



COMMONWEALTH

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# CULTURAL DISTRICT IMPLEMENTATION STRATEGY AND MARKETING PLAN

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SUBMITTED TO  
PLANNING AND DEVELOPMENT SERVICES  
THE CITY OF KELOWNA

JUNE 2000

COMMONWEALTH HISTORIC RESOURCE MANAGEMENT LIMITED

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## Executive Summary

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### *The Kelowna Cultural District*

Arts and culture provide countless benefits to municipalities and their residents. A superb cultural tourism opportunity is found in Kelowna's burgeoning Cultural District, an area of about six large city blocks located immediately north of downtown, and close to Okanagan Lake. The area includes an art gallery, a library, a theatre, two arenas, a major hotel and casino, several open-air stages, a planned arts centre, and other key facilities. It is bounded roughly by Queensway Avenue to the south, Clement Avenue to the north, Ellis Street to the east, and Okanagan Lake to the west.

Kelowna City Council has recognized the joint prospects for cultural tourism and for enhancing the quality of life for Kelowna residents by increasing its spending on arts activities and arts-producing organizations. Further to this, Council has followed staff's recommendations that it investigate the potential to designate, develop, and market the Cultural District. This report is a central part of that initiative.

The Cultural District will be a place where the energies of the cultural, retail, hospitality, and recreational industries all support each other to produce an entity that is much more than the sum of its parts. People from across town and across the continent will come here to see plays, attend pop and classical concerts, visit museums and galleries, shop at specialty stores, eat at wonderful restaurants, catch buses for tours of Okanagan vineyards, watch hockey games, party at nightclubs, play the tables at the Casino, take in the sun at Waterfront Park, and relax in the comfort of a lake-view hotel room. Kelowna and its Cultural District will be an all-season attraction.

The Cultural District will be a special place with an image, a brand, an identity, a personality, a heart. The district and its businesses will be carefully planned and managed by Kelowna's Cultural District Alliance, an organization whose members include the City, the businesses, the cultural producers, the artists, and the property owners. It will be strategically marketed to local residents, the region, and more distant 'export' markets, with certain marketing vehicles targeted to each.

The Cultural District will be funded by a variety sources. The City will take a leadership role, but important contributions will come from many other sources, in part from revenues earned by the producers, contributions from businesses, creative partnerships, and new sources of dedicated funding.

Residents will reap many benefits. Some will be measurable, others less tangible. The Okanagan will become an even more appealing place to live, attracting more highly educated and better-paid people to live and visit the area. Everybody will win.

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### ***Cultural Facilities and Organizations***

The Cultural District already contains about twenty facilities that are used for the performing arts, visual arts, or as museums. Section 2.1 of the report provides an inventory of the cultural facilities. Where appropriate, the text makes observations and recommendations for improving the facilities and/or enhancing their role within the development of the Cultural District.

The next section identifies the producing cultural organizations that regularly use facilities in the Cultural District. Some are professional organizations with paid, professionally-trained personnel, others are community organizations that rely on volunteers. A table summarizes key budget, staffing, production, and attendance figures for the eleven leading cultural organizations.

Several gaps in facilities and programming are identified. So too is the opportunity to launch an annual signature cultural festival, perhaps in September (to build momentum for the Wine Festival), which would showcase the district.

### ***Planning the Cultural District***

The Cultural District falls within the Kelowna Centre planning area, between the Downtown District and the North End. The Kelowna Centre Plan envisions this as ‘an area of vitality and activity’ with a diversity of uses and built forms. Although the plan was produced before the Cultural District was conceived, its objectives and those of the Official Community Plan are fully compatible with those for the Cultural District.

Current zoning for the most part will meet the needs of the Cultural District. However, a recommendation is made to broaden the uses that are permitted in some of the zones (particularly residential and live / work uses) by encouraging applications from property owners for these uses.

The district offers many opportunities for additional culture-serving businesses. These are identified in the report.

### ***Enhancing the Cultural District***

Appropriate enhancements of the public spaces – streets, sidewalks, parks, pathways, and plazas – will create a unique and appropriate identity for the Cultural District. Some have been recently completed (the Water Street improvements) and others are underway (the new north-south walkway). Recommendations are made for additional enhancements, to include streetscape improvements on Ellis Street and Cawston Avenue; a series of gateways to the district; unifying elements such as banners, kiosks, lighting, and landscaping; identification and directional signage; distinctive names. An opportunity exists to involve community artists in the design of some components. In addition,

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the district would benefit from a concentration of public art, the addition of public washrooms, and subtle improvements to the public institutions.

### ***Management and Financing***

It is recommended that management of the district become the responsibility of a new entity, the Kelowna Cultural District Alliance. Every property owner, operator of a cultural facility, and business should be a member. The Board of Directors will be made up of the City of Kelowna and the more important stakeholder groups, including the Downtown Kelowna Association, the Kelowna Visual and Performing Arts Centre society, the Kelowna and District community Arts Council, Tourism Kelowna, and the operators of the principal cultural and hospitality organizations.

All the stakeholders – the Alliance, the producing organizations, the businesses, and the public institutions – will be expected to buy into the vision and to make appropriate revisions to their operations that will benefit both the district and themselves.

The City of Kelowna already has a very large financial stake in the Cultural District. A significant challenge will be to give the City a share of control of the Alliance that is appropriate to its stake, without committing it to a much larger funding burden. Capital development costs for the enhancement of public spaces – which are estimated at about \$2 million – should be divided in much the same way as local improvements are at present – by sharing between the City and the individual property owners and businesses.

The operating costs of the Alliance should be funded in part by established sources, such as the City of Kelowna, the Central Okanagan Regional District, district property owners and businesses (both cultural and non-cultural), partnerships between cultural organizations and business, and senior governments. In addition, it is essential to find one or more new dedicated sources of revenue, such as a municipal hotel tax, a surcharge on ticket sales, and/or a share of revenue from Lake City Casino.

### ***Marketing Plan***

Kelowna is in the early stages of development of cultural tourism. Chapter 6 describes the factors that help to understand the cultural tourism market – trends in travel-buying behaviour, the features of the cultural tourist, and how Kelowna's existing visitor market it will be affected by cultural tourism.

Marketing the Kelowna Cultural District should begin with targeting the local and regional markets. A number of marketing vehicles are currently in place; a number of opportunities for additional, focussed marketing are identified. Community-based tourism marketing is recommended as a strategy to market to the local community, to attract them and their visiting friends and relatives.

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Export markets (those beyond the region) are ultimately very important, but export marketing should be approached with caution until such time as a larger inventory of professional, export-ready cultural product is available. Several marketing opportunities are identified.

Effective branding will be key to the Cultural District's marketing success. It is important that branding and marketing initiatives reflect the multi-faceted nature of the district; that they be consistent throughout the various marketing vehicles; and that references to historical people, places, or events be based on authentic Kelowna and Okanagan prototypes, and not on generic types.

A projection of potential tourism revenues from the development of the Cultural District – separate, and different in method, from the economic impact analysis in Chapter 7 – estimates that over the medium to long term, some \$18.7 million in new annual economic activity will accrue to Kelowna, and that this will support about 676 new jobs.

### ***Economic Impacts***

The development of arts and culture provides a community with tangible economic benefits. Economic impacts are projected, using a method and assumptions that are clearly described. Based only on the operation of eleven key cultural organizations (excluding Skyreach Place and other large commercial operations) over a period of five years, gross domestic product is expected to rise by \$2.77 million and net domestic product by \$2.13 million. In terms of job creation, 93 new person-years of employment will be created, an increase of more than 100% over the estimated current number of jobs created by institutions in the Cultural District.

No attempt has been made to measure externalities, positive or negative, nor does the analysis factor in how cultural development makes the Okanagan region a far more attractive place to live, thereby attracting more highly educated and better-paid residents and visitors.

### ***Implementation Strategy***

This report concludes with a strategy for implementation of the many recommendations it contains. The strategy addresses work to be done in the short and medium terms by the Kelowna Cultural District Alliance and the City of Kelowna.



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# 1. The Kelowna Cultural District

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*The city as a cultural tourist destination is integrated to its treatment of its citizens and its recognition of diversity. Cultural policy requires the managing of the connections between the material culture institutions, the shopping and the contributions of the community.*

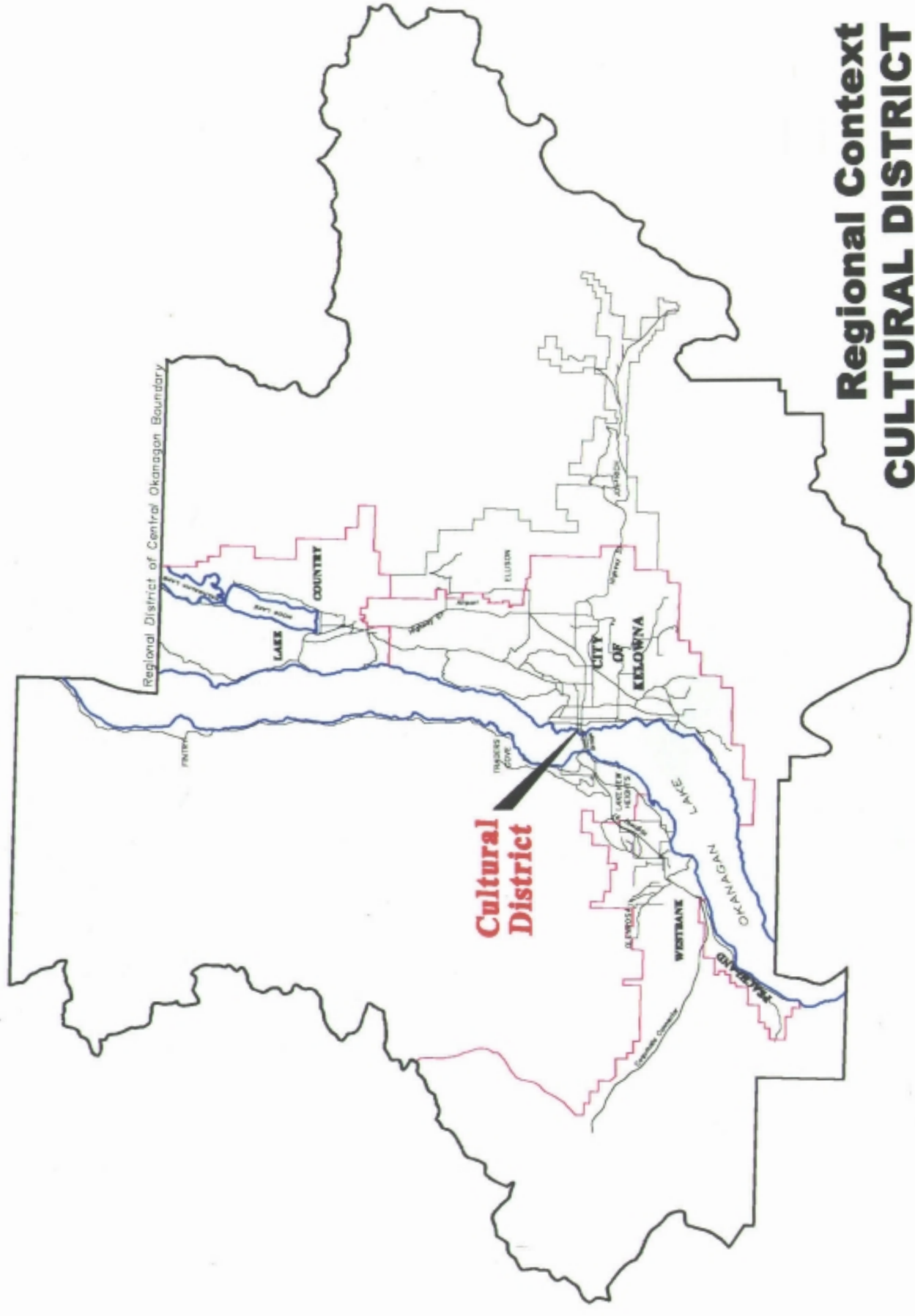
Colin Mercer and Ken Walpole 'Urban Cultural Policy and Planning' in James Walter, Hugo Hinsley and Peter Spearritt, *Changing Cities: Reflections on Britain and Australia*, Sir Robert Menzies Centre for Australian Studies/Architectural Association Graduate School, London, 1995.

## 1.1 The Kelowna Cultural District and Cultural Tourism

Arts and culture provide countless benefits to municipalities and their residents. Some benefits, such as the those they provide to a community's quality of life, are easy to identify, but difficult to quantify. Others, such as their economic impact, are easier to assess. *The Economic Impact of Arts & Culture in the Central Okanagan*, prepared by the City of Kelowna's Arts Development Office in 1998, showed that 2,368 full- and part-time jobs – 3.8% of employment in the region – come about as a result of arts and cultural activity, and that they have a total impact on the gross domestic product (GDP) of \$67.1 million. The report further described the importance of cultural tourism to the economy, and identified the opportunity that exists to develop this segment.

A superb opportunity for cultural tourism is found in Kelowna's burgeoning Cultural District, an area of about six large city blocks located immediately north of downtown, and close to Okanagan Lake. The area – which as yet has no formal name or boundaries – includes about twenty cultural institutions and attractions – several museums, an art gallery, a library, a theatre, two arenas, a major hotel and casino, several open-air stages, a planned arts centre, and other key facilities. It is bounded roughly by Queensway Avenue to the south, Clement Avenue to the north, Ellis Street to the east, and Okanagan Lake to the west.

Kelowna City Council has recognized these prospects for cultural tourism by increasing its spending on arts activities and arts-producing organizations. Further to this, Council has followed staff's recommendations that it investigate the potential to designate, develop, and market the Cultural District.



# Regional Context CULTURAL DISTRICT

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A cultural district is much more than just a collection of arts facilities and attractions. To succeed in becoming an integrated district that attracts residents and visitors seeking a unique and stimulating experience, cultural, business, and tourism organizations need to work together to produce and market complementary and co-ordinated programming and animation. These in turn should be supplemented by appropriate commercial activity and an infrastructure based on local-area improvements. The infrastructure without the programming, however, would achieve little more than another downtown beautification scheme.

Cultural tourism is much discussed these days at the local, regional, national, and international levels. Kelowna is not alone in recognizing the rapidly growing importance of tourism generally, and cultural tourism specifically. The BC Government, for example, has just completed a report titled *Strategic Directions for Culture and Heritage Tourism in British Columbia* (by Jim Lee and Peter Williams, November 1999). The report acknowledges that 'The City of Kelowna has made a considerable investment in developing the infrastructure necessary to create a culture and heritage district' and recommends that an area-specific model of cultural and heritage tourism development in the Okanagan Valley be prepared.

Much ado is made of the economic benefits of tourism, and particularly of cultural tourism. These benefits are indeed very real and quantifiable. Many positive statistics were provided in *The Economic Impact of Arts & Culture in the Central Okanagan*, and some equally inspiring new numbers are provided in the final chapter of this report. However encouraging these may be, one must not lose sight of the fact that, at present, the primary vacation activities of tourists to Kelowna are shopping and recreation.

It is also important to bear in mind the many non-economic benefits which the development of arts and culture give to a community. The Canadian Conference of the Arts addressed this issue in a forum on Arts and Community, which it held in Halifax in June 1999. Participants stressed the many social, educational, and quality-of-life benefits that cultural expression and participation bring to people and communities, including increasing the capacity for learning and leading to greater community participation. The CCA expressed concern that, to many corporations, 'arts and culture are primarily conceived as economic engines', and suggested that they orient their support to the arts towards philanthropy, rather than sponsorships and marketing.

The Executive Director of Edmonton's Downtown Development Corporation, an organization which participates in the management of the Edmonton Art District, echoed these cautions in an interview for this project, saying that it is a 'wrong direction' to use a cultural district solely as an economic engine. She warned against justifying the development of a district solely for economic reasons, and insisted that people also acknowledge the importance of the intangible benefits to the community.

Kelowna has the physical, organizational, and artistic resources to develop a strong and vital cultural district. Moreover, Kelowna is fast off the mark, emerging as a Canadian leader in cultural district

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planning. All indications suggest that Kelowna has the capability to develop its cultural district and its cultural product into a major resource for the community and a significant attraction for visitors.

## 1.2 The Implementation Strategy and Marketing Plan

The City of Kelowna has commissioned Commonwealth Historic Resource Management Limited to prepare this Implementation Strategy and Marketing Plan for the Kelowna Cultural District. Generous assistance for the project has been received from Human Resources Development Canada (HRDC). The Commonwealth project team includes specialists in cultural facility planning, arts management, economics, community planning, cultural tourism planning and marketing, and cost management.

The first phase of work, which began in November 1999, focussed on research into the components and context of the cultural district, as well as investigating cultural districts elsewhere. The principal consultative activity was a successful stakeholders' workshop, held at the Kelowna Art Gallery on 10 December.



*Dozens of community stakeholders attended the workshop at the Kelowna Art Gallery.  
(All photos by Harold Kalman unless otherwise noted)*

An Interim Report, submitted in January 2000, summarized the results of initial research. It described the context for cultural districts, with examples from the Canadian and American experience, then looked in depth at four cultural districts in the two countries. Focussing on Kelowna, the report provided the proceedings of the December workshop, an inventory of facilities within the cultural district, a list of organizations with an interest in the district, and information on the land use and development context. The report ended with a discussion of the tourism marketing context.

This final report provides the implementation strategy and marketing plan. It is based on the previous research, supplemented by a number of interviews with producing organizations and stakeholders, and includes selected highlights from the interim report. The report identifies and proposes the roles of the cultural facilities and cultural organizations, addresses planning issues and the prospects for

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retail and commercial businesses, makes recommendations for enhancements to public spaces, discusses management and financing, provides a marketing plan, estimates the economic and job-creation impacts, and concludes with an implementation strategy.

## **1.3 A Vision for the Cultural District**

The Kelowna Cultural District is many things to many people – a collection of theatres, galleries, arenas, and other facilities that offer a broad range of arts and cultural programming; a magnet for people, some who attend shows, some who shop or eat, some who play the tables at the Casino; a key destination on the itinerary of international cultural tourists; an interesting group of city blocks that contain a variety of buildings and public spaces; a place to walk in the park, look out over the Lake, or simply sit on a park bench and relax. To some residents of Kelowna, the Cultural District is a familiar place; others, however, have never heard of it – even if they were there to watch the Kelowna Rockets win that overtime thriller!

The Cultural District will be all these things and more. It will be a place where the energies of the cultural, retail, hospitality, and recreational industries all support each other to produce an entity that is much more than the sum of its parts. People from across town and across the continent will come here to see plays, attend pop and classical concerts, visit museums and galleries, shop at specialty stores, eat at wonderful restaurants, catch buses for tours of Okanagan vineyards, watch hockey games, party at nightclubs, play the tables at the Casino, take in the sun at Waterfront Park, and relax in the comfort of a lake-view hotel room. It will be a place to spend a day, a weekend, a vacation. Those who are visiting for a few days will surely also visit other attractions in the Okanagan, whether the ski hills, the flowering orchards, the golf courses, or the Wine Festival. Kelowna and its Cultural District will be an all-season attraction.

The Cultural District will be someplace special. It will have an image, a brand, an identity, a personality, a heart. The image will be recognized by people from far away when they first encounter advertising for Kelowna and its Cultural District. It will be maintained in the signs, the banners, the local promotional material, the physical improvements, and the landscape. The ‘heart’ will be evident from the level of friendly service provided by shopkeepers, restaurant servers, and theatre ushers.

All this will not come about by happenstance. The area and its businesses will be carefully planned and managed by Kelowna’s Cultural District Alliance, an organization whose members include the City, the businesses, the cultural producers, the artists, and the property owners. The district will be strategically marketed to local residents, the region, and more distant ‘export’ markets, with certain marketing vehicles targeted to each. The Alliance and the producing groups will take on the responsibility to work hard to continue to improve the quality of their products, so that they will attract and satisfy cultural tourists and local residents alike.

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The Cultural District will be funded by a variety of sources. The City will take a leadership role, but important contributions will come from many other sources, in part from revenues earned by the producers, contributions from businesses, creative partnerships, and new sources of dedicated funding – perhaps including revenue from a hotel room tax.

Residents of the Central Okanagan will reap many benefits from the Cultural District. Some benefits will be measurable – significant new money injected into the economy, dozens of new jobs, a more diversified economy, a revitalized central area. Other benefits will be much less tangible. Kelowna will become a better and more humanistic place to live, with more children who play the piano, paint, dance, and cite Shakespeare. Children, adolescents, and adults alike will feel and be safer, because they will have a safe and socially-desirable cultural alternative in the community. Crime rates and drug use may be lower as a result. And the Okanagan will become an even more appealing place to live, attracting more highly educated and better-paid people to live and visit the area. Property values stand to improve with cultural development and its spill-over effects. Everybody will win.



*The Nutcracker attracted many area school children to the Community Theatre.*

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## 2. Cultural Facilities and Organizations

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### 2.1 Cultural Facilities

The Cultural District already contains about twenty facilities that are used – or have the potential to be used – for the performing arts, visual arts, or as museums. This section provides an inventory of the cultural facilities. Where appropriate, the text makes observations and recommendations for improving the facilities and/or enhancing their role within the development of the Cultural District.

#### *Performing Arts and Entertainment*

##### *Kelowna Community Theatre*

Location: Corner of Water Street and Doyle Avenue



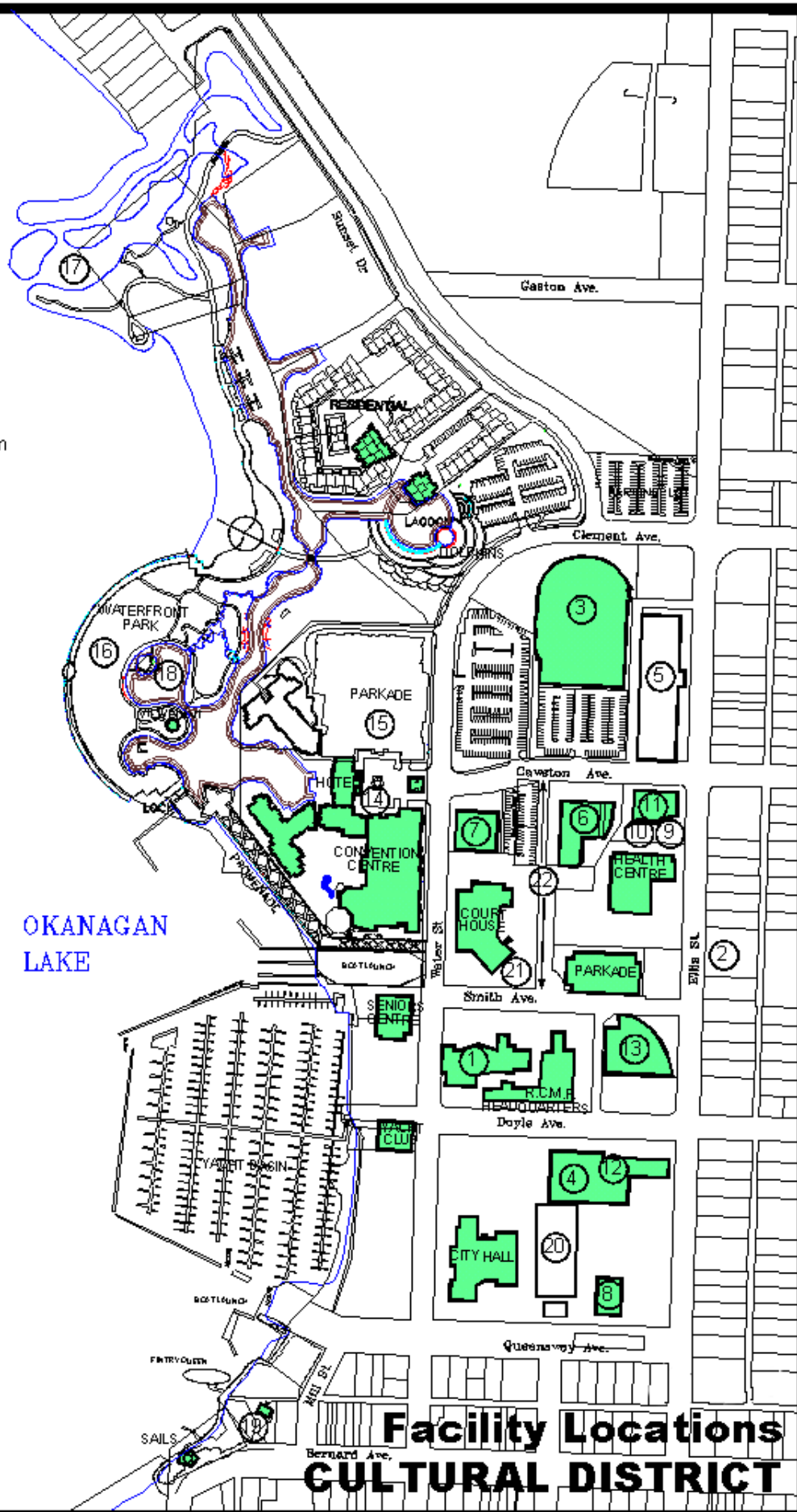
The Kelowna Community Theatre was opened in 1964. An 850-seat house featuring a 44-foot (13.4-m) proscenium and a 1,250-square-foot (115 m<sup>2</sup>) rehearsal hall, the Community Theatre is owned and operated by the City of Kelowna. Historically, the theatre was operated as a rental facility with no policy preference for performing arts bookings. With the hiring of a theatre manager in 1998, the Theatre's mandate has been revised to allow for active programming and for a primary service mission to the performing arts. Recently, the technical capabilities of the theatre have been upgraded, an electronic reader board has been installed, and the theatre lobby is undergoing renovations. Future plans under consideration include a north egress to an outdoor garden terrace and a roof-top restaurant.

The Theatre is used by a number of community organizations at varying levels of intensity, including Sunshine Theatre, Okanagan Symphony, Theatre Kelowna, Viva Musica, Kelowna Secondary



## LEGEND

- ① Kelowna Community Theatre
- ② Stageworks Playhouse
- ③ Skyreach Place
- ④ Memorial Arena
- ⑤ Flashbacks Nightclub
- ⑥ Community Arts Centre
- ⑦ Kelowna Art Gallery
- ⑧ Kelowna Centennial Museum
- ⑨ B.C. Orchard Industry Museum
- ⑩ The Wine Museum
- ⑪ The Laurel Building
- ⑫ Okanagan Military Museum
- ⑬ Kelowna Library
- ⑭ The Grand Okanagan Resort and Convention Centre
- ⑮ Lake City Casino
- ⑯ Waterfront Park
- ⑰ Rotary Marshes
- ⑱ Island Stage
- ⑲ Kerry Park Stage
- ⑳ Kasugai Gardens
- ㉑ Courthouse Amphitheatre
- ㉒ Artwalk



**Facility Locations**  
**CULTURAL DISTRICT**



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School, Kiwanis Festival, and Kelowna Community Concerts. In 1999 the theatre was booked for 200 nights with an average attendance of about 65%, or 560 of 860 seats occupied. Symphony, Kelowna Concerts, Kelowna Secondary School, and dance school presentations usually sell out.

*Observations and recommendations:* The Community Theatre functions well for community performances, and has an appropriate number of seats to serve at present as Kelowna's main stage. However, it has limitations for professional theatre, particularly with respect to its back-of-house technical capabilities and facilities. (For example, there is a relatively small stage, no scene shop, and perhaps inadequate dressing rooms for a large production.) This will restrict the level of professional productions that can be produced or presented. It is likely that either a complete rebuilding of the stage, stage house, and support services, perhaps utilizing the vacant adjacent land – or else an entirely new professional theatre – will be necessary within the next five years, if the Cultural District is to continue to develop as envisioned. Planning for the upgrade or rebuilding should begin now, with a professional feasibility analysis.

### ***StageWorks Playhouse***

Location: Ellis Street, opposite Kelowna Library



Opened in 1998, StageWorks Playhouse (formerly Footlights Theatre) features a flat-floor stage with non-fixed seating (the theatre works best in a proscenium configuration) constructed in a leased and renovated warehouse on Ellis Street. The theatre seats about 100, fewer for dinner theatre. The entire facility is approximately 18,000 square feet (1,675 m<sup>2</sup>) and features an 800-square-foot (75-m<sup>2</sup>) rehearsal hall, costume shop and storage, and a well-appointed lobby. Operated by a non-profit actors' co-op (succeeding a private entrepreneur), StageWorks Playhouse mounts or presents about five community productions a year, and has expressed interest in developing into a fully professional company. It also serves as a venue for the Kiwanis Festival.

*Observations and recommendations:* StageWorks Playhouse fills an important niche, offering dinner theatre and other performances in an intimate setting. It has limited technical capabilities, but as long as it is programmed appropriately, this need not be a serious problem. Its small audience capacity

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may provide a challenge to profitable operation. Nevertheless, with smart programming, effective marketing, and working with its neighbours in the Cultural District, StageWorks should be able to fill a valuable market niche and also offer an alternate stage for festivals and other district-wide events.

### ***Skyreach Place***

Location: Corner of Water Street and Clement Avenue

A multi-purpose entertainment and sports venue, the 6,300-seat Skyreach Place opened in August



1999. Owned by R.G. Properties of Vancouver, and operating under an agreement with the City Kelowna, Skyreach Place is home to the Kelowna Rockets of the Western Hockey League. Since its opening, a variety of popular musical acts has played here, including Tom Jones, Moist, Alice Cooper, and Weird Al Yankovic; as well as shows such as the CBC's Stuart McLean and performer Bill Cosby. Skyreach Place is also used for a variety of other events, including trade shows, craft shows, circuses, and 'monster truck' rallies. Skyreach Place also features Manhattan Point, a 150-seat restaurant, and two smaller food facilities.

*Observations and recommendations:* Skyreach Place provides a large-scale commercial venue for pop music and other performances that attract large audiences. It is a regional attraction, and the first facility that enables Kelowna to draw large numbers of visitors for popular culture events. As such it plays a key role in the Cultural District.

### ***Memorial Arena***

Location: Corner of Ellis Street and Doyle Avenue

The 1,850-seat Memorial Arena, built in 1948, is the former home of the Kelowna Rockets, who moved to Skyreach Place in 1999. It is used primarily for community skating and hockey, with occasional use for multi-cultural events and celebrations in the summer. The annex has recently become the home of the Okanagan Military Museum, which is described separately.

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*Observations and recommendations:* The arena has the potential for significantly more intensive use. One option is that it be programmed for pop culture events for which Skyreach Place is too large or the Community Theatre is too small, and that it be used as well as a venue for festivals and other multi-stage situations. An investigation might be made into the costs and benefits of upgrading of its technical capabilities. (Preliminary indications are that the cost might be prohibitively high compared to the anticipated benefits, but a professional study should be done.) A second, and more attractive, option is that it be re-used as an food market (featuring Okanagan products) and craft market, somewhat on the model of the Granville Island Public Market in Vancouver. The potential benefits to the cultural district of such a market have been expressed by many people, and this might be the best site for it.

***Flashbacks***

Location: Ellis Street, behind Skyreach Place

Flashbacks is commercially-operated cabaret and dance club. Housed in a heritage structure on Ellis Street, it is a principal cabaret venue in Kelowna, featuring both local and touring bands.

*Observations and recommendations:* This is a generally successful operation, and (with Skyreach Place) reinforces the north end of the Cultural District as the Kelowna's venue for pop music.

***The Community Arts Centre Theatre (proposed)***

Location: In the Community Arts Centre, Cawston Avenue, between Water and Ellis

A 300-seat theatre is proposed to be built as a part of the planned Community Arts Centre. It will feature a proscenium / semi-thrust stage, with a capability for film screenings. A scene shop and rehearsal room will adjoin the theatre. The theatre will likely be managed by the non-profit society that will operate the remainder of the arts centre. It is intended to co-ordinate marketing efforts with those of the Kelowna Community Theatre.

*Observations and recommendations:* This will add a needed medium-size stage to the Cultural District. Co-ordinated marketing with the Kelowna Community Theatre and StageWorks would benefit all parties. (See also the discussion of the Community Arts Centre, below.)

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## *Museum, Galleries, and Community Facilities*

### *Kelowna Art Gallery*

Location: Corner of Water Street and Cawston Avenue



The Kelowna Art Gallery is a 15,000-square-foot (1,400 m<sup>2</sup>) facility with three exhibition galleries and a public assembly area. Opened in 1996, the Gallery is funded as a line-item by the City (which is responsible for its physical plant). Its mandate is ‘to facilitate the growth and diverse needs of the community through enhancing knowledge and enjoyment of the visual arts.’ It does not maintain a dedicated gallery to showcase the permanent collection, choosing instead to mount some 15 temporary exhibits annually, featuring works from the permanent collection as well as touring exhibits. The Gallery has engaged in extensive arts programming, with its public assembly area being used for concerts, plays, and art auctions, as well as business meetings and receptions. The Gallery also maintains an active education program. Future Gallery plans call for a second-story expansion, and possibly an exterior patio on the east side of the Gallery, facing the Community Arts Centre. In 1998 the gallery had 57,288 visitors and program participants.

*Observations and recommendations:* The Gallery occupies a key location, directly opposite the Grand Hotel. It is important that it maintain and improve its quality of programming. It will be able to expand the non-community aspects of its programming with the opening of the complementary community gallery in the Community Arts Centre. The proposed expansion would increase its stature as an attraction.

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### ***Kelowna Centennial Museum***

Location: Corner of Ellis Street and Queensway Avenue



The Kelowna Centennial Museum was built in 1967. Funded as a line-item by the City (which is responsible for its physical plant), the Museum is governed by the Kelowna Museum Society. Permanent exhibit space is approximately 4,000 square feet (370 m<sup>2</sup>), with 1,500 square feet (140 m<sup>2</sup>) of temporary exhibit space. The current mission of the Museum is ‘to stimulate knowledge and appreciation of the natural and cultural world in which we live with special but not exclusive emphasis on the new world and Pacific Rim. This approach is intended to put Kelowna in its world context and provide Kelowna with a window on the world.’ An extensive redesign of the galleries and exhibits is in the planning process. This is being complemented by the creation of a professional conservation laboratory. The Museum has an extensive schedule of school programs. It attracts about 55,000 visitors annually.

*Observations and recommendations:* The Museum is an established anchor in the Cultural District. The proposed redesign will give the exhibition galleries a needed facelift, and the conservation lab will upgrade the technical support. It is important that the Museum also address its mission, and determine in what areas to focus its attention. Two options that are being considered are the Museum as a ‘window on the world,’ and as a window on Kelowna. The former will do more to educate residents generally, the latter to attract visitors to the Cultural District and the Museum. Surely an appropriate balance between the two can be achieved. We suggest that the permanent collection focus on local and regional material, and that considerable programming be offered on Okanagan regional topics; and that the ‘window on the world’ theme be achieved by means of temporary exhibitions and other programming, but not through collections development.

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### ***BC Orchard Industry Museum***

Location: In the Laurel Packing House, corner of Ellis Street and Cawston Avenue

The BC Orchard Industry Museum features 3,000 square feet (280 m<sup>2</sup>) of exhibition space, displaying artifacts and archival photographs of the Valley's Orchard Industry. Approximate annual visitation is 20,000. It is operated as a satellite site of the Kelowna Centennial Museum.

*Observations and recommendations:* This is a young and increasingly popular venue. Its continued growth should be encouraged, because it interprets the Okanagan's all-important fruit industry. Additional links should be sought with the fruit industry, including financial support, which would allow more ambitious and better-animated exhibits. Ancillary opportunities should be provided for purchasing local fruit products here and nearby – perhaps at the food market, should one be established at the Memorial Arena.

### ***Wine Museum***

Location: In the Laurel Packing House, corner of Ellis Street and Cawston Avenue

The Wine Museum features 1,000 square feet (90 m<sup>2</sup>) of limited-release vintages from the Valley's wine-producers, along with a variety of wine artifacts. Tasting and education programs are offered on an ongoing basis. Wines are available for sale. It is operated as a satellite site of the Kelowna Centennial Museum. Approximate annual visitation is 20,000.

*Observations and recommendations:* Plans are in place to improve the collection, to upgrade the exhibits, and to increase the programming. This would develop the facility more as a museum that interpret the Okanagan's important wine industry, and less as a retail outlet, and should be encouraged. As with the Orchard Industry Museum, it is important that close links be sought with the agricultural industry, but without constraining balanced museum programming. The Wine Train should be accessible from the Wine Museum.

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### ***The Laurel Packing House (Laurel Building)***

Location: Corner of Ellis Street and Cawston Avenue



The historic Laurel Packing House, a heritage structure built in 1917, is operated by the Kelowna Museum Society as an agri-tourism centre. In addition to its resident museums (B.C. Orchard Industry Museum and The Wine Museum), the Laurel Building also has 8,000 square feet (750 m<sup>2</sup>) of public assembly space on the main floor and office space for non-profit organizations on the second floor. The annual Apple Fair, Cherry Fair, and a variety of other community festivals and activities use the Laurel Building.

*Observations and recommendations:* As the City and the Museum recognize, the Laurel Building serves important public functions, yet remains a somewhat underutilized resource. The ground floor public assembly space has no specialized technical capabilities, and is filled with columns, so it probably has little future as a performance venue. This space might better be reserved for expansion of the two museums (particularly the wine museum) and perhaps a licensed food outlet, specializing in fruit- and wine-based cuisine and appearing to front on Ellis Street. The Laurel Building's public space should also be used as a focal point for wine tours and other agri-tourism events, as is planned.

The best use of the upper floor might be its continued use as office space for cultural organizations (e.g. some of the 76 members of the Kelowna and District Arts Council who cannot fit into the Arts Centre). If not enough of these tenants are forthcoming, the space can continue to be let to any organizations on short-term leases at market rents.

### ***Okanagan Military Museum***

Location: In the Memorial Arena, corner of Ellis Street and Doyle Avenue

This new museum opened here in November 1999, moving from the second floor of the Laurel Building. It occupies about 5,000 square feet (465 m<sup>2</sup>) on the second floor of the Memorial Arena and is open three days a week. It is operated by the Okanagan Military Museum Society, a volunteer group that acts as custodian for the BC Dragoons Regimental Museum. The collection consists of more than 50 deactivated weapons, 1,000 items of clothing, 2,000 books, archival documents, photographs, and medals, and is growing rapidly.

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*Observations and Recommendations:* The Society sees the Memorial Arena as a short- or medium-term solution for its accommodation needs, and wants to erect a purpose-built museum building. It should be encouraged to remain in the Cultural District, to expand its hours, and to supplement the volunteer base with professional staff when resources permit.

***Kelowna Library***

Location: Corner of Ellis Street and Doyle



Opened in 1995, the new Kelowna Library is a 40,000-square-foot (3,700-m<sup>2</sup>), two-storey facility managed by the Okanagan Regional Library Board. Funded by the City of Kelowna (which also maintains its physical plant), the Library possess an 800-square-foot (75-m<sup>2</sup>) public-assembly room designed for literary readings and other community programming. The Library is an important generator of traffic for the cultural district.

*Observations and recommendations:* The Library is a successful community facility in a landmark new building. It should seek ways of attracting additional sources of funding so that it can expand its literary arts programming, use the meeting room more intensively, and become a base for Kelowna's literary community.



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***Kelowna Community Arts Centre (proposed)***

Location: Cawston Avenue, between Water and Ellis Streets



A 38,000-square-foot (3,500-m<sup>2</sup>) Community Arts Centre is proposed to be created by adapting the former Growers Supply building, a heritage resource listed on the City's Heritage Register. Construction is scheduled to begin later in 2000, pending the successful completion of the current fundraising campaign. The Arts Centre will contain a 300-seat theatre (see above), a scene shop, a theatre/dance rehearsal room, working studios for visual artists, a pottery studio with kiln, and a community art gallery. Approximately 7,000 square feet (650 m<sup>2</sup>) of arts-compatible retail is planned for the Arts Centre, including a ground-floor bistro and second-floor wine bar. A large atrium running along the south side of the building will be available for social gatherings. Beyond the atrium, an exterior 'arts common' is planned as a staging area for outdoor events and festivals. The design concept for the Arts Centre envisages a building that is permeable, both visually and in terms of entrance/egress. The Community Arts Centre will be managed by a non-profit society, funded by the City.

The new walkway between the Community Arts Centre and the Library Parkade provides strategically-located programmable space. It has been proposed as a venue for an 'artwalk' and for other activities.

*Observations and recommendations:* The Community Arts Centre is seen as being the key anchor in the heart of the Cultural District. Public programming in the district should be focussed here and in the 'arts common' that the building will face. Physical links can be developed with the adjacent Art Gallery (to the west) and Laurel Building (to the east). Every effort should be made to meet the community fundraising objective to allow the adaptive re-use to begin. The new theatre space will complement the Kelowna Community Theatre, and the rehearsal room and scene shop will, in the short term, also meet some of the Community Theatre's needs. It is important to ensure that the Arts Centre will be capably managed. Current thinking is that it will be operated by a local community organization. An alternative that may be considered is that it be operated by the Parks Department

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as a arts-oriented community centre, with strong management input from a local volunteer board, similarly to the highly successful Roundhouse Arts Centre in Vancouver.

### ***Other Public Entertainment / Hospitality Venues***

#### ***The Grand Okanagan Resort and Convention Centre***

Location: Water Street, at the foot of Cawston Avenue

The Grand Okanagan Resort is a 325-room, four-star waterfront hotel opened in 1993. Owned by Royco Hotels, It features the 120-seat Grand Bay Café, Vines Lounge, two swimming pools (indoor and outdoor) a spa and fitness centre, convention facilities for 1,200 people, and an array of retail shops (including the Grand Gallery, a commercial art gallery). Adjoining the Grand Hotel are three independently operated eateries: Rosie's (a 195-seat pub with capacity for a further 68 seats on its outdoor patio), Coyote's (a 130-seat Mexican restaurant), and the 100-seat Waterfront Grill.

*Observations and recommendations:* The Grand Hotel provides first-class accommodation and conference facilities at the northwest corner of the Cultural District. It provides an infrastructure that can support extensive district-wide programming, such as large-scale festivals or arts-related conferences.

#### ***Lake City Casino***

Location: Water Street, at the foot of Cawston Avenue

The newly-opened Lake City Casino is 20,000-square-foot (1,860-m<sup>2</sup>) facility featuring slot machines and gaming tables. It adjoins the Grand Hotel.

*Observations and recommendations:* While not a cultural facility, the Casino is an attraction that is available to visitors to the Cultural District.

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## *Parks and Outdoor Performance Spaces*

### *Waterfront Park / Rotary Marshes*



Waterfront Park is comprised of 18 acres (7.3 ha) of contiguous parkland, extending from Rotary Marshes at its north extremity, to Kerry Park at the foot of Bernard Avenue. Between those two points, it forms the western boundary of the Cultural District. It features a boardwalk promenade along Lake Okanagan, a promenade between the Grand Hotel and the lake, lagoons, beaches, concessions, and the outdoor amphitheatre, Island Stage. Rotary Marshes consists of 5 acres (2 ha) of marshland at the estuary of Brandt's Creek, at the north extremity of Waterfront Park. It features a network of boardwalks and interpretive markers.

*Observations and recommendations:* Waterfront park provides an excellent recreational resource at the edge of the Cultural District.

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### *Island Stage*

Location: Waterfront Park, east of the Grand Hotel



Island Stage is a City-owned, outdoor amphitheatre located in Waterfront Park. Open-air seating (patrons sit on the ground) can accommodate an audience of 800. It has electrical service, but no on-site dressing rooms, washrooms, or running water. In the summer, Shakespeare Kelowna stages a two-week run of Shakespearean plays, and Parks Alive! (the City's program of arts animation in its downtown parks) makes use of the stage on selected afternoons and evenings.

*Observations and recommendations:* Island Stage provides a fine open-air performance resource, but its technical and seating constraints limit its usefulness to summer community programming. It is reported that Island Stage would require an estimated \$400,000 in upgrades (including terraced seating) to be fully equipped for professional use. It is not recommended that the City undertake these improvements at this time, at least not until there is sufficient demonstrated demand to justify the investment – as with the establishment of a summer theatre and/or a major festival – or until a private sponsor proposes to finance the work. If and when the technical capabilities are improved, it is important that there be guidelines to discourage loud, amplified productions that will break the peacefulness of Waterfront Park and disturb hotel guests. Continuation of the present 'low-tech' uses, perhaps expanding programming to include noon or evening concerts of unamplified music, would seem best in the short term.

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### ***Stage at Kerry Park***

Location: Kerry Park, Bernard and Abbott Streets



A small stage has been built into the landscape at Kerry Park, at the corner of Bernard and Abbott Streets. It is adjacent to the landmark public sculpture, *The Sails*. This small stage is used extensively by Parks Alive! during the summer months for free concerts. It is municipally owned.

*Observations and recommendations:* As with Island Stage, continuation of the present use and expanding programming seems the most appropriate direction. The location adjacent to the Downtown business district would seem to make it particularly appropriate for lunchtime concerts.

### ***Kasugai Garden***

Location: Behind City Hall, between Doyle and Queensway Avenues



Kasugai Garden is 1/3-acre (0.13-ha) Japanese Garden built to honour Kelowna's sister city of Kasugai. The Garden is owned and maintained by the City of Kelowna. The Kelowna / Kasugai Sister City Association facilitates exchange visits between the two communities. On these occasions, Kasugai Garden has been used for demonstrations of the tea ceremony.

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*Observations and recommendations:* This is a superb, but underappreciated, district resource. It is handicapped somewhat by nuisance and security issues, which are discussed below in Section 4.2. It is recommended that appropriate cultural programming be encouraged, perhaps with more frequent tea ceremonies and concerts of Japanese music. The Japanese-Canadian community should be invited to participate in developing programming and animation.

***Courthouse Amphitheatre***

Location: Water Street near Smith Avenue

This underused small amphitheatre, located next to the new Courthouse, is viewed as having potential for street performances. The ground inside the ‘round’ is covered with paving stones. A single ring of benches surrounds the space. Power may be available. It has been suggested as a place for buskers.

*Observations and recommendations:* This small venue has relatively little potential as a satisfactory performance space. However, it would be helpful if Parks Alive! or other groups could contribute some programming.

***General Observations***

The City of Kelowna has an immense investment in the Cultural District. It owns and maintains the vast majority of the facilities in the district – the Theatre, the Art Gallery, the Museum, the Laurel Building (and its two museums), Kasugai Garden, and the outdoor amphitheatres – and also operates some of them directly. The City should be wary of increasing its ownership or operating responsibilities, but rather should continue to encourage the community non-profit sector and the private sector to take a larger share of responsibility for the district’s facilities. This responsibility will likely best be expressed in increased programming initiatives.

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## 2.2 Cultural Organizations

A number of producing cultural organizations regularly use facilities in the Cultural District. Some, like the Kelowna Art Gallery Association, have their exclusive venue within the district. Others, such as Sunshine Theatre, use one or more venues within the district (in this case, Kelowna Community Theatre) and others outside it.

The groups can generally be classified as being either professional organizations or community (amateur) organizations. Professional organizations have paid, professionally-trained staff and performers, although they often rely as well on volunteers to provide certain services. They will often fill key positions with people from beyond the Central Okanagan. Community groups, on the other hand, rely on volunteers to deliver most of the programming, although they may have some full- or part-time paid management staff. While some community productions can be important attractions, the professional organizations can generally be relied upon to deliver higher-quality, more consistent programming ('product'). While both kinds of groups are essential to serve the cultural needs of local and regional residents, it is argued below (Section 6.3) that marketing to visitors from beyond the region should focus on professional product.

The table below summarizes key budget, staffing, production, and attendance figures for Kelowna's eleven leading cultural organizations. These same groups form the subject of the economic impact analysis in Chapter 7. The eleven groups are ranked by operating budget:

### *Professional Organizations*

- Okanagan Symphony Society
- Kelowna Museum Association
- Kelowna Art Gallery Association
- Sunshine Theatre

### *Community Organizations*

- Kelowna Community Music School
- Parks Alive!
- Theatre Kelowna Society
- Viva Musica Society
- Kiwanis Music Festival Society of Kelowna
- Kelowna Community Concert Association
- Shakespeare Kelowna

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Kelowna and the Central Okanagan also possess many other community cultural organizations that are not included in this list, because they are not producing agencies, or because they do not regularly perform or produce events in the Cultural District. These groups include:

- Kelowna Chamber Choir
- Kelowna Philharmonic Festival Society
- Okanagan Festival Singers
- Kelowna Choral Concerts
- Kelowna Visual and Performing Arts Centre Society
- Kelowna and District Arts Council
- Okanagan Military Museum Society

Many cultural organizations receive annual operating subsidies from the City of Kelowna, and some also receive assistance from senior governments.

It is beyond the scope of the present study to comment on the strengths and weaknesses of the individual organizations. It might be appropriate to undertake a subsequent management and operational review of the principal cultural organizations, whose objectives would be to make recommendations for organizational strengthening, including both human and financial resources, and to seek opportunities for sharing expertise and resources.

A number of non-producing organizations are also key to the success of the Cultural District. These are the groups market and manage arts and culture. Their proposed roles in the development of the Cultural District will be discussed below, in Chapter 5.

- Tourism Kelowna (formerly the Kelowna Visitors and Convention Bureau, and an agency of the Kelowna Chamber of Commerce).
  - Tourism Kelowna has the primary responsibility for marketing Kelowna's activities and attractions. It receives an annual allocation of \$15,000 from the City of Kelowna for marketing cultural activities.
- Downtown Kelowna Association (DKA).
  - The DKA is a Business Improvement Area association, as defined by the Ministry of Municipal Affairs. Its area of interest was originally the Downtown district. About a year ago it expanded its boundaries to include the Cultural District and Skyreach Place.
- Arts and Cultural Development Committee. This municipal committee, created by City Council, allocates municipal funding for festivals and participates in a number of activities, including publication of the new 'What's Happening' quarterly calendar.
- Public Art Committee. This municipal committee is responsible for the administration of the City's public art program.
- Kelowna Arts Foundation. The City's arm's-length granting agency, the Kelowna Arts Foundation disburses the City's annual operating grants for the arts, other than the grant to the Kelowna Art Gallery. Last year it distributed \$163,000 in civic arts grants.



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- Cultural Services Division, City of Kelowna
  - Economic Development Commission, City of Kelowna
  - Thompson Okanagan Tourism Association (TOTA)
  - Kelowna Hotel and Motel Association
  - Westbank First Nation
  - Okanagan Wine Festivals Society
  - Community Futures Development Corporation

The table on the next two pages summarizes the results of a survey of the principal cultural organizations. For each organization, information is provided on its principal facility or facilities, its operating budget ('Op'g budget'), the number of full-time ('FT') and part-time ('PT') staff, the number of performances or events produced each year, and the number and breakdown (local vs. visitors) of people attending its productions annually.

### Kelowna Cultural District Plan - Organizational Survey

Organization	Facility Description	Op'g budget	# Staff		# Perfs/Events	Annual Attendance			Notes
			FT	PT		Total	% local	% Visitors	
Okanagan Symphony Society	Kelowna Community Theatre and other cities	\$661,000	2	21	10 productions totaling 12 performances	9,995	56	44	
Kelowna Museum Association	Kelowna Centennial Museum, Orchard Museum, and Wine Museum	\$561,000	9	4	66+ programs and 15+ events	95,000	60-70	30-40	Formerly the Kelowna Centennial Museum Association.
Kelowna Art Gallery Association	Kelowna Art Gallery	\$549,000	4	7	15 temp. exhibits, 6 progs, 212 tours, and 121+ classes	57,288	N/A	N/A	
Kelowna Community Music School	Kelowna Art Gallery and other venues	\$336,000	1	1	1 concert (12 perf.), 8-10 recitals (1 perf. ea.), and 5-6 Youth Chorus perf.		80	20	
Sunshine Theatre	Kelowna Community Theatre and five other venues	\$233,000	3	1	8+ productions totaling 26+ performances	11,759+	80	20	
Parks Alive!	Waterfront Park, Kerry Park, and City Park	\$151,000	3		38 productions totaling 39 performances	22,275	80	20	
Theatre Kelowna Society	Kelowna Community Theatre	\$67,000		1	3 productions totaling 16 performances	5,552	80	20	440 volunteers.
Viva Musica Society	Kelowna Community Theatre, Stageworks, and Vernon Secondary	\$63,000		7	3 productions totaling 7 performances	1,685	60	40	Staff are seasonal and only work during the month of production.

### Kelowna Cultural District Plan - Organizational Survey

Organization	Facility Description	Op'g budget	# Staff		# Perfs/Events	Annual Attendance			Notes
			FT	PT		Total	% local	% Visitors	
Kiwanis Music Festival Society of Kelowna	Kelowna Community Theatre and various churches	\$54,000	1	4	11 productions totaling 1,983 individual and group performances	23,100	72	28	Assisted by 150 volunteers.
Kelowna Community Concert Association	Kelowna Community Theatre	\$36,000		12	4 productions totaling 4 performances	3,440	80	20	All staff are volunteer board members.
Shakespeare Kelowna	Kelowna Waterfront Park	\$26,000		1	1 production totaling 8 performances	2,000	90	10	
StageWorks Playhouse (formerly Footlights)	StageWorks Playhouse (approx. 275 seats at tables)				5 productions				Operated by private entrepreneur.

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## 2.3 Gaps in Facilities and Programming

### *Facilities*

The inventory of facilities is sufficient for most, but not all, the needs of the producing organizations in the present and medium term. Some gaps, however, have become evident:

- There is a need for a performance space of about 250 to 300 seats, for performances for which the Kelowna Community Theatre is too large. This need will be filled by the stage at the Community Arts Centre.
- The Kelowna Community Theatre's technical shortcomings will likely soon become problematic. There will be a demand in the medium term for stronger stage and back-of-house facilities. This could be achieved through major renovations, or by constructing a new theatre. If the latter route were chosen, and if the Community Theatre were to remain, the new theatre should be somewhat larger than the present 850 seats, to enable major touring productions to play Kelowna. A house of about 1,200 to 1,500 might be appropriate; however a feasibility analysis would be required, in part to assess whether this would create an oversupply of space in the short term.
- If a major festival is to be developed (see below), the need for a new facility will have to be considered. Traditionally this has been resolved with a large outdoor stage located where it will not cause problems with parking or noise. There does not appear to be room for this within the Cultural District. Skyreach Place may well fill this need, and an improved Island Stage could serve as another key festival venue.
- There is a need for performance spaces with high-quality pianos. The Kiwanis Music Festival and other presenters have identified this problem.

### *Programming*

- The current scope and variety of programming is admirable. Presenters are in place for virtually all major performing and visual arts media.
- Perhaps the only major arts activity not represented in the district is opera, and the successful development of opera and audiences generally requires a community that is significantly larger than Kelowna. Viva Musica Society is considering organizing an annual week-long opera festival, which would include recitals, training for aspiring singers, and performances by professional opera singers.
- Dance seems to be under-represented.

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- Kelowna has no consistent summer theatre, which is often a successful cultural tourism product. Sunshine Theatre is contemplating a summer season, which will fill this gap.
  - The location of some Fine Arts Programs from Okanagan University College (discussed elsewhere in this report) would add excellent post-secondary representation in the Cultural District.
  - It is important that the quality of the programming be steadily increased. This is important in developing local talent and audiences, and also for achieving a cultural tourism product level that will attract export markets (i.e. visitors from outside the region). This can be achieved in part by means of hard work, but it will also require measures such as attracting talented artistic directors and by an increase in professional product. This will take additional funding. It is important that additional funding sources be found to supplement the City's increasing contributions.
  - Organize noon-hour concerts and other events at the Bennett Clock fountain, the stage at Kerry Park, the Courthouse Amphitheatre, adjacent to the central pedestrian walkway, and near the Art Gallery. Designate an agency to be responsible for the programming (perhaps the Cultural District management entity, discussed in Chapter 5.)
  - There is an opportunity, and a need, for additional commercial and retail outlets providing shopping opportunities for arts and crafts. Only about a half-dozen such businesses (including an artist's supply shop, a dance studio, a music school, and a guitar store) are at present in the Cultural District. (This is discussed further in Section 3.3.) There is a particular opportunity for two kinds of businesses:
    - Studios and shops that create and sell arts and crafts, such as a glass-blowing studio, since this appeals to visitors as well as residents.
    - More businesses that offer classes, such as a photography studio or a quilting shop, since these engage local residents in learning as well as enticing them to purchase supplies.
  - A number of interviewees have talked about the desirability of having a year-round farmers' / food market in the Cultural District. In season, it would offer Okanagan fruit – including grapes as well as apples! – and other local products. The Memorial Arena has been suggested as a possible site.
  - Complementary to this would be an artists' marketplace. Arts and crafts can be sold within the food market (as at Granville Island in Vancouver), or adjacent to it.

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- Attracting appropriate new businesses to the district should be a priority of the Downtown Kelowna Association and its parent, the Kelowna Chamber of Commerce. (Retail opportunities are discussed in more detail in Section 3.2.)

### ***Festivals and Special Events***

Everybody loves a festival! Festivals are particularly effective means of attracting cultural tourists to a community. Across Canada and the US, many festivals have developed strong national and international reputations. Many focus on a single discipline, such as theatre (the Shaw, Stratford, and Blythe festivals in Ontario), dance (Jacob's Pillow in rural Massachusetts), jazz (the du Maurier jazz festivals in Vancouver and across Canada, whose futures are currently under threat because of the loss of sponsorship), folk music (the Vancouver and Merritt folk festivals), and classical music (Tanglewood in Massachusetts, and the Carmel Bach Festival in California). Others are multi-disciplinary (Centrum in Port Townsend, Washington).

Kelowna already has several successful festivals. Some use facilities in the Cultural District (as well as those elsewhere in town), while others do not. Existing festivals include:

- Snowfest (January or February)
- Kelowna Kiwanis Music Festival (April)
- Mozart Festival (July)
- Harvest Moon Country Line Dance Festival (September)
- Wine Festival (October)

The City of Kelowna recognizes the benefits of festivals, and established a festivals fund of \$100,000 in 1998. This fund has not been fully utilized.

A splendid opportunity exists for the Cultural District to launch an annual signature cultural festival, which would showcase the district and use facilities only within (or immediately adjacent to) it. The festival could be scheduled for September, to build momentum for the Wine Festival. It would be important to define an appropriate theme directed at a particular niche audience, and to develop a strong image that ties in with the Cultural District.

There may not be a local organization with the skills and resources to initiate and lead the development of a major festival. The Cultural District management entity (see Chapter 5) or the City should seek an organization from outside the region to develop a festival. A request for proposals should be widely distributed, inviting arts organizations to submit ideas and plans. Seed money should be provided from the festivals fund to underwrite the development period, but should not be committed over a long period of time. The festival should become self-sustaining on a combination of earned revenues, charitable fundraising, and private-sector sponsorships, in addition to municipal support. The first step (before the request for proposals to producing organizations) should be a

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feasibility study to look into the overall viability of a festival and to make recommendations for its implementation.

**Special events** are important as well. Every reasonable effort should be made to attract culture-related special events to Kelowna, and to accommodate them in the Cultural District. The Kelowna and District Arts Council, for example, is sponsoring an International Sculpture Symposium in Kelowna in 2002. In addition to bringing in people from many places, it will involve displaying a number of pieces during the period of the symposium. Events such as this should be encouraged, and other institutions should attempt to have complementary programming during that period. (For example, the Art Gallery and the Museum might mount sculpture exhibits.)

Ideas for special events can be gleaned from other places. The Tuscon Arts District, for example, has a 'phantom gallery' program, in which vacant storefronts are made available for artists to develop displays; and a 'phantom sculpture' program, in which sculptures by local artists are placed on display throughout the district for a six-month period.

### ***Educational Facilities and Okanagan University College***

The Cultural District currently has a number of private arts educational facilities, notably a dance and a music studio. There is an opportunity for more such businesses, as well as for public educational facilities. (See also Sections 3.2, 3.3.)

One key organization that has expressed an interest in establishing a presence in the Cultural District is Okanagan University College. College officials have suggested that the Bachelor of Fine Arts (BFA) program, which enrolls 200 students and is the second-largest in the province, might conduct some of its activities in the district. Suggestions from OUC have included a student-run gallery (related to a course on curatorship and exhibit design) and a studio. Officials recognize that there would be logistics problems (e.g. getting students to and from the main campus). Although the College now says that it does not intend to pursue this initiative at present, its presence in the Cultural District should continue to be encouraged as a medium- or long-term objective. This is an exciting opportunity for both OUC and the Cultural District, and every effort should be made to see it happen.

## **2.4 Recommendations**

- Planning for upgrading the Kelowna Community Theatre should begin now, with a professional feasibility analysis.
- The Memorial Arena should be developed for more intensive use. Two possibilities are as a venue for pop culture events for which Skyreach Place is too large and the Community

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Theatre is too small; another is as a food market (featuring Okanagan products) and craft market. A feasibility analysis should be undertaken.

- The programming of the Kelowna Centennial Museum should achieve a balance between a window on the world and a window on Kelowna. The former serves residents better, the latter serves visitors better.
- The BC Orchard Museum should continue to develop, in part by seeking additional links with the fruit industry.
- The Wine Museum should continue to develop, by upgrading the exhibits and increasing its public programming.
- The Laurel Building should be used more intensively, by using the ground floor for expansion of the BC Orchard Museum and the Wine Museum, and by adding a licensed food outlet specializing in regional fruit- and wine-based cuisine.
- The Okanagan Military Museum should be encouraged to remain in the Cultural District, to expand its hours, and to supplement the volunteer base with professional staff when resources permit.
- The Kelowna Library should expand its literary arts programming, use the meeting room more intensively, and become a base for Kelowna's literary community.
- The Kelowna Community Arts Centre should ensure that it will be managed strongly and capably, whether by a community organization or by the Parks Department.
- The technical capabilities and seating at the Island Stage should be upgraded when there is sufficient demonstrated demand to justify the investment.
- Kasugai Park should be programmed more actively, perhaps with more frequent tea ceremonies and concerts of Japanese music. Kelowna's Japanese-Canadian community should be invited to participate in developing the programming.
- An attempt should be made by Parks Alive! and other groups to provide programming for the Courthouse Amphitheatre.
- With respect to overall investment and control of the Cultural District, the City of Kelowna should continue to encourage the community non-profit sector and the private sector to take a larger share of responsibilities for the district's facilities and programming.



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- Consideration should be given to undertaking a management and operational review of the principal cultural organizations, to make recommendations for organizational strengthening and to seek opportunities for sharing expertise and resources.
  - There is a need for performance spaces with high-quality pianos.
  - Opera and dance are under-represented in Kelowna.
  - A summer theatre season should be developed, whether by Sunshine Theatre or another organization (or organizations).
  - The quality of the programming should be steadily increased. This can be achieved in part by hard work, but it will also require attracting talented artistic directors and an increase in professional product.
  - Noon-hour concerts and other events should be organized at the Bennett Clock fountain, the stage at Kerry Park, the Courthouse Amphitheatre, adjacent to the central pedestrian walkway, and near the Art Gallery. An agency to be responsible for the programming should be designated.
  - Consideration should be given to opening a year-round farmers' / food market in the Cultural District. The Memorial Arena has been suggested as a possible site. Complementary to this would be an artists' marketplace.
  - Attracting appropriate new businesses to the district should be a priority of the Downtown Kelowna Association and its parent, the Kelowna Chamber of Commerce.
  - An initiative should be taken to launch an annual signature cultural festival, which would showcase the Cultural District and use facilities within it. It is important to define an appropriate theme directed at a particular niche audience, and to develop a strong image that ties in with the Cultural District.
  - Efforts should be made to attract culture-related special events to Kelowna, and to accommodate them in the Cultural District.
  - The location of some Fine Arts Programs and/or a student-run gallery by Okanagan University College would add post-secondary representation in the Cultural District.

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## 3. Planning the Cultural District

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### 3.1 Land Use, Planning, and Zoning

#### *Location*

The Cultural District is situated immediately north of the Central Business District, and falls within the planning area known as Kelowna Centre. The core of the Cultural District is the six-block area bounded by Clement Avenue at the north, Queensway at the south, Ellis Street at the east and the Okanagan Lake waterfront at the west. Within this core may be found a mix of government, cultural, entertainment, and public open space uses. Building forms range from the prominent Grand Okanagan Resort and The Dolphins residential complex to the low-profile City Hall and Museum buildings. Dominant landscape features include Knox Mountain to the north and open vistas from the waterfront across Okanagan Lake.

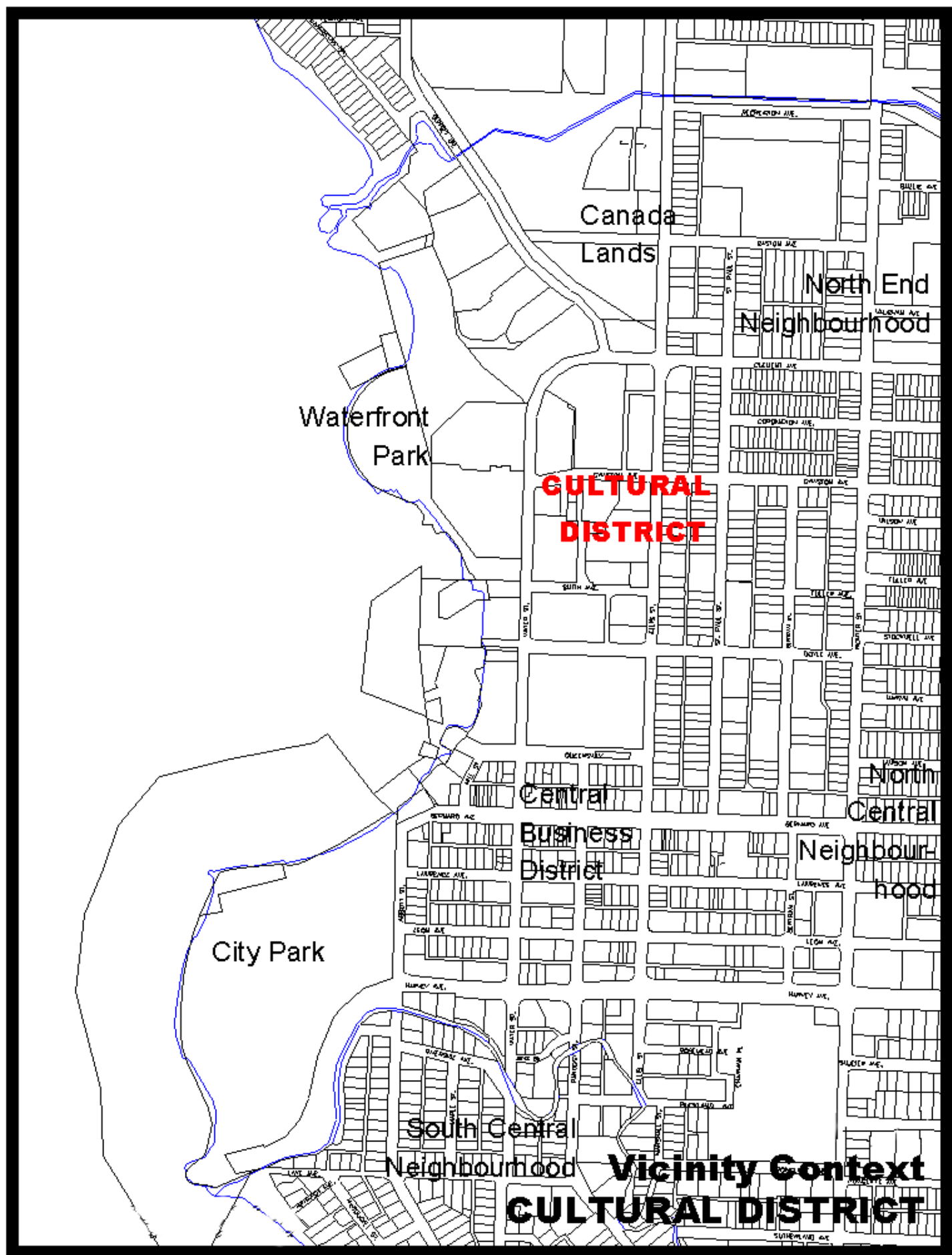
North and south of the core Cultural District are two supporting and complementary districts – the North End, a mixed residential, service and industrial neighbourhood; and the Downtown District, which includes the Bernard Avenue retail, restaurant, and office spaces.

For ease of describing land uses and development patterns, the Cultural District may be broken into five sub-areas, using the terminology originally applied through the Kelowna Centre Plan (1992). These are:

- Civic Square (area bounded by Queensway, Water, Doyle, and Ellis)
- Centre Block (area bounded by Doyle, Water, Cawston, and Ellis)
- North Block (area bounded by Cawston, Water, Clement, and Ellis)
- Waterfront (area bounded by Queensway, Water, Kelowna Yacht Club, and the lakeshore)
- Grand Okanagan Block (area bounded by the Grand Okanagan Resort and Conference Centre, the Dolphins Residential Tower, Water Street, and the lakeshore)

Outlying and supporting areas may be broken into the following sub-areas:

- Area east of Ellis
- CN Lands (Canada Lands Co.)
- Downtown District
- City Park



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### ***Boundaries of the Cultural District***

Boundaries should be drawn in order to delineate a district which will be treated as a single planning area and as a defined area in which to introduce particular physical improvements. While these are intended mainly as planning boundaries, it would not be inappropriate to indicate them physically as well. The recommended boundaries are:

- Okanagan Lake to the west
- Queensway Avenue to the south (including only the north side of Queensway)
- Ellis Street to the east (including the properties on both sides of Ellis Street)
- Clement Avenue to the north (extending west of Water Street to the waterfront roughly on the alignment of the service road at the north edge of The Grand Hotel parkade – including Willow Walk on the water's edge, but excluding The Dolphins)

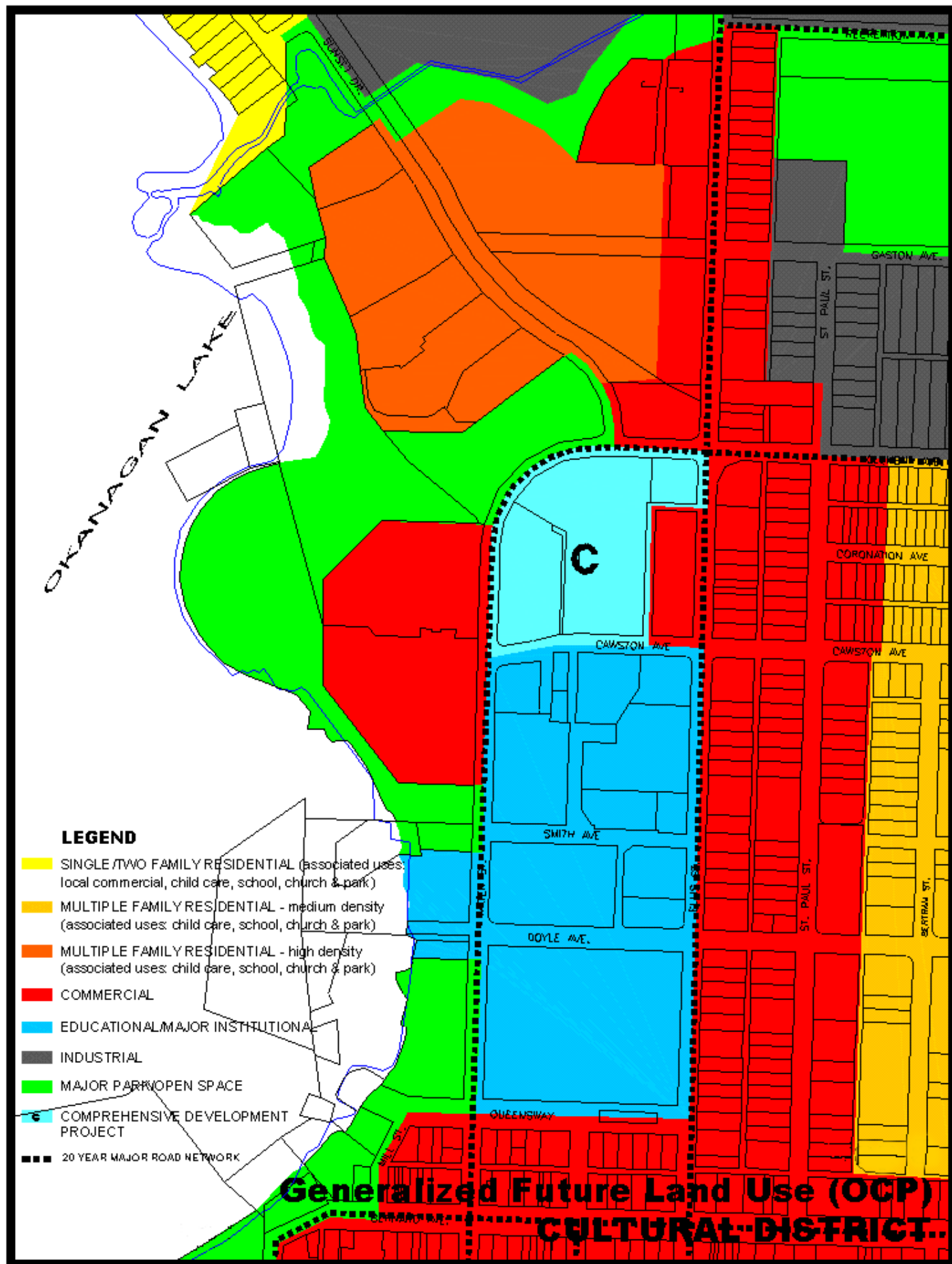
This includes the larger part of the Kelowna Centre planning area (all but St. Paul Street), and a portion of the Inner City Shore Zone planning area. If these boundaries obtain general approval, it may be appropriate to redesignate St. Paul Street, between Doyle and Clement Avenues, as a part of the North End Neighbourhood.

### ***Land Use and Ownership***

Within the core area the two dominant landowners are the City of Kelowna and BC Buildings Corporation. Some parcels are in private ownership, most notably The Grand Hotel and the commercial buildings along the east side of Ellis Street. Other properties, such as SkyReach Place and the adjacent parking lots, are the subject of joint public-private arrangements. Some of the land parcels around Skyreach Place are owned by R.G. Properties of Vancouver, which holds development options on those parcels.

Kelowna Centre lands once accommodated a portion of the Canadian National Railways yards, which served Kelowna's Downtown and the North End Industrial lands. While most of the rail yard is now removed, the historic CN station has been retained and sits at the northeast corner of Ellis and Clement. Canada Lands Co. (a federal Crown corporation), which holds the former railway lands. Canada Lands has prepared development proposals for its properties, and these have been approved by City Council.

At the other end of Kelowna Centre, the Waterfront Block and adjacent City Park have long established reputations as the centre of recreation and waterfront enjoyment for residents and tourists alike. For many years, local citizens hosted the internationally renowned Kelowna Regatta. More recently, the Kelowna Waterfront was the home of *Thunderfest*, a professional speedboat race held for several summers.



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City Hall stands at the gateway between the Cultural District and the Downtown District. Recognizing the significant potential of the area abutting City Hall, the City acquired a major interest in the Kelowna Centre neighbourhood upon decommissioning of the rail lands.

Kelowna Centre is now comprised of an exciting mix of buildings and land uses. Some buildings and structures remain as links to the recent rail and industrial heritage. Other buildings are newly constructed and reflect City policies and initiatives laid out in the 1992 Kelowna Centre Plan. With the exception of the Growers Supply Building and the former Provincial Courthouse, all are occupied spaces (and portions of these two are leased on a month-to-month basis). Few vacant properties remain, although parts of the area have an empty feel, which provides an opportunity for landscaping and infill development.

Older buildings are predominantly two or three stories in height. Newer buildings generally have a larger footprint and provide a wide variety of heights. Within a one-block distance, new buildings range from the one-storey Art Galley to the 17-storey residential tower (The Dolphins), which stands just outside the Cultural District but is conspicuous from within it.

### ***Roads, Access, and Parking***

Kelowna Centre is laid out on a traditional grid road pattern, with typical street widths of 20 metres, including sidewalks. Early industrial and civic development patterns resulted in relatively little parcel subdivision within each block; consequently the lane system has a non-cohesive pattern.

Future development plans envision a pedestrian amenity space and walkway system, which is currently under development, linking the isolated laneway spaces of the central blocks. A parallel route is under development along the lakefront public park and walkway system. These two routes, as well as Ellis and Water Streets, provide direct north-south pedestrian linkage between the Downtown District and the Cultural district.

The recently completed Queensway Transit Mall (turnaround and passenger exchange for City transit routes into the downtown) enhances public access to the Cultural district. Passengers no longer arrive by railway, although the rail line may ultimately be dedicated to a commuter rail or transit system.

Analysis of City road networks call for increased traffic flows on Clement Avenue, Ellis Street, and Water Street. As part of the approved Network Plan, Clement will be upgraded to a four-lane roadway and Ellis Street will remain a designated truck route. Water and Richter Streets will ultimately be designed as a couplet system, with northbound traffic on Richter and southbound traffic on Water.

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Vehicular parking is in transition, with a likelihood that some City-owned surface parking lots may be replaced by public parkades. Two parkades have been completed, one beside the Kelowna Library and a second at the Grand Okanagan Resort. The Kelowna Centre Plan proposed that four parkades (i.e. two more) be built within the six blocks, but this proposal has not been formally adopted into the City's parking management plans. Underground parking is generally not feasible, due to a high water table throughout the district.

The total supply of parking spaces within the Cultural District is kept somewhat below demand, both to encourage transit use and to acknowledge the principle of shared spaces, with daytime office use departing before evening or weekend crowds arrive. The supply of spaces should be monitored as the number of cultural events increases. (Monitoring is indeed a priority in the Downtown Parking Management Plan.) Attendance at future events must not be compromised by inadequate parking planning. People will walk 500 metres or more from their cars to an event, as long as access from parking areas to venues be designed to offer security, interesting side attractions (window shopping or non-threatening activities), and an attractive pedestrian environment.

### ***Current Planning Initiatives***

The Kelowna Centre Plan (c. 1995) envisions this as 'an area of vitality and activity' with a diversity of uses and built forms. The four broad community objectives for Kelowna Centre are all fully compatible with the objectives for the Cultural District:

- To create an image of the City for visitors and residents which reflects the character, size, and role of the City
- To reinforce Kelowna's growth as a regional government and cultural centre by providing for the development of an extensive government and cultural 'precinct'
- To create a vibrant and vital urban area which 'lives' beyond business hours
- To establish a tourism focal point in the community; to support tourism development with complementary uses; to provide opportunities for further investment in the tourism industry of the City by developing attractions and required tourism infrastructure

Kelowna is experiencing and, with its new Official Community Plan, is managing and directing a considerable amount of new development. Kelowna Centre is one of many neighbourhoods that experienced rapid transition and redevelopment during the 1990s. Development of the Cultural District with a distinct sense of place requires a clear understanding of the past, the present, and decisions respecting the future.

In the Official Community Plan, the three central blocks are designated for 'Mixed Use Development'. Building form and design are governed by the 'Urban Town Centre Development Permit Area' designation, with broad objectives to encourage quality of design and amenity space.

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Design details for exterior building materials, public amenities and a ‘pedestrian realm’ are applied from the Kelowna Centre Plan.

Commercial buildings fronting on Ellis Street are being examined as sites for potential redevelopment, including residential uses. These may take the form of new apartment complexes, or alternatively as artist live / work studio spaces. Either would increase the 24-hour use of Ellis Street and the Cultural District.

### ***Zoning***

Land use within the City of Kelowna is regulated by Zoning Bylaw No. 8000. The pattern of zoning within the Cultural District is depicted on the accompanying map. It consists of the following:

- P1 - Major Institutional
- CD5 - Multi-Purpose Facility
- CD8 - Heritage Industrial
- C7 - Central Business Commercial
- C8 - Convention Hotel Commercial
- C10 - Service Commercial
- I2 - General Industrial
- I4 - Central Industrial

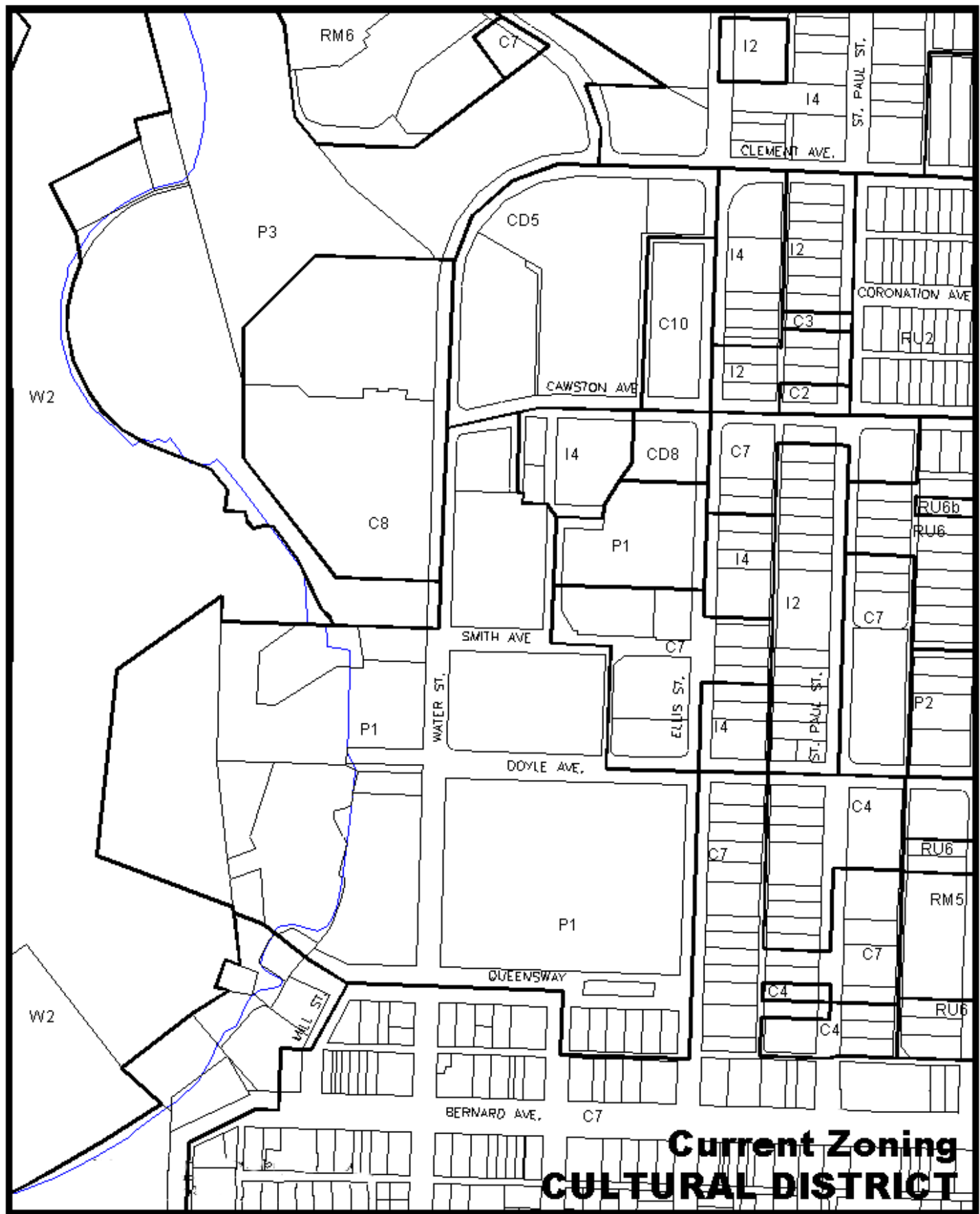
#### *P1 - Major Institutional*

Facilities within this designation include:

- City Hall
- Centennial Museum
- Kasugai Gardens
- Memorial Arena
- Kelowna Community Theatre
- RCMP detachment
- Law Courts
- Kelowna Art Gallery
- Central Okanagan Community Health Services
- Former Courthouse / Government Agent office building (now vacant)
- Kelowna Yacht Club
- Water Street Seniors Centre

In addition to the governmental and institutional uses provided for in the P1 zone, secondary uses include eating establishments (minor) and retail services. As such, arts and cultural facilities within this zone could expand their range of uses to include retail sales and eating establishments.





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### *CD5 - Multi-Purpose Facility*

This designation is applied to Skyreach Place and its associated development parcels, situated on lands with frontage on Water Street, Clement Avenue, Cawston Avenue, and Ellis Street. The easterly portion of the CD5 area is flanked also by a pocket of commercial development which fronts onto Ellis Street. Among the public assembly, sports, and recreation facilities allowed for in the CD5 zone, there are retail, educational, and other uses provided for in this zone which could accommodate arts and cultural enterprises as well as residential development. Eating establishments are also permitted in the CD5 zone. At present there are three such uses in operation at Skyreach Place.

### *CD8 - Heritage Industrial*

The Laurel Packinghouse is the only site in the Cultural District with CD8 zoning. This zoning is intended to provide for the preservation of land and buildings with heritage value and to allow for a range of industrial, commercial, and institutional uses. The CD8 zone allows for several arts and culture related uses, including, but not limited to, spectator entertainment, public libraries, cultural exhibits, and 'custom indoor manufacturing'. The latter refers to small scale, on-site, indoor production of goods by hand, and may include jewellery, toy, and musical-instrument manufacturing as well as gunsmiths, pottery, and sculpture studios. Retail services, eating and drinking establishments are also permitted in this zone and would be a suitable complement to the arts and cultural activities offered at the Laurel Packinghouse.

### *C7 - Central Business Commercial*

The C7 zone contains a wide range of commercial uses and allows for apartment housing as a secondary use. Among the many different principal uses, several could accommodate arts and cultural enterprises or would be compatible with such uses. For example, commercial schools, custom indoor manufacturing, eating and drinking establishments, private education services, public libraries and cultural exhibits, public parks, retail stores, and spectator entertainment are some of the principal uses accommodated within the C7 zone. Of note, the main branch of the Kelowna Library is zoned C7, as is the parkade and Esquires Coffee House. Along the east side of Ellis Street, areas of C7 alternate primarily with I4 zoning. A 3-lot area at the northeast corner of Cawston and Ellis (currently a parking lot) is zoned I2.

### *C8 - Convention Hotel Commercial*

The Grand Okanagan Lakefront Resort and Conference Centre, including all its associated retail and service-oriented businesses, is zoned C8. It is a requirement of the C8 zone that all commercial uses be incorporated as an integral component of the hotel. It is mutually beneficial to both the Grand Hotel and the Cultural District that many of the hotel's commercial enterprises front onto Water Street, as this is a popular pedestrian corridor with a shortage of retail frontage..

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### *C10 - Service Commercial*

The C10 zone applies to a pocket of commercial development on the west side of Ellis Street north of Cawston Avenue. This area includes music-related facilities, such as Musico (music lessons) and Kelowna Guitarworks. Several businesses marginally related to arts and crafts are also situated in this block including a used-furniture store, an upholstery shop, and a pawn broker.

### *I2 - General Industrial*

Three lots at the northeast corner of the Ellis Street and Cawston Avenue intersection are zoned I2 and are currently used for pay parking, not an allowable use within the I2 zone. In addition to general industrial uses, the I2 zone allows for auctioneering establishments, custom indoor manufacturing, eating and drinking establishments, and participant recreation services (indoor) which are uses compatible with Cultural District activities.

### *I4 - Central Industrial*

The site of the proposed Community Arts Centre on the south side of Cawston Avenue between Water and Ellis Streets is zoned I4. In addition to general industrial uses, this zone also allows for some cultural and marginally cultural-related uses, such as auctioneering establishments, custom indoor manufacturing, eating and drinking establishments, mobile catering services, and participant recreation services (indoor).

The zoning is generally appropriate for the Cultural District. However, a few additional uses should be permitted to enable more development that supports the district. These are addressed in Section 3.3. The only zoning change that need be considered is to re-zone the site of the Community Arts Centre to P1 - Major Institutional, which would allow compatible retail uses to be incorporated into the Centre's arts and culture function.

## **3.2 Retail and Commercial Businesses**

### *Principles*

The Cultural District has undergone a dramatic and positive transformation over the past decade. Not long ago an area of derelict warehouses and industrial buildings, of vacant and underutilized space, the Cultural District is a tangible example of the benefits of sound planning, creative thought, a strong economic base, and a view to the future.

Although the Cultural District may not be thought of as one of Kelowna's principal shopping destinations, a wide variety of businesses is represented in the area between Clement and Queensway

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Avenues, and Ellis Street west to Okanagan Lake. Businesses within the district are large and small, arts- and sports-related, trendy and traditional.

An excellent opportunity exists for strengthening the business infrastructure within the district. The success of this initiative requires keeping several basic principles in mind:

- Recognize that small businesses and live/work combinations are critical to the economic health and character of the Cultural District.
- Cultivate a business environment that strengthens the vitality of the Cultural District's entrepreneurial spirit.
- Adopt a creative, cooperative, open-minded approach which promotes the Cultural District as a preferred neighbourhood for innovative new businesses to 'set up shop'.
- Develop a specialty business infrastructure within the Cultural District that complements, rather than competes with, businesses in the Downtown District, immediately to the south.



*Businesses in the Cultural District will complement, and not compete with, those in the adjacent Downtown District.*

By following these principles, and those recommended elsewhere in this report, the Cultural District will be positioned as a regional destination for arts, culture, specialty arts-compatible retail, service, and hospitality industry customers and clients.

### ***Current Businesses***

The east side of Ellis Street, between Clement and Queensway, contains most of the commercial businesses in the Cultural District. This three-block area includes enterprises such as a welding shop, automotive repair, professional offices, computer servicing, used goods, and cafés. Whereas many businesses along this corridor are unrelated to cultural activities, a transition has begun to occur with the addition of an art supply store and a woodcraft shop. These new businesses complement the long-

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established Robb Card Dance Studio, which for many years was the sole arts-and-culture-related commercial establishment on the east side of Ellis Street.



*The east side of Ellis Street provides many opportunities for culture-related businesses. Photo: Marnie Skobalski*

The retail and service establishments within the Cultural District may be grouped into one of four broad classifications:

- Businesses associated with a not-for-profit cultural facility
- Independent for-profit cultural facilities and culture-related businesses
- Businesses associated with a hotel facility
- Independent non-culture-related businesses

### ***Businesses associated with a Cultural Facility***

Several businesses are associated directly with a cultural facility or with Skyreach Place – a ‘sometimes’ cultural facility. These are the gift shops of:

- Kelowna Centennial Museum
- Kelowna Art Gallery (at present closed)
- British Columbia Orchard Industry Museum
- Wine Museum

In this category are the food outlets in Skyreach Place:

- Manhattan Point Restaurant
- Perks Coffee
- Burger Baron

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### ***Private Cultural Facilities and Culture-Related Businesses***

A number of private businesses in the Cultural District present cultural events, serve artists and craftspersons, or provide services of interest to people who patronize cultural facilities. Several of these are located along the east side of Ellis Street; two opened within the last few months, as this study was in progress, showing the interest of the business community in the Cultural District. Restaurants (including those in The Grand Hotel) are listed here as well.

#### *Business included in the inventory of cultural facilities (Section 2.1)*

- Flashbacks Night Club

#### *Businesses not included in the inventory of cultural facilities:*

- Robb Card Dance Studio
- Musico (music lessons)
- Opus Framing and Art Supplies
- The Grand Gallery (in The Grand Hotel)
- Kelowna Guitarworks
- The Old Wood Shed (arts, crafts, curios)
- SW Audio Visual
- House of Markham (home decor; opened Spring 2000)
- The Water Garden (ornamental ponds and coffee bar; opened Spring 2000)

#### *Restaurants*

- Nagano Sushi Restaurant
- Esquires Coffee House
- Dawatt Indian Cuisine
- Marko's Pizzeria
- Common Ground (coffee shop)
- Rose's Waterfront Pub
- Coyotes Restaurant
- Water Street Grill
- The Grand Bay Café
- Mind Grind Internet Café

Efforts should be made to attract more businesses in this category to the Cultural District. Recommendations to this end are made later in this chapter.

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### ***Independent Non-Cultural Businesses***

The Cultural District includes many other kinds of businesses. Even a few of these are marginally related to (or compatible with) arts, crafts, and culture:

- Ellis Used Goods and Pawn Broker
- Quality Used Furniture
- Four Seasons Upholstery
- Coin, Stamp & Antique Gallery
- Monte's Golf Shop
- Ehmann Printing Ltd.

Commercial and retail establishments are not evenly disbursed throughout the Cultural District. With few exceptions, they are grouped in concentrations, such as the east side of Ellis Street, the 1200-block of the west side of Ellis Street, and along the west side of the 1300-block of Water Street (part of The Grand Hotel).

Kelowna's Cultural District has a sufficient nucleus of appropriate businesses to demonstrate its potential to evolve into prime browsing territory. Shops associated with the museums and art gallery (the latter regrettably is currently closed) offer high quality merchandise with a local flair, suitable for gifts and unique souvenirs. With pedestrian connections linking cultural venues and commercial nodes, there is ample opportunity for local entrepreneurs to enhance and strengthen the commercial / retail fabric of the District.

Given that the Cultural District is in the early years of development, it is clear that, with appropriate planning, guidance, and incentives, the area will continue to experience change and will increasingly be recognized as a distinctive district within downtown Kelowna. As the district matures, the business mix will both expand and diversify into a blend of commercial and retail establishments related to the visual and performing arts, local culture (past and present), sports, tourism, and hospitality.

## **3.3 Business Opportunities**

The Cultural District can foster a synergy among non-profit cultural activity, for-profit cultural industries, culture serving businesses, and arts education. This section discusses some of the many opportunities.

There is a conspicuous lack of commercial activity along Water Street, between Queensway and The Grand Hotel. This creates a 'black hole' that discourages pedestrians from walking along Water Street from Downtown to the arts facilities at Cawston Avenue. The proposed demolition of the

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former Provincial Courthouse will make things even worse in this regard. Opportunities for more animation and retail activity in this area should be actively pursued; vacant open space would have a negative impact.

Waterfront (or water-view) dining experiences are particularly sought after and are extremely limited in Kelowna. The proposed rooftop restaurant at the Kelowna Community Theatre could help to fill this vacuum. Additional food outlets are needed throughout the Cultural District, including at least one destination dining establishment. Independent restaurants should be encouraged, and franchises discouraged.

The Cultural District has strong potential to accommodate as well a wide array of educational activities, particularly those related to the visual and performing arts and to the burgeoning field of new technology. As mentioned above, the area already has a dance and a music studio. As examples of some specific opportunities, a photographic lab could expand its markets by offering photography courses, darkroom courses, digital photography computer labs, and the rental of darkroom and / or computer lab facilities; and a glass-blowing enterprise could open a studio and retail shop.

Additional educational business opportunities range from the traditional media of the visual arts, music, and dance lessons, to electronic media such as radio, film, and video. In conjunction with the Kelowna Community Theatre, training could be offered in the stage crafts, such as set design and construction, theatre lighting, sound, and costume design. New technology offers endless and ever-changing possibilities as interests expand in the field of website design, computer-generated graphics, and design for an extensive range of applications. For a well-rounded educational offering, classes and workshops should be aimed at the interests of both children and adults.

As discussed in Section 2.3, Okanagan University College is interested in locating parts of its BFA program to the Cultural District. This would be an excellent move, and would complement the private arts educational businesses in the district.

It is not within the scope of this plan to identify specific businesses that might open or relocate in the Cultural District. Nor would it be constructive for the City to prescribe in detail the kinds of businesses through zoning. However, the City and business groups such as the DKA and Chamber of Commerce should encourage arts-related activities to locate here. Some suggestions have been made above as to what types of businesses would fit best within the district. A few T-shirt shops may be inevitable, but their proliferation should be avoided. Specific characteristics of the commercial / retail mix will be largely self-determining, as entrepreneurs see opportunities for mutually beneficial relationships with other area businesses and facilities. What this plan puts forward is a series of principles and recommendations directed towards achieving a healthy and diverse business base.

New retail / commercial development may take the form of infill on some of the vacant lands or underutilized areas of the Cultural District. Improvements and renovations could be undertaken on



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some of the aging, utilitarian building stock to accommodate shops, studios, galleries, and other enterprises. This could be done in combination with residences where feasible.

Land uses along Ellis Street should allow for a range of commercial/retail and residential uses appropriate to the long-term future of the Cultural District. In particular, the provision of a greater number of residential units within the Cultural District will help to populate the district during the day and after working hours. Some new residential development should provide live / work space for artists. (A number of successful developments of this kind have recently been completed in Vancouver – some in rehabilitated industrial buildings, others as new construction.) A resident population would add diversity of use to the district, a broader customer base, and a greater sense of community as people ‘buy in’ and literally take ownership of the neighbourhood. With an increased number of people living, working, shopping, and socializing in the Cultural District, crime rates may fall and a corresponding sense of safety and security may increase.

The current C7 and C4 zones are comprehensive enough to accommodate the culture-compatible uses envisaged in the district. These zones also include opportunities for combined live / work spaces, and for work / retail spaces. As well, the ‘custom indoor manufacturing’ occupancy allowed in the C4 and C7 zones includes operations that produce artistic products, although adding the phrase ‘artist studio’ to the definition would convey an explicit message about the desirability and opportunities for these occupancies within the community generally, and perhaps the Cultural District specifically.

On the east side of Ellis Street, between Doyle Avenue and Cawston Avenue, it is suggested that I4 properties be encouraged to rezone to C7. This would allow for apartment housing (not currently permitted in the I4 zone) in combination with a wide range of commercial uses. Similarly, the C10 - Service Commercial area on the west side of Ellis Street, north of Cawston Avenue, should be encouraged to rezone to C7. This direction would also be consistent with the commercial uses and building heights allowed in the adjacent CD5 zone to the west.

Between Cawston and Clement Avenues, the east side of Ellis Street could be rezoned to C4 - Town Centre Commercial, which allows for a somewhat different mix of uses on larger lots, but also includes the opportunity for a residential component.

With respect to the Community Arts Centre, this site should be rezoned to P1- Major Institutional to allow compatible retail uses to be incorporated into the Centre’s arts and culture function.

Several land uses allowed under current zoning may be considered incompatible with future development of the Cultural District. Service stations, automotive repair, bulk fuel depots, and concrete and asphalt plants are just a few of the service commercial and industrial activities which are allowed under current zoning in some areas of the district. Recognizing that businesses such as M&T Auto Repairs, Auto-Bon Performance, and Monashee Manufacturing Ltd. (welding) pre-exist the implementation of this plan, it is anticipated that market forces, land values, lot sizes, and

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location factors will suppress the potential for extensive industrial / service commercial development along the Ellis Street corridor.

### 3.4 Recommendations

- Increase and maintain awareness of the Cultural District's diverse small-business opportunities, particularly for arts-related enterprises, through agencies such as the Economic Development Commission, Downtown Kelowna Association, and the Chamber of Commerce.
- These organizations should encourage arts-related businesses and food-and-beverage services to locate (or relocate) in the Cultural District.
- Explore the potential to accommodate new retail / commercial uses at the following locations:
  - Northwest corner of Doyle Avenue and Ellis Street, beside the Public Library
  - East side of the parkade, on Ellis Street
  - West end of the parkade and north along the new walkway
  - Infill on the east side of Ellis Street; and expansion of existing buildings and/or new uses in vacant space
  - Southeast corner of Smith Avenue and Water Street, behind the Community Theatre
  - Between the Laurel Building and the Health Unit Building
- The City should favourably consider a change in zoning for those properties:
  - On the east side of Ellis Street, between Doyle and Cawston Avenues, currently zoned I4 - Central Industrial, to C7 - Central Business Commercial.
  - On the west side of Ellis Street, between Cawston and Clement Avenues, currently zoned C10 - Service Commercial, to C7 - Central Business Commercial.
  - On the east side of Ellis Street, between Cawston and Clement Avenues, currently zoned I2 - General Industrial or zoned I4 - Central Industrial, to C4 - Town Centre Commercial.
- Amend the zoning by-law as follows:
  - Amend the definition of 'custom indoor manufacturing' to 'custom indoor manufacturing / artist studio' to emphasize that artists' studios are allowed under that definition.

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- Encourage the development of residential accommodation, especially live/work space, within and along the peripheries of the Cultural District.
  - Encourage public and private educational institutions to provide learning opportunities in arts-and-culture-related fields within the Cultural District.
  - Review the appropriateness of current liquor licenses (a Provincial jurisdiction) to determine whether they enable district restaurants and bars to serve the late-night, post-theatre dinner-and-drink crowd, and work towards revisions if necessary. (This is a Provincial jurisdiction; at present, licensed restaurants can serve liquor for a maximum of 14 continuous hours between 9 AM and 2 AM, and Sundays, 11 AM to midnight.)
  - Encourage the development of retail opportunities and animation along the west side of Water Street, in the area of the former Provincial Courthouse.

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## 4. Enhancing the Cultural District

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### *Principles*

Improvements in cultural programming and facilities (Chapter 2) and in the ancillary business establishments and mix of land uses (Chapter 3) will be complemented by changes to the physical components of the Cultural District. Public spaces, pedestrian corridors, streetscapes, and signage can all be enhanced to give the area a distinct identity and to enrich the visitor experience.

A number of principles may guide efforts to enhance the district:

- Create a unique and appropriate physical identity for the Cultural District, which identifies and complements its special blend of uses and activities and creates a ‘sense of place’.
- Ensure that physical enhancements are attractive, practical, and have relatively low ongoing maintenance costs.
- Design the proposed enhancements so as to be compatible with, and incorporate, the recent streetscape improvements along Water Street.
- Cultivate an environment within the Cultural District which is clean, safe, attractive, and accommodating of the diversity of area inhabitants, workers, and visitors.
- Recognize that the built heritage of the area consists not only of notable older buildings, such as the Laurel Packing House and the Flashbacks building, but also of all architecture that has been, and will be, built in the area. The buildings of the past, present, and future form the foundation within and around which the arts and cultural components will be accommodated.
- Celebrate the architectural diversity as a feature which adds depth and interest to public space experiences of the Cultural District.
- Strengthen recognition and awareness of the Cultural District with visual and tactile clues carried throughout the public spaces of the area. A comprehensive plan of public space improvements and navigation will help to unify the disparate parts of the District.
- Support local artists by providing opportunities for them to participate in public art installations; design of Cultural District signs; design of kiosks, bollards, and benches; and graphic materials, such as informational brochures, and event programs.

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## 4.1 Public Spaces

Public spaces – streets, sidewalks, parks, pathways, and plazas – serve many functions. They provide travel routes that allow business people, sports fans, theatre-goers, and others to get from place to place. They are also places to stroll and to linger, and they also provide opportunities sit, relax, and watch the world go by.

The Cultural District and its surrounding environs are used by a diverse population. On weekdays business people and government employees populate the area and the Law Courts plaza is a-buzz with activity. Evenings and weekends, sports enthusiasts and concert-goers come in droves to Skyreach Place while arts audiences come to the Community Theatre, the Gallery, and the Museum. RCMP officers come and go from the local detachment, and The Grand Hotel and its Casino bustle with visitors, conference attendees, and gamers.

Given its proximity to downtown homeless shelters, the area is also used by drug-dependent and other disadvantaged people trying satisfy their daily needs. This has contributed to the occurrence of illegal and uncivil behaviour, such as drug-dealing and usage, and prostitution, particularly near the Queensway bus terminus, the Bennett Clock fountain, and within the confines of Kasugai Garden. This situation is familiar to local authorities, and the Downtown Kelowna Association and RCMP are taking steps to improve the situation.

Public spaces serve both the pedestrian and motoring public. The streets and sidewalks variable in condition with many recent upgrades having been made. Streetscape improvements, including repaving, new sidewalks, benches, and planters, have occurred in the western sector of the Cultural District, and are progressing east towards Ellis Street.

### ***North-South Corridors***

The west side of downtown Kelowna is bounded by the shore of Okanagan Lake. A continuous pedestrian promenade now extends from the Highway 97 bridge (Harvey Avenue) through City Park, past ‘The Sails’ sculpture, Kerry Park, the *Fintry Queen*, the Yacht Club, and around the lagoons of The Grand Hotel and The Dolphins condominiums. The pathway terminates at Sunset Drive, where Brandt’s Creek enters Okanagan Lake and extensive wetland restoration has enhanced habitat values. This well-travelled, exceptionally scenic corridor brings thousands of people right past the western flank of the Cultural District.

Water Street has recently been repaved and street-crossing improvements have been undertaken in conjunction with the construction of the new Law Courts building, Art Gallery, The Dolphins, and The Grand Hotel.

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The principal north-south corridors providing access to and from the Cultural District are Water Street and Ellis Street, both of which are at present two-lane, two-way streets. The City has plans to change Water Street to two-lanes southbound, with parallel parking maintained on both sides. The City should be careful to ensure that passenger drop-off zones are provided on the east side of Water Street, adjacent to the Art Gallery and the community Theatre. Ellis Street will remain a two-way street, with parallel parking in some areas and left-turn bays added at critical intersections. The change in traffic patterns will likely shift additional northbound traffic onto Ellis, even though Richter Street, east of the district, will be converted to carry northbound traffic only.

A new north-south walkway is currently under construction between the Parkade building and the Law Courts. This walkway will ultimately extend from Smith Avenue north to the new Community Arts Centre at Cawston Avenue. This walkway provides opportunities for animation (use as an ‘artwalk’ has been proposed); these opportunities should be pursued.



*The new north-south walkway under construction.  
Photo: Marnie Skobalski*

### ***East-West Corridors***

Clement, Cawston, and Doyle Avenues provide for the movement of both pedestrians and vehicles in an east-west direction between Water Street, Ellis Street, and points further east.

Smith Avenue is a dead-end to vehicular traffic entering from Water Street. However, it does allow for continuous pedestrian movement between Water and Ellis Streets.

Driveway access to the Parkade and Library book drop-off is provided by a connection to Ellis Street opposite Smith Avenue and a southerly connection to Doyle Avenue. Pedestrians share the driveway

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with vehicles as they walk between Doyle Avenue and the Parkade, as there is no sidewalk in this area.

Queensway also allows for continuous pedestrian movement between Water and Ellis Streets. However, the section of Queensway between Pandosy and Ellis is restricted to buses only, as this is the site of the downtown transit mall. Vehicles entering Queensway from Water Street must exit by turning south at Pandosy. Vehicles may also enter Queensway from Pandosy and exit via Water Street. Whereas the Queensway transit mall brings many people to the core of downtown Kelowna and the southern doorstep of the Cultural District, the transit centre and its immediate surroundings also serve as a loitering place, which is intimidating to some locals and visitors.

Kasugai Garden is a beautiful park designed as a traditional Japanese garden in honour of Kelowna's sister-city, Kasugai, Japan. The park is situated immediately east of City Hall and is accessible by a pedestrian connection from Queensway or via the parking lot which serves City Hall and Memorial Arena. This gem of downtown is somewhat under-used and under-appreciated. With the exception of two gateways, the park is completely enclosed and visually screened by walls, fencing, and densely-planted cedars. The secretive, cloistered effect created by the walls and impenetrable perimeter landscaping have attracted elements of society prone to drug use and other socially unacceptable modes of behavior. In turn, other people are deterred from enjoying beauty and tranquility of the park.

The architecture of the Cultural District is diverse. It represents many styles and eras of development. The modern reflective-glass of the Health Unit building reflects the Edwardian brick construction of the Laurel Building. The curved design of the library contrasts with the right-angles and planes of the modernist City Hall. The Southwest influence and mass of The Grand Hotel is



*Small pockets of open space – such as between the Health Unit and the Laurel Building – provide opportunities for enhancement and animation. Photo: Marnie Skobalski*

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balanced by the monumental presence of the Law Courts across the street. With such an eclectic mix of landmark structures, the Cultural District is an intriguing and dynamic environment within which to live, work, socialize, and play. This diversity is consistent with the objectives of the Kelowna Centre Plan, which acknowledges the use of brick, steel, timber, glass, and greenery, and recommends that ‘the ambience proposed for the Kelowna Centre of the next century both celebrates the City’s past and embraces modern technology.’

The public spaces of Kelowna’s Cultural District have many positive attributes which, with some enhancement and reconsideration, will continue to serve practical purposes in moving people from place to place while also enhancing the amenity value of downtown. The streets, pedestrian connections, plazas, and parks should effectively link destinations within and beyond the Cultural District, while providing opportunities for people to enjoy public art, music, or dramatic performances, or simply to stroll, browse and ‘people-watch’.

## **4.2 Proposed Enhancements**

A number of physical enhancements, described in this section, should be planned and implemented over the next few years. They will serve a number of purposes, as diverse as creating a district identity, providing information on facilities and events, making the district more attractive to encourage attendance at events and shopping, and raising the quality of a visit to the district.

The quality of design of the improvements is of paramount importance. The Cultural District is being promoted as a place that excels in the arts, and so ‘art’ must be evident within all designed components. Designs may be somewhat ‘off-the-wall’, but above all they must be high in quality and built to last. They should not be generic streetscape improvement designs that could appear anywhere in North America; as the Kelowna Centre Plan states, design ‘must originate from the unique qualities of the region, the City, and the plan area itself.’

A superb opportunity exists to involve community artists in the design of some components, perhaps in part through competitions coordinated by the City’s Public Art Committee. By allowing businesses and cultural facilities within the district, as well as the wider community, to participate in assessing competition entries – perhaps by means a district-based jury that would make its recommendations to the Public Art Committee – much can be achieved in gaining a ‘buy-in’ by the residents of Kelowna.

### ***Streetscape Improvements***

Although a substantial level of improvement has already taken place within the Cultural District’s public spaces, there remain two corridors – Ellis Street and Cawston Avenue – whose pedestrian



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environment have not yet experienced enhancements. New initiatives should begin with these two streets.

### *Ellis Street*

Ellis Street forms the easterly boundary of the Cultural District and functions as an important north-south traffic route. It is particularly important to the district because many of the area's commercial and retail establishments are located along it, and the district can thrive only if retail businesses also prosper. However, the right-of-way along Ellis, between Clement and Bernard Avenues, is not landscaped. While there may be sidewalks on both sides, the corridor is not attractive and does not invite pedestrian usage.

The sidewalks on both sides of Ellis should be improved. The design should be in keeping with the design of the new sidewalks along Water Street and adjacent to the Parkade and Library. Because so much good effort has been invested in those recent works, it would be inappropriate to suggest an alternative design. Opportunities for boulevard landscaping exist along Ellis Street, where lots have yet to be developed or where property may undergo redevelopment. A new sidewalk system along Ellis Street could include corner flares at Doyle and Cawston, which could accommodate small nodes of landscaping.

Decorative, pedestrian-scale street lights have been installed on the west side of Ellis, in the area of the Library and Parkade. Continuing lighting of this kind on both sides of Ellis, between Queensway and Clement Avenues, would enhance the safety and attractiveness of this corridor, while also strengthening the visual identity and consistency of the Cultural District.

The provision of street furniture, such as benches, garbage bins, and planters, would be helpful, although it is not an immediate priority along Ellis Street. Suitable locations for benches and rest areas should be identified at this time, and more may become evident as the number of arts, cultural, and commercial enterprises continues to increase and transform the corridor. Rest areas should be planned for in the sidewalk design, but the furniture could be installed at a later date, as resources become available.

### *Cawston Avenue*

Cawston Avenue also exists in an unimproved state. Circumstances are somewhat different here, as street improvements are on hold pending advancement of the Community Arts Centre project. When work is completed on the Community Arts Centre, a continuation of streetscape improvements undertaken elsewhere in the Cultural District should be extended along Cawston between Water Street and Ellis Street.

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### ***Gateways to the Cultural District***

Future streetscape improvements should include the creation of gateway entrances into and through the Cultural District. The gateways will be a primary identification device to inform motorists, cyclists, pedestrians, and transit-riders that they have entered a special area. The gateway might consist of a creative combination of signs, kiosks, banners, paving, and/or lighting.

Several opportunities for gateways exist:

- An eastern gate from Richter and St. Paul Streets, perhaps on Ellis at Cawston or Smith
- A northern gate from the proposed North End Connector (a parallel route to Highway 97 / Harvey Avenue), perhaps via Water Street
- A southern gate from Bernard Avenue, perhaps on Queensway near the Kasugai Garden
- A western gate from the waterfront, perhaps at Cawston

The actual placement of these gateways is of key importance, and should be considered carefully, taking into account current and anticipated circulation routes and traffic volumes. Their design also requires special care.

### ***Unifying Elements***

Unifying elements, such as decorative and informational banners, information kiosks, lighting, and landscape features, should be placed throughout the Cultural District, to strengthen the identity and the appeal of the area.

#### ***Banners***

Provision should be made for hanging banners on all new street lights and other vertical standards. Existing lights and vertical standards should be retrofitted to accept banners.

One set of banners should simply identify the Cultural District. (For their design, see the discussion of signage that follows.) They may be replaced from time to time, or from season to season. Other sets of banners should be hung for festivals and special events.

#### ***Kiosks***

Information kiosks at strategic locations in the district can provide pedestrians with information on arts and cultural events, as well as providing a map of the district that locates all its facilities (similar to the maps used in shopping centres). The kiosks should be located at the gateways to the district and at heavily-travelled nodes and resting-places within the district. Some locations might be in front of the Community Arts Centre, near the main entry to the Centennial Museum, near the main entry

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to Skyreach Place, at either the Law Courts plaza or near the main entry to The Grand, and at the north and south ends of the central pedestrian corridor (at present under construction).

The kiosks should be designed specifically for the district, and become an identifying image. As with other features, their design is important and could be slightly eccentric, while remaining practical with respect to readability and maintenance.

### *Lighting*

Lighting is important, particularly because many cultural events occur in the evening, and also because an objective of the Kelowna Centre Plan is to encourage after-dark uses of the area. Illumination levels for sidewalks, pathways, and plazas should be relatively high, to provide night-time pedestrians with a sense of security. Yellow sodium vapour lights should be avoided; instead, incandescent and/or colour-corrected lighting should be used. In addition to illumination, creative decorative lighting should also be used extensively, to enhance the appearance of the landscaped areas and the buildings.

### *Landscape Treatment*

The treatment of the public and private landscapes is also important, for reasons of appearance, identification, and security:

- For appearance, to increase the attractiveness of the district.
- For identification, to distinguish the district from other areas of the City, perhaps by associating certain colours or plant materials with the district (these might be the same colours as are used in signage).
- For security, by incorporating safety planning into the landscape design. It would be helpful to involve a landscape architect or planner trained in CPTED (Crime Prevention through Environmental Design).

The City should lead the way with landscaping public areas, and should develop a set of guidelines for the landscaping of privately-owned properties.

### *Building Form*

Some opportunities for new construction remain in the Cultural District. As mentioned earlier in this section, the district benefits from the variety of its architecture. Rather than dictate any specific building form for the district, which could risk creating a sense of monotony, it is best for new buildings to follow the guidelines in the Kelowna Centre Plan, while always seeking excellence in design.

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## *Signage*

A comprehensive graphic design package should be produced to guide the production of all signage and graphics within the Cultural District. The package should include an overall central identifying graphic image (perhaps a logo) for the district, as well as guidelines for all kinds of signage and for all promotional materials (advertising, brochures, etc.).

Cultural District signage should be distinctive, and serve as the area's primary identifying and unifying design feature. The signs will serve two purposes: identification ('this is the Cultural District') and directional ('this is how to get to such-and-such a facility'). The two types should be clearly recognizable as sharing common design roots, although they will be distinctive and will differ in detail.

### *Identification Signage*

District identification signs, which will include the central image, should be installed at the gateways to the district, and perhaps at a few key nodes within it. The image should also appear on the kiosks and on banners which are hung in the district.

Identification signs for each cultural facility should be developed directly from the overall image of the district, and perhaps share its colours, font, or logo. They should replace (or, if appropriate, supplement) the current identification signs in front of each establishment, whose design has no common basis.

Consideration should be given to a longer-term program of replacing street signage with signs that include the district logo or otherwise identify the district.

### *Directional Signage*

Directional signs should point the way to all major facilities from drop-off areas, parking areas, The Grand Hotel, and the principal walkways. These will strengthen the identity of the Cultural District and be utilized to point the way to various cultural facilities, parks, transit nodes, waterfront, historic buildings and to the attractions of adjacent neighbourhoods. The design of directional signs should differ from that identification signs, but the two should have sufficient points of contact (e.g. font, colour) so that the directional signs help to identify and promote the district.

Install signs at various points along the waterfront pathway, directing people to locations of interest within the Cultural District. For example, situate a sign at the western end of Queensway, directing pedestrians east to the Centennial Museum and Kasugai Gardens; locate another sign where the waterfront pathway meets the Water Street boat launch, providing directions to the Art Gallery, the Arts Centre, the Wine and Orchard Industry Museums, and the Library.

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With the conversion of Water Street to one-way southbound, it will be important to provide directional signs on other streets for northbound traffic, pointing the way to facilities that front on Water Street, such as the Art Gallery and the Community Theatre.

Signs at locations beyond the boundaries of the Cultural District would attract visitors and raise awareness of residents. These might be installed at:

- The Ellis Street / Harvey Avenue (Hwy. 97) visitor information booth, showing a simplified map of the Cultural District and pointing the way up Ellis Street
- Along Highway 97, on the west side of Okanagan Lake, advising people to turn left at Water Street or Ellis Street to find the Cultural District
- On Highway 97 at Water Street and Ellis Street (these would have to be Highways Department standard-issue blue signs)
- On Clement Avenue, just east of Richter Street, directing people to proceed straight ahead to get to the Cultural District
- Near 'The Sails' sculpture at the foot of Bernard
- At the Tourism Information Centre on the Coquihalla Connector

#### *Distinctive Names*

Serious consideration should be given to the appropriate naming of new amenities in the Cultural District (e.g. the new walkways, newly-created areas). It is all a part of 'branding' the district (see Section 6.4). These should be related to the uses and the image of the district – perhaps commemorating Kelowna's past artists and cultural leaders, or recalling former cultural activities. This could be an initiative of the Cultural District management entity, working closely with Civic Properties.

#### *Public Art*

A concentration of public art within the Cultural District will help to strengthen the sense of place, and reinforce the idea of the district as a place for art and culture. It will also act as a further unifying element. There are opportunities for the temporary display of outdoor sculpture, as is done in the Tucson Arts District. The City's Public Art Committee should therefore continue to identify and realize the district's public art opportunities.

#### *Public Washrooms*

Consideration should be given to installing public washrooms at one or more strategic locations within the district. Alternatively, it may be possible to arrange that washrooms attached to particular buildings (e.g. the Community Arts Centre) be accessible from the street, and that the City (or the Cultural District management entity) assist with maintaining them.

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### ***Enhancements to Public Institutions***

The Cultural District contains several non-cultural public institutions that do not contribute amenity values to the public realm and which appear aloof, or even hostile, to passers-by. Certain subtle physical enhancements can be made to improve the relationship of the buildings and their public entrances to the street and to provide more interest for pedestrians. To be specific:

- The RCMP building offers two important community outreach services – the Community Police Office and Crimestoppers. Ways should be found to make these offices appear more accessible to passers-by and users, by trying to break down the fortress-like perception of the building. The RCMP will move to another facility in the long term, which will provide an opportunity for more cultural development, but improvements should be made to the present building in the short term.
- The Health Unit attracts a considerable amount of walk-in traffic. However, its new building has little relationship to the sidewalk and the reflective glass makes it appear aloof. Opportunities should be found to integrate the building better with its immediate environment, and perhaps to use its parking lot for Cultural District activities after hours. There may also be an opportunity to add retail uses at grade.
- The Courthouse also has a somewhat fortress-like appearance. Efforts should be made to demonstrate that the justice system is accessible to the public. This could be done by means of devices such as a kiosk with the court schedules and signage.
- City Hall could likewise be made to appear more accessible, perhaps by making the glass around the entrance less reflective, adding an external kiosk, and making the parking lot accessible for cultural activities after hours.

## **4.3 Recommendations**

- Encourage police and the DKA to continue to focus efforts in the area of the Queensway transit mall, the Bennett Clock, and Kasugai Gardens to reduce the incidence of uncivil behaviour, and to initiate constructive strategies to reduce, rather than simply relocate, these societal problems.
- Develop a plan to address all elements of the public streetscape realm recognizing the significant public investment already made in the area extending from the waterfront pathway system to Water Street. The diversity of architecture; both old and new, large and small can be drawn together to create a recognizable identity for the Cultural District

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through the application of a common stylistic theme articulated throughout the public spaces of the area.

- Streetscape improvements throughout the balance of the area should build upon the works already completed in the western sector, while venturing into new and distinctive design that is representative of the values of ‘art’ and a Cultural District. A common theme of street furnishings, garbage cans, decorative banners, flower baskets and planters, street lights, sidewalk pavers and decorative street crossings will strengthen the identity of the Cultural District.
- Construct a sidewalk from the Parkade to Doyle Avenue.
- Consider opening up Kasugai Gardens, perhaps by removing sections of the westerly wall and surrounding fencing, if this would not harm the character of the walled garden. Create gateways in the perimeter landscaping to encourage pedestrian movement through the park, increase visibility into the park and to decrease the park's attraction as an enclave for illicit activities.
- Find ways to involve community artists in the design of the enhancements. This might be achieved by holding a competition, or otherwise involving local artists in the design for an identifying image, signs, banners, kiosks, and other ‘soft’ and ‘hard’ items.
- Install signs at various points along the waterfront pathway directing people to locations of interest within the Cultural District.
- Identify locations for street furniture, additional street tree plantings, and landscaped accent beds.
- Accept a broad interpretation of the term ‘public art’ and provide for a variety of public artwork, including temporary and permanent installations, performances or ephemeral artwork experiences, decorative or functional architectural components, murals, and other media.
- Identify potential sites for public art.
- With the conversion of Water Street to one-way southbound, it will be important to provide directional signs for northbound traffic which points the way to facilities such as the Art Gallery which fronts onto Water Street.
- With this conversion, include passenger drop-off areas on the east side of Water Street adjacent to the Art Gallery and Community Theatre.

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- Install public washrooms in the Cultural District.
  - Encourage the non-cultural public institutions in the Cultural District to improve the relationship of their buildings to the street and to provide more interest for pedestrians.



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## 5. Management and Financing

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*After years of cutbacks, arts and culture are back in vogue. Just ask the residents of dozens of communities across Canada whose deteriorating downtown cores and other centres are coming back to life because of a reinvestment in community arts and culture programs. Over the last five years, municipal cultural expenditures increased in all provinces and territories with the exception of Ontario.*

Karen Joan Watson 'The Art of Revitalizing Communities' in *Forum, Canada's National Municipal Affairs Magazine*, (May/June 2000): 12.

### 5.1 Governance: The Kelowna Cultural District Alliance

At present, the City of Kelowna has the largest stake in the Cultural District. It owns many of the facilities, and operates several as line items in its annual budget, and gives annual operating subsidies to many (see Sections 2.1 and 2.2). It follows that the City should have a significant role in the ongoing management of the district.

Nevertheless, management should not be solely a municipal responsibility. It is important to broaden the responsibility, to include the private sector and the not-for-profit community sector. Private-sector participation is particularly important, and through more than simply owning and operating ancillary businesses around the periphery of the Cultural District.

#### ***The Kelowna Cultural District Alliance***

It is recommended that management of the Cultural District should become the responsibility of a new entity, to be called the Kelowna Cultural District Alliance. Every property owner, every operator of a cultural facility, and every owner or operator of a business in the district should be a member of the Alliance.

The Board of Directors of the Alliance should consist of up to fifteen people. They should be representative of the more important stakeholder groups – the organizations listed in Section 2.2, particularly those that participated in the December workshop. It is proposed that the Board have an Executive Committee, to be made up of the core stakeholders, and probably including:

- City of Kelowna (through its Cultural Services Department)
- Downtown Kelowna Association
- Kelowna Visual and Performing Arts Centre Society

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- Kelowna and District Community Arts Council (as the representative of the artists)
  - Tourism Kelowna (and perhaps also its parent organization, the Kelowna Chamber of Commerce)
  - Thompson Okanagan Tourism Association (TOTA)

and some of the principal operators, likely to include:

- Kelowna Museum Association
- Kelowna Art Gallery Association
- Skyreach Place
- The Grand Hotel

The Alliance, in turn, should have representation on the boards of Tourism Kelowna and TOTA.

The initial chair should be a representative of the City of Kelowna. In time, as the dynamics of governance progress, it may be appropriate that the chair should come from one of the other organizations.

The Board will hire an executive director, and the executive director will hire staff. Recommendations for staff and operating requirements are not made here; a business plan should be prepared to address these and other management and operational issues in greater depth, and to prepare an operating proforma and identify sources of funding.

This is a management model used with success by some of the other cultural districts which were surveyed for the project, and which are described in the interim report. The closest parallels are Edmonton (Arts District Partnership) and Tuscon (Tuscon Arts District Partnership). In both, the municipal downtown development corporation, other municipal agencies, and an organization representing the business community, and the arts council have taken lead roles. And in both, the majority of the operating funding comes from the city.

### ***Responsibilities of the Alliance***

The responsibilities of the Alliance will include the following:

- Overall direction for the operation and development of the Cultural District
- Planning and co-ordination of physical improvements to the district, including signage; in this, it will work closely with appropriate municipal departments (e.g. engineering, planning) and with the Public Art Committee
- Coordinating programming within the district: each producing organization will retain control of its own programming, but there would be collective decision-making with respect

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to the timing of seasons, themed programming for festivals or special events, and other such considerations

- Organizing special events
- Preparing a calendar of events in the district
- Marketing the district; responsibility for coordinating marketing will lie with the Alliance, but the actual marketing efforts may be by Tourism Kelowna, TOTA, and/or a collective of stakeholder producing agencies
- Ensuring the maintenance of effective outlets for ticket sales
- Working with the DKA and the Chamber of Commerce to attract appropriate businesses and producing agencies to the district

Responsibilities for certain aspects of district maintenance (e.g. the kiosks) may also be assumed by the Alliance, depending on its resources.

As part of its responsibility for operating the district, the Alliance might consider undertaking the following:

- Create and annually update a business database of the district
- Conduct a survey of existing businesses in the Cultural District to determine their needs, expectations, expansion potential, and attitudes.
- Create a Web site, and/or ensure that the district is well represented, and easily accessed, on the Web sites of sister agencies
- Celebrate the successes of Cultural District producing agencies and businesses by means of appropriate media vehicles

The Alliance will also be responsible for ongoing monitoring and assessment of the district.

### ***Responsibilities of the Producing Organizations***

The producing organizations will certainly benefit from the formalization of the Cultural District, the creation of the Alliance, and the marketing initiatives that will follow. Their audiences – both local and from away – will increase, the district will become more attractive, and they will have a more meaningful voice in the management and control of their environment. This is, of course, a give-and-take arrangement. The organizations will also be expected to contribute in active manner to the ongoing successful operation of the district. Interviews with the organizations suggest that only some recognize that they, too, will have significant responsibilities. Efforts will have to be made to increase awareness among members of the cultural community.

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Their contributions by the producing organizations will take many forms. They are likely to include:

- Accommodating the larger objectives of the district (e.g. festivals and special events) in their programming
- Perhaps altering the timing of their seasons as needed to co-ordinate with other events and activities
- Making significant efforts to continually upgrade the quality of their products
- Cooperating with, and promoting, other producers in the district, even those that might otherwise be considered to be competitors
- Recognizing that they are participants in the cultural tourism industry, and setting and meeting appropriate standards of service for that industry
- Recognizing that they will be expected to contribute some of their limited funds – and participate raise additional funds – for the overall management of the district
- Recognizing that they are part of a larger entity, and thinking cooperation
- Attending a regular (annual) forum of district participants, to be convened by the Alliance, to assess the success of the district and work towards common improvements

Producing organizations will be expected to increase their earned revenues. This may require attractions which at present are free to charge admission (e.g. the museums and the Art Gallery), and for all organizations to seek new and increased methods of raising ancillary revenues (e.g. retail and food-service opportunities, income-producing workshops and public events).

### ***Responsibility of District Businesses***

Private businesses and property owners will also benefit considerably from the development of the Cultural District. They, too, will be expected to buy into the vision for the district, and to contribute to its development – and to both individual and collective success.

The responsibilities of private business may include:

- Featuring merchandise and services that are compatible with the Cultural District, and which will attract visitors to the district
- Participating in themed festivals and special events by selling appropriate merchandise and services
- Keeping hours that serve visitors to the district
- Publicizing district events and activities with brochures, window posters, etc.
- Advertising in district-related print vehicles
- Cooperating with, and even promoting, other businesses in the district, even those that might otherwise be considered to be competitors
- Recognizing that they are participants in the cultural tourism industry, and setting and meeting appropriate standards of service for that industry

- Recognizing that they will be asked to make financial contributions to, and participate in the management of, the Cultural District
- Attending a regular (annual) forum of district participants, to be convened by the Alliance, to assess the success of the district and work towards common improvements



*Businesses will benefit from buying into the vision for the Cultural District.  
Photo: Marine Skobalski*

The land development community should be aware of the new possibilities that changes to the Cultural District will provide. These may include opportunities for live / work accommodation, specialty retail, food-and-beverage establishments, hotels, and recreational facilities. The City, for its part, is encouraged to be receptive to rezoning applications that may come about as the result of innovative proposals for culture-compatible development.

The December workshop and subsequent interviews revealed that some area businesses (among them, The Grand Hotel) are prepared to participate in this reciprocal relationship. However, it will be necessary to raise this awareness among the large majority of area businesses.

It is recommended that informing businesses and property owners in the many issues concerning the Cultural District be a high priority of the Downtown Kelowna Association. This can be done by holding forums and workshops, and by distributing publications.

### ***Responsibilities of the Public Institutions***

The non-cultural public institutions will also be expected to share in the objectives for the Cultural District. They can contribute to the district's success by making their facilities and their outreach services more accessible to the public in a physical manner (see above, Section 4.2, 'Improvements to Public Institutions'). The institutions could also introduce more 'user-friendly' signage and information kiosks, introduce some outdoor street-level activities, and participate in district events.

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## 5.2 Funding the Alliance and the Cultural District

As has been mentioned, the City of Kelowna has a very large stake in the Cultural District. A significant challenge will be how to give the City a share of control of the Alliance that is appropriate to its stake, without committing the City to a much larger funding burden. Despite the many economic benefits that will accrue to the City (see Chapter 7), it is important that spending be shared among the many stakeholders, each of whom also stands to benefit from the District.

### *Sources of Revenue for Capital Expenditures*

Capital development costs for the enhancement of public spaces should be divided in much the same way as such local improvements are at present – by sharing between the City and the individual property owners and businesses, who are usually represented by a Business Improvement Association (BIA). The Downtown Kelowna Association is at present the BIA for the Cultural District, and collects a contribution from each of its members. The Alliance and the DKA (which will be a major player in the Alliance) should negotiate a sharing of roles, responsibilities, income, and expenses.

### *Capital Cost Estimates*

The table on the next page provides a conceptual estimate of capital costs for district enhancements. The costs are conceptual only, and are not based on a prepared design or scope of work. The quantities on which the cost of each item is based are shown in the third column.

The total hard costs for the work is estimated at \$1,485,000. Adding a 15% contingency and 20% for design and other soft costs, the estimate is just over \$2 million.

Capital development costs for the construction or improvement of individual facilities will be borne by each organization in the same manner as it would have been without the presence of the Alliance. This does not preclude the organizations for requesting assistance from the City or other levels of government.

## The Kelowna Cultural District Implementation Strategy and Marketing Plan

### Conceptual Estimate of Capital Costs

Item #	Description of Work	Qty	Unit	Rate	\$	Item \$	Notes
<b>1</b>	<b>Sidewalk from Parkade to Doyle Street</b>					<b>200,000</b>	(\$500/m2 of paving)
1.1	Misc. demolition and site clearing.	Allow			25,000		
1.2	Under paving drainage c/w catch basins.	Allow			30,000		
1.3	Concrete edge curbing.	200	m	75.00	15,000		Both sides
1.4	Concrete pavers on prepared base.	400	m2	100.00	40,000		Allow 4m width
1.5	Street lighting c/w buried conduit, bases, standards & wiring.	8	No	5,000.00	40,000		
1.6	Cast iron decorative bollards.	4	No	1,000.00	4,000		2 at each end
1.7	Landscaping and planting.	Allow			16,000		
1.8	Street crossings	2	No	15,000.00	30,000		Smith & Doyle Street
<b>2</b>	<b>Kasugai Gardens - Improvements</b>					<b>150,000</b>	
2.1	Misc. demolition to west side and removal of fence.	Allow			25,000		
2.2	Create entry gateways and improve perimeter landscaping, access and security.	Allow			100,000		
2.3	Upgrade lighting.	Allow			25,000		
<b>3</b>	<b>Unifying Elements</b>					<b>755,000</b>	
3.1	Prefabricated information kiosks on prepared pads c/w electrical service and chemical toilet.	4	No	35,000.00	140,000		Reduce cost by \$5,000 per kiosk for no toilet.
3.2	Gateway structure c/w foundations.	4	No	100,000.00	400,000		Tubular steel towers cantilevered over the street with banners, signage and lighting
3.3	Permanent display for Public Art	Allow			50,000		Outside display boards etc.
3.4	Decorative banner standards.	50	No	1,500.00	75,000		Fabric banners NIC
3.5	Benches	40	No	1,250.00	50,000		
3.6	Rubbish Containers	40	No	1,000.00	40,000		
<b>4</b>	<b>Signage</b>					<b>155,000</b>	
4.1	Identification signage	Allow			75,000		Sizes vary
4.2	Directional signage (within the District)	20	No	1,500.00	30,000		
4.3	Directional signage (beyond the District)	6	No	5,000.00	30,000		
4.4	Site Maps	4	No	5,000.00	20,000		At each kiosk
<b>5</b>	<b>Landscaping</b>					<b>225,000</b>	
5.1	Raised planters and accent beds.	Allow			100,000		At 4 locations near kiosks
5.2	Trees c/w cast-iron sidewalk grates.	50	No	2,500.00	125,000		

Hard Costs	1,485,000
Contingency 15%	222,750
<b>Total Hard Costs</b>	<b>1,707,750</b>
Soft Costs (Design etc) 20%	297,000
<b>TOTAL COST</b>	<b>2,004,750</b>

#### Notes:

- 1 Costs in June 2000 dollars.
- 2 Costs exclude GST (PST included)
- 3 Estimate based on listed recommendations in the "draft" report dated April 2000.
- 4 Costs are conceptual and are not based on a prepared design or scope.

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### *Sources of Operating Revenues*

The operating costs of the Alliance should be funded in part from several established sources:

- The City of Kelowna
- The Central Okanagan Regional District
- District producing agencies, property owners, and businesses, in the form of an annual contribution (perhaps in part the present contribution to the DKA)
- Creative new partnerships and sponsorships between cultural organizations and business
- Senior levels of government

It is essential to find, as well, one or more new dedicated sources of revenue. Clearly, the non-profit partners within the district do not have the financial resources required to provide a major portion of support for the Alliance. While it is anticipated that the interests of the district's major for-profit partners (Skyreach Place, The Grand Hotel, and Lake City Casino) will be served by helping to develop and market the district's non-profit partners, they cannot be counted on for a disproportionate level of support. Significant revenues from other sources will also be required.

Three new sources of Cultural District monies are suggested:

- A municipal hotel tax, from which a percentage of tax revenue would be dedicated to operating and marketing the Cultural District (at present a provincial hotel room tax is levied)
- A surcharge on tickets to cultural events and events at Skyreach Place (the City of Vancouver has imposed a surcharge on tickets to events at its three Civic Theatres)
- An annual Cultural District marketing procurement from the City of Kelowna, funded through its revenue share from Lake City Casino

We recommend that the municipal hotel room tax first be pursued, as monies raised from this source could assist in funding Kelowna's other tourism marketing needs outside the Cultural District. At the same time, hotel tax revenues dedicated to the Kelowna Cultural District Alliance would increase stakeholder equity in the Cultural District within the accommodations community.

Should a hotel / motel tax not be achievable, a re-investment of Casino revenues in the Cultural District has public policy merit, inasmuch as the City's future revenue share from the Casino will be enhanced by the district's success in attracting visitors.

Operating revenues for each individual producing organization will come from the same kinds of sources as at present. The Alliance will not offer operating funding to its member groups. It is hoped that the City of Kelowna, through the Kelowna Arts Foundation, may increase its operating support to organizations that achieve high performance standards. Perhaps additional levels of funding might



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be offered as ‘challenge grants,’ whereby organizations receive the extra money only if they can match it with additional fundraising of their own. This would use City funds to leverage additional monies from the broader community.

### 5.3 Other Resources

A number of organizations, many of them quite new, can assist the Cultural District Alliance and the City in developing the district. It is possible that they may also be able to point the way to additional sources of funding. In a recent article in *Forum*, the periodical of the Federation of Canadian Municipalities, author Karen Joan Watson names several support groups:

- The Federation of Canadian Municipalities (FCM). The FCM has established a subcommittee on arts, culture, and heritage, as part of its standing committee on economic development. The subcommittee provides a liaison between cultural organizations and the FCM.
- The Canadian Conference of the Arts (CCA). This Ottawa-based umbrella organization has been a strong advocacy group for arts development since its founding nearly 50 years ago. It recently established a task force to explore the feasibility of establishing a municipal cultural information network.
- Les Arts et la Ville. This Quebec-based organization links 22 Canadian municipalities. It has agreed to work towards establishing the municipal cultural information work, in partnership with:
- CUTURE-L. This Vancouver-based municipal cultural affairs discussion group can be joined by sending a message to [listserv@city.vancouver.bc.ca](mailto:listserv@city.vancouver.bc.ca).

Other groups that may be helpful are named in the discussion of comparable districts in the Interim Report.

### 5.4 Recommendations

- Broaden the responsibility for management of the Cultural District beyond the City of Kelowna, to include the private sector and the not-for-profit community sector.
- Form a new entity, to be known as the Kelowna Cultural District Alliance, which will be responsible for the operation and development of the Cultural District.

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- Every property owner, every operator of a cultural facility, and every owner or operator of a business in the district should be a member of the Alliance.
  - The individual producing organizations will contribute to the Cultural District by accommodating its larger objectives in their programming, and by recognizing that they are part of a larger entity and should think cooperation
  - Businesses in the district will be expected to buy into the vision for the Cultural District, and to contribute by featuring compatible merchandise and services and co-operating generally with the objectives of the district.
  - Non-cultural public institutions in the district will also be expected to share the vision, and to make their facilities and their outreach services more accessible.
  - Producing organizations and businesses both should recognize that they are participants in the cultural tourism industry, and should meet appropriate standards of service.
  - The land development community should provide opportunities for appropriate land uses, including live / work accommodation, specialty retail, and hospitality.
  - Capital spending should be shared among the many stakeholders, much in the same way as local improvements are shared at present.
  - It will be necessary to secure one or more new dedicated sources of operating revenue, such as a municipal hotel tax, a surcharge on tickets to cultural events, and/or an annual Cultural District marketing procurement from the City's revenue share from Lake City Casino.

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## 6. Marketing Plan

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*Cultural tourism is the powerful economic engine driving resurgent small art towns from Alaska to Florida. It's a force that supports not only artists, theatres, and arts-related businesses, but also restaurants, nightclubs, brew pubs, and hotels. Cultural tourists search out artists in out-of-the-way places because they know that many have moved to smaller communities after establishing themselves in metro-area galleries, theaters, and concert halls.*

John Villani, *The 100 Best Small Art Towns in America*, 2nd edition, 1996, p. 2

### 6.1 Cultural Tourism Marketing Context

Kelowna is a major short-haul leisure destination for Western Canada, based largely upon its outdoor recreation product. The Cultural District holds a huge potential for becoming a major element in Kelowna's destination marketing. To capitalize on that potential, Kelowna needs to keep tourism top-of-mind while developing the district.

From a cultural tourism perspective, Kelowna is in the very early stages of development. Although the City has invested in the development of arts infrastructure with the hiring of a theatre manager, the construction of the new art gallery, and the initiative to create a community arts centre, to name just a few examples, the consideration of visitors as potential consumers of cultural products is not yet a major concern. Existing products have been, and to the great extent still are, intended for local consumption.

The time is right to change this focus. Not only do figures from all across North America suggest a rapidly growing interest in cultural tourism, but Kelowna's visitor statistics suggest that there is already potentially as much interest in cultural activity in the Okanagan as in golf – often cited as a tourism favourite.

#### ***Profiles of the Cultural Tourist***

This section describes three different elements that are important to understanding the cultural tourism market. The first outlines shifts in North American travel-buying behaviour. The second describes the generic features of the 'average' cultural tourist, such as demographic characteristics and buying and spending patterns. The third describes Kelowna's existing visitor market and explores how cultural tourism will affect this market.

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### *Shifts in Overall Travel Expectations and Buyer Behaviour*

The primary reason for the tourism industry's increasing interest in the cultural offerings of destinations is demand from the buying public. In the last ten years, a significant shift has occurred in consumers' expectations of vacation products. Visitors are looking for a diverse and multi-faceted vacation experience, one which not only meets their expectations for traditional tourism products, but also challenges them, educates them, and allows them the opportunity to make a more personal connection with the community to which they have travelled.

In 1982, and again in 1992, Lou Harris & Associates was commissioned by *Travel & Leisure Magazine* to ask travellers: 'What is very important when planning trips?' In 1982, the single greatest motivator was 'Spend Money Freely', and the third-greatest motivator was 'Understanding Culture.' In 1992, 'Understanding Culture' had risen to number one. Other important travel motivators for the 1990s were:

- Gaining a New Perspective on Life
- Location and Natural Beauty
- Places Never Seen
- Historical Treasures
- Off the Beaten Track
- Experiencing Different Culture

Kelowna has already developed its outdoor recreational product very well and continues to refine it. The scenic natural surroundings provide an attractive setting that draws visitors. However, these are only two elements in the list of travel motivators. By developing the cultural component of its tourism product, Kelowna will incorporate into it a number of the other travel motivators. This will help to keep Kelowna competitive as a destination that offers an attractive combination of natural and cultural activities.

### *The Cultural Tourist*

Although the change in consumer expectations can be seen as cutting across all demographics of tourism markets, the most noticeable shift can be seen in the older segments. In fact, most profiles tend to indicate that the 'average' cultural traveller falls into a category that is popularly known as 'Baby Boomers.' The following description of the cultural travellers in Canada comes from Vancouver's Cultural Tourism Initiative (1999).

Compared to the average leisure traveller, the cultural traveller:

- is more likely to be older. Following the general trend of an aging population, the average cultural traveller tends to be in the 45-to-64 age range.

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- is more often female. Studies indicate that cultural tourism attracts more female participants than male participants.
  - is more likely to have a higher level of education. Virtually every study on the cultural tourism market indicates that cultural travellers tend to have some level of post-secondary education.
  - tends to have a higher level of income, compared to the average leisure traveller in Canada and the US. As cultural tourists tend to be older and more educated, it is not surprising that they also tend to have higher average incomes.
  - tends to spend more money per day when travelling. Research indicates that cultural travellers tend to spend on average between 8% to 10% more than the average leisure traveller.
  - tends to stay longer at a destination. Cultural tourists tend to stay, on average, almost an entire day more in a destination than the average leisure traveller.
  - tends to use more commercial accommodation. From campgrounds to luxury hotels, cultural tourists spend more money and time in commercial accommodations than the average visitor.
  - tends to be more likely to shop. Not only do cultural travellers tend to spend more money, but they spend more on consumer products such as souvenirs, arts, crafts, clothing, etc.

#### *Kelowna's Visitor Population and the Cultural Tourism Market*

In 1996 more than 4.8 million visitors travelled through the Thompson Okanagan South Region. This represents 14% of all visitors to BC. These visitors spent \$742 million while in British Columbia. As Kelowna is the major hub of the region, most of these visitors stay, or at least pass through, the City. The majority of visitors come to Kelowna in the summer (53%); the balance visit in the autumn (20%), spring (18%), and winter (10%).

The Interim Report provided a detailed profile of the average visitor to Kelowna, including origins and activities. To summarize some of those highlights, 5% of visitors indicated that they experienced some form of culture while in Kelowna. Relative to the strength of Kelowna's traditional outdoor products (golf, 5%; skiing, 3%), this is a significant percentage. With the development of the Cultural District, Kelowna will be better serving and expanding an already existing cultural tourism market. There is also potential cross-over between the orchard/wine (14%), tourist attraction (19%), and culture categories. It is important to remember that the primary vacation activities are recreation and shopping.

The average visitor to Kelowna stays 3.9 days, and each visiting party (2.64 people) spends \$1,309 per day (Tourism BC and Tourism Kelowna). A cultural traveller to the Central Okanagan might be expected to stay one extra day, with a corresponding additional party expenditure of \$336. According to the profile of cultural travellers, the additional money would likely be spent on accommodation and retail purchases.

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Cultural tourists are worth money. Through effective product development, positioning and marketing, Kelowna's cultural district will allow the city to better serve this very lucrative market.

## 6.2 Local and Regional Markets

Marketing the Kelowna Cultural District should begin with targeting the *local and regional markets*, which are addressed in this section. The *export markets* are treated in the following section.

The local market is:

- the Central Okanagan market (including residents of Kelowna)

The regional markets are:

- the Thompson-Okanagan market (including the upper Okanogan Valley in Washington State)
- the B.C. Interior market outside the Thompson-Okanagan

The local market is sometimes also called the *resident market*. However, the British Columbia government's tourism agencies refer to all of BC as a 'resident' market, and so the word is ambiguous in the BC context. Regional markets are also called *visitor markets* (as are export markets), because they bring visitors to Kelowna.

Of the three local and regional markets, the two closer ones – Central Okanagan and Thompson-Okanagan – should be addressed first. The importance of beginning with the closest markets is three-fold:

- Local markets are the cheapest and easiest to reach.
- By marketing the Cultural District to local residents as well as to visitors, the former will be encouraged to view the district as their own, thus building community equity in this community resource.
- By marketing the district to local residents, the important *VFR (visiting friends and relatives) market* can be more easily reached.

### ***Existing Marketing Vehicles***

The following marketing vehicles are currently in place. An indication is given as to whether the primary target for each is local residents (L) or visitors (V), with the latter including visitors from both the regional and the export markets.



*The Sunshine Theatre attracts patrons with flashy brochures.*

### *Brochures (L / V)*

The professional organizations generally produce brochures that are placed in display racks in visitor information centres, hotels, and other attractions. These 'rack-pieces' are typically 8½ inches high and 3+ inches wide, made from a letter-size piece of paper folded in three panels (or a legal-size piece folded in four). Sunshine Theatre, the Symphony, the Art Gallery, and the Museum all prepare brochures of this kind, and usually update them each season. The Community Theatre prepares a poster, which complements the brochures issued by the producing organizations.

### *Telephone 'Hot Lines' (L / V)*

Most organizations and facilities have a telephone number that can be used to access information. Some staff them regularly as 'hot lines' – the Symphony, for example, does this, to satisfy its large regional market. (The Symphony plays in several communities other than Kelowna.)

### *Web Sites (V)*

Tourism Kelowna, the Downtown Kelowna Association, and the City of Kelowna all maintain World Wide Web sites with information on cultural programming. The first two are largely directed at tourism marketing; the City's site is not, and the cultural information is more difficult to access.

### *Media Advertising (L)*

Several organizations advertise in the local newspaper and on radio and television spot ads. Many of these are free public service announcements (PSAs), and some are paid.

### *'What's Happening' (L / V)*

Earlier this year, Tourism Kelowna and the City's Arts and Cultural Development Committee debuted a quarterly calendar of events, designed as a 'rack-piece' brochure. One side, titled 'What's Happening,' lists events (and ticket / information contacts) in the heritage arts, musical arts, and

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visual arts. Most of the venues are in the Cultural District. The other side describes the Cultural District and the leading local organizations, and gives Tourism Kelowna's telephone numbers and Web site as contacts for more information.

This quarterly calendar should develop into a primary vehicle for reaching visitors and local residents alike. Ideally, this piece will be taped to refrigerators in Central Okanagan homes and posted in community centres and on public bulletin boards. Distribution and display should focus on the Okanagan Valley. Opportunities for limited distribution and display outside the Okanagan Valley (i.e., in strategic locations elsewhere in the BC Interior and in the upper Okanagan Valley of Washington State) should also be pursued. As the cultural product improves, distribution should be widened. Consideration may also be given to re-formatting the publication from rack size to poster-size.

#### *The Kelowna Visitors Guide (V)*

The *Kelowna Visitors Guide* is an 80-page magazine published annually by Tourism Kelowna and distributed widely in tourism information centres in BC and the US Pacific Northwest, as well as in local hotels. It has a distribution of 150,000 copies. Editorial copy includes information on arts organizations and productions.

The *Visitors Guide* includes a two-page spread on cultural tourism which clusters Kelowna's arts products. It promotes both professional and community products side-by-side, although it originally (when debuted in 1996-97) featured the professional product. We recommend re-focusing this spread to showcase only the district's professional arts and entertainment institutions and attractions. Because this lure reaches export markets as well as the local and regional markets, community cultural product should not be featured. Community-based product may be listed, but be clearly secondary to professional product. The community product should instead be promoted in the editorial copy of the *Visitors Guide*.



#### *Wild Life: Okanagan's Entertainment and Recreation Monthly*

*Wild Life* is a free, monthly, valley-wide tabloid-sized paper that profiles arts and entertainment throughout the Okanagan. It has largely an 'alternative' readership, and is distributed in coffee houses and other such places. It offers a useful vehicle for promoting the Cultural District within the valley, particularly to the 18-24 demographic group.



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## ***Marketing Opportunities***

This section identifies a number of opportunities for additional, focussed marketing of the Cultural District. The costs should be assumed by the Cultural District management entity described in Chapter 5 and by Tourism Kelowna, with the split of responsibilities and costs to be worked out between them.

### ***The Weekly Events Calendar (L)***

While the quarterly calendar (see above, 'What's Happening') lists the Cultural District's principal upcoming events over a three-month period, a weekly calendar is needed to promote the District's current offerings. A weekly calendar might be devised for the entertainment section of the Saturday *Okanagan*. This might be complemented in turn by a weekly Cultural District spot to be aired on CHBC-TV, and a weekly Cultural District PSA (Public Service Announcement) to be aired on CBC Radio's *Daybreak*. In Kelowna, Shaw Cable 11 can also air the weekly calendar on a daily basis. Kelowna's private radio stations may also be willing to promote the district's non-profit cultural activities under an umbrella PSA. Together, these media will provide the Cultural District with a basic level of print, television, and radio reach throughout the Okanagan Valley.

The weekly calendar would be a more immediate, time-sensitive vehicle than the present quarterly calendar. Using electronic media in addition to print, it will broaden the demographic reach of the District's marketing effort within the local and close-regional markets.

### ***Profile the Cultural District at Orchard Park Mall (L / V)***

As Kelowna is a regional shopping hub and Orchard Park Mall its principal shopping attraction, an opportunity exists to promote the Cultural District to visitors and residents through dedicated display space in the concourse at the Mall. Conceivably, this display space could include a telephone link to the Cultural District Hotline (see below).

### ***Profile the Cultural District at the Kelowna Visitors Centre (L / V)***

As an emerging tourism asset for Kelowna, the Cultural District warrants dedicated display space at the Kelowna Visitors Centre, along with front-line staff who are familiar with its products. To this end, we recommend that Tourism Kelowna consider a space allocation dedicated to promoting the Cultural District.

### ***Profile the Cultural District at Kelowna Airport (V)***

Similarly to the Orchard Park Mall, the Kelowna Airport offers a significant opportunity to profile the Cultural District through dedicated display space.

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*Profile the Cultural District in Kelowna's Hotels, Motels, and B&Bs (V)*

We recommend that Kelowna's hotels, motels, and B&Bs place the quarterly calendar in all guest rooms, and that hotel concierges be updated on the district's weekly offerings with the weekly calendar.

*Conduct Familiarization Tours (L / V)*

It is important that Cultural District familiarization ('FAM') tours and orientation sessions be provided for a wide variety of people working in the tourism / hospitality industry. FAM tours should include, but not be limited to, staff at the Kelowna Visitor Centre, the City's taxi drivers, and hotel staff.

*The Cultural District Hotline and Web site (L / V)*

To supplement the quarterly calendar and weekly calendar, the Cultural District managing entity may consider the initiation of its own Cultural District telephone 'Hotline' for current information on exhibitions, entertainment, and events in Cultural District venues. Complementing the Hotline, a Cultural District Web site can be developed. It may be preferable to maintain the present Tourism Kelowna telephone and Web sites as sources for this data, which would avoid a duplication of efforts, as long as Tourism Kelowna is kept provided with the most up-to-date information and its telephone receptionists are trained in addressing questions on cultural offerings.

The Web site – be it the district's or Tourism Kelowna's – should maintain links with the sites of the district's individual organizations and institutions, as well as to the sites of the Thompson-Okanagan Tourism Association, the Downtown Kelowna Association, the City of Kelowna, and other related groups.

Both the Hotline and the Web site are important tools in bridging the gap between resident and visitor communications. The Web site should have a simple address to facilitate memory retention, and its regular maintenance is essential.

*Erect Highway Signage for the Cultural District (L / V)*

To ensure that the Cultural District can be easily located, directional signage will be required on Highway 97. This signage can be complemented by Cultural District signage, banners, or other communications devices (see Section 4.2) that designate the preferred vehicular route for entering the District. It is recommended that the erection of highway signage await the completion of streetscape and amenity improvements within the Cultural District.

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*A Role for Skyreach Place, The Grand Hotel, and Lake City Casino (L /V)*

As the Cultural District develops, the profile of Skyreach Place, The Grand Hotel, and Lake City Casino will become increasingly associated with the District. Indeed, the development of the Cultural District promises to advantage significantly these three Cultural District ‘anchors.’ Accordingly, it is recommended that Skyreach Place, The Grand Hotel, and Lake City Casino work co-operatively with Cultural District management to ensure that their own marketing efforts and those of the larger district are mutually supportive.

***Community-based Tourism Marketing***

As Kelowna plans its Cultural District with the local and regional populations as the initial priorities for marketing, with export markets a second priority at this stage, it is helpful to describe the new trend of community-based tourism marketing, which is a very effective way to reach the both local and visitor markets simultaneously.

Community-based tourism marketing is a strategy in which local tourism agencies market to their own communities to support local attractions and business. The goal behind such a strategy is two-fold: local residents are encouraged to spend more of their leisure dollars in their own community, while also becoming enthusiastic and educated tourism ambassadors. In a more traditional tourism sense, community-based marketing is aiming at the difficult-to-reach visiting-friends-and-relatives market (VFR). As the 1996 BC Visitor study indicates, this is a significant market in the Okanagan region.

Community-based marketing creates a connection between the residents of a destination and visitors to it. If successful, it not only instills community pride, but it also serves as a vehicle to assist the visitor in making a more personal connection with the destination. This approach creates support from existing visitor markets and strongly encourages longer stays and repeat visitation, as visitors feel that they are a part of a community.

Although community-based tourism marketing is being actively pursued in major cities such as Los Angeles, California, and Melbourne, Australia, it is a concept that is potentially more effective in smaller centres, such as Kelowna. Community-based tourism marketing can also be cost-effective, as it overlaps internal and external marketing campaigns. In Kelowna, where the Cultural District is just becoming established, community-based marketing makes a great deal of sense, as it would foster the development of the local and visitor market simultaneously.

Kelowna’s cultural tourism product has two principal markets: the local and regional market, and the export market. And it can be divided into two categories: professional cultural product and community (or amateur) cultural product. This first two sections in this chapter focuses on the markets, and the third considers the products (see also Chapter 2 for the products).

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## 6.3 Export Markets

Export markets comprise visitor markets from beyond the region. Kelowna's export markets include the Lower Mainland of BC, Southern Alberta, the US Pacific Northwest, and the tourists from Eastern Canada, Asia, and Europe who are touring Southern BC.

Until such time as a larger inventory of professional, export-ready cultural product is available within the Cultural District, it is recommended that export marketing be approached with caution. Only where the Cultural District can be marketed as an adjunct to an export-ready product (e.g. the Okanagan Wine Festival), or where the district can be marketed as a component of a larger whole (e.g., the planned Okanagan Cultural Corridor), is export marketing recommended at this time.

If a major annual festival is launched, as is recommended in Section 2.3, it will have significant appeal to export markets and can become a cornerstone of the marketing initiative.

### *Marketing Opportunities*

We recommend a number of future export marketing opportunities for the Cultural District:

#### *Capture the Vancouver / Banff Tour Bus Market*

As the Cultural District's product develops, a concerted effort should be made to capture the high volume of Vancouver / Banff tour-bus traffic, which now bypasses Kelowna. Much of this traffic carries Asian visitors, women, and travellers from mature age categories – all of whom have a higher-than-average interest in cultural activities. Options for capturing this traffic range from marketing a 90-minute 'rest-stop' tour of the Cultural District, to the sale of Cultural District product packages featuring Kelowna as an overnight destination.

#### *Capture the Wine Tour Market*

The most developed of the Valley's cultural tourism products is winery tourism. (This is described as a segment of agri-tourism.) As the demographic profiles of the winery tourist and the cultural consumer are closely linked, a major opportunity exists to attract winery tourists to the Cultural District. Accordingly, we recommend that, as the district's cultural product develops, wine tour operators be encouraged to develop Cultural District tours. We also recommend that Cultural District institutions and Central Okanagan wineries establish a protocol to direct visitors toward each other.

#### *Link the Cultural District to the Cascade Loop*

As the Cultural District matures, a marketing opportunity will exist to link the Cultural District to the Cascade Loop in Washington State, through the planned Okanagan Cultural Corridor.

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Leavenworth and Winthrop are successful cultural tourism destinations on the Cascade Loop, and both are within a four-hour drive of Kelowna. The Cultural District, augmented by the allure of ‘Wine Country’ and other attractions along the Okanagan Cultural Corridor, should have strong appeal to American ‘rubber-tire’ traffic.

*Capitalize on the Calgary, Vancouver, Seattle and Toronto Markets*

Direct air links to Calgary, Vancouver, Seattle, and Toronto offer an enormous opportunity to grow Kelowna’s tourism industry through showcasing, within the Cultural District and the wider region, the wine, art, and culture of the Okanagan Valley. Over time, as the calibre and range of the district’s product evolves, wine and culture tour packages can be sold directly into these markets.

***Co-ordinating, Funding, and Managing the Marketing Effort***

Co-ordinating, funding, and managing the Cultural District marketing effort will require ongoing cooperation among the district’s many partners. (See Chapter 5 for a description of the proposed management structure.) To this end, we recommend that a marketing committee of the Kelowna Cultural District Alliance be established to oversee the district’s marketing. This committee would be comprised of marketing directors employed within the district’s cultural, entertainment, and hospitality facilities. We further recommend that the new cultural / agri-tourism staff resource at Tourism Kelowna be responsible for devising and implementing the district marketing effort, as advised by the Alliance’s marketing committee.

Consideration should be given to setting up a cooperative marketing agency for the professional arts organizations in the Cultural District. As part of its responsibility for marketing the district, the Kelowna Cultural District Alliance or Tourism Kelowna might consider setting up an agency of this kind. One model is the Marketing Services Organization set up in Charlotte, NC, by four not-for-profit partners: Opera Carolina, Charlotte Repertory Theatre, North Carolina Dance Theatre, and the North Carolina Blumenthal Performing Arts Centre. The successful experiment was funded by the Knight Foundation and has been assessed by AMS Planning & Research, a participant in the present plan.

## **6.4 Product Categories**

***Cultural Tourism Marketing: The Professional / Community Question***

Chapter 2 described the Cultural District’s producing organizations and their products. A distinction was made between community and professional arts organizations. The former are essential to give expression to a community’s artistic talent and aspirations, and to develop a love for culture among residents. However, the products of community groups vary considerably in quality, from high-level

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productions with considerable appeal to both local residents and visitors, to productions that are amateur in every sense of the word. For consistent quality, which is necessary to attract export markets, one usually looks to professional organizations.

A basic principle in cultural tourism marketing is to market professional product to all markets, and to market community product only to local and regional markets. This principle is based in the understanding, documented by tourism research, that professional cultural product motivates cultural tourists to visit a given market. Community product may extend a tourist's visit, but it is rarely a motivator for destination cultural travellers.

Marketing community product to export markets has certain risks:

#### *Market Image*

Community arts groups provide value-for-money entertainment to local audiences. Moreover, community arts productions are essential for developing local participation in the arts. However, marketing community product in Vancouver, Calgary, or Seattle would only compromise Kelowna's effort to develop a cultural tourism industry. On the one hand, cultural tourists who might be attracted on the expectation of professional product would be disappointed. And on the other hand, cultural tourists who recognize that community product is being used as a lure would have a diminished regard for Kelowna as an arts producer.

#### *Service Standards*

It is essential that, when a cultural product is marketed to an export market, the cultural organization be staffed and equipped to field inquiries by telephone, fax, and mail regarding advance booking, ticketing, accommodation options, and other related matters. A group's inability to do so would diminish the tourist's regard for the organization and the market. Few community groups have this capability. (An exception is the Kelowna Kiwanis Music Festival, which maintains a telephone link throughout the festival period.)

#### *Reliability of Programming*

Community groups are more prone than professional organizations to unpredictability in the planning and execution of their programming. A cultural event that is advertised in an export market and subsequently cancelled compromises the reputation of the host market. Such cancellations have even on occasion been known to result in litigation by tourists for whom the cultural event served as a travel motivator.

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### *Working Together, Everybody Wins*

For cultural tourism marketing to succeed – and for professional and amateur groups to benefit from cultural tourism – it is necessary to cultivate a professional product image in Kelowna’s export markets. At first blush, this may appear disadvantageous to community groups, but such is not the case. In actual fact, cultivating a professional product image assists community groups. Lured to Kelowna by the professional product, cultural tourists can then be attracted to events produced by community groups. Working together, the professional and community arts both win.

As is the case when marketing any product, managing customer expectations facilitates customer satisfaction. To this end, by making clear the distinction between professional and community product – and by marketing each product type in an appropriate manner – the cultural experience is clearly branded, allowing the customer to make an informed purchase decision.

### ***Branding the Cultural District***

Effective branding will be key to the Cultural District’s marketing success, as it will to creating a ‘sense of place’ once visitors have arrived. Branding refers to the overall market image of the destination, which is crafted by means of logos, images, product descriptions, and other creative components of the district’s marketing messages. To this end, we recommend that the creative team responsible for marketing the district consider the multi-faceted nature of the district’s arts, heritage, sports, gaming, retail, and dining products in developing the Cultural District’s branding. The Cultural District is not only an ‘arts precinct.’ It offers a wide array of cultural and entertainment products which its branding must communicate clearly.

Further, it is important that the Cultural District’s branding remain consistent throughout the various marketing vehicles and other marketing initiatives. At the same time, individual institutions and organizations within the Cultural District should be encouraged to incorporate aspects of the district’s branding (such as its logo, font, and/or colours) within their own marketing vehicles. (See also the discussion of signage and graphic design in Section 4.2.)

It is important that any references to historic people, places, or events in the branding and marketing initiatives be based on authentic Kelowna and Okanagan prototypes, and not on generic types. This applies to names, images, logos, and such. For example, it would be inappropriate to lure export markets to Kelowna for a ‘wild west experience’ when, in fact, Kelowna was never a part of the so-called ‘wild west.’ Indeed, it would be helpful if authentic names from Kelowna’s past (preferably Kelowna’s cultural past) were used to name new places and venues within the Cultural District, to reinforce it as a district that is unique to Kelowna.

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## 6.5 Envisioning the Future: Potential Tourism Revenues

What might be a reasonable projection of potential tourism revenues from the development of the Cultural District? What impact might the Cultural District have on Kelowna's economy?

Chapter 7 ('Economic Impacts') will demonstrate that, over a five-year period, the growth of 11 cultural institutions within the Cultural District stimulated by to a 10 percent annual increase in attendance and revenues will generate a \$2 million increase in net domestic product, supporting 93 new full-time equivalent jobs.

Clearly, this is not a projection of *potential* tourism revenues to be realized from the Cultural District. Potential tourism revenues may not be realized for as many as 20 years. Accordingly, the following projection of potential tourism revenues attempts to foresee the District's development beyond the five-year time frame that will be explored in Chapter 7. For these purposes, we employ a statistical method which is distinct from that found in the economic impact analysis.

Potential tourism revenues from the development of the Cultural District can be projected from Kelowna's current tourism revenues. An examination of Tourism BC's *The Report on Visitors to the Thompson-Okanagan Tourism Region: South Thompson-Okanagan*, and independent research undertaken by Tourism Kelowna, reveals that Kelowna's hotels and motels host approximately 433,600 overnight visitors each year. In turn, these visitors spend about \$215 million annually.

According to Statistics Canada, 19 per cent of all persons-trips in Canada include at least one cultural activity or event.<sup>1</sup> According to Tourism Kelowna's 1999 *Kelowna Visitors Survey*, 5 per cent of Kelowna's visitors participate in cultural activities, or intend to participate in cultural activities. Assuming that 5 per cent of visitors are responsible for 5 per cent of spending (i.e., without compensating for the greater expenditures typical of cultural tourists), approximately 22,000 visitors who stay in Kelowna's hotels/motels participate in cultural activities, spending \$10.75 million annually (although not exclusively on cultural activities) while visiting Kelowna.

### *Potential Tourism Revenues*

We can make a reasonable projection of potential tourism revenues from the development of the Cultural District using the same assumptions made in the above calculations. If the current 5 per cent of visitors who participate in cultural activities were raised to the Canadian average of 19 per cent, about 61,000 additional visitors who stay in hotels/motels would participate in cultural activities,

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<sup>1</sup> Person-trips are trips taken per individual, whether for business or pleasure, having a minimum one-way distance of 80 kilometres. Includes museum and gallery attendance, attendance at a festival, attendance at a cultural event (play, concert, etc.), visits to an historic site, and visits to a national or provincial park. Source: *Canadian Travel Survey*, 1994. Statistics Canada.



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spending another \$15.6 million annually.<sup>2</sup> Assuming a economic multiplier of 1.2, the economic impact of this new spending would be \$18.7 million.

Note that the above projections do not include expenditures by same-day visitors, or by visitors who stay in B&Bs, campgrounds, or with friends and relatives (VFR's) while participating in cultural activities. Insufficient data was available on these visitor segments to permit their inclusion in this analysis. However, aggregate expenditures by same-day visitors and the VFR market would be substantial.

### *Job Creation Impacts*

Assuming the Cultural District generates a 19 percent participation rate in cultural activities among visitors who stay in hotels/motels, \$18.7 million in new economic activity will accrue to the community, as outlined in the calculations above.

According to Statistics Canada, current average annual earnings in the Central Okanagan are about \$27,713. Therefore, it follows that \$18.7 million in new economic impact will support about 676 new jobs. Of this total, 563 jobs will be new direct jobs (i.e., generated by direct visitor spending), while 113 jobs will be new spin-off jobs (i.e., generated by the spending and re-spending of wages that are paid from tourism revenues).

This distribution of these new jobs will be focused predominantly within the hospitality sector (i.e., accommodation, food and beverage, related retail, transportation), along with other supporting or impacted industries.

## **6.6 Recommendations**

- Kelowna should actively develop the cultural component of its tourism product, supplementing its tourism development of the outdoor recreational product and the scenic natural surroundings.
- Kelowna should undertake community-based tourism marketing, to reach the significant visiting-friends-and-relatives market.

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<sup>2</sup> Assumes one-half are new visitors to Kelowna whose primary travel motivation is visiting the Cultural District, and who stay 3.9 nights, spending \$1309 per party (although not exclusively on the Cultural District). Assumes the other half are visitors whose primary travel motivation is not cultural. Of this half, 15 per cent are assumed to extend their stay in Kelowna one extra day to accommodate the Cultural District, spending \$336 per party. The other 85 per cent, while participating in cultural activities, are assumed not to extend their stay in Kelowna or spend additional monies. Note: All calculations assume 3.9 nights spent in Kelowna, 2.64 persons per party, and average per-party expenditures of \$1309 (as per data collected from Tourism B.C. and Tourism Kelowna).

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- Among local and regional markets, the Central Okanagan and Thompson-Okanagan markets should be addressed first.
  - The Kelowna Cultural District Alliance should focus on some (or all) of the marketing opportunities identified in Section 6.2.
  - The export markets (visitor markets from beyond the region) should be approached with caution until such time as a larger inventory of professional, export-ready cultural product is available within the Cultural District. Only where the Cultural District can be marketed as an adjunct to an export-ready product, or where the district can be marketed as a component of a larger whole, is export marketing recommended at this time.
  - A marketing committee of the Kelowna Cultural District Alliance should be established to oversee the district's marketing; they in turn will advise the new cultural / agri-tourism staff resource at Tourism Kelowna.
  - Consideration should be given to setting up a cooperative marketing agency for the professional arts organizations in the Cultural District.
  - The creative team responsible for marketing the district should consider the multi-faceted nature of the district's arts, heritage, sports, gaming, retail, and dining products in developing the Cultural District's branding.
  - Any references to historic people, places, or events in the branding and marketing initiatives should be based on authentic Kelowna prototypes, and not on generic types.

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## 7. Economic Impacts

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*Those cities that are richest in their artistic traditions are also the most progressive in their economic performance and most resilient in their economic structure.*

John Kenneth Galbraith

### 7.1 Economic Impact Analysis

The development of arts and culture provides a community with tangible economic benefits. In a preliminary estimate of these benefits, *The Economic Impact of Arts & Culture in the Central Okanagan*, prepared by the City of Kelowna in 1998, indicated that more than 2,350 full- and part-time jobs result from arts and cultural activity, and that they have a total impact on the gross domestic product (GDP) of more than \$67 million. This section of the present report estimates the impact on eleven not-for-profit institutions that will come about as a result of the development and growth of Kelowna's Cultural District.

The purpose of an economic impact study is to determine the value of a new volume and distribution of activities that flow as a result of a 'shock' to an economy. In this case the positive economic stimulus is the creation of the Kelowna Cultural District. The economy in question is that of the Central Okanagan Regional District. The economic impact is measured in terms of net changes in GDP and net job creation.

#### *Types of Economic Effects*

Economic effects usually are categorized as *direct effects*, *indirect effects*, and *induced effects*. When consumers spend money on theatre, the revenue to the theatre would be considered a direct effect or positive 'shock' to the cultural community. Indirect effects refer to the impact created by the theatre company when it, in turn, spends money on a variety of goods and services so as to deliver a product (performance) to the consumer. These expenditures indirectly affect numerous suppliers in the chain in the production process.

Any new incomes that flow to people because of new expenditures by society that are *attributable* to culture and the arts would create *incremental* expenditures by anyone receiving new income. This *second round* of spending will create new income – and thus a third round of new spending – which, in turn, generates further rounds of spending and income, until the process exhausts itself. These new rounds of spending that result from the initial shock are referred to as the induced effects, and these give rise to what economists call the *multiplier effect*.

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In the words of the authors of the economic model used in this study, ‘The main principle to be applied in defining the direct effects is that of attribution. The key question is, “What new income in the local economy can be attributed directly to the [creation of a cultural district]”<sup>3</sup>

In a community the size of the Central Okanagan, it is estimated that this multiplier effect is, on average, about 1.2. That is to say, if someone spends twenty dollars on theatre because he/she went to visit the Cultural District, about twenty four dollars in new income and spending will actually be created. Multipliers in smaller and less self-sufficient communities tend to be smaller, because it is easier for money to *leak* out of the community.

*Withdrawals* or *leakages* occur because new income that is generated from new spending can also be saved or taxed, or, most importantly, spent on goods and services that smaller communities must, out of necessity, import from other areas. These imports create economic activity elsewhere, rather than locally.

### ***Methodology***

To determine the value of new transactions that will result from the strategic development and marketing of the cultural district, one makes use of *comparative static models*. Essentially a snapshot is taken of the current situation and then of the expected final situation. One then compares the two static images and determines the differences between the two. An assessment is made of the magnitude of these differences, being careful to measure only the extent to which this difference can be attributed to the growth in attendance and operation among the eleven selected cultural institutions, which will come about as a result of the Okanagan having an identifiably new cultural district.

Taking these snapshots of the local economy is admittedly enormously more complicated than snapping a picture. One must assess what new moneys flow into the community that would not otherwise flow into the community if there did not exist a cultural community. As previously stated, economic impact studies correctly compute only *incremental* income and job creation that are attributable to, and only to (in this case), the distinguishable existence of a cultural community located within a defined cultural district.

Assume for a moment that no cultural activities were available locally. If, say, 50% of the money that would have otherwise been spent on culture were spent on culture elsewhere, or saved, then a researcher should attribute such spending to culture and the arts. To the extent, however, that the other 50% of the money that would have otherwise been spent on culture was spent locally on some

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<sup>3</sup> Informetrica, *Assessing the Local Economic Impact of the Arts: A Handbook*, Toronto: Ontario Arts Council, 1997, p. 13.

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non-cultural event instead, then a researcher should not count such spending as having a positive economic impact attributable to culture and the arts.

When impact studies refer to *gross impacts*, the assumption is that all expenditures are '*attributable expenditures*.' Studies that correctly stress the *net economic impacts* report only impacts that are attributable impacts; that is to say, spending that does not merely *displace* spending on other, non-cultural, goods and services.

Further, if, for example, a theatre company were to 'present' a performance rather than 'produce' one (i.e. if the cast and crew were imported from elsewhere), then one should expect that the local economic impact would be smaller, as a portion of the local expenditure would be withdrawn from the community.

This study has found that a particular cultural institution offers, in itself, a relatively small net economic impact. The reasoning is quite simple. If people would have spent their money on some other available cultural event, the spending could not be counted as attributable to that single performance or organization; the spending has displaced other local spending that would have otherwise occurred.

### ***The Whole is Greater than the Sum of the Parts***

While a particular cultural event may have a relatively small economic impact, a collection of arts and cultural activities in a given area does have significant economic impacts. At the micro level, one cultural event may be a relatively easy substitute for another, making attributable spending to a particular event conceptually very small. At the macro level, however, it becomes far more difficult to find substitute activities for cultural activities, if no cultural events are locally available.

To the extent that the thirst for culture by people of the Okanagan is satisfied locally, rather than in Spokane or Calgary or Vancouver, then there exists a significant economic impact from the arts. Adding to this impact are the people from outside the local region (i.e. the export markets) who are attracted to the Okanagan, as an alternative to going elsewhere.

When visitors attribute their visit to a cultural product or event(s), then one must include *ancillary spending* on accommodation, food, and transportation in an estimate of the overall economic impact. Recall, 'the true source of an economic impact lies in any new income that is generated in the economy because of the arts.'<sup>4</sup> In the case of Kelowna, the true source of the economic impact of the Cultural District lies in any new income that is generated in the local economy because of the district's existence.

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<sup>4</sup> Informetrica, *Assessing the Local Economic Impact of the Arts*, p. 8.

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To carry out the present economic impact analysis, a separate impact analysis was performed on each of 11 different non-profit arts and cultural institutions within the proposed boundaries of the Cultural District, for the year 1999. These individual analyses were based on data on revenues, expenditures, employment, and attendance which each institution kindly supplied. The eleven institutions or organizations are:

- Kelowna Community Concerts
- Kelowna Art Gallery
- Kelowna Museum Association
- Kiwanis Club (re: the Kelowna Kiwanis Music Festival)
- Kelowna Community Music School
- Okanagan Symphony Society
- Parks Alive!
- Shakespeare Kelowna
- Sunshine Theatre
- Theatre Kelowna
- Viva Musica

A similar analysis was carried out on the same institutions, using reasoned assumptions regarding the impact on these institutions of the emergence of the Cultural District, over a five-year period. The ‘after’ picture gleaned from this exercise was then compared with the ‘before’ picture, so as to ascertain the overall net economic impact attributable to the creation and growth of the eleven institutions within the Cultural District.

Of course, a Cultural District of sorts has existed prior to the commissioning of the present study, and prior to the ‘before’ snapshot. Making comparisons of the before and after snapshots is therefore an art unique in and of itself!

## **7.2 Assumptions of the Model**

The model used is that prepared by Informetrica Limited for a study commissioned by the Ontario Arts Council, titled *Assessing the Local Economic Impact of the Arts: A Handbook*, published in 1997.

Eleven institutions provided data on their operations for the purposes of this study. These are non-profit arts and cultural institutions within the Cultural District. The data were accepted as provided, and not verified. No commercial for-profit organizations are included in the study.

None of the very large (or very small) commercial operations in the Cultural District are included in the study. Skyreach Place, for example, a commercial 6,000-seat arena within the Cultural District

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which opened in 1999 (the year of the 'before' snapshot), is not included, even though a significant proportion of its programming involves pop concerts, craft shows, and other cultural events. (Most other programming involves sporting events and meetings.) Insofar as the economic impact of the Cultural District has been estimated for eleven non-profit organizations only, the figures provide misleadingly small impact results for the district as a whole. Including the large commercial enterprises in the analysis would provide impact estimates that would dwarf the numbers cited here. The present figures are therefore decidedly conservative.

A large number of assumptions about how the world will unfold in time are involved in a study of this kind. While the model that predicts what will be descriptive of reality five years hence is very intricate in itself, what comes out of the model is only as good as the accuracy of the information that is fed into it.

The assumptions made in the present analysis are:

- The impact multiplier for the region is, on average, 1.2.
- Visitation rates to the cultural district will increase by 10% annually, every year for at least five years, beginning 1 January 2000. Since this increase is compounded, it will provide a cumulative increase of 61% over five years, solely as the result of an emerging and growing Cultural District. This is considered to be a conservative estimate.
- All other revenues (private and public contributions) will increase by the same 10% compounded yearly.
- Accordingly, all expenditures (labour and non-labour) rise by 10% compounded yearly.
- 98% of labour expenditures are local expenditures, on average.
- Employees in cultural and arts institutions earn 70% of the average annual income earned in the Central Okanagan Regional District (CORD).<sup>5</sup>
- 75% of goods and services purchased by these arts and cultural institutions originate, on average, from within CORD.
- 75% of capital expenditures by cultural institutions are, on average, 'local expenditures.'

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<sup>5</sup> Statistics Canada reports average annual earnings in the Central Okanagan of \$27,713 for 1999.

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- 50% of local expenditures on culture and the arts are attributable to the same, and consequently does not displace other local spending<sup>6</sup>
  - 80% of all private and public contributions are attributable contributions.
  - The Cultural District will attract one new organization of average size during the five-year period under scrutiny. Capital construction costs for this organization are not included in the impact estimates.
  - Initially, no outside visitors are assumed to attribute their stay in Kelowna to a particular cultural event. Attendance at the event was assumed incidental to their visit.<sup>7</sup> Correspondingly, ancillary spending (for meals, accommodation, etc.) is assumed equal to zero.
  - Subsequently, 10% of all visitors from outside the area are assumed to attribute their stay to culture and the arts.
  - The percentage of visitors from outside CORD is taken from the institutional surveys (and range from 5 to 25%) and is assumed not to change over the course of the study.
  - Initially, average ancillary expenditures were assumed to be \$15 (notwithstanding the assumption that no visitors were assumed to be ‘attributable’).
  - Subsequently, average ancillary spending increases from \$15 to \$20 (a 33.3% increase over the five-year period).
  - All figures are in constant 1999 dollars (the year the ‘before picture’ was taken); i.e., the figures reported have not been distorted by the presence of inflation over the study period.

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<sup>6</sup> An equivalent assumption would be that if no cultural institutions existed locally, 50% of today’s expenditures on cultural activities would either be saved or else would be spent on cultural events in cities outside the CORD.

<sup>7</sup> Surveys of attendees are generally reliable estimates on which to calculate accurate data. Unfortunately, such surveys are costly and most organizations do not have accurate data on the demographics of their attendees. Therefore this highly conservative assumption must be made for the 11 institutions under study. It is safe to assume that some visitors to Kelowna attribute their stay to cultural events at Skyreach Place, but, as mentioned above, this impact study does not consider Skyreach Place – a further conservative assumption.



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## 7.3 Research Results

We have found the economic impact of a strategically developed and marketed Cultural District to be quite significant. **Gross domestic product is expected to rise by \$2.77 million and net domestic product by \$2 million.**

As previously mentioned, gross domestic product provides a maximum, and somewhat misleading, picture of the economic impact. It assumes that all expenditures on the arts, in Kelowna, are attributable to culture and the arts, and would not have happened locally without these events. Net domestic income assumes, more realistically, that a significant proportion of local patronage of the arts and culture is incidental to the cultural community – in other words, these expenditures would have occurred locally, with or without a cultural district.

The impact in terms of net **job creation** is equally significant. We have found that **93 new person-years of employment (93 full-time equivalent jobs) will be created**, an increase of more than 100% over the estimated current number of jobs created by institutions in the Cultural District.

The impact of job creation will be found within the tourist-based industries, as well as in a myriad of other industries, as induced spending is on items as diverse as anyone's typical basket of consumer expenditures. Correspondingly, we expect that job creation will be felt in low, medium, as well as high income categories.

Important to this study is the reasoned assumption that local spending on culture and the arts will increase over the study period, as will spending from away, because of a marked increase in an identity to the local arts and culture community, a greater sophistication and maturity to the industry, more effective marketing, increased quality, and overall, a greatly enhanced cultural product. Obtaining a *critical mass* of cultural activities will put the Okanagan on the map as a cultural destination resort.

<b>The Economic Impact of the Cultural District</b>			
	<b>Summary</b>		
Gross GDP Impact Before	\$ 2,749,117.24		
After	\$ 5,519,007.98		
<b>Attributable Gross Impact</b>	<b>\$ 2,769,890.74</b>		
<b>Percent Change in G Ec. Impact</b>	<b>100.76</b>		
Net GDP Impact Before	\$ 1,902,689.54		
After	\$ 4,031,721.03		
<b>Attributable Net GDP Impact</b>	<b>\$ 2,129,031.49</b>		
<b>% Change in Net Ec. Impact</b>	<b>111.90</b>		
Gross Job Creation Before	120.60		
After	236.70		
<b>Attributable Gross Job Impact</b>	<b>116.10</b>		
<b>% Change in G Job Impact</b>	<b>96.27</b>		
Net Job Creation Before	90.02		
After	183.02		
<b>Attributable Net Job Impact</b>	<b>93.00</b>		
<b>% Change in Net Job Impact</b>	<b>103.31</b>		

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### ***Other Considerations***

What an impact study *can* measure, given the available resources, and what it ideally *should* measure are two quite different things. What this study focused on was the economic impact, from the realization of a cultural district, on eleven non-profit arts and cultural institutions. It did not measure the economic impact on all the businesses in the district, nor on the City as a whole. Among the many considerations which would increase the estimated impacts, but which were not factored into the calculations for lack of data or available resources, are:

- Some of these organizations are greatly, if not totally, staffed by volunteers, and even the value of their impact was not estimated.
- The impact on municipal and provincial tax revenues of the resultant expanded tax base was not estimated.
- Resources did not allow us to factor in the *economies of scale* effect that result from the attainment of a critical size of the arts and entertainment industry.
- Likewise, there was no attempt made to factor in the economic impacts to all sectors of this growth coexisting with current or imminent growth in the very compatible and complimentary recreation, wine, agriculture. and educational industries.

### ***Externalities: More Unmeasured Benefits***

The most important disclaimer to be made about the study is its omission of any attempt to measure *externalities*, or *third-party effects*. Externalities occur whenever a third party to a transaction is affected, or when persons external to a transaction are affected.

Negative externalities abound. Pollution, whether noise, water, or air, is an example. Economists often propose taxes to abate otherwise excessive emissions. Positive externalities also exist. Education is an example. Where positive *spill-over effects* are prevalent society often chooses wisely to subsidize heavily those activities that produce them. Significant positive externalities exist with regards to the emergence of a cultural district, but no attempt has been made to measure their magnitudes. In brief, the *social value* of the district exceeds its *private value*, because parties who do not directly pay to use the district nevertheless do benefit from its existence.

The market fails to provide enough goods or services for which there exist positive externalities, because there is insufficient incentive for those who incidentally benefit to incur the full costs – or perhaps any costs – associated with the provision of that benefit. Economists refer to this as the *free-rider problem*.

So as to get the optimal amount of that good or service, in this case arts and culture, economists typically recommend forced paying of free riders, through taxation, along with subsidies to the

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institutions responsible for generating these positive spill-over effects. Such taxation and subsidization help to *internalize* the externalities.

Further, we did not attempt to measure the impact on commercial enterprises that will result from Kelowna becoming a cultural destination attraction. What is not captured in these calculations is the increased visitor traffic to the Cultural District's arts-compatible retail outlets, its destination dining establishments, and 'the whole-is-greater-than-the-sum-of-the-parts' effect when Lake City Casino, Skyreach Place, The Grand Hotel, and Waterfront Park are inserted into the equation.

As an example of these non-captured activities, we might ask, for example, how many more conventions will The Grand Hotel secure because of the Cultural District? How many tour buses on the Vancouver / Banff run (tour buses which now bypass the city) will choose to stop in Kelowna for an afternoon – or perhaps for a night – because of the Cultural District? How much 'rubber-tire' tourism will now 'check out' the district – much as visitors check out Vancouver's Granville Island – and perhaps have a meal or make a purchase, without actually attending a cultural event?

The fruit and wine agri-tourism industry is itself launching strategically out of the infant stage, as are many other local tourist-based industries. These developments make our economic impact estimates very conservative, as the study does not take into account the increased critical mass of other tourism activities.

Culture is about the patterns of human interaction. A successful pattern of human interaction would be expected to be offered from a strategically developed and marketed arts and cultural community. An unsuccessful pattern might very well be expected from, say, an impoverished ghetto, void of alternative culture. The one breeds affiliation and positive outcomes, the latter alienation and socially less-desirable outcomes.

Others who would benefit from the Cultural District would include, but are not limited to, anyone who takes a peaceful stroll through the district; parents who feel comfortable with their children 'hanging out' at the district; children, adolescents, and adults alike who are in fact safer because of a safe and socially-desirable cultural alternative in the community.

The economic analysis does not factor in how cultural development makes the Okanagan region a far more attractive place to live, thereby undoubtedly attracting more highly educated and better-paid people to reside in, as well as visit, the area. Property values region-wide stand to improve with cultural development and its spill-over effects.

To the extent that studies report that measured crime rates are lower in certain communities, that drug use is lower and prostitution less prevalent, as a result of a community's successful development plans, the numbers in this study enormously misrepresent the impact of the development of a Cultural District.

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Limited resources have restricted this study from measuring more than the impact on a small number of non-profit institutions and on the development of a larger district. There is, however, a huge number of immeasurables associated with the development of the Cultural District, the magnitude of which we unfortunately are not able to report at this time, and whose omission renders this study incomplete.

An economist may not easily be able to quantify the associated benefits of a child's bringing a poem to school, rather than perhaps a weapon. To the extent, however, that a cultural district similar to the one here envisioned would, if anything, nurture poetry-writing over violent behaviour, such benefits need to be recognized in an economic impact study. *Full costs* and *full benefits* are the variables that economists correctly attempt to recognize in an analysis of this kind.

When reporting income and job impact statistics, this study correctly recognizes, but does not attempt to measure, any of the many positive externalities associated with the development and marketing of a cultural district. These many issues make our economic impact estimates, if taken in isolation and at face value, ultra-conservative and misleadingly incomplete.

The subjective assumptions that would have to be made to substantiate more realistic estimates of the full impact of cultural development on all those affected in the region must, of necessity, be placed on the agenda for future research.

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## 8. Implementation Strategy

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The following is a strategy for implementation of the many recommendations in this report. It addresses work to be done in the short and medium term (say over the next five years).

### *Establish a broad-based Steering Committee*

Membership on the Steering Committee should include:

- City of Kelowna
- Downtown Kelowna Association
- Kelowna Visual and Performing Arts Centre Society
- Kelowna and District Community Arts Council
- Tourism Kelowna
- A selection of producing cultural organizations, commercial businesses, and property owners in the district

### *The Steering Committee should:*

- Appoint an executive committee
- Establish a work plan and schedule
- Set up meetings as appropriate to begin to secure community buy-in into the vision for the Cultural District
- Begin to follow the recommendations in this report
- Do what is needed to ensure that the development of the Kelowna Community Arts Centre proceeds
- Establish the Kelowna Cultural District Alliance and set up a process for enabling the Steering Committee to be replaced by the Alliance (presumably many of the members will be the same)

### *The Kelowna Cultural District Alliance should:*

- Appoint an executive committee
- Address the appointment of staff
- Prepare a short- and medium-term work plan, addressing the many facets of Cultural District development
- Establish a short-term revenue stream for Alliance activities, following the recommendations in Section 5.2

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- Work towards securing a long-term revenue stream for Alliance activities by tapping into new sources of dedicated funding
  - Set up a mechanism for sharing the costs of capital improvements
  - Continue to secure community buy-in into the vision for the district
  - Work with the individual cultural organizations to encourage them to continue to make improvements to their products
  - Initiate an ambitious marketing plan, following principles and recommendations in Section 6
  - Address the gaps in cultural facilities and programming noted in Section 2.3
  - Initiate one or more annual cultural festivals to be held in the district
  - Review the appropriateness of current regulations that impact on the district, such as liquor licensing
  - Work generally to implement the recommendations in this report
  - Ensure that the responsibility for capital funding is spread equitably among the many stakeholders

***The City of Kelowna should:***

Concurrently with the work of the Steering Committee and the Kelowna Cultural District Alliance, the City of Kelowna should:

- Set up an internal City working unit, comprising senior managers from Cultural Services, Planning, Civic Properties, Engineering, and Parks
- Make the minor amendments to the Zoning By-law recommended in Section 3.4
- Begin the process of planning and budgeting for the public enhancements recommended in Sections 4.1 and 4.2 (and costed in Section 5.2)
- Encourage property owners in certain areas to seek new uses that are compatible with the vision for the Cultural District, as recommended in Section 3.3

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## Appendixes

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### Stakeholders' Workshop: Attendees

#### Representing

City of Kelowna

Human Resources Development Canada

Kelowna Museum

SkyReach Place

Sunshine Theatre

Thompson Okanagan Tourism Association

Okanagan Symphony

Kelowna Visitors and Convention Bureau

Kelowna Chamber of Commerce

Downtown Kelowna Association

Kelowna Arts Foundation

Kelowna and District Arts Council

Grand Hotel

Okanagan Wine Festivals Society

Community Futures Development Corporation

Canada Lands

Kelowna Art Gallery

Kelowna Hotel & Motel Association

Public Health Unit

McIntosh Properties

Westbank First Nation

Kelowna Arts Center & Community Theatre

Parks Alive!

Consulting Team

#### Attending

Ian Forsyth

Brian Given

Pat McCormick

David Graham

Jim Waugh

Renée Bauer

Allan Gorham

Lorna Gunn

Wayne Wilson

Pam Stewart

Lawrie Seligman

Lynda Trudeau

Bill Bowering

George Tingling

Bonnie Bates Gibbs

Clint McKenzie

David Mapleton

David Anderson

John Powell

Frank Faigaux

Blair Baldwin

Eric Greer

Dale Knowlton

Margaret Dryden

Stan Martindale

Dorothy Cummings

Brad Bennett

Roxanne Lindley

Gemma Bain

Renata Mills

Meg Stanley

Dennis McGuire

Steven Thorne

Hal Kalman

Robert Bailey

Leah Hartley

Scott Fraser



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## **Project Team**

The following members of the Commonwealth Team participated in the project:

### **Commonwealth**

- Hal Kalman, Project Manager
- Meg Stanley
- Rob West
- Milo Wu

### **Associates**

- **Robert Bailey**, AMS Planning & Research
- **Marnie Skobalski**, Gryphus Land Use Planning Corp.
- **Dennis McGuire**, Okanagan University College
- **Steven Thorne**, Cultural tourism planner
- **Scott Fraser**, Cultural tourism marketing specialist
- **Euan McLean**, Quoin Project and Cost Management Ltd., Cost consultant
- **Leah Hartley**, Community planner