

**culture matters!**  
it's who we are

## **BACKGROUND INFORMATION**

### **PART ONE: PAST AND CURRENT ROLES FOR CITY OF KELOWNA'S CULTURAL SERVICES DIVISION**

More than 15 years ago, a Mayor's Task Force was appointed to recommend a cultural policy for the support and encouragement of arts and culture. The Task Force report was adopted into policy in October, 1990.

This early policy set the stage for a larger vision, leading to the hiring of a Cultural District Project Manager in 2000. The Cultural District Project Manager facilitated the planning and creation of the Cultural District as set out in the Cultural District Implementation Strategy and Marketing Plan (developed in 1999 and adopted by Council in 2000). Between 2000 and 2003, with the assistance of the Cultural District Implementation Task Force, the Cultural District came to life.

Many of the other recommendations in the Cultural District Implementation Strategy and Marketing Plan have also been fulfilled, including the establishment of an annual signature cultural festival (Life & Arts), promotion of cultural tourism, long-range capital planning for cultural facilities, and enhanced public art and directional signage. The City's cultural achievements were recognized in Canadian Heritage's designation of Kelowna as one of Canada's Cultural Capitals in 2004.

The Cultural Services Division is part of the much larger Recreation, Parks & Culture Department. Cultural Services currently has 4 full-time staff, complemented by 2 full-time staff engaged as theatre technicians.

The following pages will provide a 'snapshot' of activities, programs and planning which fall within the scope of Cultural Services' current mandate, as well as a national, provincial and local look at arts and culture.

### **Marketing**

- Market Research – Benchmark Studies 2003-2006 to gauge perception and awareness of Cultural District, programs, accessibility, events and usage
- Promotion – assisting in promotion of arts and cultural venues and events through cooperative advertising (print, radio, internet etc), Website development, Self-guided walking tour brochure, public art brochure, partnerships with Tourism Kelowna and Okanagan Cultural Corridor (including familiarization tours, travel media, tour operators, meeting and conventions)
- Wayfinding/Signage and Interpretive Kiosks – in collaboration with city planners, Downtown Kelowna Association and Kelowna Museums

### **Accessibility**

- Everybody Gets to Play Initiative – accessibility review and plan for low income families
- Youth forums – part of Mayor’s task force
- Social Planning – connecting with organizations and projects

### **Communications & Advocacy**

- meetings, presentations and liaison with all levels of government, other city departments, and external organizations including funding agencies, national Creative City Network

### **Capital Projects & Planning**

- Creation and revitalization of Cultural District
- Cultural District Design Charette – architects, engineers, city staff, artists, designers envisioning land use and streetscaping
- Civic facilities – collaborative capital planning for improvements to major institutions

### **Economic Development & Audience Development**

- Fund development - assist groups in obtaining funds through Big Online and other sources
- Understanding Economic Impact – mapping cultural assets/resources through Community Mapping project
- Institutional Tracking Partnerships to measure and evaluate success
- Life & Arts Festival – builds cultural tourism in shoulder season
- Establishment of Festivals Kelowna to enhance development and marketing of major events
- Development and support for various collaborative programs

### **Funding/Grants/Awards/Other systems of support**

- Capacity Building – facilitating organizational development and strategic planning for arts/culture groups
- Cultural Capitals of Canada – \$500,000 in matching funding from Canadian Heritage in recognition of commitment to arts and cultural development. Over 38 programs created or enhanced between 2004 – 2006. Legacies from this award continue.
- Kelowna Arts Foundation – arms-length arts funding agency which grants approx. \$210,000 annually to 20 professional and amateur organizations
- Operating agreements for Museums, Kelowna Art Gallery, Rotary Centre for the Arts and ownership and operations of Kelowna Community Theatre.

### **Programming – Collaborative and Direct**

- Taste of Culture Program during BC Arts Week
- Life & Arts Festival – city’s signature festival
- Collaborative programs around Memorial Cup
- Discover the District with Dickens
- Holiday Season Passport
- Other new shoulder and winter season events in development
- Working with other departments and agencies to provide cultural component for events

### **Public Art**

- Community representation through Public Art Committee
- Public Art Reserve fund of \$185,000 annually
- Art acquired through commissions, and starting in 2007, through community projects
- Discussions with private sector underway
- Liaison with major infrastructure projects such as WRB Bridge, new Aquatic Centre and streetscaping/roadway improvements

### **Heritage**

- Heritage inventory and policy/planning currently handled through Planning Department although Cultural Services is responsible for operating agreements and collaboration with Museums

### **CONSUMER SPENDING ON CULTURE IN CANADA 2001**

\$21.3 billion total - \$720 per capita – 3.2% of total consumer spending

Comprised of:

- 53% home entertainment
- 20% reading materials
- 9% art works and events
- 8% photographic equipment/supplies
- 6% movie theatres
- 4% art supplies/musical instruments

### **CONSUMER SPENDING ON CULTURE IN CANADA 2003**

- \$22.8 billion total – increase of 36% between 1997-2003

### **CONSUMER SPENDING ON CULTURE IN BC 2003**

- \$3.1 billion total – 3.3% of all consumer spending
- more than 4 times the amount invested by all levels of government on culture

### **GALLERIES AND MUSEUMS ATTENDANCE IN BC**

- Highest attendance of any Province for:
  - Museums (39.9%)
  - Art Galleries (31.8%)
- 1.3 million visitors per year
- more women (42.5%) attend than men (37.3%)

### **PERFORMING ARTS ATTENDANCE IN BC**

- Highest theatre attendance rate in Canada
- 2<sup>nd</sup> highest classical music and dance attendance rate in Canada
- 3<sup>rd</sup> highest overall attendance rate
- 46.1% of attendees are under 30
- 42.6% of attendees are women

### **BRITISH COLUMBIA'S GDP (GROSS DOMESTIC PRODUCT) IN 2004**

Dollar amounts are expressed as # millions

#1 Tourism	5,070
#2 Information & Cultural Industries	4,880*
#3 Accommodation & Food Services	3,869
#4 Oil, Gas & Mining	3,349
#5 High Tech	3,170
#6 Utilities	2,259
#7 Pulp & Paper Manufacturing	1,636
#8 Arts, Entertainment and Recreation	1,408*
#9 Crop & Animal Production	1,162

\*#2 and #8 combined total 6,288, exceeding Tourism in value

## THE CULTURAL LABOUR FORCE IN CANADA IN 2002:

- Approximately 597,000 jobs in the cultural sector, or approximately 3.9% of all jobs in Canada
- 77% of cultural workers\* are employed full-time
- 25% of cultural workers are self-employed
- 71% of cultural workers are employed in the private sector
- 82% of cultural workers are highly-educated and part of the knowledge-based economy

\*cultural workers are creators, artists, distributors, professionals and technicians

## THE CULTURAL ECONOMY AND LABOUR FORCE IN THE CENTRAL OKANAGAN 1998\*:

- 3.8% of regional employment is attributable to the cultural economy.
- total of 2,368 full and part-time jobs (or 1,896 full-time equivalent jobs) directly and indirectly connected to the cultural sector
- Between 1,300 and 1,700 volunteers are involved with the region's cultural organizations. The dollar value of the hours donated by these volunteers is between \$780,000 and \$1 million. While helping to sustain the cultural economy, this volunteerism also demonstrates a strong support for, and commitment to, community participation in arts and culture.
- Along with job creation, arts and culture accounts for \$37.3 million in direct GDP impact. Adding the induced impact of arts and culture on other sectors, the cultural economy accounts for \$67.1 million in total GDP impact.
- Finally, the economy enjoys almost \$1 million in peripheral impacts due to the performing arts. Peripheral impacts are expenditures on restaurants, babysitters, dry cleaners, etc., associated with performing arts attendance. Along with the value of volunteerism, the value of peripheral impacts is in addition to the direct and induced economic impacts of arts and culture (Table 1, below).

**TABLE 1**  
**DIRECT AND INDUCED ECONOMIC IMPACTS OF ARTS AND CULTURE**  
**(FISCAL YEAR 1995-96)**

Type of Impact	Direct Impact	Induced Impact	Total Impact
Employment (full-time equivalents)	1,592 (1,198)	776 (698)	2,368 (1,896)
Gross Domestic Product (\$)	37,298,000	29,838,000	67,136,000

\*Note: information extracted from City of Kelowna's Arts Development Office report entitled 'The Economic Impact of Arts & Culture in the Central Okanagan.' Updates to this data are not available.

### **OPINIONS ABOUT ARTS & CULTURE IN CANADA 2001:**

- 74% believed the arts are important in terms of enhancing their quality of life
- 85% agreed that Canadian actors, musicians, writers and other artists can hold their own on the world stage
- 86% agreed that artists need more opportunities to bring their work to the public
- 85% strongly or somewhat agree that governments should provide support for arts and culture
- 81% agree that governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public

### **OPINIONS ABOUT ARTS & CULTURE IN KELOWNA 2006\*:**

- 97% feel that the Cultural District adds value to the City of Kelowna (Cultural District Benchmarking)
- If the City was forced to reduce its budget, 80% would reduce the cultural budget first (Citizen Survey)
- 73% would not support any increased funding for arts and culture programs (Citizen Survey)
- 82% say the City is doing a good or very good job in supporting local arts and cultural initiatives, artists and performances (Ipsos-Reid)
- 52% say culture should be a top priority for the City of Kelowna and another 41% say it should be a mid-level priority. Younger residents, aged 16-20 attach a higher level of priority (62% as top priority) to culture. (Ipsos-Reid)
- 86% say Kelowna is a good place to pursue cultural opportunities (Ipsos-Reid)
- 96% strongly or somewhat agree that recreation and culture are an important part of quality of life (Ipsos-Reid)
- 52% of citizens point to recreation and cultural opportunities as a reason for deciding to live in one city over another (Ipsos-Reid)
- Those who have lived in Kelowna for 10 years or less place more emphasis on culture (57%) than do those who have lived in the area for more than ten years (48%) (Ipsos-Reid)

(\*observe the inherent contradictions in our local statistical data, and compare these perceptions to the national and provincial data...)

### **ARTS & CULTURAL PARTICIPATION IN KELOWNA 2006\*:**

- 55% participate in cultural or creative interests on an average of 1.3 times per week. (This compares to 4.4 times/week for moderate physical activity.)
- 73% of citizens aged 16-20 participate in cultural or creative interests on an average of 2.9 times/week.
- 44% have no documented participation in cultural or creative interests
- North end and Westside residents have the highest rates of participation
- Renters have higher rates of participation than homeowners
- Playing a musical instrument (31%) and theatre (27%) are the most common activities, followed by photography (13%) and painting (9%)
- 68% say their participation is primarily motivated by fun or enjoyment, followed by 20% motivated by the social aspect. More women (74%) than men (62%) participate for fun or enjoyment.
- 23% say they would participate in cultural activities more often if they had more free time
- 15% say they would participate more often if there were more programs, opportunities and facilities. 13% mentioned cost or affordability as barriers to participation.

\*All data extracted from Recreation, Parks & Cultural Services – Demographics and Trends Research, July 2006, prepared by Ipsos Reid Public Affairs

## **PART TWO: WHERE WE'RE GOING – PLANNING FOR THE FUTURE**

With this past success in mind, it is time to refresh the long-range vision for Kelowna's cultural development. Our city is changing and growing rapidly. Cultural Services is evolving to meet new opportunities and challenges on a stage which must be city-wide, inclusive, innovative and responsive. Above all, the mandate should reflect the community's cultural needs and aspirations.

A new Cultural Plan will assist us in responding to challenges arising from:

- Rapid growth and change in the city's population;
- A multitude of stakeholders involved in the delivery of arts and culture with varying expectations and needs for City involvement;
- Various circumstances in which *ad hoc* funding and other intervention from the City has been required for arts organizations;
- A perceived lack of awareness and support within the community-at-large for the arts, culture and creativity agenda and the City's cultural development achievements and role;
- Major long-range planning and 'sustainability' initiatives already underway within other City departments and the Central Okanagan region as a whole which do not adequately reflect culture as a key dimension to community well-being.

Specifically, we are seeking ideas from the community for cultural development in 5 different areas:

- ***Building active participation and access in arts and culture*** – just as with regular, active participation in physical activity, personal well-being is enhanced by regular, active participation in creative activity. How can we encourage more people to include creative activity in their lives and ensure that everyone has access to these opportunities? In particular, how do we foster participation and access for children and youth?
- ***Enhancing neighbourhoods, open spaces and the environment*** – community pride and identity is reinforced through physical spaces which reflect civic character and care. What kinds of community-based strategies and collaborations can nurture awareness and action?
- ***Addressing social issues and generating change*** – as our city changes, points of view multiply and new challenges arise. Integrating culture with the delivery of social services can help to address specific social challenges in innovative and lasting ways. How do we encourage a community culture which respects and accepts diversity and is equipped to take positive action when needed?
- ***Contributing to Kelowna's economy*** – creativity is the engine of the new economy. Cities will not attract new business or investment, or see job growth, if 'creativity' is not a component of their economic and strategic plans. Arts and culture's presence in our economy goes far beyond artists and culture-based occupations: the creative cluster also embraces technology and innovation, professional and managerial workers and education and training. Tourism, as a main contributor to our local economy, is also enhanced by the quality and diversity of our cultural offerings. What kinds of collaborations and partnerships are needed to build success across the board? How will success be defined?
- ***Nurturing and recognizing leadership & excellence in Kelowna's cultural sector*** – is our community fully aware of the quality and quantity of cultural activity in our city? How do we build recognition for current accomplishments and pave the way for more? How can we celebrate what we have and create an environment which fosters further achievement and innovation?

Examples of community cultural development, from our own region and around the world, are on the following pages. There are many other fine stories from our own area—the examples provided are just a partial snapshot and are not intended to be an exhaustive list. **These case studies are provided as inspiration for your own ideas about how artists, creativity and community action can change lives and improve communities.**

## PART THREE: CASE STUDIES

### #1 - CREATIVE EXPRESSION AND COMMUNITY ENGAGEMENT FOR YOUTH AT RISK

The Artful Dodgers Studio, Melbourne, Australia

[www.jss.org.au](http://www.jss.org.au)

- established in 1996
- engages with, and provides specialized services to fragile and marginalized young men and women with a dual diagnosis of substance misuse and mental health issues
- artist practitioners with experience in community cultural development are employed to coordinate a studio-based program. **The program engages participants as artists not clients, and art is used to 'be with' participants rather than for therapy.**
- over time the studio became a fully functioning visual arts workspace with as many as 11 artists working on individual or group projects. Adjacent to the Studio is a kitchen where healthy food is prepared.
- participants learn to manage their mental health, substance use and other problems. This enables them to begin to develop significant relationships and engage with the community, in particular through returning to education and/or employment, thereby reducing their social exclusion.

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### #2 - ARTISTS FACILITATE CREATIVE EXPRESSION FOR MEDICAL HOSPICE PATIENTS

Rosetta Life and Rosetta Requiem, UK

[www.rosettalife.org](http://www.rosettalife.org) and [www.rosettarequiem.org](http://www.rosettarequiem.org)

Rosetta Life is an organization of professional artists that **enables people with life-threatening illnesses and their families to explore experiences of significance through video, photography, drama, music, poetry, dance, fiction and other digital art forms.**

The resulting artwork is produced to the highest feasible artistic level and shared electronically and at live Celebration Events across a network of 20 hospices in the UK.

The Rosetta Requiem is a collection of songs and short films made by people living with life threatening illness and well-known songwriters and filmmakers.

Famous singer-songwriter and 'rock poet' Billy Bragg worked with Maxine Edgington, mother of a teen-aged daughter, who was diagnosed with terminal cancer in 2004. Maxine was told she had about six months left. She attended a hospice regularly for pain control and special care and the hospice artist-in-residence invited Maxine to join a song-writing group. She started working with Billy Bragg on writing a song. She would write down her thoughts, and Billy Bragg helped turn them into lyrics with a melody.

The song-writing process was a profound experience for Maxine. In her own words: 'In creativity there are no rules. So I did not have to be anyone else except me... **Creativity gave me a freedom that I had always known existed but that I had never been able to achieve.** What was really nice in the writing of The Song was getting a balance. I saw that my life was not all bad...I felt very different and in a position of strength. Silly really when I was terminal. Mentally something had happened that I cannot explain...All this went into The

Song. Somehow in the process of writing with Billy Bragg I had found the freedom to become whole.'

The song 'We Laughed' was recorded and was first performed by Billy Bragg at the hospice in April, 2005. It went on to become a Top 20 hit in the UK and is now available world-wide.

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### **#3 - ART OPPORTUNITIES FOR ADULTS WITH DEVELOPMENTAL DISABILITIES**

COOL ARTS, Kelowna/Central Okanagan, BC

For information contact Sara Lige: [tslige@shaw.ca](mailto:tslige@shaw.ca)

In 2003, a group of artists, art educators, special needs adults and family members identified a need to bring fine arts opportunities to adults with developmental challenges. In response, Cool Arts was formed as a "grass-roots" local, autonomous group, inspired by the work of other agencies throughout the US and Canada.

Cool Arts believes that ***everyone should have the opportunity to express themselves through the Arts and that disabilities should not interfere with this choice.*** Participants are offered opportunities to:

- make art
- take classes and learn
- be in a supportive Fine Arts environment
- exhibit or perform
- be a part of the larger Arts Community

Today there are Cool Arts workshops held one Saturday a month, as well as involvement in community events. All instructors are professional artists and art educators from the community who volunteer their time, as do the workshop helpers.

In the past year, Cool Arts provided an arts experience to 39 special needs individuals and involved 17 local volunteers. Workshop themes vary according to the instructor's choice – ceramics, music, painting, three-dimensional, rock-carving, and more.

It is often necessary to clarify that Cool Arts is not art therapy. Art therapy is a valuable and valid resource, but is not what we seek to accomplish. Our goal is to give ***opportunity for expression and to facilitate that expression by advocating, supporting and encouraging.*** Our general teaching philosophy is to allow the artist to accomplish as much as possible on their own. If they ask for help, then we assist.

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### **#4 - CULTURAL DEVELOPMENT IN RESPONSE TO COMMUNITY TRAGEDY**

The Walkerton Water Stories Project (WWSP)

[www.whci.org](http://www.whci.org) (Walkerton Healthy Community Initiative)

In 2000, *E. coli* contamination of the water supply in the rural town of Walkerton, Ontario led to the loss of 7 lives and the hospitalization of over 2,000 residents.

The Walkerton Water Stories Project (WWSP) began as one of many humanitarian responses to the water tragedy. In this case, a group of artists partnered with local citizens groups; together they mapped out a hands-on oral and visual history venture called the Water Stories Project.

The goals of the project were to foster community healing by giving voice to people's lifelong experiences with water, and to carry those voices to the outside world. Since the *E. coli* crisis in 2000, Walkerton has been known as "the bad water town," yet the town's lush water lore dates to its founding in 1850 on the banks of the Saugeen River. Recovering local memories and forgotten tales seemed a small but significant step towards restoring people's relationship with the waters that sustained them for generations.

Throughout the spring of 2002, the Stories Project took the shape of arts and heritage activities that encouraged people to share their stories, by mouth or by hand. Printmaking workshops were offered at the high schools and to the general public. School children collected family stories. People were interviewed in their homes. Artifacts about the *E. coli* tragedy were also gathered for a traveling installation piece that would set Walkerton's tragedy in global perspective.

In addition, organizers and artists met to prepare for the Water Stories gala at Stonyground Gardens, June 15th. The event, which featured the prints exhibit, dinner, performance and concert in the barn, was a fundraiser for Greenstep Environmental Fair.

Walkerton's annual Greenstep Environmental Fair first began in 2001 as a proactive way of commemorating the water tragedy. ***The organizers of Greenstep recognized how the Stories project could contribute to community-building by reframing the town's long history with water in a positive light.*** The WWSP was therefore promoted as a "community arts outreach program for Greenstep 2002."

Participants that made the project come alive included students, teachers, raconteurs, writers, photographers, fly fishers, graphic artists, media personnel, filmmakers, local singers and musicians.

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## **#5 - NURTURING CREATIVE VOICES FROM UNHEARD AND UNSEEN MARGINS OF THE COMMUNITY**

'Voice' Exhibition, Kamloops Art Gallery

[www.kag.bc.ca](http://www.kag.bc.ca)

In September, 2006, the Kamloops Art Gallery presented 'Voice', a compelling exhibition of artwork created by women in the Kamloops area who are dealing with substance addiction and harm reduction—actions designed to reduce the impacts of drug- and alcohol-related harm on individuals and communities.

Created through a series of workshops organized by a local group of nurses known as Networking of Women (NOW), 'Voice' reflects the participants' experiences and understandings of addiction and harm reduction. During these workshops, ***women from a variety of social and ethnic backgrounds were able to express their needs, desires, and histories in a safe and creative environment.***

Although women dealing with addiction come from all sorts of backgrounds, the associated stigma marginalizes them into an unseen and unheard population. From the margins, these artists express some of the physical and psychological traumas, abuse or neglect associated with addiction. At the same time, the desire for harm reduction, whereby women gain control of their lives, forms a strong element of the exhibition. Many of the works impart a sense of hope, but due to the associated stigma, most of the artists have chosen to remain anonymous. Clearly, there is a need to express without being criticized.

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## #6 - ARTS AND COMMUNITY WORKING TOGETHER TO BUILD INTER-CULTURAL BRIDGES

Enderby & District Community Play “*Not the Way I Heard It*”, 1999

[http://www.utpjournals.com/product/ctr/101/101\\_Little.html](http://www.utpjournals.com/product/ctr/101/101_Little.html)

This play, the first community play in British Columbia, was developed by a team of local actors, musicians, visual artists and seamstresses and theatre professionals, and involved over 800 community residents in its production and presentation. The degree of participation of First Nations people far exceeded planners’ expectations and built a foundation of trust.

The objectives for the project were:

- To improve trust between groups by offering opportunities to work together
- To redefine community as people who have something in common.
- To create collaborations that allow for diversity of opinion, change prejudices and clarify misunderstandings.
- To bring heightened awareness and a sense of responsibility to social issues, especially to issues related to single motherhood
- To support solutions to social issues
- To encourage ongoing participation in arts rather than consumption only.

The play drew on local historical elements, focusing on stories of the Shuswap First Nations people and the early White immigrants to the area, interwoven with elements of pageantry, the ecology of the Shuswap River and the cycle of the salmon.

The process of creating the play involved 18 months’ worth of skill-building workshops, information sessions and a series of community cultural events.

Some of the positive outcomes documented were:

- ***Serious inter-cultural issues in the community’s history were dealt with in a non-intrusive, positive way and this brought new understanding and trust, as well as a sense of bringing people together for the first time***
- Some of the content from the play has been used in cultural sensitivity training for the RCMP
- Non-aboriginal youth in the community learned about respect for their elders from aboriginal youth
- Interest was sparked in a project to revive the Spallumcheen language
- The extent of youth involvement in the play encouraged the development of an employment training program for Band youth at Silver Star Ski Resort.

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## #7 - ARTISTS AND ARTS INSTITUTIONS BUILDING INTER-CULTURAL BRIDGES

*In the Spirit of N'ha-a-itk*, Kelowna Art Gallery

[www.kelownaartgallery.com](http://www.kelownaartgallery.com)

The *In the Spirit of N'ha-a-itk* project consisted of a visual arts exhibition and limited edition artists' bundle of artwork by contemporary Okanagan Nation artists about the local legendary lake creature commonly known as 'Ogopogo'.

Objectives of this first-time collaboration between the Kelowna Art Gallery and the Okanagan Nation include were to:

- **Explore how Okanagan Nation history and traditions have shaped the local legend of 'Ogopogo' and influenced contemporary local culture.** Site specific works by a number of Okanagan Nation artists, complemented with art from elders, students and the children of Sensisysten First Nation School, included a diverse range of media, and expressed the visions, dreams and oral traditions of the artists.
- Be a first time public celebration of N'ha-a-itk in the Kelowna community with full participation from the Okanagan Nation.
- Provide presence and participation by the Westbank First Nation community and the Okanagan Nation during Kelowna's centennial celebrations at the *Life and Arts Festival*. 400 participants at City of Kelowna *Life and Arts Festival* experienced a unique demonstration of various aspects of Okanagan Nation culture by members of Westbank First Nation.
- **Promote cultural diversity and heritage awareness and make knowledge of local Okanagan Nation contemporary visual art accessible to the community at large and to youth and teens** through the exhibition, *Taste of Culture* workshops for teens in collaboration with Kelowna's Cultural District and School District #23, and the City of Kelowna 2005 *Life and Arts Festival*. Roxanne Lindley and Gayle Liman conducted 9 workshops for 275 students.
- **Help to integrate Okanagan Nation culture and arts into schools** through the *In the Spirit of N'ha-a-itk* Artists' Educational Bundle. 70 *In the Spirit of N'ha-a-itk* Artists' Educational Bundles produced and distributed to all 40 schools in School District #23. In order to provide a legacy and permanent document, the bundles were also distributed to the seven bands of the Okanagan Nation and the National Gallery of Canada.
- Create a better understanding of current issues in contemporary and traditional Aboriginal art. 7,700 visitors viewed the *In the Spirit of N'ha-a-itk* exhibition that included artists' statements from each participating artist. The Artists' Education Bundle DVD produced by Rick Sagayadan features exhibition artists sharing the ideas and concepts behind their artwork.

The *In the Spirit of N'ha-a-itk* Artists' Educational Bundle is an interactive audio-visual kit with a DVD by Rick Sagayadan of *In the Spirit of N'ha-a-itk* artists and artwork, samples of local ceremonial botanicals, original artwork, samples of traditional and contemporary art materials used by Westbank First Nation artists, and an essay by Guest Curator Gayle Liman.

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## #8 - AN INTRODUCTION TO ARTS & CULTURE FOR YOUNG ADULTS

Taste of Culture Program, City of Kelowna

Information: phone 250-469-8937, email [solcen@kelowna.ca](mailto:solcen@kelowna.ca)

The “Taste of Culture” program is a collaborative effort of cultural groups and institutions, arts organizations and the City of Kelowna. Our goal is to provide students with interpretive tools and experiences which build an understanding of how culture is expressed through objects, writing, performance and art. Students get a “taste” of the museum, art gallery, and theatre.

The goals of the program are:

- To expose students to the various cultural groups in Kelowna through various art forms and vice versa
- To gain a better understanding and increased awareness of their own culture and others and how it relates to everyday life and who we are
- To gain a better understanding of how the arts contributes to the economic growth of a community as well as improvement of ones quality of life
- To expose students to volunteer possibilities, future employment opportunities and further schooling options available in arts and culture
- To promote partnerships/collaboration among groups in community

Since 2004, over 600 students in Grades 9-12 have attended the program, and spin off partnerships between the organizations involved have resulted in more program offerings throughout the year.

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## **#9 - CULTURE & COMMERCE - SPONTANEOUS ‘THIRD SPACES’ FOR COMMUNITY CULTURAL ACTIVITY**

Melvyn’s Living Room, Central Okanagan (1998 – 2002)

This funky, eclectic space was born on the Westside in response to a need for a local cultural meeting place or ‘salon.’ As a private business, the space functioned as a retail shop selling a wide variety of art and other merchandise by day and a gathering space in the evening. The Living Room hosted up to 20 events per month, ranging from yoga and Feng Shui classes to readings by award-winning poets and authors, and also planned large events 4 times a year attended by as many as 300 people.

Programming for evening events was done by consensus of a volunteer ‘board’ representing a broad cross-section of skills and interests, including First Nations, alternative healthcare, different faiths, arts groups, heritage and individual artists from different disciplines.

Programming reflected the diversity of interests both in the ‘Board’ and in the community at large and was focused on providing a live, face-to-face interactive experience. People attending events were from the Westside, and were also traveling from other communities because of the uniqueness of what was offered.

The most important characteristics of Melvyn’s Living Room were:

- ***Its informal, grass-roots, community-based way of planning and doing***
- The dedication of many volunteers who saw a need and were willing to help out over an extended period of time

- A space which was flexible and allowed for commercial and cultural activity in an unconventional setting
- A fun, informal atmosphere which combined shopping, food, entertainment and exchanging information and ideas
- ***An environment of completely open acceptance of everyone, where different ages, faiths, lifestyles and interests mingled, mixed and exchanged without any deliberate planning or facilitation***

The Living Room was in business for 4 years, and during that time amassed a mailing list of 1900 people. Even after its absence from the scene for nearly 5 years, Melvyn's Living Room is fondly remembered by many people and there is always hope that it will reappear in the future. There was a special bond between the proprietors, the audience, the community and the artists that still remains.

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## **#10 - CULTURAL LEADERSHIP IN ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL EDUCATION**

CERES (Centre for Education and Research in Environmental Strategies)

Melbourne, Australia

[www.ceres.org.au](http://www.ceres.org.au)

CERES is a longstanding community-based program with the Festival of the Sacred Kingfisher as the centerpiece. It is located on a 5 hectare site, boasting interactive environmental and cultural displays, alternative energy projects, public artworks, community permaculture gardens, creative play equipment, farm animals, an Indigenous plant nursery, a café and a stage. Supported by government agencies as an arts, environment and education program, CERES arises from an exploration of sustainability in the urban context. ***Education and celebratory functions are driven by artists, academics and scientists.***

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## **#11 - ARTISTS AND LOCAL COMMUNITY BUILDING ENVIRONMENTAL STEWARDSHIP**

The Murray River Story, (Albury-Wodonga, Australia)

[www.hothousetheatre.com.au](http://www.hothousetheatre.com.au)

The ecology of the Murray River, a significant natural and cultural feature in the Albury-Wodonga region, was under threat both from natural and human forces, and a community theatre group initiated a community play project to 'stand up for the river.'

Professional theatre workers and a steering committee of local residents drew together dozens of local organizations and a range of participants including scientists, anglers, farmers, conservationists, tourism operators, journalists, birders, industrialists, students, drug rehab inmates, bureaucrats and local politicians.

Researchers interviewed about 100 people living and working along the river, and this personal narrative became the backbone of the play, which was workshopped and scripted by actors and writers. The hybrid nature of the local knowledge which was gathered had a big effect on building trust, consensus and agreement.

The play was performed on, in and over the river itself, with the audience seated on the bank.

***In this project, 'environmental education is built around the concept of environmental citizenship – that state of being in which awareness of environmental crisis and of human responsibility for nature are married to capacity and skills for taking action, individually and collectively.'***

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## **#12 - URBAN AND ECONOMIC RENEWAL USING CULTURAL INFRASTRUCTURE**

### **Kelowna's Cultural District**

[www.kelownasculturaldistrict.com](http://www.kelownasculturaldistrict.com)

In the 1970's, in the north end of the downtown area, city planners were faced with a defunct industrial zone full of unused land and empty buildings. This 6-block area, once the centre of the Okanagan fruit-packing industry with packinghouse, canneries, railways, shipping wharves, and even a sawmill and cigar factory was ripe for a rethink. Beginning in the early 1990's, the City of Kelowna devoted planning and capital resources to turn this area into a Cultural District, a busy hub where private enterprise and the public sector converge. An expanding collection of galleries, museums, performance venues, arts facilities, boutiques and restaurants is now being joined by upscale mixed-use residential and commercial development, adding to the area's potential to become a true 'living room' for the City.

### **Guggenheim Museum, Bilbao Spain**

[www.guggenheim-bilbao.es](http://www.guggenheim-bilbao.es)

The City of Bilbao, a hub of heavy manufacturing and shipbuilding, was striving to diversify its economic base after the collapse of the iron and steel industry. In the 1980's it conceived a re-development plan which included, as a major element, a focus on urban regeneration and tourism. One of the identified strategies was the establishment of an international-calibre museum of modern and contemporary art. The city commissioned world-renowned architect Frank Gehry to design the breathtaking Guggenheim Museum. When the museum opened in 1997, it drew more than 1.3 million visitors. Since the opening of the Museum, 8 new hotels have been opened. 79% of visitors to the City said they chose Bilbao as a destination with the express purpose of seeing the museum. The city has been transformed by a host of other major infrastructure projects including a new metro system designed by Sir Norman Foster and a bridge designed by Santiago Calatrava. Bilbao's success has inspired numerous European and American cities to refresh their images by undertaking major architectural projects.

### **Distillery District, Toronto**

[www.thedistillerydistrict.com](http://www.thedistillerydistrict.com)

During the 1800's the Gooderham and Worts Distillery was a huge manufacturing district in the city of Toronto and the largest distillery in the British Empire. Today the Distillery district is not only Toronto's only heritage district; it is also Canada's largest centre for arts and culture.

In 2001, after more than a decade of disuse, the area was bought by Cityscape Holdings Inc. and in 2003 was unveiled as a pedestrian-only village entirely dedicated to arts, culture and entertainment. Set on 13 acres in downtown Toronto, The Distillery is the largest and best preserved collection of Victorian Industrial architecture in North America. Aside from tours of the distillery, the area boasts about 15 art galleries, art studios, and several performing arts

theatres. Along with arts it also offers a sophisticated shopping district with interesting boutiques for every kind of shopper as well as a variety of restaurants and cafes.

Throughout the year, the Distillery hosts celebrations and special events such as the Distillery Jazz Festival, Partigras, Roots Music Festival, Antique Festival, Art exhibitions and much more.

During the nineties the empty distillery buildings became the number one film location in Canada and continue to be used for that purpose. Past productions include Chicago, X-Men, Cinderella Man, Against The Ropes and The Hurricane.

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### **#13 - COMMUNITY AND ARTS ENGAGEMENT IN NEIGHBOURHOOD REVITALIZATION**

Village of Arts and Humanities, Philadelphia, PA

[www.villagearts.org](http://www.villagearts.org)

In Northern Philadelphia, a region known as 'The Village' was in decline, losing many of its residents. Predominantly low-income, underserved African American residents remained.

An artist, with a small grant, engaged 2 African American men in recovery from substance abuse to assist her in transforming an abandoned lot into an 'art park' using trees, plants, tiles and various other materials. Since 1986, over 150 abandoned lots and segments of land in a 260 square block area have been transformed, through the energy of collaborative community effort, into art-inspired parks, muraled alleyways and gardens. The spaces created are beautiful, safe places where children play, gardens grow, events can be held and people gather.

The keys to success for this project include ongoing conversation with the community to determine its changing needs and desires. Relationships are maintained in both formal and informal ways. The Village seeks to embrace 'the gifts and the challenges expressed by all cultures and people...We know that the Arts transcend race, culture, religion, education, socioeconomic background, gender, sexual orientation, age or ableism....Our work is described as provocative, muscular and risky. ***We are not limited by convention but instead boldly redefine art to incorporate environmental justice, greening and beautification, as well as community organizing.***'

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### **#14 - VISITING ARTISTS-IN-RESIDENCE CONNECT WITH THE COMMUNITY**

Alternator Gallery for Contemporary Art, Kelowna, BC

[www.alternatorgallery.com](http://www.alternatorgallery.com)

Since 2003, the Alternator Gallery, an artist-run centre in Kelowna's Cultural District, has organized annual artist-in-residency projects. These projects, which vary in theme and scale, challenge visiting artists (many of whom have extensive international exhibition experience) to create ***new avenues of outreach to the community, with the aim of bridging the gap between innovative art practices and the public's understanding and involvement with them.***

Themes over the course of the last 4 years are:

- *2003: A Shifting Terrain: Contemporary Landscapes* – 6 artists engaged a wide variety of community participation to explore the theme of local identity and landscape through a series of activities including plaster-casting of beach sand, seed exchange, underwater videotaping in Okanagan Lake and documentation of local plants and scenic spots.
- *2004: Burn Out* – 4 artists explored the theme of loss and recovery, in the context of Kelowna’s devastating wildfire in the summer of 2003. Activities included audio and ‘memory’ constructions of ‘home’, messages of personal projection and hope sewn into loaned articles of clothing, video portraits which capture psychological, emotional and spiritual dimensions of loss and recovery, and vocal topography which responds to both the static and personal dynamics of places and situations.
- *2005: Temporal Transmissions* – 7 video artists explored aspects of Kelowna’s history in the context of the City’s Centennial. The collection is an eclectic mix of social history, poetic mediation and ironic humour, delivered from a number of different esthetic and cultural perspectives.
- *2006: Reclaiming Narrative* – 5 artists explored the potential of contemporary art to animate stories of Kelowna. The public was invited to collaborate with the artists by sharing their stories, participating in performances and assisting in art making. The range of expression included large paper constructions, film, painting on locations in private homes, and explorations of African heritage through interviews and mixed-media constructions.

## #15 - ACKNOWLEDGING AND NURTURING CREATIVE ACHIEVEMENT: THE VANCOUVER ARTS AWARDS

[www.vancouverartsawards.ca](http://www.vancouverartsawards.ca)

The Vancouver Arts Awards were first conceived by the City of Vancouver and the Alliance for Arts and Culture as part of an application to Cultural Capitals of Canada, a program of the Department of Canadian Heritage. Vancouver was named a Cultural Capital of Canada in 2003, in the category of cities with a population of 125,000 or more.

CBC Television and CBC Radio One and Two embraced the project from its conceptual stage and formed part of the original application. CBC has provided extensive promotional support, including both radio and TV broadcasts, since the Awards began.

The Alliance for Arts and Culture, an arts marketing and advocacy organization comprised of 325 members, manages the Vancouver Arts Awards. The Alliance developed, in consultation with stakeholders in the arts community, the award criteria, the jury process and the mentorship component of the Vancouver Arts Awards, which provides support for emerging artists. In addition, the Alliance produces the Awards Gala.

The Awards have seven categories: design arts, culinary arts, visual arts, performing arts, media and recording arts, writing and publishing, and philanthropy. Nominations are accepted from members of the public and the selection of the honorees in each category is completed by a peer jury. ***Each honoree, in turn, chooses an emerging artist on whom to confer a commission, to be used to further the emerging artist’s skills and career.***

The Vancouver Arts Awards are held annually.

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## **#16 – ENCOURAGING YOUTH PARTICIPATION IN ARTS, CULTURE, SPORT & RECREATION**

Hey Get Out! City of Vancouver

[www.heygetout.ca](http://www.heygetout.ca)

GET OUT! - Vancouver's Youth Legacy arose out of recommendations from the City's 2003 Report entitled "Ensuring Vancouver's Olympic and Paralympic Legacy" which brought the health and well-being of Vancouver's youth to the forefront of the civic agenda.

The vision of Get Out! responds to a noted decrease in levels of youth activity and a correlated health concern cited in many recent reports. It also addresses the link between physical activity as well as engagement in the arts and community work, and improved mental, social and physical health.

A core working group comprising of staff from Social Planning, the Vancouver Board of Parks & Recreation and the Office of Cultural Affairs was formed to develop a framework and action plan which was approved by City Council and the Vancouver Board of Parks & Recreation in July 2004.

***Many of the most successful programs developed to date relate to creative expression in a particular cultural context.*** They include:

- *Our Community Story*, a community public art video project that engages youth and elders in the Vancouver Hastings Sunrise area in the recovery and documentation of the area's living history;
  - *Breaking the Mold*, a project which created a youth art and media gallery at the Broadway Youth Resource Centre;
  - *Friendship Underground*, a hip-hop project for Aboriginal youth;
  - *The Coloring Book Project*, a youth-driven project on racial identity development and socialization for people of colour, including 5 writing workshops and one 4-day writing retreat, culminating in the publication of selected writings;
  - *Strathcona Mentorship Programme*, providing cultural and art opportunities for at-risk youth ages 11-12, supported by positive peers aged 15-18.
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