for a signature community heritage festival.	RCS / SH	Levels of attendance and participation, cultural tourism and spending, leverage of funding from the private sector, attachment to community	LT

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Red Staff tasks (new)
Orange new financial considerations 2012-2014

GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
GOALS 1-6 Cultural Vitality – Supporting Cultural & Creative Activity			
GOAL 5: Enhance Cultural Vitality At Street Level			
A Support the current review of the Public Art Program and the preparation and implementation of a three-year Public Art Master Plan.	CK	Number of cultural resources in each urban centre, number of programs and events, leverage of private sector funding, cultural tourism and spending, attachment to community/neighbourhoods	ST
B Ensure that appropriate levels of funding are provided to support the Public Art Program in accordance with existing Cultural Policy.	CK	Number of cultural resources in each urban centre, leverage of private sector funding, cultural tourism and spending, attachment to community/neighbourhoods	OG
C Help existing festivals and events to improve, and attract more high-quality festivals and events.	CK/RCS	levels of programming, attendance and participation, leverage of funding from the private sector and senior levels of government, cultural tourism and spending, number of new organizations and events funded, number of cultural outdoor event permits, attachment to community	ST
D Bring more fun and cultural presence into urban centres. (see list of ideas)	SH/RCS/CK	levels of programming, attendance and participation, leverage of funding from the private sector and senior levels of government, cultural tourism and spending, number of new organizations and events funded, number of cultural outdoor event permits, attachment to community	Mostly ST

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GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
GOALS 1-6 Cultural Vitality – Supporting Cultural & Creative Activity			
GOAL 6: Build Personal Connections To Cultural Vitality			
A Working in partnership with local media and cultural stakeholders, devise strategies to deliver coordinated communication which tells the story of our rich local culture in a compelling way that will encourage more support and participation.	RCS/CK/SH	levels of engagement, programming, attendance and participation, attachment to community, number of cultural resources and enterprises per urban centre, number of cultural sector jobs, impact on GDP	LT
B Encourage local artists, organizations and the public to participate in national Culture Days.	RCS	levels of engagement, programming, attendance and participation, attachment to community	ST
C With leadership from local organizations, support an annual 'Cultural Crawl' event.	SH	levels of engagement, programming, attendance and participation, attachment to community, number of cultural resources and enterprises per urban centre, number of cultural sector jobs, impact on GDP, cultural tourism and spending	ST
D With the leadership of community organizations, support the creation of strategies to increase opportunities for children, youth and other underserved populations in cultural programs.	SH/RCS	levels of engagement, programming, attendance and participation, satisfaction	LT
E Work with Kelowna Community Resources to devise strategies to encourage and increase volunteerism for the benefit of the cultural sector.	RCS	Rates of volunteerism and philanthropy, levels of engagement, attendance and participation, attachment to community	LT
F Based on the concept of the Cultural Access Pass, encourage and support the creation of a local program for new citizens and newcomers.	SH/RCS	levels of engagement, programming, attendance and participation, satisfaction, attachment to community	LT
G Assess opportunities to increase cultural linkage, communication and program development with other groups.	RCS	levels of engagement, satisfaction, programming, attendance and participation, attachment to community	ST/OG

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GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
Cultural Benefits & Impact – Measuring Cultural Vitality & Understanding The Outcomes			
GOAL 7: Improve Data Collection And Measure Progress With A Cultural Report Card			
A Work with Kelowna Community Resources and others to integrate Community Cultural Mapping into their Directory of Community Services.	RCS/SH	Number of cultural jobs, organizations, enterprises, resources, GDP impact	ST/OG
B Continue to support the Central Okanagan Foundation and Vital Signs.	RCS/SH	Perceptions and attachment to community, satisfaction, municipal investment, levels of programming, attendance and participation	ST/OG
C Work with City-funded organizations and facilities to develop a standardized format for data collection.	RCS/SH	Levels of engagement, programming, attendance and participation, tourism visitation and spending, cultural jobs, resources and enterprises, barriers to participation, per capita and household spending	ST/OG
D Investigate the costs and requirements to gain access to CADAC.	RCS	Leverage of funding from senior levels of government, cultural jobs	ST
E Prepare a cultural report card every 3-5 years, starting in 2014.	RCS/SH	See indicators in Appendix 7	ST/OG

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	GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
	Cultural Ecosystem – Connecting, Communicating & Integrating			
	GOAL 8: Cultural Leverage In Tourism And The Economy			
A	Work with Tourism Kelowna to support research, clarify the working relationship with the city, develop strategies and link culture more effectively to TK branding.	RCS/SH	Cultural tourism visitation and spending, number of cultural jobs, resources, organizations and events, levels of programming, attendance and participation, satisfaction, private sector support	LT
B	Conduct research to determine impact of Cultural District on surrounding area.	RCS/CK	Economic impact, leverage of private sector support through municipal investment, perceptions and attachment to community, neighbourhood identity	LT
C	Encourage cross-participation by business and arts, culture and heritage leaders in organizations, agencies and committees which may have a role in implementing this Plan.	RCS/SH	Levels of engagement, attachment, participation, volunteerism, leverage of private sector support	ST/OG
D	Continue to work collaboratively with the Chamber of Commerce and Business Improvement Areas to link the objectives in this plan with those of the business community.	RCS/SH	Leverage of private sector support, levels of engagement, programming, attendance, participation	ST/OG
E	Monitor and support the efforts of Business for the Arts to extend artsVest nationally and investigate the feasibility of Kelowna becoming an artsVest location.	RCS	Leverage of private sector support, number of cultural jobs, enterprises, resources, facilities, GDP impact	ST
F	Working with the Economic Development Commission, enhance connectivity between the community cultural sector and various economic development initiatives and programs coordinated by the EDC.	RCS/SH	Leverage of private sector support, number of cultural jobs, enterprises, resources, facilities, GDP impact, levels of programming, participation and attendance, attachment to community, youth demographic satisfaction, retention	ST/OG
G	Strengthen linkages and information exchange with educational institutions.	RCS/SH	Leverage of private sector support, number of cultural jobs, enterprises, resources, facilities, GDP impact, levels of programming, participation and attendance, attachment to community, youth demographic satisfaction, retention	ST/OG
H	As part of a 'Created in Kelowna' approach, ensure official city gifts are made by local artists or reflect local heritage.	RCS / CK	Cultural jobs and enterprises, perceptions and attachment to community.	ST/OG

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GOALS AND STRATEGIES	LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
Cultural Ecosystem – Connecting, Communicating & Integrating			
GOAL 9: Convene And Connect The Cultural Community			
A Conduct a biennial Cultural Summit. (Next Summit would be in 2013)	RCS	Number of cultural jobs, enterprises, resources, organizations and events, GDP impact, levels of programming, participation and attendance, attachment to community, satisfaction	ST/OG
B Host issue-based workshops to focus and take action on particular strategies in this plan.	RCS	As above	ST/OG

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GOALS AND STRATEGIES		LEAD ROLE	EXPECTED MEASURES/OUTCOMES	TIMING
Cultural Ecosystem – Connecting, Communicating & Integrating				
GOAL 10: Walk The Talk – Integrate Culture Into Plans & Processes And Use Innovative Funding Approaches				
A	Ensure cultural objectives are appropriately captured in City Plans and policies.	CK	See indicators in Appendix 7.	ST / OG
B	Working inter-departmentally, use a neighbourhood-by-neighbourhood approach to identify gaps and opportunities for community cultural development.	CK	As above	LT
C	Build awareness of local culture throughout City departments.	RCS/CK	As above	ST/OG
D	Develop a cultural investment strategy that combines and leverages municipal investment with private sector support and other revenue streams.	CK/RCS/SH	As above	LT
E	Consider processes and criteria by which the City could serve as a guarantor to enable access to other funding sources for culture.	CK/RCS	As above	ST / OG
F	Apply for a second designation as a Cultural Capital of Canada.	RCS/CK	As above	ST/LT
G	Create a cultural reserve fund.	CK	As above	ST
H	Review allocation of culture-related roles within the City organization.	CK	As above	ST
Strategies Specific To Implementation Of The Cultural Plan				
A	Create a 5 year Cultural Services Management Plan.	RCS	As above	ST
B	Create a cross-sectoral Arts & Culture working group.	RCS	As above	ST

6.2 Recommended Next Steps

The Cultural Plan is a comprehensive document that examines a range of cultural-related issues and opportunities, and presents goals and strategies to further develop Kelowna's cultural industry. The implementation of the Plan will be challenging. Critical next steps to move forward as follows:

Presentation to Council

City staff will present the Plan to Council for its consideration, and seek approval of the 10 goal areas and the general direction of the Plan. Specific strategies requiring additional funding or human resources will be the subject of future submissions to Council, and Council will be kept apprised of progress in implementing the plan through regular reports.

"Quick Wins"

The City should aim to achieve some "quick wins" early in the Plan implementation process. Implementing selected strategies that generate visible results in the first year of implementation will serve as a catalyst for subsequent activities, and motivate community partnerships.

Recommended ways to achieve several "quick wins" include:

- complete the Business Plan for the Kelowna Community Theatre;
- establish the Arts & Culture working group;
- prepare budget submissions for 2012 which will enhance existing grant programs and administration;
- host at least one issue-based forum (likely to be focused on improving coordination and distribution of event-related promotion);
- increase awareness and participation in national Culture Days for 2011;
- establish and staff the Festival and Event Unit (Goal 5B); and
- participate in Vital Signs 2011 and promote the contribution and impact of culture in the community.

Communication

Results of the Cultural Plan and its implementation progress should be communicated on a regular basis with the following audiences:

- City Council;
- the Arts & Culture working group;
- Those who participated in the Cultural Plan development;
- Broader cultural industry stakeholders;
- Kelowna residents; and
- Regional District of Central Okanagan, and appropriate cultural agencies within the Provincial and Federal Governments.

Free public dancing at Stuart Park

ENDNOTE

Kelowna has an excellent foundation in place to support and enable cultural vibrancy. The community has provided valuable direction on how culture can move into the next phase of its development.

While many of the basic cultural needs have been addressed during the last 20 years of cultural development – grant programs, cultural facilities, a public art program, a Cultural District and other support resources – the growth and change in the community during that period brings with it new perspectives and a new set of opportunities. Much has already been accomplished, but there is promising potential which is as yet untapped. The Plan demonstrates how tapping into that potential can contribute to the cultural sector, to the economy and to the community as a whole. There is worth and value, and some urgency, in addressing the next phase of the cultural agenda as the city surfs a demographic wave and adapts to increasing urbanization.

This Plan responds to the community's direction and provides a guide for the next part of the journey. The goals and strategies in this Plan are focused on maximizing the benefit and impact of resources and assets already in place, reaching out into the community to enable new connections and partnerships, stimulating new activity, documenting and sharing information, and committing to the idea that culture matters as part of Kelowna's quality of life.

The fulfillment of the vision embodied in the Plan will be a process shared by many. Leadership and energy will come from many sources, and in many cases, the City of Kelowna will play only an advisory or secondary role.

It is clear, however, that the community expects the City to identify the possible starting points and launch the process of gathering willing partners around them. In delivering this Plan, it is our hope that this expectation has been fulfilled and we now look forward to the next five years of fruitful endeavour toward becoming a community which, through culture, is Thriving, Engaging and Inspiring.

Beach time at Park & Play

GLOSSARY OF CULTURAL TERMS

Arts: Includes all genres within the following disciplines (list is not exhaustive and two or more genres or disciplines may be combined):

- Performance (music/dance/theatre/spoken word/improvisation)
- Visual (2 and 3 dimensional/performance/fine or artisanal craft/site specific or temporary installation)
- Literary (poetry/prose/storytelling)
- Media/new media (film/video/still photography)
- Design (fashion/graphic/industrial/interior)

Community Cultural Development: The use of collaborative, creative and innovative problem-solving approaches and tools to leverage cultural resources in resolving planning issues and concerns of the community. The process provides the opportunity to enhance the quality of life and unique sense of place among residents.

Creative City: Cities where local government considers urban investment in culture and creativity significant to their prosperity and quality of life. They are cities where creative and cultural activity is considered important to the city's quality of place, and in helping to reclaim and revitalize neighbourhoods. Creative cities are where local government enables more innovative thinking and problem-solving across all departments and sectors of the economy to shape a city's identity in the face of increasing competition for talent, investment and recognition. Creative and cultural activity is supported as a powerful vehicle for community development and engagement, providing opportunities for economically disadvantaged neighbourhoods and social groups. These cities represent a new generation and an evolving model for urban planning and culture.

Creative Cultural Industries: A set of industries quantified by Statistics Canada involved in the creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. These are among the fastest growing and include enterprises involved in the performing arts; film and video production; recording and broadcasting; architecture; design (graphic, industrial, interior, fashion); advertising; publishing; new and integrated digital media.

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

Creative Economy: The creative economy is an economy driven by ideas, innovation, knowledge, diversity, collaboration and creativity. It encompasses the creative industries in which ideas and intellectual property produce value and generate wealth. It represents an aggregation of a complex collection of industrial and creative service sectors including design, media, advertising, film, music, performing arts, publishing and interactive software development.

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

Creative Industries: include science and engineering, business and finance; law, and health care and related fields, science and engineering, architecture and design, education and information.

Cultural Clusters: Geographically-defined networks where there is a concentration of cultural activity which can include non-profit organizations, cultural institutions, arts venues and individual artists alongside other institutions, public agencies, businesses and/or industries. These hubs provide opportunities for public participation, the incubation of ideas, networking and production and are often found in the downtown core in close proximity to cultural facilities and in affordable fringe areas of communities including warehouse or industrial districts.

Cultural Development: A process which supports and facilitates cultural resource development and includes skilled creators, artists and craftspeople as transmitters of aesthetic expression, ideas, aspirations and values in relation to the sociological, economic, environmental and creative aspects of their communities.

Cultural Diversity: Cultural diversity is embodied in the uniqueness and plurality of the identities, artistic disciplines, and vocation of individuals, groups, organizations and communities. Our cultural diversity is a source of celebration, exchange, innovation and creativity and is a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

Cultural Mapping: Cultural mapping is a systematic approach to identifying and recording both tangible (physical or quantitative) and intangible (expressive or qualitative) cultural assets and is a defining characteristic of municipal cultural planning. Cultural resource mapping is built on a consistent set of categories which capture baseline data of the tangible cultural assets in a community within a specific set of categories or Cultural Resource Framework. Cultural identity mapping deals with the intangible assets that define a community's identity, memories, visions and values.

Cultural Round Table: A strategic leadership group with members drawn from the 'six pillars' of the community for the purposes of implementing municipal cultural plans and identifying ongoing cultural planning. Most Cultural Round Tables established for this purpose include members of Council; municipal staff; representatives of the creative and cultural sector and the business community; important community agencies such as the United Way and Community Foundations; and post-secondary institutions.

Cultural Tourism: Cultural resources are integrated as part of tourism initiatives to build tourism strength and competitiveness in the market. Cultural resources are developed to meet the particular needs and interests of travelers whose main motivation for travel are experiences in the performing arts; visual arts and crafts; museums and cultural centres; historic sites and interpretive centres; cultural industries and cultural events.

Cultural Vitality: The evidence of what makes a community exceptional or remarkable through the creating, disseminating, validating, and supporting cultural activities and expression as a dimension of everyday life in communities. Cultural vitality is dependent on the protection and advancement of cultural resources to facilitate and continue cultural engagement.

Diversity and Inclusion: Diversity means all the ways we differ as individuals. It includes visible differences such as age, gender, ethnicity and physical appearance; as well as underlying differences such as thought styles, religion, nationality, socioeconomic status, belief systems, sexual orientation and education. It means respecting, valuing and harnessing the richness of ideas, backgrounds and perspectives that are unique to each individual (i.e. a new worldwide source of creativity). Inclusion means an environment where everyone contributes his or her skills and talents for the benefit of the community. The aim is to create a community in which individuals are involved, supported, respected and connected.

Heritage: broadly conceived to include both tangible and intangible characteristics of the following elements:

- Human diversity including First peoples/ethnicity/ different abilities and orientations/gender and age
- Human and natural history
- Ecology and environment
- Heritage buildings, sites, collections, archives, documentation, interpretation
- Storytelling, narratives, traditions and values, artisanal methods

Municipal Cultural Planning: A process for leveraging a community's cultural resources to support economic development and the integration of culture across all facets of municipal planning and decision making.

Multiculturalism: Celebrates diversity of language, belief and cultural traditions and practices, equality of opportunity and the respect of difference.

Interculturalism: A powerful lens with which to consider the transformation of civic culture and institutions, public space and the built form of cities, approaches to economic development and entrepreneurship, and education.

SME (Small to Medium Enterprise): Industry Canada defines a small business as one that has fewer than 100 employees (if the business produces goods) or fewer than 50 employees (if it is a service-based business). A firm that has more employees than these cut-offs but fewer than 500 employees is classified as a medium-sized business.

Urban Design Guidelines: Provide design principles and specific guidelines for a range of development types and conditions. These can address issues pertaining to public realm and private realm development within the context of environmental sustainability and can include important policies for the inclusion of cultural amenities and elements.

Learning to dance at the Parkinson Recreation Centre

Culture in Kelowna: History & Foundation

The Kelowna arts community has a long history. A few examples: the Okanagan Symphony celebrated its 50th anniversary in 2010; Ballet Kelowna is currently in its 8th year of operation, but it is deeply rooted in Canadian dance through the Canadian School of Ballet which has been active in the Okanagan since 1959; community theatre has existed in Kelowna since the earliest days of the City's formation (1905); Theatre Kelowna's activity dates back to 1949.

The construction of the Kelowna Community Theatre in 1962, and the Centennial Museum in 1967 provided two important anchor points for arts and culture in Kelowna – the existence of these facilities was instrumental in nurturing activity both at the grassroots and professional level, providing a home for community events and welcoming touring exhibitions and performers.

In 1989, 'Arts for a People Place' was prepared for The Kelowna & District Arts Council, with funding support from a federal government grant. This comprehensive planning report identified the need for cultural policy development, funding support, planning and staff resources devoted to arts and culture. It also articulated other ways in which local government could play a leadership role in arts development.

Shortly thereafter, a 1990 report delivered to City Council by a Cultural Task Force marked the first stages of cultural policy development. The recommendations in the report included:

- The hiring of a Culture/Arts Coordinator as a full-time position
- The establishment of a Community Facility Use Advisory Committee
- The creation of capital reserves for a multi-use arts facility
- Operating funding for the Kelowna Art Gallery and the Kelowna Centennial Museum

- Establishment of the Kelowna Arts Foundation as a mechanism for distribution of municipal arts and culture grants

It was noted in the report that the 1990 per capita funding provided by the municipality in support of arts and culture was $5.16, with a recommended increase of $1.72, bringing it to $6.88 per capita.

By 1994, the Kelowna Arts Foundation was administering arts grant funds provided by the City of Kelowna, distributing grants to dozens of local arts organizations.

1996 marked the opening of two new cultural facilities, both with architectural and design significance: the Kelowna Branch of the Okanagan Regional Library on Ellis Street, and the Kelowna Art Gallery at the corner of Cawston Avenue and Water Street.

By the late 1990s, with admirable leadership from the City of Kelowna, more cultural milestones were achieved:

- The establishment of a Public Art Reserve Fund and a Public Art Committee tasked to advise the municipality regarding art in the public realm
- The hiring of an Arts Development Officer who advocated for cultural tourism, delivered the first economic impact assessment for arts and culture, and built awareness of the benefits of arts and culture in the community
- Planning for the development of a Cultural District
- The creation of the Cultural Services Division and the hiring of the first Cultural Services staff
- A development fund for festivals and events

For a community of its size, Kelowna was (and still is) ahead of the curve.

With the completion of the Rotary Centre for the Arts in 2002, and the final implementation of a multi-year development strategy, Kelowna's Cultural District, just north of the downtown core, took on its role as a

compact and walkable hub of Kelowna's artistic and cultural activity. The District is home to the Kelowna Community Theatre, Prospera Place, Kelowna Art Gallery, Rotary Centre for the Arts, the Kelowna Branch Library, four Museums, and an exciting array of public art installations, parks, gardens, galleries, boutiques, dining establishments and other entertainment options. Dreams about a multi-purpose arts facility, which occurred as long ago as 1974, had been fulfilled. A cultural tourism destination point in the community had been delivered.

Building on these successes, in 2004, Kelowna was designated as a "Cultural Capital of Canada" by Canadian Heritage. This national designation fostered a significant matching investment by the City, community partners and the federal government[39] in cultural programs, events and planning initiatives, including the commissioning of new works of art, a Cultural District Design Charrette, a three year Benchmarking Study to track public awareness and support of the Cultural District, and cultural animation for major community celebrations such as the City's 2005 Centennial and the Memorial Cup Hockey Tournament.

In 2005, the University of British Columbia established its Okanagan presence and has since invested heavily in the development of new academic programs with 6,015 students, 337 faculty, and eight faculties and schools including Creative and Critical Studies. UBC Okanagan is a significant driver of research, economic development, investment and talent attraction, and both faculty and students, including many from Creative and Critical Studies, have been important contributors to Kelowna's cultural vitality. The University will continue to be a valuable partner with the City of Kelowna for a wide range of projects, including research, as will other knowledge-based institutions and agencies including Okanagan College, the Centre for Arts and Technology, Interior Health, the Economic Development Commission and Kelowna Community Resources.

In 2010, the first of two projects designed to measure the impact and vitality of Kelowna's creative and cultural sector was released. Drawing from cultural mapping conducted by Cultural Services in 2006/07, and designed to update a previous report from 1998, *The Creative Sector in Kelowna, British Columbia: an Economic Impact Assessment*[40] was prepared by Professor Bernard Momer of UBC Okanagan in 2009 and released in March, 2010.

Key findings from the report:

- Kelowna's creative sector in 2009 represented 1,199 direct jobs, generating $37.8 million in wages annually, with a total annual GDP impact of $73.2 million and a total economic impact of $143.8 million;

- Every dollar a municipality spends in the creative sector results in $7 to $13 in economic activity;

- Out of every 1,000 inhabitants in Kelowna, 7.3 are directly employed in the creative sector;

- 4.3% of Kelowna's population over the age of 15 volunteered within the creative sector, contributing hours equivalent to 142 full-time, year-round jobs, with an estimated labour value of over $3.4 million; and

- A single performance of the Okanagan Symphony Orchestra generates a total economic impact of over $71,000.

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[39] The total value for 38 programs initiated through Cultural Capitals was $1.45 million.
[40] The full report is posted on the City of Kelowna website at kelowna.ca/culture

Current investment and activity in Kelowna reflects decades of dedication by both the community and local government. Kelowna's annual municipal funding in support of culture appears below.

CITY OF KELOWNA
ANNUAL INVESTMENT IN ARTS, CULTURE & HERITAGE**

Cultural Services Budget	$2,370,000
Public Art Program (2011 only – historically at $100,000+ annually)	$15,000
Heritage Building Grants	$30,000
TOTAL	$2,415,000

Approximately $18 per capita**
(excluding cultural admin of $250,000)

Comparisons:
Vancouver $27 per capita------Kamloops $13 per capita

**Note: This does not include funding provided for capital improvements to cultural facilities (i.e. $1.5 million of the $2.5 million cost to complete structural upgrades to the Laurel Packinghouse in 2010) or staff resources in departments outside of Cultural Services.

The Cultural Services Branch is part of the City's Department of Recreation and Cultural Services and is the primary unit responsible for cultural services in the City. An organizational chart appears below.
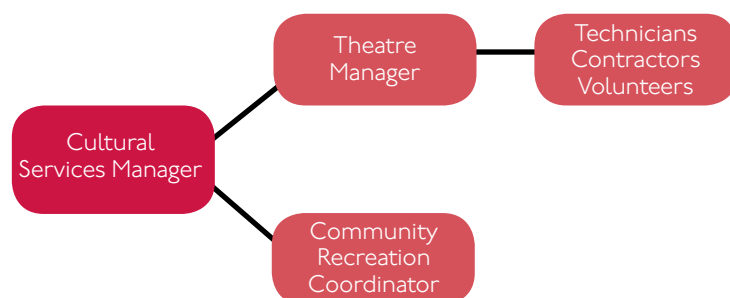
The branch's current mandate is to:

- operate the Kelowna Community Theatre;
- collaborate with and support other cultural facilities in the Cultural District;
- engage in or support research and planning regarding cultural development;
- provide grant funding for local cultural organizations and initiatives;
- market and promote Kelowna's cultural amenities to residents and visitors;
- liaise with institutions, organizations and initiatives for the benefit of the cultural sector; and
- support or lead in the development and delivery of cultural programs and initiatives.

The branch's current budget (2011) is approximately $2.37 million:

$1.6 million cultural facilities
$180,000 Operating & Project Grants
$340,000 Professional Arts Grants
$250,000 Administration

Facilities

Professional Arts Grants

Project & Operating Grants

Admin
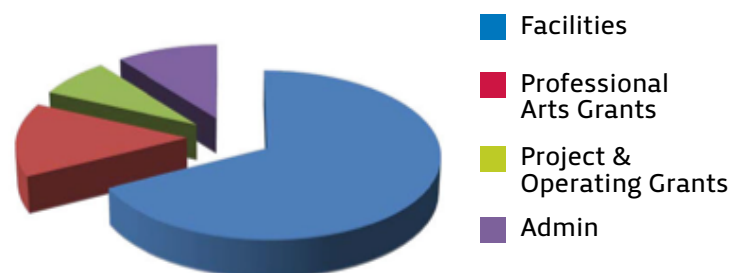
The Cultural Services Branch will have primary responsibility for implementation of this Plan and will work collaboratively with other City departments and external stakeholders to do so.

APPENDIX 2

The Cultural Plan Consultation Process[*]

Event #1 Setting The Stage

May 5, 2010
'Art at Work: Kelowna's Creative Economy' – 7 am
Capri Hotel

Coordinated by Cultural Services. This was a business breakfast event to mark the release of *The Creative Sector in Kelowna, British Columbia: An Economic Impact Assessment*, featuring a conversation between Robert Fine, Economic Development Commissioner, Central Okanagan Economic Development Commission, Bernard Momer, Associate Professor UBCO (author of the Impact Assessment) and Dave Krysko, Founder of Club Penguin.

Attended by a capacity crowd of 90 people.

Event #2 Starting The Conversation

May 5, 2010
'Cultural Life? In Kelowna' – 6:30 pm
Streaming Cafe

Coordinated by Cultural Services and Policy & Planning. This evening event was tailored for a young audience, to launch community dialogues for the Cultural Plan. Featuring performances by: Cameron Welch (slam poet), Felt Seams & Little Jungles (music) and Tyler Witzel & Hanna Almond ('Return to Space Lake' puppet show). Also featured a panel conversation with Michael V. Smith, writer and UBCO professor, Shauna Oddleifson, local artist and advocate, and Pyper Geddes, venue manager and writer. Michael V. Smith facilitated dialogue with the audience.

Attended by a capacity crowd of 90 people.

Survey #1

Launched May 5, closed June 30, 2010
137 responses (summary in Appendix 3)
Results posted on kelowna.ca/culture

Event #3 Stakeholder Focus Groups Formulating A Vision And Goals

August 10-12, 2010
Series of 6 focus groups, at the Cultural Services office.

Convened by Cultural Services and facilitated by Cultural Plan consultant Kari Huhtala, 6 groups of up to 12 individuals per group representing a wide range of interests connected to the cultural community met in a roundtable format to identify strengths, weaknesses, opportunities and threats and contribute to the formulation of a vision and general goal areas for the Cultural Plan. Summary of feedback in Appendix 3.

Attended by 60 people.
Summaries posted on kelowna.ca/culture

Facebook Page
An Informal Platform For Ongoing Exchange

Launched August, 2010, ongoing
www.facebook.com/KelownaCulturalPlan

Initiated by City of Kelowna Community & Media Relations and Cultural Services. The purpose of using social media was to engage the public in a more informal discussion about culture in Kelowna. The Facebook page was devised as a short term platform to supplement more traditional forms of public engagement. It may continue to be used as a public interface as recommended in the Plan. It was primarily targeted at two groups which demonstrate high levels of Facebook use: young adults aged 19-24 who may not be associated with existing cultural organizations, and those aged 40-55 who may not be directly engaged in cultural activity. The page used a combination of inquiry, commentary, promotion and conversation and actively linked to other projects and initiatives of interest.

532 followers as of April 4, 2011

note: this list does not include internal consultations with City staff, including the 8 member Cultural Plan Liaison Team.

Event #4 Community Workshop
Formulating Strategies

September 22, 2010
4:30 pm – 6:30 pm
Kelowna Art Gallery

Coordinated by Cultural Services and Policy & Planning. This event, which included new work commissioned for this event by slam poet Cameron Welch and the Arts Council of the Central Okanagan Youth Ambassadors, provided the general public with an opportunity to discuss and formulate specific strategies relating to the vision and broad goal areas developed through previous consultation processes. Facilitation was provided by Cultural Plan consultant Kari Huhtala. Summary of feedback in Appendix 3.

Attended by 50 people.
Feedback posted on kelowna.ca/culture

Survey #2

Launched September 22, closed November 17, 2010
194 respondents (summary in Appendix 3)
Results posted on kelowna.ca/culture

Event #5 Public Open House
Sharing Vision, Goals & Strategies

November 30, 2010
3:00 pm – 7:00 pm
Laurel Packinghouse

This event, coordinated by Cultural Services and Policy & Planning, was designed to share the vision, goals and strategies developed through previous consultations with the general public and gather their comments and feedback. Feedback was generous and is summarized in Appendix 3.

Attended by over 100 people.

Survey #3

Exit survey provided to Open House attendees
83 responses (summary in Appendix 3)

Event #6 Arts & Culture Summit
Refining / Clarifying

April 8-9, 2011
Held at various venues in the Cultural District and downtown Kelowna

Coordinated by Cultural Services with funding support from the Province of British Columbia, this two day event offered a programme of networking events, presentations and interactive sessions, including two major dialogue sessions devoted to collaboration and connecting with the business community. These sessions, as well as more informal interactions with attendees, provided Cultural Services with significant clarification and refinement of some of the major priorities in the Cultural Plan, including communication, leadership, funding and various issues relating to organizational capacity.

Attended by 127 people from throughout the Okanagan and BC Southern Interior.

Findings: Cultural Plan Consultations

Survey #1: Culture in Kelowna

Summary of Results
May 5 – June 30, 2010

Background

An on-line survey was launched May 5, 2010 in conjunction with the release of the "Creative Sector in Kelowna: an Economic Impact Assessment". The survey was promoted at two events hosted by Cultural Services: "Art at Work: Kelowna's Creative Economy" breakfast with business and an evening event titled "Cultural Life? In Kelowna". The survey was also promoted through a database of arts, culture and heritage stakeholders and on kelowna.ca/culture.

The survey closed June 30, 2010. In total, 137 people completed the survey.

The survey was aimed at creating a broad brush strokes view of culture in Kelowna, including which events residents support, where residents go for cultural events, and how City staff may be best able to support culture in Kelowna.

Due to the number of respondents, the survey results are not considered statistically significant, but the results do provide a snapshot of the local community, specifically of residents who are interested in and involved with the cultural scene.

Demographics

In terms of demographics, there were no respondents under the age of 18, the age brackets between 19-64 were well-represented, and the 65+ age category was significantly under-represented (see figure 1).

In terms of geographic representation, the majority of respondents were from the Downtown (22%), the Lower Mission/South Pandosy (21%), and Glenmore/ Clifton/ Dilworth (19%). Rutland was under-represented in the

survey: only 5.6% of respondents were from Rutland as compared to Rutland representing 26% of Kelowna's population.

Survey Demographics vs. Kelowna Demographics

Age	Survey Respondents	Pop'n Distribution 2006 Census
0-18	0%	20% (approx.)
19-24	14%	9% (approx.)
25-34	18%	11%
35-44	16%	14%
45-54	23%	15%
55-64	16%	12%
65+	9%	19%
n/a	4%	0%

Figure 1

Approximately 69% of the respondents were female, and 28% male, with 3% n/a. Of the respondents, 45% indicated they were employed full-time, with 21% self-employed.

Findings

In general, respondents were in agreement on three key issues:

1. Downtown is the best location for cultural events (92%).

2. A public market (similar to Granville Island) is the best means to improve the Cultural District (82%).

3. A performance space that seats 1500 is the cultural facility that needs to be added to the City's infrastructure (34%). However, the need for affordable housing and/or work space was repeatedly mentioned in the 'Other' category, as well as the need to update the Kelowna Community Theatre, in place of creating a new facility.

A cross-tabulation of all the questions was done in relation to age, which indicated differences in preferences based

on age. This result echoed the discussion that happened at the May 5 evening, where attendees discussed a divide in cultural appetites based on age.

In terms of interest in cultural events, the population 55+ indicated 'Theatre (plays, dramatic presentation)' as a first preference, whereas the population 34 and under indicated 'Music/bands' as a first preference. However, most of the age brackets indicated 'Outdoor festivals' as a strong second preference.

In terms of communications strategies, the responses from the surveys indicated different preferences between the generations. Respondents 55+ indicated that 'Newspaper' was where they heard about events happening in Kelowna, 35-54 year olds indicated 'Castanet' as their source, while 18-34 year-olds relied most heavily on 'Word of Mouth". It should be noted that 'Word of Mouth' was the second most popular source of information for the all age categories, except 18-34 year olds for whom it was the first preference.[41]

Finally, in terms of how the City can help promote local events, respondents in the 65+ age category preferred 'Notice Boards at City-owned buildings', 45-64 year olds preferred the 'City of Kelowna Website', whereas 18-44 year olds indicated a preference for 'City of Kelowna Social Marketing', most significantly in the 18-24 year old range (84%). All age brackets, except for 65+, indicated 'Poster poles in urban centres' as their second preference for how the City can help promote local events.

Conclusions

The number of respondents to this survey means that the results are not statistically significant, but they do provide a general picture of the cultural scene in Kelowna and what can be done to enhance the community's experience. Three general conclusions can be drawn.

Specific vs. general

The cross-tabulations of survey results based on age do indicate that there is a difference in preferences depending on age of the respondent. This would suggest it may be challenging for the City to support one initiative that will successfully address all residents' first priority. For instance responses from older residents indicated that 'Theatre (plays, dramatic presentation)' is a first choice for a cultural event, while younger respondents placed 'Music/bands' as the first choice.

However, there were some commonalities across age groups for priorities, including strong second preferences. These include:

- Continuing to develop cultural opportunities in the Downtown
- Creating a Granville Island-style Market in the Downtown
- Building a performance space that seats 1500
- Supporting outdoor festivals (2nd priority)
- Allowing poster poles in urban centres (2nd priority)
- Encouraging word of mouth communications (2nd priority)

As well, the City can look at communications strategies in terms of a segmented market. The responses from the surveys suggest that different communications strategies will reach residents of different ages: newspapers for residents 55+, Castanet for residents 34-55, and Social Marketing for residents 18-34.

Diversity of Interests and Needs

Responses from the surveys also indicated that there is a wide-diversity of interests amongst the community. When asked "What was the most memorable cultural event you attended last year?", responses ranged from

[41] 45-54 year old respondents indicated 'Music/bands' first (72%), 'Theatre (plays, dramatic presentations)' second (53%) and 'Outdoor festivals' third (47%). Respondents 65+also indicated "Outdoor festivals' as a 3rd priority (36.3%).

"Nothing" to a long list of events both within and outside Kelowna, including: Parks Alive!, Canada Day, Kelowna Dragon Boat Festival, Ballet Kelowna, Lake Country Art Walk, Jay-Z, the Wearable Art Gala, Rotary Arts Centre Events and Habitat. No one event stood out as a favourite, which indicates that there is no single most-popular cultural event to support.

As well as the responses indicating a diversity of interests, the responses also indicated a diversity of areas needing improvement. Some of the areas included: better transit, more affordable housing, less restrictive by-laws, centralized marketing, accessible parking, and affordable work space for artists. A number of the areas relate to issues that the Cultural Services Branch is unable to directly impact, but that the City can improve upon by either a more concerted inter-departmental approach to culture (such as with by-laws, affordable housing), or a more collaborative approach to cultural development (such as with transit issues, local marketing initiatives).

Statistical Significance
Finally, the survey responses from the pre-launch for the Cultural Plan provide an interesting snapshot of a community, but in order to be statistically significant need to have at least 400 respondents. This is important to keep in mind for the next steps of the Cultural Plan and how future surveys will be created and distributed.

As well, response from some areas of community was significantly under-representative, with Rutland as a case in point. This neighbourhood needs to be targeted for input in the upcoming rounds of the Cultural Plan outreach. As well, respondents from under-represented age categories, such as 65+, may need more direct targeting for input.

Event #3: Stakeholder Focus Groups
Summary of Feedback
August 10 – 12, 2010

From August 10 – 12, 2010, six focus group sessions were held at the City of Kelowna's Cultural Services boardroom. Each session consisted of 12 invited guests, representing one of the following community organizations and/or groups:

Participants
- Alternator Centre for Contemporary Art
- Arts Council of the Central Okanagan
- Arts Educators
- Ballet Kelowna
- Central Okanagan Foundation
- Central Okanagan Heritage Society
- Chamber Music Kelowna
- Okanagan Choral Society
- Cool Arts
- Downtown Kelowna Association
- Economic Development Commission
- Festivals Kelowna
- French Cultural Centre
- Fresh Outlook Foundation
- Habitat
- Intercultural Society
- Interior Health
- Kelowna Art Gallery
- Kelowna City Band
- Kelowna City Council
- Kelowna City Staff
- Kelowna Community Music School
- Kelowna Community Resources
- Kelowna Museums
- Local Media
- Okanagan Regional Library
- Okanagan Symphony
- Okanagan Wine Festivals
- Public Art Committee
- Rutland Parks Society
- Rutland Residents Association
- Theatre Kelowna Society
- Tourism Kelowna
- UBC- Okanagan

- Viva Musica
- Visual and Performing Artists
- Westbank First Nation
- Young Artists
- Youth Arts Ambassadors

Focus Group Purpose

The focus group sessions started the public dialogue to develop the Cultural Plan. The purpose was to hear from key community stakeholder groups and individuals about the current cultural scene in Kelowna, its strengths, weaknesses and priorities with the aim to draft plan goals and directions for further community discussion.

Focus Group Responses

Each session began with a brief description of the City's current support and funding for arts, culture and heritage, and an overview of the City's Cultural Services Branch (i.e. mandate and staffing). Following introductions, the participant discussion focused around 3 to 7 general questions.

The summary responses present key points under each of the following discussion questions. The responses are generalized and paraphrased for practicality. To provide an easy to read overview not all comments have been included. Should you wish to read more, the complete focus group session notes are available on the web at kelowna.ca/culture or by contacting Cultural Services at 250 469-8474.

Question 1: What does the term "culture" mean to you?

- A community at a particular time and place
- The public's preferences in art and manners
- All shared knowledge and values
- What we wear, read, listen to, and buy
- Multiplicity of a community, its people, history, cultural traditions and activities

Question 2: What are the strengths and weaknesses of Kelowna's cultural scene?

Strengths
- Excellent facilities in a Cultural District created from community input
- High level of municipal investment
- Diversity of organizations and events
- Strong cultural community passion
- Untapped opportunities and new venues

Weaknesses
- Lack of public awareness about where to find information about what is going on
- People from other cultures are not participating in community activities
- Young people not involved or engaged
- Source of operating funding is an ongoing challenge
- Media's coverage of community events lacks consistency

Opportunities
- The business community is talking about taking part in cultural enterprises
- Coordinated and consistent information improves community awareness
- Local tourist based industries represent an untapped resource
- Increased downtown mixed uses enhance cultural development
- Streamlined policies and regulations draw investment

Question 3: What does the City of Kelowna need to do to support and enhance its cultural resources?

- Maintain existing resources, funding commitments and build on them
- Integrate arts and culture into the City's day-to-day business
- Encourage private/public partnerships that support, enhance and fund community programs

- Advance ongoing positive dialogue about arts and culture
- Ensure that cultural opportunities are available to all ages and diverse groups

Question 4: How does Kelowna benefit from the presence of culture?

- Develops a sense of identity, belonging and puts the community on the map
- Attracts innovation and technological investment and employment
- Brings different cultures together and improves the quality of life
- Creates a balanced, healthy and sustainable community
- Builds tolerance, allows us to explore and imagine, and brings out individual talents

Question 5: What is your vision of Kelowna as a center for innovation, creativity and artistic achievement?

- A community where cultural diversity lives and is celebrated
- An open minded and supportive environment that allows for diverse choices
- Understanding by the City and community of their roles and responsibilities
- Collaboration, interaction, involvement and learning among all age groups
- Downtown and cultural district is one inclusive place

Question 6: Who/what agency should be the "voice" of culture in Kelowna? Who would be the best champion?

- City leads, facilitates and supports all forms of cultural endeavours
- Community leaders voice the same positive message
- An arm's length independent group advocates and represents community interests and priorities
- Business community is a key benefactor of cultural programming
- Local media consistently writes, reports and informs the public about community activities

- Ensure that Kelowna's role as a cultural centre is promoted through many outlets, including non-profits, government agencies, businesses, community events, etc.

Question 7: Top 3 cultural priorities for the City to work on in the next 5 years?

- Continued and coordinated information leads to a well-informed public
- Multi-year planning maintains and advances local vitality and growth
- Community outreach ensures equality of access and involvement, especially at the neighbourhood level
- Bring a cultural component to all City endeavours
- Encourage, support and develop collaborations, including with wineries, agriculture and recreational/sports events
- Value and support diversity
- Move the farmer's market into the city centre
- Better use of the Cultural District – more connected to surrounding area including the downtown, waterfront

Event #4: Community Workshop

Summary of Feedback
September 22, 2010

On September 22nd, the first Community Workshop was held for the Cultural Plan at the Kelowna Art Gallery from 4:30 – 6:30pm. Approximately 50 people attended part, or all of, the 2-hour workshop. The Community Workshop focused on feedback, ideas on and input to the six proposed goals of the Cultural Plan:

1. Accessibility;
2. Diversity & Inclusion;
3. Partnerships & Collaboration;
4. Accountability & Fiscal Responsibility;
5. Innovation; and
6. Building & Optimizing.

The following is a summary of the community consultation.

Goal I: Accessibility

Provide access to cultural opportunities throughout Kelowna for all members of the community during all phases of life.

What aspects of culture are important to Kelowna today? Do all members of the community have access to them? If not, who is being excluded and why?

- Ethnic groups with limited English
- Low income
- First Nations
- Young adults need to feel they can express 'their' take on cultural expression in a way that they want – time of day, volume, nature of…

What can be done to encourage more people to access cultural opportunities in Kelowna?

- Ethnic festivals of food, music and dance
- Encourage people to feel comfortable around public art
- Transit, transit, transit!
- Foster desire
- Not judgmental on cultural expression
- Affordability
- Visible accessibility
- Connections with people
- Safe
- Not centralized
- Free days at museum, art galleries
- Events after hockey
- Holding events outside in the summer, especially theatre

How can the City support and encourage accessibility to culture?

- Cultural services on facebook
- Spaces for open programming with limited rules
- Getting the word out
- Encourage childrens' programming & funding

Reporting back highlights:

1. Spaces for open programming with limited rules
2. Flexibility of delivery such as theatre in the park
3. Student cultural pass (discounts)
4. Improved transportation
5. Improved communication – the Cultural Plan facebook page is a good thing

Goal 2: Diversity & Inclusion

Embrace diversity of age, cultural backgrounds, incomes, language and education as all are valuable sources of ideas, perspectives and talents that enrich our community.

Are there segments of the community who are not participating or represented in cultural activities?

- Seniors, there are a lot of them that have skills/talents and are not represented proportionally to their numbers in the community
- University Students
- Marginalized and disadvantaged populations (i.e. homeless, low income)
- Local musicians not visible except during summer Parks Alive series
- Different types of art groups are not mixing and mingling – they tend to stick to their own genre
- Youth (approx. 12-17)
- Performing artists and small venues

What specific steps are essential to ensure cultural diversity and inclusion?

- Wider and more universal promotion
- Great contact with UBC, utilize the web-site to promote upcoming events
- Make information available in strategic community locations, i.e. weekly quick sheets at malls
- Have some sort of funding/fundraisers in place that will support/help keep the cost affordable

- Target specific, intentional communication and activities to groups which are excluded
- Student passes (reduced prices), financial assistance
- Education and awareness about financial assistance
- Getting community organizations and/or the general public to support/fund finance access
- Exposure to what is offered, like a mini expo of all the different groups so the public can come to an event and take in multiple forms/expressions of the arts at one time (a sampler of what is available)

What can the City do?
- Provide year round opportunities, programs like Parks Alive throughout the year
- Open-air community programs open to the public
- Reach out to community organizations and collaborate/partner with them
- Better utilization of transit system (promotion, access) and development of bike routes
- Great connection to downtown businesses

Looking at the six draft goals, are there additional goals that need to be included? If so, what and why.
- A goal around education and awareness about where things are and what is going on, i.e. maps

General feedback on the goal statement:
- Like the philosophical principle of the statement
- Have a hard time with the word embrace, what does that mean
- Like the all inclusiveness of the statement
- It is a little vague, but over all good
- Like the recognition that it takes diversity to create the whole
- Agree with the goal, important to reach out to youth/young people
- Good goal, but the statement may be a little too long
- It is a little broad

Goal 3: Partnerships & Collaboration

Build partnerships and work collaboratively with community groups and the private, public and voluntary sectors to address shared opportunities and challenges.

Provide some examples of successful partnerships and collaborations. How do you think they can be applied to the arts, culture and heritage activities?
- Cardington Apartments – public art with supportive housing project on St. Paul Street – this was a collaboration between the John Howard Society, Public Art Committee, architect and BC Housing
- Springvalley Middle School Mural Project – public art combined with graffiti prevention
- Leon Avenue Communities in Bloom banners – public art combined with enhancement for inner-city neighbourhood

How can the City better support partnerships and collaborations?
1. Difficult to get collaborations as it isn't the default position, there is a tendency to go to public funds, and it is a long road to change behaviours and to educate – need to be rewarded
2. City can provide the six 'F words:'

   Framework - for conditions under which partnerships can flourish

   Forum - for exchange of ideas ('idea market') a network which connects communications, information, resources and the business sector

   Facilitation – reduce red-tape and facilitate or be a resource for ways to get through it

   Funding – provide grants which prefer collaborations

   Focus – a strategic plan can't do everything – if collaboration is important then make it a focus of the plan

   Friends – Chamber of Commerce and Downtown Kelowna Association are business networks that collaborate on initiatives with common goals, but the arts are left out of this loop because they aren't organized – arts and business need to mix more.

Looking at the six draft goals, are there additional goals that need to be included? If so, what and why?

- There are gaps in facilities and is there opportunity or appetite for expansion of facilities – for example, Community Music School, arts training, office and service hub for creative sector. Facilities could be the 7th 'F word.'

Goal 4: Accountability & Fiscal Responsibility

Ensure the most efficient and effective use of City resources and strive for continuous innovation in addressing the needs of the community.

From your perspective, are the City's financial resources meeting the community's cultural needs?

- No, mainly a concern about the loss of provincial funding
- Mixed feedback as to whether more money should be spent, or whether money should be spent differently

In terms of municipal funding support for culture, would you maintain the existing level of support or increase it? If you would increase funding, is there a particular area where more support is needed?

- Increase it, it is a good investment in the community
- More on performing arts, visual arts
- Support youth, programs or initiatives to engage youth in any and every type of art

Other than City and other government funding, what sources/means of support will help ensure a vibrant cultural scene?

- the message needs to come from those who lead that we are culturally vibrant
- City as enabler, educator, raising the awareness and profile of culture
- Beware of fundraiser burnout
- Seek support from business community – make the economic case to the business community and not just the government

Goal 5: Innovation

Encourage and foster endeavours that demonstrate an ability to lead or innovate in the development of Kelowna as a hub of arts, culture and creativity.

Do you feel well informed about the extent of arts, culture and creativity in Kelowna and how it benefits our community? If not, what are the best ways to inform and engage the community?

- Change the profile of arts in the community by changing the name of 'Kelowna Community Theatre' to 'The Water Street Centre for the Performing Arts"
- Arts groups need to be educated to work together – events are overlapping, conflicting with each other
- Need an arts advocate in the local media
- Seasonal events guide
- Need a street presence/central location to go to
- Cultural organizations should be working with events such as the Wine Festival
- Work on branding arts, culture and heritage organizations to develop an emotional connection to the community
- Need to move away from the perception that culture is exclusive
- City should stay out of it, but provide a facility for arts coordinator
- Stuart Park is a good example of art that engages the community
- Follow Calgary's model and require public art with infrastructure projects and private development
- Parks Alive! is successful because of its funding
- Collaborate between sports and culture
- Excise tax of $1 on large events (i.e. Elton John) that would go to local culture
- Free ad space in newspaper for events
- Membership based shared marketing similar to BC Wine and Dine and the Wine Festival

What types of arts, culture and heritage focused spaces, festivals and events would you like to see that the City does not now have?

- Include seniors in culture – important given the demographic trend of increased numbers of seniors in the community
- Link culture with health advantages – important for senior population
- Seniors in learning more extensive
- More activities in the downtown such as arts and culture, music and outdoor shows
- Product development as part of Tourism Kelowna's work
- Working with university and college as sources of innovation and inspiration, perhaps a Chair in Cultural Studies at UBC-O
- A culture clearinghouse – where to go if you have the idea for a new event
- A music festival that is better than every other town, with its own unique twist
- Connect business to the arts
- Co-opertition – cooperation with creative competition

Reporting back highlights:

1. Arts and Culture inter-communication – to each other and the public – with a central organization to share publicizing and promotion, based on fees
2. Breaking down the perception of exclusivity by using branding to create an emotional connection
3. Develop opportunities for seniors, emphasizing the link of health and creativity

Goal 6: Building & Optimizing

Commit to optimizing existing cultural facilities to consistently maximize value and capacity to the community.

Do you see the existing cultural facilities and the Cultural District as a vital component of the city?

- There are lots of good things including wayfinding

signage, Art Walk, new sign by the Parkade, Public Art Program is why I moved here
- Cultural District is part of downtown and should be promoted that way
- Name 'Cultural District' is OK – don't need to change it – leaves room for all kinds of entertainment and also embraces what goes on at Prospera Place, including hockey – 'Arts District' or 'Arts & Entertainment District' wouldn't be as good

Are there ways that these facilities could be used more effectively?

- Some of the facilities, especially theatres like Black Box and Mary Irwin, aren't visible enough and people don't know where they are
- People are aware of the District and the facilities generally

What would encourage you to spend more time in the Cultural District?

- Parking is an issue – the District is walkable but people use cars to get there
- Promote use of alternate transportation as part of events – reward people who don't use their cars with a discount etc
- Break the mindset about people expecting to park right where the event is
- Use small vehicles for movement within the district – bikes, or carts on a circuit so that people can move around
- Encourage more people to use the Library Parkade
- More connection to the waterfront with moorage for boats so that people can get to the District by boat or small aquabus style vessels
- Use big name shows more often – they will draw newcomers and promote the District
- Other special events that trip up people's expectations about what they might find in the District
- Public open spaces are underutilized and unwelcoming – you would feel funny and exposed

if you put out a blanket to sit out on the grass by the Library Parkade, or the Library or KCT – need simple infrastructure like benches so that people will be encouraged to hang out

- Empty spaces could be like galleries with changing exhibitions or programs – change them often to keep people coming back

- People are attracted by the presence of other people – need more activity outside the buildings – private businesses could be doing more – visibility is important

- District needs to have the feeling that it is relaxed and authentic – you can be 'real' there

- More promotion and awareness of public art collection – people see it all the time and take it for granted – do more tours, or a regular 'spotlight' on a piece from the collection in the paper and combine it with an event promotion

- Improve the recreation guide so that it includes things with sightseeing interest to visitors

- Outdoor movies

- Farmers' Market permanent location in the District would attract a lot of people

- Waterfront Park seems too quiet

Survey #2: Cultural Plan Survey

Summary of Results
September 22 – November 17, 2010

Background

The 2nd Survey for the Cultural Plan was open from September 22nd – November 17th, 2010. The survey was focused on addressing some of the issues that had come out of the stakeholder focus groups held in August earlier this year. Specifically, the survey hoped to establish what might draw people out to the Cultural District, what marketing tools were successful for cultural events in general, how diversity and inclusion might be better addressed, and how to support innovation and collaboration. In all, 194 people took part in the survey, with the majority hearing about the survey through the Cultural Plan Facebook page (50%).

Demographics of Respondents

The age demographics of respondents are as follows:

Age	Survey Respondents	Pop'n Distribution 2006 Census
0-19	4.4%	22%
20-24	21.9%	7%
25-34	30.1%	11%
35-44	16.4%	14%
45-54	12.6%	15%
55-64	12%	12%
65+	2.7%	9%
n/a	6%	0%

As the chart above shows, the 20 – 44 age demographic was over-represented, and the 65+ population and under-19 were under-represented. The marketing plan for the Cultural Plan was designed to target the 20-44 population which suggests the marketing campaign was successful. But it may mean that youth and seniors' concerns are not fully represented in the feedback for the Cultural Plan. As well, 67.8% of respondents were women and 32.2% men, as compared to the demographics for Kelowna as a whole of 53% women and 47% men.

The neighbourhoods (as identified by the postal code) of respondents are as follows:

Neighbourhood (by postal code)	Survey Respondents	Pop'n Distribution 2006 Census
Glenmore (V1V)	9.3%	15.1%
Mission (V1W)	16.9%	26.4%
Rutland & area (V1X, V1P)	12.3%	28.5%
Downtown & area (V1Y)	41.5%	30.1%
Other (incl. West Kelowna)	13.4%	n/a
n/a	6%	0%

Interestingly enough, the demographic responses suggest that the feedback for the Cultural Plan was

reaching the population that Richard Florida has identified as the 'creative class' – between 25-44 years, living downtown, and interested in cultural activity.

Overall, respondents identified that they were "able to take advantage of the cultural amenities that you would like to" with 50.3% indicating "yes". For those respondents who indicated "no" the main reason for this was the lack of choice (58%). As well, cost was identified (53.4%) and lack of information (48.1%).

Issues

The Cultural District
Respondents identified that they tend not to go to facilities in the Cultural District primarily because the shows/displays do not change more than a few times a year. In the Cultural District, the Kelowna Community Theatre was the most highly used facility, with 84% of respondents visiting "rarely" to "often". The Downtown Library was the second most visited site, with 77.7% of respondents visiting "rarely" to "often". The Orchard Museum and the Military Museum were the least frequented sites.

As to what would draw people to the Cultural District, respondents identified:

1. A Public Market, similar to Granville Island Market (73.9%)

2. Bands and musical performances (52.7%)

3. Events and spaces that are open late (47.9%)

Respondents did differ in preferences based on age, with the younger demographic indicating more interest in "Bands and musical performances" and "Events and spaces that are open late" than the older demographic (55+). However, the preference for "A Public Market" was consistent across demographics.

Marketing
In the Stakeholder Focus Groups held in August, the lack of marketing and public information about cultural events was identified as one of the biggest concerns of the cultural community. When asked, "How do you hear about what is going on in town?" survey respondents indicated:

1. Word of mouth (74.3%)

2. Social Networking, including Facebook and Twitter (65.6%)

3. Castanet (57.4%)

4. Posters (47%)

The survey responses seem to suggest that the best marketing strategy may focus on creating a 'buzz' about a cultural activity to encourage word of mouth communication, as with the successful "Break Out West Music Festival". The responses also suggest that electronic communications are a priority, although 41.5% of respondents did indicate "newspaper" as sources, and 35.5% indicated "radio."

Finally, 47% of respondents indicated "posters" as a source for information. This is significant given the lack of public spaces for posters throughout Kelowna. To the question, "Are there other ideas/tools you would support to promote local events?" respondents also indicated "poster poles" as the biggest need.

Diversity and Inclusion
The majority of respondents (67.9%) indicated "No" to "Do you think there is enough representation of social and cultural diversity in Kelowna". Respondents across demographics (35.5%of all responses) indicated that "more information about Kelowna's diversity in the media" would help. Younger demographics (35.5% of all responses) indicated "Funding for ethno-cultural events" would also help, while older demographics (26.7% of all responses) identified "Balanced cultural representation on all committees of Council." This may suggest that older populations are aware of the importance of political bodies for impacting overall change in the community.

Innovation and Collaboration
When asked, "What new or enhanced cultural events in Kelowna would you support?" respondents indicated:

1. Farmer's Market downtown (56.8%)

2. Popular music/bands (38.8%)

3. Outdoor Festival (30.6%)

4. Ethno-cultural celebrations, such as Chinese New

Year's or Diwali (27.9%)

5. Film Festival (26.8%)

6. Fringe theatre festival (26.8%)

7. Art crawls (24.6%)

When asked, "Can you think of opportunities for collaboration or partnerships with arts, culture and heritage organizations and other organizations" the majority of respondents could not (63.6%).

Of those respondents who could (36.5%), there were a variety of interesting suggestions. The most repeated idea was the need for existing arts and cultural organizations to partner together. Other suggestions included partnerships with:

- Aboriginal Tourism BC
- Arts organizations in larger nearby cities (touring groups)
- Conduit/Eco-tone
- Downtown Kelowna Association
- Educational Institutions, with UBC-O identified most often
- Indian Music Society
- Kelowna Community Resources
- Ki-Lo-Na Friendship centre
- Society for Learning in Retirement
- Tourism Kelowna

Event #5: Cultural Plan Public Open House

November 30, 2011
Dotmocracy Results & Comments
'Votes' = Number of Dots

Vision

'To be a Community where Culture Thrives, Engages and Inspires'

Comments

To continue the developing success story that is the RCA: City needs to increase funding for operating to keep facility accessible to all non-profit arts.

Higher profile for artists through more reasonably priced studio space downtown. Central listing of all cultural services and artists including musicians and recording engineers is in great need. **3 Votes**

To show support city should contribute venues for non profits. Especially local non profits. External acts & shows pay the fees required. Central database is extremely valuable where businesses can go to choose their cultural group to support, make it easy for them and those who do reward them with their name near their groups.

Art is for everyone – events where everyone can be an artist.

Publicity is too expensive in our media and the free listings are inferior. Twice our audience came on the wrong night because of incorrect listings in the paper! Who edits! Publicity is by unnatural selection. Many times it is filtered as to what they believe is valuable not inclusive. **1 Vote**

With all of the funding cuts – non-profits need help fundraising; supporting them by cutting venue costs or fostering relationships between private business. A high school in the downtown would work wonders to enhance activity in the downtown area. There was one once! **1 Vote**

Encourage Farmer's markets to come downtown, give them a location to setup summer and winter. **2 Votes**

If we truly want community access to our arts facilities why are rentals of venues so cost prohibitive? **1 Vote**

Establish an environment or encourage private businesses to partner or to help Art organizations create festivals or shows/fundraisers at other locations. **1 Vote**

CBC has sports talk every morning but cannot be convinced to do the same for the arts. **1 Vote**

Ensure that funding cuts (core operating) will not narrow the spectrum. **1 Vote**

Rotary Centre for the Arts is not accessible enough to the general public in the way of admission prices to concerts and events as well as rental of theatre space. **2 Votes**

Like Castanet but more inclusive, I would like to see a central internet listing of all cultural activities in town (check Houston Chronicle cultural events). Info now is all over the map, not easily accessible. **1 Vote**

I helped raised funds for the building of the Rotary Centre but now as a community member cannot afford to rent it. **1 Vote**

CBC has a show called *North by Northwest* covering the Arts but it is Vancouver based. We need a local show.

Central notice board for cultural activities rather than relying on private businesses.

What of the private sector? Can local businesses that are culture-based be supported? Or can they be called upon to help support cultural diversification/enhancement?

We must have a central calendar. Chamber Music and the Symphony were on the same night in November. Strive to create a community where culture is holistically integrated –fostering community appreciation of arts and culture is key. The city alone can't support the arts – it must get the population interested and appreciative.

More money and encouragement for the Okanagan Symphony. The symphony and individual musicians bring untold activity in all sectors of culture that are not usually recognized. **1 Vote**

Upgrade Kelowna Community Theatre. **2 Votes**

Bike commuters need more space on the downtown streets.

Educational organizations merit grants even if they are not non-profit. **1 Vote**

We should honor our pioneers more – heritage has to start somewhere.

Need: Community poster boards, 24 hr all night café/diner; organic grocer downtown.

Spread art & cultural events throughout the city not just downtown. **1 Vote**

Guiding Principles

Accessibility – ensure that all people, in all phases of life, have access to culture. This may involve addressing financial, educational, physical, ethno-cultural, behavioural, social or age-related factors. **14 Votes**

Accountability and fiscal responsibility – use municipal resources effectively and efficiently to address the needs of the community. **7 Votes**

Diversity and inclusion – ensure that cultural initiatives reach out in an appropriate way to all residents of Kelowna. All people are creative and can be part of the community's cultural life. **5 Votes**

Innovation – support new solutions and new ways of thinking and doing to seize opportunities and address the challenges ahead. Kelowna has a leadership role. **10 Votes**

Optimizing value – use resources, ideas and energy already on hand, to find efficiencies, create more impact and generate more value and benefit. **4 Votes**

Partnership and collaboration – foster more and better results from working together across departments, disciplines, sectors and interests. This requires more time for communication, planning and relationship building. **17 Votes**

Goal 1: Clarify the City's Role In Culture

It has been said that 'arts and culture happen despite the government, not because of it.'

The City of Kelowna needs to clarify where it can legitimately lead, and where it needs to play a supporting role.

Strategies:
Promote the City's role in cultural development and culture's contribution to community quality of life. This can be

done through annual reports, working with media, maintaining a Facebook page for Culture on the City's website, developing a 'Creative Fitness' campaign, and other means. The City will need to identify and work with community agencies and individuals who can 'champion' culture in Kelowna. **8 Votes**

Explore opportunities for enhanced civic recognition/ awards for cultural achievement. The existing Okanagan Arts Awards and Civic Awards already recognize arts achievement, but other events and prizes may be added to support the strategies in this Plan. **2 Votes**

Continue to monitor and document culture in Kelowna through research, mapping, databases and statistical analysis. Collaboration with other agencies such as UBCO, Central Okanagan Foundation and Kelowna Community Resources will enable the City to gather, analyze and use information which will support the strategies in this Plan. **10 Votes**

Create a five-year Cultural Services management plan. This will map out in more detail what the City and Cultural Services will do to implement this Plan. **5 Votes**

Goal 2: Strengthen Culture Through City Strategies, Plans & Policies

The City has recognized culture as one of the four dimensions of sustainability, and therefore culture should be integrated into city-wide planning, policies and operations.

Strategies:
Ensure that the cultural vision, goals and strategies are appropriately reflected in City plans, policies and processes. This would include the Official Community Plan, 10 Year Capital Plan, Zoning and other Bylaws, Council Policies and Transportation and Parks Plans. **20 Votes**

Using an interdepartmental approach, create a 'Plan to Strengthen Neighbourhoods' which will reflect cultural goals and strategies. This will assist in supporting a city-wide and integrated approach to delivery of cultural services. **13 Votes**

Share and promote culture throughout the municipal

organization. This is done through tours, workshops, information, events and initiatives such as local artists being invited to create official recognition gifts for use by the City. **3 Votes**

Goal 3: Convene the Cultural Community

The City recognizes the importance of working in partnership with business, artists and the cultural sector to build Kelowna's identity as a Creative City. The process of building partnerships begins with a framework for gathering together on a regular basis. **5 Votes**

Strategies:
Conduct an annual Cultural Summit. The first Summit will occur in April, 2011 and will feature keynote presentations and workshops of interest to individual artists and cultural organizations throughout the Okanagan valley. **4 Votes**

Create a cross-sectoral Cultural Roundtable. This is a leadership group drawn from a broad cross-section of the community including business, education, arts, heritage, tourism, social service, funders and others. The roundtable will encourage leadership, facilitate networking, provide a sounding board, share information, strengthen collaborative marketing, identify potential funding and undertake specific initiatives that it identifies. **25 Votes**

With the Roundtable, host issue-based forums to address common needs and issues. These are convened on an as-needed basis and are focused on problem-solving. **2 Votes**

Goal 4: Stabilize And Sustain the Cultural Sector

A vibrant, sustainable cultural sector requires an explicit commitment to ongoing investment and to finding resources to address new challenges. **5 Votes**

Strategies:
Maintain and enhance existing municipal cultural funding programs supporting professional arts organizations, community-based cultural organizations, cultural initiatives and heritage programs. All funding programs should be indexed and adjusted for cost of living increases. Multi-year funding should be considered for eligible organizations. **20 Votes**

Enhance support for the maintenance and operation of the Rotary Centre for the Arts, Kelowna Community Theatre, Kelowna Museums (all locations, including the Laurel Packinghouse) and the Kelowna Art Gallery. These facilities are key hubs for the delivery of cultural services. Maintenance and programming must keep pace with community needs and usage. Funding should be indexed and adjusted for cost of living increases. **33 Votes**

Align cultural grants to the strategies in this Plan to encourage and assist the cultural sector and the community to take a leadership role. Grants may be allocated for a specific purpose or project consistent with the Plan. **13 Votes**

Develop a cultural investment strategy that identifies funding sources, credit facilities, partnerships and opportunities for supporting individual creators, cultural programs, organizations and facilities. This recognizes that the City of Kelowna cannot provide all of the funding needed to support this Plan but that municipal support can leverage other funding from senior levels of government, the private sector and other agencies and institutions. **32 Votes**

Support and encourage the role of youth and human diversity in cultural development. Community feedback consistently highlighted a perception that current cultural services did not adequately engage or reflect youth or the diversity of residents. The City can work with many potential partners in the community to address this. Consider ethno-cultural and youth representation for relevant City committees. **30 Votes**

Comments:
KCT needs a complete rebuild to accommodate larger arts groups

Increase arts funding budget - 2.5 million for a bridge, how much to art?

Don't forget the Alternator and less "mainstream" venues– a little goes a long way for small institutions

City needs to increase funding especially in light of gaming cuts by BC Govt.

Diverse offering at each venue – plays, live music, performing arts, spoken word, etc.

Also support Actors Studio, live music venues

Packinghouse is a key pillar for many cultural events

The city's per capita support to the professional arts organizations needs to increase; keep up with other BC/Can communities who truly support the arts.

Goal 5: Enhance Places and Spaces

Great cities have great public places and spaces which reflect a unique identity and function as social and creative hubs. Stuart Park is a recent example of a successful public space in Kelowna. Culture, including festivals and public art, contributes to great public spaces, and in turn, the creative community needs spaces and places in which it can be visible and successful.

Strategies:
Develop policies that will support the integration of cultural programming space into existing and new City-owned properties. This captures opportunities to find and adapt spaces for cultural uses throughout the community. **10 Votes**

Assess the condition of the Kelowna Community Theatre and the Okanagan Heritage Museum and commence long-range planning to enhance and/or replace these building in the next 15-20 years. These facilities, both built in the 1960s are the oldest in the existing cultural inventory. **21 Votes**

Assess requirements and opportunities for a shared storage facility for permanent collections held by the Kelowna Art Gallery and Kelowna Museums. Both institutions acquire and hold permanent collections on behalf of the community. As collections grow, space requirements need to be addressed. Using a dedicated, shared space for storage of permanent collections frees up space in the existing buildings for other purposes. **9 Votes**

Comments:
Further develop the Apple Bowl to be multi-purpose – outdoor concerts, multicultural festivals could take place here.

Establish policies and partnerships to increase animation of, and cultural presence in the downtown area and Cultural District through signage, festivals, events, programs, markets and other measures. Examples may include signage, postering locations, a permanent market, streetscaping and designated pedestrian zones. Some of these will be included in 2012 improvements to Bernard Avenue. **24 Votes**

Enhance the connectivity between the waterfront, Bernard Avenue corridor and the Cultural District through policies, signage, pedestrian corridors and other measures. For example, with the RCMP moving from their current Doyle Avenue location, there are opportunities to more directly connect the Cultural District to downtown. **5 Votes**

Invest in an updated cultural identity at major gateways to Kelowna. Gateways include the WRB Bridge, Highway 33 and the approach from the airport. **2 Votes**

Support and promote both the City's and the community's role in the provision of public art. This includes production and distribution of a public art brochure, promoting the public art collection on the City website and in tourism promotions, developing guided public art tours and coordinating the application process for Community Public Art projects. **2 Votes**

Explore the establishment of a developer public art program. This will encourage the private sector to provide and integrate more public artworks in the community. There are many models already in use in other communities. **8 Votes**

Comments:

Need promotion areas (poster boards) in all major neighbourhood centres in Kelowna (Rutland, Glenmore, Mission, Pandosy, at UBC, at OC, Landmark/Parkinson. **8 Votes**

Public artworks are great, but one such installation could support a performing artist for a year.

Continue to develop and implement plans, strategies and processes for the recognition, protection and support of City-owned heritage assets. These assets, including Brent's Grist Mill, represent significant heritage value. The City has developed a Heritage Asset Management Strategy and will continue to work with heritage organizations and other stakeholders to assess needs and take necessary measures. **7 Votes**

Continue to recognize the importance of heritage to Kelowna's unique identity. Heritage sites, regardless of ownership, can be recognized, commemorated and animated more fully. This requires collaboration and partnership. **27 Votes**

Comments:
Include such areas as "Knox Mountain Village" (Bay Ave. to Broadway) as a unique heritage area.

Goal 6: Encourage Communication & The Sharing Of Resources

There is significant knowledge already in the community, but systems, models and networks which foster the sharing of information and resources are lacking. **2 Votes**

Strategies:
Support and help to facilitate community web-based portal(s) to culture in Kelowna. These provide access to cultural resources in Kelowna and can become vehicles for promotion, exchange and more. **11 Votes**

Support collective initiatives by cultural organizations for the sharing of operational and administrative functions. These initiatives have the potential to enhance productivity, cost-savings and impact. **8 Votes**

Comments:
Multiple web portals should be consolidated and streamlined.

Goal 7: Recognize And Enhance Culture's Role In Kelowna's Economy

Creativity and culture not only contribute directly to the economy, but they also attract more investment, residents and employees, leading to further economic growth. **3 Votes**

Strategies:
Provide developers with information on the viability and desirability of affordable live-work spaces in new developments. Affordability is a major challenge for many, including artists. If artists and creators can't afford to live and work here, they will leave. Without them, the community's cultural life will grind to a halt. **11 Votes**

Explore the opportunity for the City, in partnership with others, to create a site for affordable artist live-work space in an urban centre, based on models used in other communities. Artscape in Toronto and Artspace in Seattle have both established successful models which bring together community,

government and business to support development and operation of artist live-work spaces. **11 Votes**

Working with Tourism Kelowna and others, enhance the development and promotion of cultural tourism including heritage, festivals and events, the Cultural District, public art and more. The City should clarify its working relationship with Tourism Kelowna, articulate its expectations and align staff resources accordingly. **12 Votes**

Comments:
Goal #7 should be #1.

Affordable living is key for "cultural district."

#7 is one of the most critical goals, especially affordable living.

Reinstate the Life and Arts Festival – maybe later on so that the weather is more guaranteed.

If the city wants to be seen as supporting the arts, then do so. No to the signature event funded by the City. It has been tried and didn't work.

Consolidate various City roles and functions relating to the film industry and event development and support and increase their effectiveness to attract more activity and investment. The City can and should be doing more to attract and support events which will generate economic and other benefits. The City will create a new operating model for Festival and Event development by the end of 2012. This may include the development of one or more signature festivals. **9 Votes**

Participate in research and joint creative industry initiatives with the Economic Development Commission, UBC Okanagan, Okanagan University College, the Centre for Arts & Technology, Interior Health and others. The City needs to play a more active role as liaison and participant in the work of others as it relates to the creative economy. **9 Votes**

Comments:
Vibrant Culture = happiness =health!
I don't hear about research studies to participate in.

APPENDIX 4

Heritage Leadership by the City of Kelowna

(Text contributed by Wayne Wilson, Executive Director, Kelowna Museums Society, from materials submitted to the Heritage Canada Foundation in support of a nomination of the City of Kelowna for the Prince of Wales Prize for Municipal Heritage Leadership, May 2011)

If the notion of leadership turns around ideals of inspiration and motivation to nurture integrity and take action, then the City of Kelowna has ably demonstrated these traits in many and consistent ways to support heritage.

The City of Kelowna has been providing leadership support of heritage in the municipality and the Central Okanagan region for more than seventy years. Over that time, its support has grown in a number of ways that include simple measures such as increased funding to more complex approaches such as design guidelines for Heritage Conservation Areas and embedding heritage values into the City's Official Community Plan. Equally important, this support has been demonstrated across the entire spectrum of the heritage field from heritage sites and museums to community programming, bylaw enactment and the establishment of municipal policy.

Historically, perhaps the City's earliest support of heritage began in the 1930s and 1940s when it permitted the newly formed Okanagan Museum and Archives Association to set up displays and to store artefacts in a building in the downtown City Park. From here, the Museum and the City worked together through the 1950s and early 1960s to find larger and even more central locations for the Museum at the foot of Bernard Avenue on the waterfront.

In the mid 1960s, the City of Kelowna selected as its 1967 Centennial Project the construction of a purpose-built museum facility in the heart of the downtown's Civic Core adjacent to the library, arena, community theatre and City Hall. Moreover, at this time the City began to provide the newly named Kelowna Centennial Museum with operational funding. Less than a decade later, the City and the Kelowna Museum partnered successfully on federal-provincial funding grant applications to build a second floor on the Centennial Museum in order to become one of Canada's thirty-three National Exhibition Centres.

In the early 1980s, the municipality acted on strong community interest to restore the historic Laurel Packinghouse and, to its credit, City Council allocated all demolition monies toward the restoration work of this important industrial heritage site. The Kelowna Museum worked to complete and sponsor all subsequent government and foundation grant applications and, for its part, the City added significantly to the funds secured. Just as important, however, the City assigned staff to work with the architect, construction crews and museum personnel to manage the project. The Laurel Packinghouse was the City's first designated heritage site. It has since undergone a $2.5 million structural upgrade (2010) to which the City provided $1.5 million, and it is now the home of the B. C. Orchard Industry Museum and The B. C. Wine Museum.

At the same time, the City began to work with private developers and other heritage societies to ensure the protection of other important heritage assets, not the least of which were the Benvoulin Church (1892) and Guisachan House (1892). Both of these projects were led by the newly formed Central Okanagan Heritage Society and got underway just after work on the Laurel began. The City provided advice and funding toward completion of both projects and supported their legal designation as municipal Heritage Sites. All three of these sites are wonderful examples of adaptive re-use and are well integrated into the community's fabric. The work to designate the community's important built heritage continues today when there are now 30 designated or protected heritage sites in the City of Kelowna.

In a similar manner, the City has provided funding support for other heritage and museum groups in the community including the Kelowna Fire Fighters Museum, Father Pandosy Mission Heritage Site, and the Okanagan Military Museum.

Formal municipal commitment to support heritage values began in the 1960s with funding of the Museum construction, and it continued with the formal establishment of a Heritage Advisory Committee in 1978. This community-based group's role was to advise and support the City on a range of matters including site designation, re-development permits, and the Heritage Resource Inventory. In 2001, that Committee took on a more structured role as a legislated Committee of City Council – the Community Heritage Commission – and it continues to be made up of heritage professionals and members-at-large from the community.

A few years later, with funding support from the Province of British Columbia, Kelowna undertook its first Heritage Resource Inventory in 1983 and followed this up quickly with its first Heritage Strategy in 1985. This was updated in 1994 with the Vision:

> *'A desire for a livable, vibrant and viable community of distinctive neighbourhoods which reflects sensitive growth through a sense of ownership, balance and harmony and where heritage conservation is integrated into everyday life.'*

The Heritage Strategy was immediately followed by a Heritage Management Plan that began to address the implementation of its various objectives.

While the municipality was taking care to implement policies and initiatives within City Hall, it took the step to establish the Kelowna Heritage Foundation in 1991. The purpose of the Foundation was to work with and inspire citizens to take action in a new way – by providing worthy heritage projects with direct funding support. Focused largely on our built heritage, it did have the capacity to fund other heritage projects such as Kelowna's first Heritage Walking Tour and Heritage Driving Tour brochures. This granting program continues today under a partnership with the Central Okanagan Heritage Society.

One useful metric of how successful the municipality

has been on keeping heritage values well represented in the mix of other planning and development imperatives was revealed in the newly published University of British Columbia Okanagan study entitled, *Our City, Ourselves; A Cultural Landscape Assessment of Kelowna British Columbia,* March 2011. This study reveals that, despite Kelowna's dramatic population and economic growth over the past several decades, protection of heritage properties has kept pace with that growth.

The chronology of these City initiatives demonstrates a long-standing, significant and, importantly, consistent leadership in the support of our community's broad based heritage assets and deeply felt heritage values. This commitment has gone well beyond internal planning mechanisms such as Heritage Revitalization Agreements or Heritage Alteration Permits that address our built heritage or Heritage Tree Inventories that catalogue and begin to assess our heritage resource base. It has included the formal creation of Heritage Conservation Areas (1997) and accompanying design guidelines (1998). Informal support has ranged from Heritage Day Proclamations and local historic photographs to decorate City Hall to ensuring our Museum has the opportunity to present program successes directly to City Council annually. Together, these actions reveal a genuine and planned way that both politicians and City staff have worked to embed and celebrate heritage more completely in our community.

Perhaps most important in this leadership has been the genuine and heart-felt long term interest on the part of City staff and elected officials to ensure that all aspects of our heritage retain an active role in our community's future.

APPENDIX 5

Public Art & The Private Sector

(Prepared by Kari Huhtala, Cultural Plan consultant)

A Developer Public Art Program is designed to encourage developers to:

- commission site-specific works of art that are integrated into exterior architectural features, landscape elements or city infrastructure (e.g. benches, light standards, street works, etc), on public spaces adjacent to the development project; or
- support the provision of public art at another locale in the community (e.g. through donation, sponsorship, partnership, and funding); and
- facilitate the collaboration of artists, the community, and design professionals in the design of that art.

Goals of Developer Public Art Program

- To support the city's public art program by having public art installed as part of private sector development(s)
- To create incentives for developers to voluntarily contribute toward the creation and installation of public art

Two Standard Methods for Private Development Contribution to Public Art

In Canada, there are two standard methods (i.e. voluntary or mandatory) being employed by municipalities for private development funded public art.

For both methods, developer public art program guidelines are first established. These guidelines assist the developers, art consultants, artists, design professionals and others in the planning of public art projects and the selection and siting of public art in private developments which are undergoing a rezoning, development permit, subdivision, or building permit application review process.

The guidelines explain the developer program goals, and benefits to the development and the community. The guidelines establish and discuss the various participant roles (i.e. developer, artist, review panel, City staff and public art committee) in the public art/artist selection process.

Both programs may also provide development incentives (i.e. density bonusing, site relaxations, parking, etc.).

Voluntary Program

Under this option, the private sector is encouraged to voluntarily contribute an amount for public art, when a development proposal exceeds a certain density (e.g. commercial development with a total floor area of 2,000 square metres / 21,500 square feet or greater / new residential buildings containing 20 units or more)[42].

This contribution can happen in two ways:

1. A set percentage of the total construction cost of the development toward public art, or
2. A set per sq. metre dollar amount of the total project's floor space area.

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[42] Development density requirements that facilitate city-developer discussions about the inclusion of public art at the City of Richmond and the City of Nanaimo.

A formula to calculate the developer's contribution to public art may look as follows: Construction Cost / Square Metres X 1% = $ amount for Public Art Project

Estimated Development Cost per Floor Area

Development Type	Total Construction Cost/Total Floor Area (m²)
Townhouse/Apartment Residential	$13.90 to 18.50 / m² ($150 to $200 /ft²)
High Rise Residential	$27.80 / m² ($300 / ft²)
Commercial	$13.90 /m² ($150/ ft²) Source: City of Nanaimo, 2008

The formula provides a discussion guide between the city and a private developer to help establish an appropriate amount for the public art contribution. If the developer endorses the contribution of funds for public art, a developer-city letter of agreement and a public art plan is finalized noting the public art project, committed funds and site location (i.e. a publicly accessible location). The execution of the developer-city agreement must take place no later than the issuance of the project building permit.

Mandatory Program

The mandatory program requires a private sector contribution for public art that is set to a specific formula (i.e. percentage of density or dollar amount per square meter / square foot) and is initiated when a development proposal exceeds a certain predetermined development density (e.g. private-sector rezonings greater than 9,290 square metres / 100,000 square feet are required to contribute $1.81 (2009 rate) per buildable (floor space ratio foot)[43]. A developer-city letter of agreement and a public art plan noting the public art project, committed funds and site location must be finalized and executed no later that the approval of the project's rezoning application.

Benefits of Developer Public Art Program

Benefits to the development

- Provides an impetus and flexible framework for integrating high quality public art works on or near private development.
- Provides evidence of the developer's commitment to and investment in the community.
- Reveals some aspect of the social, historical, physical or commercial context of the site.
- Adds to the attractiveness and value of the site, presenting a positive image to potential clients and investors.
- Creates a landmark feature, helping a building stand out from the crowd.

Benefits to the community

- Establishes common requirements for public art in both municipal and private developments.
- Revitalizes the urban landscape of the community.
- Links private and public spaces creating harmonious, accessible, people-friendly places in the municipality.
- Offers an opportunity for artists to contribute to the shape and feel of their community.

[43] City of Vancouver private sector developer requirements for public art.

Participant Roles

As public art is enjoyed and experienced in the public domain, the sites identified should be the most publicly accessible parts of the development. The roles for the different stakeholders in this program are described below.

Developer – The policy allows the developer considerable latitude in selecting artists and sites/location of the art, making recommendations on thematic content and material, determining funding options, and participating in the artist selection process.

Artist – The artist is commissioned specifically to create public artwork for the development site or collaborate with other design team members. Incorporating the artist's perspective early in the planning allows for creative solutions in the design process, and for public art to be successfully integrated into the site design. Artists should have a broad knowledge of the current practice of public art and demonstrate capability of working in public and development contexts.

Review panel – The review panel is the preferred method of selecting an artist. It involves a time limited panel appointed by the city's public art committee. Composition should include resident(s), artists, architect, landscape architect, a developer representative, and/or business representative. The review panel's role is to select the best artist and artwork to meet the project's design, technical and budgetary parameters, theme, size requirements and public art criteria.

City staff – Municipal staff will advise developers of the existence of the developer public art program, and work with the developer to manage the public art selection as outlined in an established policy and accompanying guidelines. Members of staff will act as liaisons between the developer and the public art committee.

Public art committee – The public art committee assists the developer and municipal staff in preparing a public art plan, establishing selection panels, recommending approval for projects to city council, and advising on implementation of the project. The comments and recommendations of the public art committee are incorporated into the staff report to Council that accompany any rezoning and/or development proposal.

APPENDIX 6

Culture in Kelowna: A Statistical Snapshot

- The City can expect to see its aging population continue to grow at a faster pace than its younger age brackets. Between 2010 and 2015, the 55+ age group is projected to increase by 19% (to 44,820), while growth in the 0 to 14 age group is at 6% (to 19,035). By 2036, those over 65 years of age will make up 25% of the City's population.

- According to Kelowna Community Resources, volunteer rates in the Central Okanagan lag significantly behind national and provincial averages – in Canada the yearly average of volunteer time is 166 hours, in BC, 172 hours, and in the Central Okanagan, 72 hours.

- Only 5% of the Central Okanagan population constitutes a visible minority, compared to 25% for BC overall. Within this population, the South Asian, Chinese and Japanese groups are the largest. 4% of the regional population is Aboriginal.

- 52% of citizens point to recreation and cultural opportunities as a reason for deciding to live in one city over another.

- 52% of citizens identify culture as a 'very high' or 'high' priority for the City of Kelowna – for the 16 to 20 age group, this is at 62%

- 85% of citizens rated Kelowna as 'very good' or 'good' as a place to pursue cultural interests but only 70% of those aged 16 to 20 felt that they could find the activities that were of interest to them.

- In 2006, 55% of citizens participated in cultural or creative interests in a typical week – but this rises to 73% for those between the ages of 16 and 20 and this younger group also participated more frequently in each week – 2.9 times a week compared to 1.1 times a week among those aged 21 to 54 and 1.3 times a week among those aged 55 or older.

- In 2010, 73.2% of people spent time (between 1 and 10 hours per week) on cultural activities, and 67.7% of them spent money (between $1 and $50 per week)

- on cultural activities, but only 10.8% of them consider themselves engaged or fully engaged in arts and cultural pursuits and 39.1% said that they were not engaged at all.

- Playing musical instruments and going to the theatre are the two most common activities.

- Fun and enjoyment, followed by the social aspect, were the two most common reasons for participating in cultural or creative activities.

- On average, the primary barrier to increasing levels of participation is lack of time, but for the 16 to 20 age group, the largest barrier is a need for more programs, opportunities and facilities. 41.7% of youth surveyed in 2008 said that offerings did not cater to their interests.

- 70% said that they would prefer to view or attend cultural events rather than actively participate themselves in cultural activities (with significant variation of 23 percentage points between age groups – 52% for those aged 16-20, up to 75% for those aged 55+).

- 64% believed that arts and cultural pursuits were important or very important to the quality of life in Kelowna.

- 87% felt that learning about arts and culture as a child was important or very important.

- People who participate in cultural activities are more likely to be socially connected and engaged than those who do not take part in cultural activities. Some of the indicators of positive social engagement linked to cultural participation are: volunteer rates, donation rates, helping neighbours and sense of belonging.

- There is a positive correlation between arts training in childhood and the amount of time and money people devote in later life to arts and cultural pursuits.

APPENDIX 7

Indicators for Kelowna's Cultural Report Card

Quantitative Data
(accessible through existing and to-be-developed data sources)

- Cultural FTEs and per capita municipal investment in culture, comparing Kelowna with other selected cities**
- Funds leveraged by city investment in culture grants and facility operating funds***
- Number of culture sector jobs, by sector and as a percentage of total employment*
- Number of enterprises in the creative and cultural economic sector*
- Number of cultural resources in each urban centre***
- Number of hours public cultural spaces and facilities are in use as a percentage of the time they are available***
- Impact of the creative/culture sector in Kelowna on GDP*
- Number of and attendance at city-funded cultural facilities, programs and events***
- Demographic info re: attendance, particularly by age and FSA (postal code)***
- Number of city-funded cultural programs for youth***
- Number of new arts and culture organizations funded by the City***

- Number of outdoor event permits provided by the City*** and ratio of cultural event permits to total number***
- Number of new events funded by the City***
- Number of designated and protected heritage properties**
- Number of seats in performing arts facilities per 1,000 inhabitants**
- Number of location permits for film and television productions***
- Number of cultural visitors to Kelowna*** and visitor spending***

Qualitative Data
(requiring use of public survey)

- Level of engagement in cultural pursuits**
- Potential barriers to participation in cultural programs**
- Length of neighbourhood residency**
- Factors making a neighbourhood a good place to live**
- Importance of arts and culture to quality of life**
- Average per capita or household spending on arts and culture**
- Number of performing art events attended**
- Perceptions/loyalty/attachment to community***

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* modeled in 'The Creative Sector in Kelowna, British Columbia: an economic impact assessment'
** modeled in 'Our City, Ourselves: A Cultural Landscape Assessment of Kelowna, British Columbia'
*** New indicators. May involve work with other agencies and development of new data gathering tools

APPENDIX 8

Alternative Financing Options for Culture

(Prepared by Kari Huhtala, Cultural Plan consultant)

Three Approaches to Cultural Funding[44]

The following three potential financial approaches could work singly or together to support cultural development and implementation of the Cultural Plan.

These sources establish an investment portfolio that could be used to match further investment from individual donations, earned revenues, foundation support, fundraising, and more.

In Canadian and US cities, investment strategies that combine government dollars, private sector support and a percentage allocation from a hotel tax revenue stream have resulted in realistic and successful financing for the arts. These strategies, particularly the use of hotel room tax revenues, acknowledge the significant economic and quality-of-life impacts that result from local creative/cultural activity and recognize the value of channelling some of that economic return back into the sector so that the cycle can continue without undue or increasing dependence on government.

Provincial and federal government funding

Research into arts grant allocations from other levels of government indicates that there is a tie between levels of municipal investment and levels of investment from senior levels of government.

In major Canadian cities where municipal investment in the arts is higher, provincial and federal investment in the arts is also higher.[45]

The City must lead the way in the investment area if it expects other funders and sectors to come on board.

Recommendations:

Using the current municipal per-capita cultural investment of $18.65 as a baseline:

- By gaining access to CADAC (Canadian Arts Data: www.lecadac.ca) and other information sources, track current levels of provincial and federal support for culture in Kelowna;

- Set a 3 to 5 year target for annual increases to municipal per-capita cultural investment;

- Continue to monitor provincial and federal levels of support and document any trends which link them to levels of municipal support.

Private Sector Support (generally)

Private sector support of arts facility development is strong in cities across the country. In Kelowna and based on other city reviews, specific industries and market-sectors (i.e. industries telecommunications, software and communications, professional services, construction industry, finance, insurance and real estate) have the potential to come on board as facility development partners if the City provides the seed support.

Research indicates that funding models used to support arts and culture are as unique and varied as the municipalities who use them. There is no one funding model that can be used for every culture and arts-space initiative or one model that is used in its true form. Securing arts-space funding often requires a number of innovative funding methods.

The following models are being utilized by local government to encourage private developers to contribute to the development of cultural amenities and spaces[46]:

- Since 1997, Burnaby through its density bonusing agreements has received amenities valued at an estimated $20 million, including five child care centres, affordable housing, additions or improvements

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44 Report prepared by McMeekin Leffler, November 2001, for the City of Ottawa Arts Plan.
45 Research by Kari Huhtala for the City of Nanaimo Community Plan for Public Art, 2010.
46 Tanis Davey. (2004, April). Financing models for art-spaces. Prepared for Artspace North.

to the city's system of parks and civic facilities, and environmental and urban design enhancements.

- The City of Vancouver charges a flat rate of $3.00/square foot or an on-site amenity is negotiated (i.e. long term leasing of space for a neighbourhood public library at the King Edward Village). The City of Toronto uses this model to extract social housing, public art and cultural facilities.

- The City of Whitehorse imposes development charges upon application for residential building permits or the subdivision of land. These funds assist in the expansion of municipal infrastructure, facilities and other growth related infrastructure. The funds are placed in a reserve account and are used for capital payments that provide, alter or expand utilities and 'other benefits' to the municipality. The city has identified a percentage of the development costs for recreational facilities.

- Tax Incentive Zones have been created to stimulate the economy through the improvement of economic development opportunities and job creation. This concept is used in Prince Edward Island, Newfoundland and Quebec. Vancouver also uses this model to relieve cultural projects of development charges in specific cultural areas. The city of Toronto has also included this in their 10 year Culture Plan by stating 'city incentives could include property tax relief, a streamlined planning process and relief from development charges for cultural developments in cultural areas.'

Hotel Tax

A Hotel/Motel Tax or Hotel Room Levy is common in the United States and is often used to support the tourism industry. This model recognizes the interdependent relationship between hotels and the tourism industry and works to assist both entities.

The Province of British Columbia has had a Hotel Room Tax Act since 1987. This act enables the province to collect a tax up to two percent on sales of accommodation in designated areas within the province. In many cities, grant funding for arts and culture comes from dedicated sources other than municipal general revenues and property taxes.

A frequently used source is a hotel occupancy tax. The following table provides examples from the US. In Canada, Montreal has established a hotel tax where a portion of the funds are allocated to culture. Toronto and Ottawa are exploring this funding approach as well. In Halifax Regional Municipality, one-third of the 2% tax is used as a reserve for special events.[47] In British Columbia, hotel room taxes (now called the Municipal and Regional District Tax) are collected in Kelowna, Chilliwack, North Vancouver, Oak Bay, Parksville, Prince Rupert, Qualicum Beach, Richmond, Rossland, Saanich, Smithers, Surrey, Vancouver, Victoria and Whistler. Use of the US model to apply a portion of this tax to cultural development is not widespread in BC but is under discussion in some larger centres such as Vancouver.

Pursuant to British Columbia's Hotel Room Tax Act, and the additional regulations specific to the City of Kelowna, section 4 provides that 'the City of Kelowna may spend the amount paid to it out of the revenue collected from the additional tax for **tourism marketing, programs and projects.'** (emphasis added). To date, expenditures have been exclusively dedicated to tourism marketing, but the legislation contemplates that, with mutual agreement of the City of Kelowna and Tourism Kelowna, these funds could be used for other tourism related purposes including development and support of cultural facilities, programs and events which have a link to tourism visitation. There is no recommendation at this time to change the current model for use of the Hotel Room Tax in Kelowna; this information is provided by way of example only, and as an invitation to consider and discuss future options.

[47] Hotel Association of Canada, Room Taxes on Lodging Industry in Canada, October, 2010.

US Cities and Counties with Lodging/Hotel Tax Revenue Allocations to Arts and Cultural Programs[48]

City	Tax Rate	% for Arts & Culture	Use of Funds	Year Policy Adopted
Austin, Texas	7%	15%	Cultural Fund	1992
Chico, California	10%	40%	Tourism, economic development, community centers, community art projects, or similar	N/A
Miami-Dade County, Florida	2%	20%	Promote cultural tourism by sponsoring tourist-oriented culture, cultural and specific events such as visual and performing arts.	1990
Multnomah County, Oregon	2.5%	$1.6 M (+/-) change in total revenues from previous year	Portland Centre for Performing Arts, cultural tourism, regional Arts and Culture Council	1972
Orange County, Florida	5%	3%	Cultural activities and/or capital improvements for and construction of cultural museums that benefit tourism.	1985
Palm Beach County, Florida	3%	22.51%	Cultural use for tourism.	1994
San Francisco, California	8%	$9.5 M (+/-) change in total revenues from previous year	Cultural endowment, Asian Art Museum, Fine Arts Museum, Cultural Community Centers	1961
King County, Washington	2%	70%	Cultural Development Authority, Cultural Development Endowment, Heritage Projects	1989
St. Louis, Missouri	3.75%	27%	Regional Arts Commission	1975

[48] Brad Carlin. (2004-2005). Local option tax strategies for supporting the arts. Prepared for Americans for the Arts.

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WATERWORKS By Cameron Welch

Known for spitting salivaless sentences over the sickest spoken beats
The slickest known to speak; haven't spit this dope in weeks
I hafta let the current take me and spit this o-pen-ly
But I warn you mosta this stuff in't pacific ocean deep
So that you drown in my lyrics 'less you kick with both ya feet
No this is more like the depth of a kiddie pool
Or even a cup a T like the mister that pity fools
Nah, I'm just kidding dude
Yeah I'm just really tryna be your pal so
If you think some a my lines'll be too shallow
Remember it takes a mere 2 inches, yeah, to drown in
Now aren't these facts you learn on the internet astoundin?
Like how they started water day in ninety two
Since then it's been finely tuned
To rep the water in your drinks and in the briny blue

Now I just know that water makes me live and I need it
From the mountain snow to the streams to the River like Phoenix
So when I think of water I deliver my cleanest
Flows in a gushing release

Swirl and then spit it like when brushing m'teeth
Shells to our ears we can wish or pretend
We hear the sound of the sea like a crowd of faraway whispering men
And forget lozenges, water's the real fisherm'n's friend
Cause it provides rea' good
For their live-li-hood
Or maybe just a pastime
But either way it's into water that the fishermen cast lines
Plucking the water's greedy denizens
While they feedeeng frenzyin'
Passin' time castin' lines 'til the day go out
So throw back those old boots, keep those rainbow trout
Maybe catch a record winne' if ya lucky

So keep a sturgeon or a tuna, chuck a minn'w or a guppy
Keep salmon but chuck bass like the rich guy from gossip girl
Then wash your catch in the sink where the water from the faucet swirl

Now they say you can lead a horse to water, but you can't make it drink
Now horses, that's really not an advanced way t' think
'Cause when you got a thirst to feed or, worse, ya need a burst a speed
What you gon' drink, huh? Water's the thing, bruh
It's not just what sprays down from your shower
In fact it's your major source of horsepower
Besides, doesn't it matter that that one racehorse was named Seabiscuit
Nah, I think not,
but I should do some more analysis, get out the ink blots

Now we in Kelowna must think we're Sebastian, and live in the sea
'Cause we're using our water so frivolously
Using vats of litres to make our grasses greener
And fill our Aquafina(s)
Waterin' like fifty some golf courses
Now that's just strictly uncalled for, kids
Water ain't just what you get in stores
Or use for metaphors
Like: drown your sorrows, an ocean a pain
Encroachin again, the motion's the same,
so over again I quote the refrain,
that ode to the rain:
"it's raining… ooh baby it's raining
So you can stand under my um-ba-rella
Hide from the storm while the thunda bellows
And you and me can wait 'til the sun of yellow
Peeks out from the storm clouds
And it's warm now
But the worms who came out to drink are now stranded and worthless
on the land of the surface

and have abandoned th'r purpose
Now think about that: Worms would give their lives up f' a drink
So consider **that** next time you hold a cup to the sink

The waves that go up and down like a pogo stick
Are the home where ogopogo lives
The watery ocean keeps the black pearl ghost ridin'
The watery ocean's the domain of po-seidon
In Arthur's time they saw the lady of the lake and glorified her
But now you can't seem to drink water without a purifier
Our streams are choked with the ash of our forest fires
We do a filthy thing to water in the stalls with the tourist flyers

And even when I wash my dirty hands in the sink
I get a sinking feeling
To know I'm using and drinking healing,
precious ambrosia, blessed and kosher
So love water, even the flood water
And raft on whitewater, be suspicious of black water
Freshwater, saltwater, liquid or gas water
Bumpin' ya head when you slip in ya bathwater
Carried away when you drift in some fast water
Lace together twigs just to raft water
Even your body is scarcely water less
Water's like half blood
Like a prince in Harry Potter Six
So hop on the diving board and take the plunge
Without water, the sun would bake the sponge
We dive in water with our a-qua-lungs
Now that's a whole lotta jobs but H2O is up for it
Water gets us wet while water gets chuck norrised
Now I know I've just been goofin' around,
but the truth that I've found, as stupid(as) it sounds
is that I can ponder endlessly

on your friend the sea
and still not think of all the ways water affects yer lives
from the sweat on our brows when we ex-er-cise
to the fact that it's the very thing that wets yer eyes
When we sadden to think how we abuse it
Wound up and gave it –powie!- bruised lip
We've been cruel to water, cow'dly and ruthless

I'm tryna find a more rapper way t'say
That we're just letting all our water evarorate away
We really wet the bed on this one, tossin' and turnin' in a dream
Or maybe I just took all that water, converted it to steam
Boiled it away
With the heat from the words that your boy'll spit or spray
Cause you just know I saved the hotter ver-ses
For Water Works, kids
I dropped some lines, to catch some cod or stur-geons
So next time you think of any kind of moisture
Remember my voice, sir
So even in the summer when the heat get hotter
Turn off your sprinklers, man, re-spect water

Introduction to the Cultural Plan for Kelowna community consultation

{Afterschool special voice}

Hwhat should the direction of arts and culture in Kelowna be? Well, first off, hwhat is the state of Arts and Culture here? In order to know hwhere we need to go, we have to look at where we are, and hwhere we've been. And while we're there, hwhat even is culture?

{vocal 'remixing'}

What- what is culture
What- what is- what is culture

What is culture, that's the big question
Well allow me to educate you, class is in session
Plant some ideas in your mind like I've mastered inception
Now, rest assured that all these facts've been tested
And don't be overwhelmed by the subject matter addressed in
The path of this lesson
We'll attack it in sections
So here's the news, allow me to sit where the anchorman's desk is
Like Ron Burgundy with the massive impressive
Mustache, delivering with rapid perfection
The words he's reading off the teleprompter
Breaking news from the TV chopper helicopter
And today Cameron
Is breaking the news into pieces
to examine 'em
But I don't mean to get clever,
I'm more like Rick Webber
Yeah, that fits better
Because I'm the Okanagan's very own
Barely grown,
 but with the rarest talents,
feel free to declare a challenge
you're certain to lose
but today I'm serving the news
fair and balanced
in the city known for conservative views
I'm more radical but still spill words of the truth
When I rap or joke on stage I still kill like murderers do
No damage though, or ill will, no further ado
What Cameron wrote is real swell, and perfect for you
So let me launch into it like a catapult
Hope you hear me in every row like I'm the caller in a dragon boat
So it's best to listen
As I embark on a quest or mission
To find the definition
of culture,
We'll zoom in on it like a cameraman
Hold the shot on me and then pan to the stands
As I proceed to address the matter at hand

In a way that most everybody can understand

{return briefly to afterschool-special voice}

"Culture" how groups of human beings express themselves,
both consciously and unconsciously.
It is hwhat we make, the language and symbols we use,
what we see on our television and movie screen
the foods we eat
be it routi or cheesecake or poutine or cheap steak
it is the things that we make
what we cre-ate
the street names and the sound of music
it is not what we do, but how we do it
It is not that we make songs, but rather the songs we choose
It is the words we write and the fonts we choose
Be it **BLOCK LETTERS** or the *curvy type*
Like Christina Hendricks,
Because the way it's seen affects the
Way you read the sentence
It is not that we build buildings, but which buildings we building
Not the banks, but the blanks that are still to be filled in,
The legacy we leave like a will to these children
It's who we consider our heroes and who we feel to be villains
But it's not just values and what crowds do,
It's all that surrounds you
The atmosphere, best visible from a cloud's view

It's how community's way of life is expressed
It's what makes it itself and not another
It's every aspect of who we are,
It's not just the opera lovers
and Julliard
And Broadway, and movie stars
Who travel in aaairplanes
(LIKE SHOOTING STARS!)
But truly art is just the most deliberate,
direct and impractical example of culture

When people see a cultural activity,
like a live play or a festival or a granite sculpture
They think that only that is culture
But really it's just the wave that rises from the sea of culture
When you watch that play or see the sculpture,
That's the sneeze caused by the disease
The symptoms of the virus inside us

But this is not to say that culture is uniform
Rather it's a jumble like a student dorm
Yes, the truth is more

That it's a mishmash
Nah, forgit that,
That's not quite what I was shootin' for
That's a bit of an over-assumption
Really, what I should told ya up front is
That culture has layers like ogres and onions
Onions and ogres
You have to look at the whole sum of the process
And from afar the whole picture starts to come into focus
It forms a synthesis
Out of different
Things and it
Becomes a landscape, an inter-
-connected system
What's best is if ya
Imagine it inside your head
As something like a spiderweb

And all the elements taken as a whole, though
Represent the total
And form a unique mixture
Like the DNA that swims in you,
a protein that's miniscule
That we teach to kids in school
And now we're looking at Kelowna's own
Chromosomes
And trying to give its genome a whole
Sequence, yes,
But wait, how is a gene expressed?
Well I'll give you my cleanest guess
If you're down down down like the TSX
For a bit of a detour quest
As I quickly address
How artists create
The culture in which we participate

What is it that opens the door like a gentleman
For creativity to pour like adrenaline
Through the veins so anything
You can name
you have the power to create
I believe this sensation
Is called inspiration

And what is the source of inspiration?
Well for your information
It can be a seed buried in the mind
And you have to carry it inside
Nurture the seed

And whether it grow slow
Or at a fervorous speed
And regularly water it with moderate
Amounts of fertilizer
So it can grow in the earth inside ya
Let it develop to the perfect size and the perfect weight
Just learn to wait
Until it germinates
And then it grows and in turn creates
Something you can present to others in a certain way
In the hopes that they'll eat it up off the service plate

Garden it
Until the bark is thick
And the tree is bearing fruit that
You can / go to market with
Share the blooming tree
With the community
Keep it tight to yourself like some Nudie jeans
Until the branches bend under the weight of the fruit
And you can no longer bear it
Then take it to the heart
bare it like the bear in Stuart Park
Reveal it and cherish
The truest arts
And if we all just bear with
You, you'll never crate around a fruitless cart
Because others will take the produce
And put it to odd use

They'll plant the apple seeds like Johnny
And it'll expand so rapidly beyond the
Original artist
And what the physical part is
Because if others
Eat the fruits of your labour
If the sweetest juices to savour
Meet the tooth of your neighbour
Then you can be certain it
Starts to become permanent
Like you put /it in cement
And even if you let it just sit & ferment
There's no cause to whine
Be-cause like wine
It'll improve with age
And people will come to sip it and its smoothest taste
So what I plan to do today
Is get you in high spirits
With my lyrics

Get eyes tearin'
With surprise, fear and amazement
The nearest sensation
To pure inspiration

So raise the glasses,
Like you always see the guy
from CSI
raise his glasses
Because the culture is the tree of life
And most parts of our daily lives
are contained in the trunk, within the scaly hide
But art is the fruit, leaves and blossoms
That you be-come lost in
And when the seeds are droppin'
They can hit the brain of an Isaac Newton,
That's no highfalutin
Statement or
idea cause the
Fact remains
That in the mind dreams of others
There comes a rapid change
When they're exposed to art
I don't need a poster, chart,
Or diagram
To show how the mind expands
You know that art
Can inspire you or leave you with a broken heart
But now the whole point of this exercise, the focal part
Is to relate it to our local art
But now where am I supposed to start?

Kelowna's not all things
Like the Dolphins
And golfing
Fall, spring
Summer and winter
Let me straight set the record like a runner or sprinter
In the summer Olympics
Or the Ironman
Our culture is the entire span
Of our environ-ment
As well as The Habitat
As a matter 'fact,
It even includes the rabbit tracks
We used to see on Enterprise
Before the rabbits got energized
-As in they started going and going and going
Our culture is spread all around in

Our houses and mountain surroundings
Our sunsets and double rainbows all the way
We need to quit the politics and just listen to the music
Like we're Walter Grey
So sip The Juice from songs
By Yukon Blondes
And sing aloud
If the Sun (FM) is blinkin' out
From behind the Kingdom Clouds

The voice of culture should be more of a chorus
Our cultural tree should be more of a forest
Our cultural orchard
Should not just cater to tourists,
We should make sure it
Can be afforded by the Poor Lit
-tle Rich Girls

Like Webster said, or was it Hall and Oates
Either way I'm dropping polished flows
At all the shows
From the springtime when the pollen blows
To when you dress up for the fall in clothes
Like all of those
Sweaters ya knitted
So go outside if the weather permit it
Cause this September your mission
Is to take with you all the letters y've written
But never submitted
And throw them up t'ward the sky
So that when the leaves all start to die
Words can bring the Parks Alive!
Carpet /the parks with / the loose leaves and looseleaf
Send out your paper sheets
And pine/cones full of spores
Raise your leaves
And send out vines/ like Bulbasaur
So people think about our culture more, until their skulls are sore
If they unchain their minds like some all-season car tires
Then no Okanagan Mountain Park fire
Could ever burn down the trees in Kelowna
If you breathe in your culture
Then what you breathe out is like some fine CO_2
That keeps the trees healthy no matter what the pine beetles do
So you can eat the fruit
And then speak ya view
We want to hear a lot of voices like on them Glee club tunes
So don't be afraid to tell these artists that we love you
Something like we're Ash and they're Pikachu

Even if you sometimes shock us with your thunderbolt
You're en-lightning our orchard like the sun that glows
So everyone can grow
In this place so comf'table

And we can all have happy little trees
Like what Bob Ross paints
Growing food for thought all day
The kind of produce to drop off crates
At the Loblaws chain
Or Save On, they
Can stock all shapes of groce'rys
That those plagued with no taste
Won't waste
Is it clear or still o-paque
That life is no race to go chase
At a slow pace
You have to locate your own space,
And culture goes both ways
You have do your part, okay?
You see, our scene, our culture is a mosaic
Like the bookstore
So look for an event or showcase
And now showcase is eVent
So find something to do this weekend
We got a large pool of talent, and these men
And women all swim in
The deep end

But now we come to the end
Of what I came to pre-sent
So hopefully you thought it was an intelligent lecture
And if you've developed some questions then tell the professor
But put an apple on the shelf or the desk first
So I can bite into what I love like Bella and Edward
Got to let you go now, wish I could've held ya forever
But you'd do well to remember
What I've spoken of
How culture is a tree with leaves and opened buds
So take it in and soak it up

Someone once told to me that poetry
Can sow the seed to grow a tree
Into a green giant like the frozen peas
And that's why I've spoken free and openly
At the Rotary
In the hope that each
And every person in the room
Will start bursting into bloom

City of
Kelowna
Recreation &
Cultural Services

Cultural Services
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kelowna.ca/culture