



# City of Kelowna Performing Arts Centre

## Market Demand, Facility Size and Site Suitability Study

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## Executive Summary

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The City of Kelowna has developed a Civic Precinct Plan (endorsed by Council in March 2016) to guide the long-term redevelopment and public investment priorities in downtown Kelowna. The City expects the Civic Precinct will grow into a regional destination to live, work, shop, learn and play - a vibrant mixed-use district over the next 25 years.

The plan has identified key sites for future development including the former RCMP site on Doyle Avenue and the 65,000 sq. ft. parcel of land at the corner of Doyle Ave and Water St. – currently the Kelowna Community Theatre. The latter site has been identified in the City's long term plan for a future Performing Arts Centre (PAC). Proposed to be a standalone facility, the Centre is envisioned to become the cultural landmark for the Precinct and Kelowna's downtown.

The City's Real Estate Services department is now looking to determine the size range, cost and suitability of the site for the future Centre. This work will involve Infrastructure Planning and Cultural Services departments as key stakeholders and leaders within the City's cultural and community plans.

To achieve the aforementioned objective, Colliers Project Leaders has conducted both a qualitative and quantitative assessment of supply, demand, sizing, and design for the PAC. Demographic and arts "spending bundle" analysis has been conducted by our sub-consultant, Schick-Shiner and Associates, and these results have been validated against "performing arts seats per population" benchmarks from other Colliers client work.

The net result of the analytical work conducted to date is:

- A. If the City wants to maintain a local community focused PAC, it should be sized in the order of 850 total seats for the main and 250 seats for studio theatres. Depending upon the size of associated amenity space and level of "finish", the cost to deliver a facility of this size is estimated at \$43.6M
- B. If the City wants to attract larger, touring performing artists (i.e. 'road house') then the PAC should be sized to 1,200 total seats for main and 250 seats for studio theatres. Depending upon the size of associated amenity space and level of "finish", the cost to deliver a facility of this size is estimated at \$61.7M

Pursuant to the analysis referenced above, a site analysis was conducted by Colliers third-party consultant Proscenium Planning & Architecture Inc. (Proscenium). Proscenium analyzed the compatibility of the site to accommodate a 1,200 seat theatre and determine a suitable geometry, orientation, loading access and connections to other buildings and uses of the Civic Precinct. This analysis determined that a 1,200 seat theatre would be able to fit on the proposed parcel of land. The site enables the building to have two possible orientations, with the main entrance located on Doyle Ave or Water Street.

# 1. Project Background & Introduction

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Kelowna is the largest city in British Columbia's Okanagan Valley. Bordering Okanagan Lake, Kelowna is home to more than 127,500 people, and encompasses 214 km<sup>2</sup> of land and 48 km<sup>2</sup> of water area. Kelowna is home to several local theatre groups, a symphony orchestra, museums and numerous art galleries, which form the context for this study.

The City of Kelowna embarked upon a Civic Precinct Plan, endorsed by Council in March, 2016, to guide the long-term redevelopment of key sites in the Downtown area and to determine key public investment priorities. This plan will help this area of Downtown continue to grow into a destination to live, work, shop, learn and play. The plan identifies key sites for future mixed-use development (RCMP site on Doyle Avenue, Interior Health site on Ellis) and protects sites (Kelowna Community Theatre, City Hall Parking Lot, Memorial) for future civic uses to support a dynamic Cultural District.

The following principles were established by the City of Kelowna in conjunction with community input and inform the Civic Precinct Vision, responding to local needs and aspirations.

- Principle #1 – Encourage vibrancy through a broad mix of land uses and public spaces
- Principle #2 – Make the area a distinct and diverse cultural precinct
- Principle #3 – Restrict market residential developments
- Principle #4 – Build on existing facilities and patterns of infrastructure wherever possible
- Principle #5 – Create landmark public spaces that define future development
- Principle #6 – Use public land for community amenities
- Principle #7 – Look for partnership with the private sector to benefit the community
- Principle #8 – Consider the economic and financial impact of all proposals
- Principle #9 – Enhance opportunities for a healthy and complete community
- Principle #10 – Be pedestrian oriented while still accommodating vehicles
- Principle #11 – Examine parking strategies holistically

These principles provide overall direction for the Civic Precinct Land Use Plan (the Plan), and will be referenced throughout this report to ensure that assumptions and recommendations are consistent with the City's vision for the Cultural District. The Plan establishes the City's goals for the redevelopment of sites by defining the future land uses, design guidelines, public space enhancements and partnership opportunities that will position the study area to become a vibrant mixed-use district over the next 25 years.

Most relevant to this study, the plan has identified the former RCMP site on Doyle Avenue; and the 65,000 sq. ft. parcel of land at the corner of Doyle Ave and Water St. – currently the Kelowna Community Theatre (KCT) as strong redevelopment opportunities. More specifically, the KCT site and part of the former RCMP site have been identified in the City's long term plan as the location for a future Performing Arts Centre. Proposed to be a standalone facility, the Centre is envisioned to become the cultural landmark for the Precinct and Kelowna's downtown.

The City's Real Estate Services engaged Colliers Project Leaders to determine the size range, cost and suitability of the site for the future PAC. This work involved Infrastructure Planning and Cultural Services departments as key stakeholders and leaders within the City's cultural and community plans.

## 2. Market Demographics

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The Regional District of Central Okanagan (RDCO) is the economic centre of the area which encompasses:

- Kelowna
- West Kelowna
- Lake Country
- Peachland

Not included in RDCO, but also in the same geographical area are the Westbank First Nations and Okanagan Indian Band (Duck Lake)

The greater community is located 390 km (a 4 hour drive or 45 minutes by air) from Vancouver to the west and 605 km (a 6.25 hour drive or 70 minutes by air) from Calgary to the east. The nearest large city is Kamloops, with a population of 90,280 and a 166 km (2 hour drive) to the northwest. Other major centres close by are Vernon (population 40,116 and a 45 minute drive to the north) and Penticton (population 33,761 and a 50 minute drive to the south).

### Community Demographics

Studies have demonstrated that certain demographic segments of a community are more likely to be arts consumers than the general population of that community. Individuals of these arts-centric demographic are generally older, more highly educated, and have higher family income than the average in the general population. As these are the key indicators for a theatre patron and arts consumer, only these factors of the community demographic will be considered for the purposes of this study. See below for information from the Canadian Arts Consumer Profile 1990-1991 (1992 - Decima Research/Les Consultants Cultur'inc Inc.). Although this publication is over 25 years old it continues to provide an accurate profile of the arts consumer.

Insofar as any arts operation draws its audience from both the City of Kelowna as well as its trading area (Regional District of Central Okanagan), the demographic analysis will include both of these segments. The market area for the arts, depending on what is being presented, will extend for individual events to Vernon, Penticton and the smaller communities surrounding these centres. However, for the purposes of this study, demographic profiles for these areas will not be included, as they can not be considered a steady customer base.

Demographic information has primarily been sourced from the 2016 Canada Census and 2016 National Household Survey.

A population history of Kelowna and the surrounding area demonstrates that the City has been in rapid and sustained growth between both the 2006 and 2011 census (10.8%) and between the 2011 and 2016 census (8.4%). Between the 2011 and 2016 census Kelowna was the fastest growing city in British Columbia, exceeding both Victoria and Vancouver. BC Stats suggests that this growth trend is projected to continue:



Year	City of Kelowna Population Estimates	Year to year % Increase	8, 10 and 13 year %			Kelowna CMA* Population Estimates	Year to year % Increase	10 and 13 year %		
2016	127,380					197,018				
2017	129,442	1.62				200,207	1.62			
2018	131,595	1.66				203,538	1.66			
2019	133,761	1.65				206,887	1.65			
2020	135,955	1.64				210,281	1.64			
2021	138,157	1.62				213,687	1.62			
2022	140,381	1.61				217,126	1.61			
2023	142,640	1.61				220,620	1.61			
2024	144,908	1.59			13.76	224,129	1.59			13.76
2025	147,179	1.57				227,641	1.57			
2026	149,452	1.54				231,156	1.54			
2027	151,715	1.51			19.10	234,657	1.51			19.10
2028	153,972	1.49				238,148	1.49			
2029	156,208	1.45				241,606	1.45			
2030	158,419	1.42			24.37	245,026	1.42			24.37

Table 1 Population Growth until 2030

\*CMA = Census Metropolitan Area, defined by Statistics Canada as including the following Census Subdivisions: Kelowna, West Kelowna, Lake Country, Duck Lake IR 7, Tsinstikeptum IR 9 and 10, Peachland, and Central Okanagan.

Our assumption is that the new PAC moves forward and is completed and operational within ten years (2028). It could potentially open sooner if funding is secured within the next two years. The development timeline allows for mobilization, fundraising/financing, design, construction and fit ups. In 2028, we have estimated that the City population is projected to be 154,000 and the population of the regional district would be 238,150. Analysis of the building program (Section 4) is based on meeting the demand of the population in 2028 to ensure the PAC is financially sustainable and is right sized to the community.

Breakdown of the population of Kelowna and area by age is as follows (2016 Census):

Group	Kelowna	%	City of	%
	CMA	of pop	Kelowna	of pop
0 to 24 years	50,170	25.7	33,750	26.5
25 to 39 years	35,010	18.0	24,500	19.2
40 to 64 years	68,035	34.9	42,690	33.5
65 to 84 years	35,915	18.4	22,180	17.4
85 years and over	5,755	3.0	4,250	3.3
<b>Total</b>	<b>194,885</b>	<b>100.0</b>	<b>127,370</b>	<b>100.0</b>

Table 2 Population of Kelowna by Age groups

Breakdown of the population of Kelowna and area by age and gender is as follows (2016 Census):

Group	Kelowna CMA				City of Kelowna			
	Male	Female	% Male	% Female	Male	Female	% Male	% Female
0 to 24 years	25,515	24,655	50.86	49.14	17,115	16,620	50.73	49.27
25 to 39 years	17,435	17,555	49.83	50.17	12,295	12,205	50.18	49.82
40 to 64 years	32,495	35,545	47.76	52.24	20,280	22,405	47.51	52.49
65 to 84 years	17,120	18,795	47.67	52.33	10,300	11,885	46.43	53.57
85 years and over	2,180	3,565	37.95	62.05	1,580	2,670	37.18	62.82
<b>Sub Total</b>	<b>94,745</b>	<b>100,115</b>	<b>48.62</b>	<b>51.38</b>	<b>61,570</b>	<b>65,785</b>	<b>48.35</b>	<b>51.65</b>
<b>Total</b>	<b>194,860</b>		<b>100</b>		<b>127,355</b>		<b>100</b>	

Table 3 Population of Kelowna by Gender

Breakdown of the population of Kelowna and area (ages 25 to 64) by highest level of education attained was as follows (2016 Census):

Total population aged 25 to 64 years Highest Education Attained	City of Kelowna		Kelowna CMA	
	Total	%	Total	%
No certificate, diploma or degree	5,190	8	8,020	8
High school diploma or equivalent	15,925	26	25,365	27
Postsecondary certificate, diploma or degree	31,815	52	47,630	50
Apprenticeship or trades certificate or diploma	8,740	14	14,305	15
<b>Total</b>	<b>61,670</b>	<b>100</b>	<b>95,320</b>	<b>100</b>

Table 4 Population of Kelowna by level of education

Household (before tax) incomes (2.8 or more persons per household) (2016 Census):

Income Range	City of Kelowna		Kelowna CMA	
	# of Households	% of Total	# of Households	% of Total
Under \$19,999	4,825	9.0%	6,765	8.3%
\$20,000 to \$49,999	14,345	26.6%	20,750	25.5%
\$50,000 to \$79,999	11,895	22.1%	18,055	22.2%
\$80,000 and over	22,845	42.4%	35,790	44.0%
<b>Total</b>	<b>53,910</b>	<b>100.0%</b>	<b>81,360</b>	<b>100.0%</b>

Table 5 Population of Kelowna by household income

City of Kelowna:

- Median total household before tax income for individuals: \$68,627
- Median total household before tax income for families 2.8 or more: \$87,233

Kelowna CMA



- Median total household before tax income for individuals: \$71,127
- Median total household before tax income for families 2.8 or more: \$87,813

## Tourist Profile

Kelowna is one of the most popular tourist destinations in British Columbia and more than 1.9 million visitors came to the city in 2016. Findings on the profile, demographics and characteristics of Kelowna's tourists have been evaluated and researched by different national and provincial and local institutions, such as the Government of B.C., Stats Canada, Destination BC, Tourism British Columbia and Tourism Kelowna. The results listed are limited to the potential visitors of cultural events as outlined in the previous chapter.

Breakdown of the tourists of the Thompson Okanagan Region by age in 2017 (by Destination BC):

Age groups <sup>1</sup>	2015	% change (2014-15)
0-19 years	19%	0%
20-44 years	29%	0%
45-64 years	30%	0%
65+ years	22%	0%

Table 6 Tourist profile by age

Over half (51%) of all respondents had completed university degrees. Over one-third (35%) of all visitors to the Okanagan are from households with annual incomes of \$100,000 or more.

The majority of Kelowna's visitors (59%) indicated that the main purpose of their trip was for a leisure/vacation break. The most popular reasons for visiting Kelowna were sightseeing (33%) and family vacation (31%), with more than three quarters (82%) of visitors from Canada. The average number of nights visitors spent in Kelowna was 6.7 nights, which is sufficient time to attend cultural events offered by the City.

## Tourist Activities

While various outdoor activities and visits to wineries and farms attract the majority of tourists during their stay, 13% of the visitors were planning to attend or did attend Festivals or Events and 11% visit Galleries or Museums during their stay in Kelowna.

Almost one fifth (20%) of visitors rated arts and cultural activities as 'important' or 'very important' motivators in their decision to return to the Okanagan Valley. In a study conducted in 2002 to support the Okanagan Cultural Corridor Project (OCCP) almost two-fifths (37%) of travelers were classified as "Cultural Tourists". These travelers placed higher importance on the role of arts and cultural activities on their return to the Okanagan Valley and to British Columbia than did their non-cultural counterparts. However, there was no appreciable difference in the importance of arts and culture in the likelihood to return to the Okanagan Valley versus British Columbia more generally. This indicates that the travelers do not necessarily perceive the Okanagan Valley as a outstanding cultural destination relative to the entire province of British Columbia.

### ***Tourist Entertainment Spending***

Canadian residents from outside BC and international tourists exhibit the largest spending on entertainment when they visit the Thompson Okanagan. Entertainment spending by tourists has been increasing from an average spending per visitor of \$53 in 2011, to \$270 in 2016 (by Destination BC). This indicates that there is potential for the new PAC to attract tourists through programming and positioning the City as a “cultural destination.”

	Average spending per visitor
All Travellers in the Thompson Okanagan	\$378
BC residents	\$271
Other Canadian residents	\$605
US residents**	\$315
Other international residents**	\$506

*Table 7 Tourist profile by average spending per visitor*

### **Demographic Summary**

In summary, the population of the Regional District and area is older (53% are 25 to 64 years of age), moderately well educated (52% with some post-secondary education) and moderately affluent (median household before tax incomes over \$70,000). The population is experiencing steady growth. This demonstrates that Kelowna and area has a demographic profile that will continue to support the performing arts and cultural programming in the City.

Further, there is potential to establish Kelowna as a cultural destination. However, the strong seasonality and competition from other offerings in the region indicates that the new PAC and future programming should be primarily focused on serving local and regional residents.

## Audience Potential

Audience studies in Canada show that audiences for the performing arts vary by discipline. Older individuals with higher incomes attend more traditional performing arts such as opera, symphonic music and classical dance. Younger individuals with lower incomes attend more contemporary performances and less traditional performances. It is significant to note that in both cases, the level of education is high. This holds true for all performing arts, with the exception of pop / country and western music.

When the Census Canada statistics are analyzed in light of the Canadian Performing Arts Consumer Profile, a clear picture emerges of a market ready for development, requiring the correct mix of programming, marketing and venue.

Over the past number of years, there have been significant studies profiling the Canadian performing arts consumer. However, the Canadian Arts Consumer Profile 1990-1991 (1992 - Decima Research/Les Consultants Cultur'inc Inc.) remains one of the most detailed and comprehensive studies available, as it profiles the demographic composition of the performing arts consumer by performing arts discipline. This study is over 20 years old. However, no studies that encompass all disciplines have been conducted recently. Colliers recognizes there have been changes in the way people consume entertainment since that time. However, in the absence of more robust studies, it is assumed the predominant demographic profile for each of the major performing arts disciplines is as follows:

- **Ballet:** The demographic characteristics of ballet (classical) performance show that a high percentage of audiences are women (62% to 75%), tend to be older (41% above 55 years of age) and have higher levels of education and incomes.
- **Contemporary Dance:** A large percentage of audiences for contemporary dance appear to be female (58% to 66%) however, unlike ballet performances, the audiences tend to be younger (approximately 50% of the audience surveyed were under the age of 35 years while only 15% were over the age of 55 years). Due to the relatively young age of the audience, household income tends to be lower, however, the level of education appears to be the same as that for audiences of ballet.
- **Theatre-Drama:** Again, a high proportion of the audience are women and there are a high proportion of seniors in committed audiences for this discipline. In addition, a higher percentage of the audiences have higher incomes.
- **Theatre-Comedy:** Among frequent audience members there appears to be close to an even split between male and female. The audiences tend to be younger than for the theatre-drama audiences (under 45 years) and have a lower income (at \$60,000 in 1991 dollars). although this is still high compared to the general population. Audiences show a high proportion of individuals with post-secondary education.
- **Theatre-Avant-Garde:** The demographic characteristic for these audiences tend to be the same as those for contemporary dance. They are younger (59% are 35 years and less), and therefore have lower household incomes. Again, audiences show a high proportion of post-secondary education.

- **Opera:** Of individuals surveyed at opera performances, 62% tend to be female and 50% of the audience are over 55 years of age. Opera audiences tend to be more affluent (49% earn more than \$50,000 per year) and better educated (54% holding at least a bachelor's degree). In addition, there is a direct correlation between frequency of attendance and household income.
- **Symphonic/Classical Music:** Audiences for symphonic music are generally comprised of equal numbers of men and women. The audience tends to be older, with 63% to 76% in the 45 years of age and older cohort. Like traditional performing arts audiences, symphonic audiences are more affluent (27% report household incomes in excess of \$75,000) and are better educated (52% have post-secondary educations).
- **Pop/Rock Music:** As expected, pop/rock audiences are made up of young singles and students. Of the frequent audience members, 70% are under 35 years of age, 62% have a high school or college education, and 55% have an annual household income of less than \$50,000.
- **Musicals:** Women more frequently attend musicals than men (58% to 64% are women). Audiences for musicals tend to be evenly spread throughout age groupings with a slight bias to the 16 to 34 years of age cohort. Although there is a tendency for the audience to be higher educated and more affluent, this is not as pronounced as in the more traditional performing arts.
- **Country and Western Music:** Country and western audiences are overwhelmingly women (69%) while the age of the over-all audience tends to be 35 to 54 years of age with household incomes of less than \$50,000. Individuals with up to a high school education are more likely to attend country and western performances.
- Other modern genres of music like Hip-Hop, Dance, Electronic will not be included in this report, as events presenting these art forms are typically not hosted in traditional settings with audience seating.

Through the analysis of the community and performing arts consumer profile, it is directionally clear that programming with the best chance of success would be the more traditional and accessible art forms. Once an audience has been found for this type of entertainment, the programming envelope could be expanded and developed.

### 3. Facility Potential Usage

Data received for the Kelowna Community Theater (KCT) indicates that over the last five years, total attendance and booking days have experienced up to 20% volatility, but overall show a strong demand for arts consumption.

Attendance (Main Stage and Studio theatres):

- 2013 – 100,377
- 2014 – 75,551
- 2015 – 78,513
- 2016 – 86,613
- 2017 – 81,716

Seasonality of attendance (Main Stage and Studio theatres):

Booking data shows a strong seasonality with spring and the end of the year being the strongest seasons and numbers dropping during summer.

January	February	March	April	May	June	July	August	Sept.	October	Nov.	Dec.
16,035	33,125	51,783	48,061	37,590	36,864	16,567	16,814	26,373	41,781	39,640	58,137

*Table 8 Sum of bookings per month 2013-2017*

Theatre booking days:

Space	2013	2014	2015	2016	2017
Theatre	259	236	256	243	282
Black Box	175	171	197	163	156
<b>Total</b>	<b>434</b>	<b>407</b>	<b>453</b>	<b>406</b>	<b>438</b>

*Table 9 Sum of booking days per year*

Data being somewhat volatile both seasonally and year-over-year, suggests that bookings may be significantly influenced by the companies/performances Kelowna was able to attract to perform at the KCT.

Overall, the booking and attendance statistics indicate that the City of Kelowna and surrounding area have a high degree of arts consumption. This supports the conclusion of the demographic study in the preceding section suggesting that the City of Kelowna and surrounding area have the right demographic for profile for arts consumption. This further supports the conclusion of a November 2015 Environics Analytica Study which stated that “at least 20% of Kelowna has attended a live event in the past year”.

The City expects a population growth of 20% in the next 10 years. Although it can reasonably be expected that the attendance for the performing arts will go up at a commensurate rate, this cannot necessarily be said for the number of theatre bookings.

In assessing the degree to which a new proposed facility could secure bookings, an allowance can be made for typical patterns of demand associated with multi-purpose facilities as well as the demand for the existing venue. Most groups will try to book on Friday or Saturday nights as these are the most marketable days of the week. Likewise, they will avoid booking on long weekends and around holidays as the audience potential is less predictable during those times.

The same theory applies to times of the year. For example, the dates leading up to Christmas are “prime dates”, but the days immediately following Christmas are not, unless the event offers something unique or special which will motivate audiences to attend. January is a difficult time to market events, as is the summer and the beginning of September. The beginning of February can be difficult as well. Sundays and Mondays of holiday weekends are commonly periods of very low bookings. Although the facility is available for booking 365 days a year, the prime booking days only account for 236 days or 65%. The remaining 129 days will be difficult to book until a large number of the prime dates are used or the operation motivates groups through rental incentives to book at these times, which will be addressed in a 2018 planned review of fees & charges for KCT.

When looking at the KCT main stage bookings for the past four years, it can be seen that the aforementioned pattern is evident. There were only three ticketed events in January 2017, and no events in the first two weeks of September. There was only one event following Christmas. The anomaly or aberration is that there was significant activity in July and August. This could be explained because Kelowna is a “summer resident” destination during these months.

The KCT main theater had 282 booking days in 2017 while the studio theatre had 156. With a new venue, with better facilities, a larger studio theatre and an increase in population, one could expect an increase in bookings and events. By attracting more and different touring groups the offer of a variety of shows will become broader and generate access to a larger customer group within the City and in its surrounding communities. However, there is little chance for quantification of this increase other than the established demand based on the analysis of demographics as well as the analysis of competing venues that doesn't satisfy this demand. Another aspect that will highly influence the number of bookings is the City's ability to promote its new venue amongst the touring groups and other artists and musicians who book the PAC for their shows.

## Competition

Twelve theatre or arena venues in the surrounding communities were identified as providing similar services and a short survey was sent to each for comparative data-gathering purposes. Response was disappointing, with only 5 venues completing the survey. Consequently, “trend” analysis is difficult to extract from the survey data. However, the table below lists the venues surveyed, their locations, seating capacity, type of venue and whether it reasonably represents competition for the KCT or a new venue.

Venue	Location	Seating	Type	Competition ?	Reason
Cleland Community Theatre	Penticton	443	Proscenium	No	Significance
Creekside Theatre (Lake Country)	Lake Country	272	Proscenium	Yes	
Frank Venables Theatre (Oliver)	Oliver	406	Proscenium	No	Size - too small



Venue	Location	Seating	Type	Competition ?	Reason
Prospera Place	Kelowna	6,800	Arena	No	Size - too large
Rotary Centre for the Arts	Kelowna	326	Proscenium	Yes	
Sagebrush	Kamloops	706	Proscenium	No	Distance - too far away
Sandman Centre	Kamloops	5,464	Arena	No	Size - too large; Distance - too far away
South Okanagan Events Centre	Penticton	5,000	Arena	No	Size - too large; Distance - too far away
The Forum	Kelowna	Limited	Club type	No	Size - too small; Function - not really a theatre
The Habitat	Kelowna	Limited	Club type	No	Size - too small; Function - not really a theatre
Trinity Baptist Church	Kelowna	700	Church	No	Function - lack of facilities & booking availability
Vernon and District Performing Arts Centre	Vernon	750	Proscenium	Yes	High demand events, amenities, acoustics

Table 10 Theatres and Venues in the Okanagan region

As can be seen from the above, three of the venues are large arenas and would book major traveling artists that can attract, and require, large audiences. One of the venues is a church, and churches typically have limited availability and lack the necessary technical facilities and back of house spaces to attract many of the community users. As such, churches are typically a venue of last resort and are booked when other theatres are not available.

Sagebrush Theatre in Kamloops, while a comparable facility (to which certain patrons would travel to for “special functions”) represents too far of a commute to be reasonably assumed as a competitive facility. The same argument applies to Cleland Community Theatre, which due to its size could be considered as a competing facility to the studio theatre.

The primary competition for the KCT is the Vernon and District Performing Arts Centre. It is close to the same seating capacity as the KCT, has outstanding acoustics and a very aggressive program and marketing campaign, with the type of shows which could possibly draw people from Kelowna. The competitive mitigant is the location – Vernon is a 45 to 55 minute drive from downtown Kelowna which theatre visitors are probably only willing to drive for exceptional, high profile performances.

Secondary competition for the KCT, more specifically the studio venue, will be the Rotary Centre for the Arts as well as the Cleland Community Theatre, which is within a 20 to 30 minute drive.

The other 3 venues, while true theatres, are smaller than the KCT and would attract smaller events and community based presentations that don't justify the commute from Kelowna and which would not command large ticket sales.

The KCT, with a seating capacity of 853 (including wheelchair/companion seating), is the largest venue in the community, in addition to being the best equipped and most desirable for mid-level touring groups and other community events.

### Physical Conditions

A Level 2 Building Condition Assessment was conducted on the KCT in 2009. The assessment identified that although the theatre has experienced periodic renovations and repairs, it is approaching the end of its useful life cycle.<sup>1</sup> It also has physical limitations which negatively impact its functionality for artists and performers as well as the overall audience experience:

- 853 seats distributed over only one level makes it difficult for events that do not sell to audience capacity. An event with 425 (approx.. 50% of capacity) patrons in the theatre would be perceived as empty and negatively affect the enjoyment of the performance and future attendance.
- An audience chamber this size on only one level does not create an intimate relationship between the audience and performer.
- The design of the theatre is dated, without balconies, boxes, and other facilities which put the performer and audience in close proximity.
- The audience chamber does not have the acoustical volume (height) that is required to support music events.
- Public areas, washrooms, doors and back stage spaces show limited accessibility for persons with disabilities. KCT is currently considered not compliant with current accessibility codes.

A new facility will address these physical limitations and create an attractive environment for various kinds of events. A new facility alone will not result in a sustainable increase in booking activity, but with improved acoustics and a more intimate atmosphere a new venue improves the audience experience and supports the essence of the performance. This makes a new venue more attractive to both audience and renting companies / performers, which should allow the venue operators to attract higher quality events.

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<sup>1</sup> Kelowna Community Theatre Level 2 Assessment, AMTi, 2009.

## 4. Building Program

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### Theatre Seating Capacity

There is a prevalent tendency in Western Canada for communities to build theatres which are too large for the population base to support. Although it is true that a theatre space must be large enough to support future growth and quality events, it is equally true that an inappropriately sized theatre (either too small or too large) will stifle growth and discourage attendance by the population and use by community groups.

Consequently, seating capacity is the most critical issue for the City of Kelowna to address. In particular, this issue must be addressed at the beginning of the planning process, where capacity setting will determine to a great extent the architectural style, theatrical form, capital costs, operating costs, audience development potential, and most importantly, the quality of the theatrical experience the community will receive.

While there is no ideal theatre size and no magic formula by which to choose the right capacity, in general, there are break points or thresholds in sizing which will give provide direction as to the range which should be considered. Although these thresholds are somewhat subjective or qualitative in nature, they do represent reasonable indicators or bookends for capacity analysis.

A studio theatre of 200 to 250 seats is a small space which is economical to build and operate. It is appropriate for drama, meetings, music (solo or 5 to 6 pieces) and is reasonably straight-forward to run solely by volunteers. At 300 to 400 seats, we begin to see a robust community theatre which can still be built economically on one seating level. A built-form over 400 seats will require a balcony and it is at this level we start to experience the balance between potential box office gross revenues and the cost of hosting quality events.

At 600 seats, design is of paramount importance, as the volume of theatre space becomes unwieldy as the seating capacity increases. Due to the variety of programming, a multi-purpose theatre requires an intimacy which will be sacrificed for size if there is not careful consideration of the design issues. In the geometry of the theatre space there is an important relationship between the width of the proscenium opening, its height, the width of the seating area, its height and the distance from the back row of seating to the stage. Although an architect can provide a pleasant working design for an intimate 400 seat theatre, it is not just a simple matter of linear expansion to achieve 600 seats. For example, if the seating area is made wider to increase capacity, the proscenium must also become wider. If this is done, the height of the proscenium opening will also need to increase, as it must not become less than 3/4 of the width. Stated plainly, by changing one dimension you must change them all.

As size increases from 600 seats, design becomes even more critical. To accommodate the increased capacity, there is a common tendency to make the seating area wider in order to keep the audience close to the stage. However, if this area becomes wider, it must therefore become taller in proportion. This will create a somewhat 'barnish' feel which runs counter to the requirement that a community multi-purpose space be intimate and warm.

It is still possible, although difficult, to construct a comfortable 800 seat space. However, this represents the upper-most limit in which the problems as outlined above are easily solved. If capacity rises above

800 seats, a second balcony or parterre becomes a requirement unless the seating area is indeed made wider, creating a different type of theatre which may or may not meet community needs.

Theatres in the range of 900 to 1,200 seats tend to operate under the booking theatre model, commonly called a 'road house' and exist in larger communities where the population can support this type of operation. In this case, there tends to be other theatres, smaller in size, available in the community to fulfil the need for intimacy. A theatre in the range of 1,200 will allow for bookings of 'name attractions' as the box office will support the cost (1,200 seats at \$25 per ticket gives a gross of \$30,000). This will increase the Options for this type of programming, but at the expense of a wider variety of use.

The City has identified that there is potential to attract larger touring shows. Anecdotal evidence suggests that Kelowna is overlooked due to its small size by shows who seek a one-night venue on their road trips between the Lower Mainland and Calgary/Edmonton.

It is possible to operate a smaller space by presenting two performances on consecutive days instead of one. Higher ticket prices could possibly be demanded since the space is smaller and more intimate, making for a higher quality of the audience experience. However, this increases overhead costs and may make it cost prohibitive for some local organizations such as the symphony or undesirable for larger touring road shows who can only afford a one-night venue in their schedule.

With all of the above in mind, there are some critical capacity planning factors which need to be addressed in detail, as follows:

- **Size and audience development:** Primarily, a community theatre is a multi-use facility where the bulk of the users are developing an audience; especially immediately before and after the opening of a new facility. If the seating capacity is too large and the theatre cannot be filled there is high probability, over time, that the groups will not succeed, artistically or financially. In terms of audience development, the theatrical experience is a significant factor. The product a theatre is offering to the community is the experience of attending an exciting event. This experience is made up of many factors, the most important of which is the performance, but also to be considered are the lobbies, bar service, cleanliness, design of the theatre space and size of the audience attending the event in comparison to the seating capacity. Audience development is made easier if the theatre space is conducive to the event and attendance. The City should carefully consider the pros/cons of larger vs. smaller seating capacity PAC. Large seating capacity is suited to larger, high profile name attractions and would generate proportionally higher box office revenues. However, smaller events or groups that exceed the capacity of the studio theatre may not be able to fill a large space with 1,000+ seats and create a desirable theatre experience.
- **Operating costs:** Such costs are primarily a function of management and the operating model rather than size. However, it is reasonable to suggest that it would cost more to operate a large theatre, particularly in janitorial and front of house services. In addition, as the scale of operation expands, there would be lower proportional use of volunteers and as such the operation would demand a more experienced (and therefore more expensive) management team. However, for a theatre with 1,000+ seats, a booking theatre model should be considered in order to attract larger touring shows that fill capacity and therefore increase revenues.
- **Capital costs are affected directly by size.** It follows that the larger the space, the higher the cost unless architectural quality is sacrificed. Architectural quality has a direct and lasting effect on the

type of shows which could be presented and the theatrical experience the audience could expect. Consequently, it is important to build the highest quality facility which the community can afford.

From a quantitative perspective, while there is currently a dearth of benchmarking information available for smaller centres such as Kelowna regarding recommended arts seating capacity, Colliers is able to draw upon previous client experience and published data. Specifically, in a performing arts centre study for the Calgary Centre for Performing Arts (CCPA), a major centre performing arts “coverage model” of performing arts seats per 1,000 of population was calculated for 5 Canadian markets, as follows:

Market	2007	2016
<b>Calgary</b>	9.0	10.4
<b>Edmonton</b>	16.9	16.6
<b>Toronto</b>	18.4	17.2
<b>Vancouver</b>	32.0	N/A
<b>Winnipeg</b>	12.5	N/A
<b>Simple Average</b>	17.8	14.7

*Table 11 Seats per 1,000 residents in different Canadian markets*

This short comparison shows an average of 14.7 seats per 1,000 citizen. As well, CCPA set a long-term target for Calgary of 15 seats per 1,000 of population. Given the smaller size of Kelowna as compared to these major Cities and overall reduced number of cultural programming options available to the public, it is suggested that the 15-seats per 1,000 of population can be reduced by 20 % to 12-seats per 1,000 of population. When calculating the necessary seat capacity for Kelowna, the two local theatres, the Rotary Centre and Creekside Theatre (598 seats) have to be included.

Assuming a projected population of 154,000 in 2028 (Section 2), the recommended arts seating capacity in the City would be 1,848. Subtracting the local competing theatres (598 seats) yields a PAC benchmark of 1,250 seats. This is based on the assumption that PAC is sized to match the size of the community, opens by 2028 and is positioned to be financial profitability and sustainability early in its lifecycle.

For the purposes of this report, based on a arts seats per population metric, that the seating capacity of the new PAC could be 1,200, including a 250 seat studio theatre. It is noted that a theatre of this size would need to operate and market it's programming differently than the current KCT. Detailed analysis of the various business model options to achieve a financially sustainable PAC should be conducted by the City prior to deciding on the final size of the theatre.

## Space Program

The table below summarizes a proposed building program for a new facility with 3 building Options:

- a ‘luxury’ facility with premium spaces and larger areas;
- a moderate facility appropriate to a community the size of Kelowna, allowing larger events; and
- a basic facility with sufficient spaces for community use.

The gross up factor for the theatre has been set at 65%, which allows for wall thickness, corridors, stair wells, mechanical rooms and void spaces. It may be possible to reduce this further in practice when detailed design is done.

Space	Area Theatre 850 seats Moderate	Area Theatre 1000 seats Moderate	Area Theatre 1200 seats Moderate
*includes 240 seat Studio theatre			
	sq ft	sq ft	sq ft
<b>SUMMARY THEATRE AND STUDIO THEATRE</b>			
Public Areas	11,260	14,610	17,510
Stage and Audience Chamber	11,580	13,680	15,480
Stage Support	2,110	2,110	2,410
Performer Support	2,680	3,760	3,960
Studio Theatre	4,940	4,940	4,940
Production	820	950	1,200
Multi-purpose Rooms	2,000	2,000	2,000
Building Services	1,770	1,770	1,770
<b>TOTAL NET AREA THEATRE</b>	<b>37,160</b>	<b>43,820</b>	<b>49,270</b>
Gross Up 65%	24,154	28,483	32,026
<b>TOTAL GROSS AREA THEATRE</b>	<b>61,314</b>	<b>72,303</b>	<b>81,296</b>

Table 12 Building program summary

The detailed building program is provided in Appendix #2.

## Functional Relationships

Functional relationship drawings are created to inform the design team as to how the spaces in the space program relate to each other. Certain spaces need to be adjacent to or in close proximity to other spaces for maximum efficiency of operation. For example, in the theatre, the wardrobe maintenance and laundry space has to be close to the dressing rooms for the building to efficiently support the activities. Loading access should be provided with clear routes to those facilities to which the heaviest and largest bulk goods will be delivered. The public should have easy access to the lobbies leading to the audience chambers, and should not be routed past “back of house” spaces.

At this stage in the development process, the greatest importance is the understanding of the relationships between the performance spaces, the public spaces and the support areas. A graphic representation of this is shown in Appendices 4, 5 and 6.

## Facility Footprint

In order to assess how the building footprint might be applied to a land site, a building footprint has been developed and is summarized in the table below. The following table summarizes the building footprint (The detailed space program is included in Appendix #2):

Option	Ground Floor	Other Floors	Other Spaces/ Designated Areas	Total
Option 1   850 seats	33,850	17,300	10,150	61,300
Option 2   1,000 seats	39,670	20,130	12,500	72,300
Option 3   1,200 seats	41,400	26,570	13,330	81,300

Table 13 Summary of building footprint.



The footprint of the performance venues and community centres is relatively straight forward to calculate. There are certain spaces which have to be on the same level -- for example, the lobby, the stage and orchestra levels of the theatre, and the loading dock, green room and stage storage spaces which function in support of the performance spaces. Other spaces can be on other floors, either on a basement level or on upper levels. The multi-purpose rooms and studio theatres should generally be on the ground floor but other studios could be located on a second floor.

## Theatre Form

The theatre should be a classic proscenium theatre. The preferred format is a modified playhouse configuration with a main floor, parterre and balcony with a narrow gallery of boxes which run along the side walls of the audience chamber from the proscenium to the rear. In this setting, all audience areas are in proximity to the stage and the Orchestra Pit between the stage and main floor. Control rooms will be arranged above the balcony.

A seating configuration on multiple levels provides benefits to the operation and use of the theatre in terms of the flexibility it creates in order to host multiple different events. Structuring the audience seating in the modified playhouse configuration allows the PAC to close off upper levels in conjunction with adjusted lighting for small events, where main floor and parterre offer sufficient capacity for the demand. This increases efficiency of operations, but most importantly prevents the audience from perceiving the theatre as being empty which typically detracts from their enjoyment of the performance.

The seating will be a continental format with egress into corridors at the sides of the audience chamber. However, seating rows would not go to the wall of the audience chamber and it would be possible for the patrons to move along the wall of the theatre without exiting the audience chamber.

Programming for the theatre will be a variety of activities including drama productions, musical theatre, dance, recitals, concerts, lectures and video/film presentations as well as non-theatrical events. In this way, the theatre is a multi-purpose facility and the design solution should reflect the flexibility required for these activities. This would include adjustable acoustics and an orchestra shell which enable the users to “tune” the room to activities which are taking place in the space.

A sample of possible Design Guidelines for the new PAC are provided in Appendix 7. Note that a detailed review, validation and analysis of the theatre form described above would occur during schematic design of the PAC.

## Construction Cost Estimates

While detailed cost estimates for the proposed PAC will be refined as programming, sizing, uses, and finish levels are crystallized, indicative cost estimates have been detailed below, noting that there are multiple aspects apart from the pure construction cost that should be factored into cost estimates. Additionally, costs for FF&E, theatre specific equipment, seats and acoustical allowance have been included. Finally, the costs listed below include site services, soft costs and other professional fees during design and construction. It excludes any contingencies including escalation.

	Option 1 850 seats	Option 2 1,000 seats	Option 3 1,200 seats
Gross Area [sq ft]	61,300	72,300	81,300
Total Cost	\$ 43.6M	\$ 53.0M	\$ 61.7M
Cost per sq ft	\$710	\$733	\$760

*Table 14 Summary of space requirements and construction cost*

Construction cost per square foot increase with the complexity of the construction. For example, there is an increasing construction effort to accommodate audience seatings on multiple floors. Option 2 and 3, due to their respective sizes not considered a regular community theatre anymore, thus higher standards – in particular the theatrical equipment - have been taken into account. The detailed calculation of the costs for this strategic investment are outlined in Appendix 3.

## Cost-Value Analysis

The following table provides a comparison of advantages and disadvantages for the three considered sizes of the main theatre. Capacity of the main theatre has mayor impact on which groups the City will be able to attract and therefore the variety of cultural services that can be offered to the community through the new PAC. The value added by a new facility will be brought into relation to the associated costs for each model.

	weight	rating	Option 1	rating	Option 2	rating	Option 3
Service offering	3	2	Same program as current KCT delivered at high investment	2	Slight increase in capacity but does not reach crucial capacity	3	Investment creates improved service and broader offer for the citizen
Community activities	2	3	Both theatres are suitable for community groups	1	Large theatre will be too expensive for community groups	1	Large theatre becomes too expensive for community groups
Additional venues, sources of income			All venues offer space for retail, a meeting space, the black box theatre and lobby space that will serve as venues for private events. However, the larger lobby space in option 3 makes a greater impression and could generate a larger additional source of income due to its higher quality and representative value.				
	2	2		2		3	
Risk of empty seats	1	2	Community groups will not be able to constantly fill 850 seats; affects audiences experience	1	Capacity too small for most touring groups, too big for community use	3	Capacity attracts touring groups and larger audience, balcony to be closed off for smaller events
Landmark	1	1	Landmark within the community and the City but likely no further acknowledgement	2		3	Architectural effort for landmark building feasible for large theatre as it supports marketing efforts
Marketing efforts	1	2	Parts of marketing efforts covered by community groups	2	Parts of marketing efforts covered by community groups	1	Higher management efforts to increase group bookings and ticket sales
Urban Concept	1	3	Small footprint leaves more space for set back from art walk and hiding loading dock	2	Larger footprint with only minimum set back	2	Larger footprint with only minimum set back
<b>SUM</b> (weight*rating)		<b>24</b>		<b>19</b>		<b>26</b>	

Table 15 Comparison of the three theatre sizes

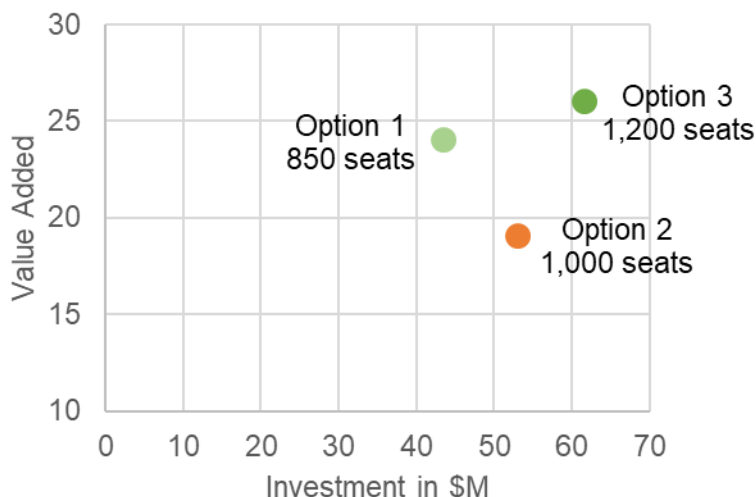


Figure 1 Cost Value Matrix for three different main theatre sizes

The matrix above shows, that option three (1,250 seats) offers the highest added value and at the highest necessary investment. It has to be noted, that option one (850 seats) offers a very similar value as it allows more community use but does not expand the cultural offering to the citizen as it is the case for option three. Option two (1,000 seats) at a medium capacity shows disadvantages for both – community use and group bookings. Therefore it is not recommended to further consider option 2.

Furthermore options 1 and 3 both add a high level of value to the City's development. The differentiating aspect between these two options is the community use vs. regional cultural centre. For that reason it can be concluded that if the City wants to maintain a local community focused PAC, it should be sized in the order of 850 total seats for the main and 250 seats for studio theatres.

If the City otherwise desires to attract larger, touring performing artists (i.e. 'road house') and establish a regional platform for cultural activity within the Cultural District then the PAC should be sized to 1,200 total seats for main and 250 seats for studio theatres.

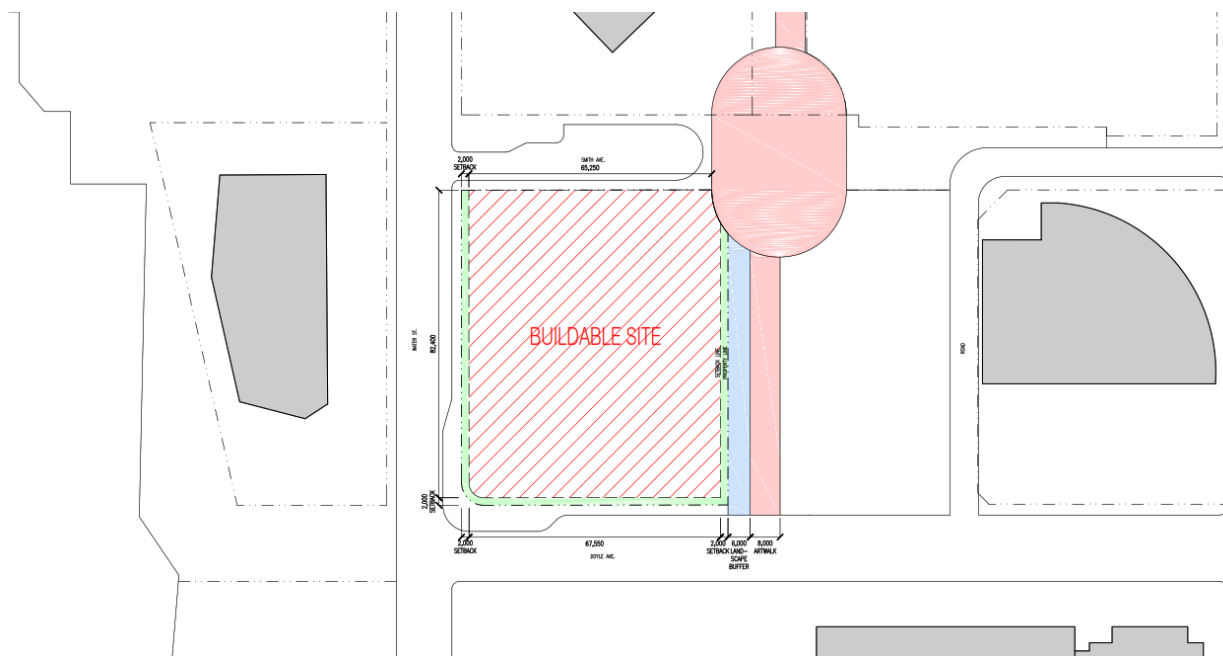
## 5. Site Analysis

The City's central precinct plan stipulates in its principles that new development should build on existing facilities wherever possible and use public land for community amenities. Following these principles, the plan has identified key site for future PAC development focusing on the 65,000 sq. ft. parcel of land at the corner of Doyle Ave and Water St. – currently the Kelowna Community Theatre (KCT) west of the former RMCP site on Doyle Avenue. More specifically, the KCT site has been identified in the City's long term plan as the location for a future Performing Arts Centre.

## Buildable Site

As a first step during the site analysis, the buildable site has been identified, which is shown in the plan below. The 65,000 sq. ft. parcel of land is defined by Smith Ave to the North, Water Street to the West and Doyle Ave to the South. The West edge of the site is developed according to neighbouring mixed use development as well as the art walk and related urban planning principles. One important feature of the City's Civic Precinct concept is the plaza which will define the north-east corner of the buildable site.

The buildable site available sizing is altered after reductions due to required set backs from the art walk, Doyle and Water Street. This leads to a rectangular buildable site of 67.5m by 82.4m which provides 59,870 sq. ft. of land as the basis for preliminary design and program allocation.



*Figure 2 Buildable Site*

## Access

Development of Options for program allocation is determined by the orientation of the main entrance and the access for logistics within the broader urban concept. While the main entrance is intended to provide a grand impression on visitors and the general public, back of house areas like loading docks don't typically contribute to the visual impression of the theatre for the community.

In an attempt to maximize accessibility for visitors and logistics but also achieve a high functionality of the internal spaces, two access Options have been developed. The major criterion which differentiate the two Options are the orientation of front and back of house areas. The resulting access and egress for the public and back of house logistics are illustrated below:

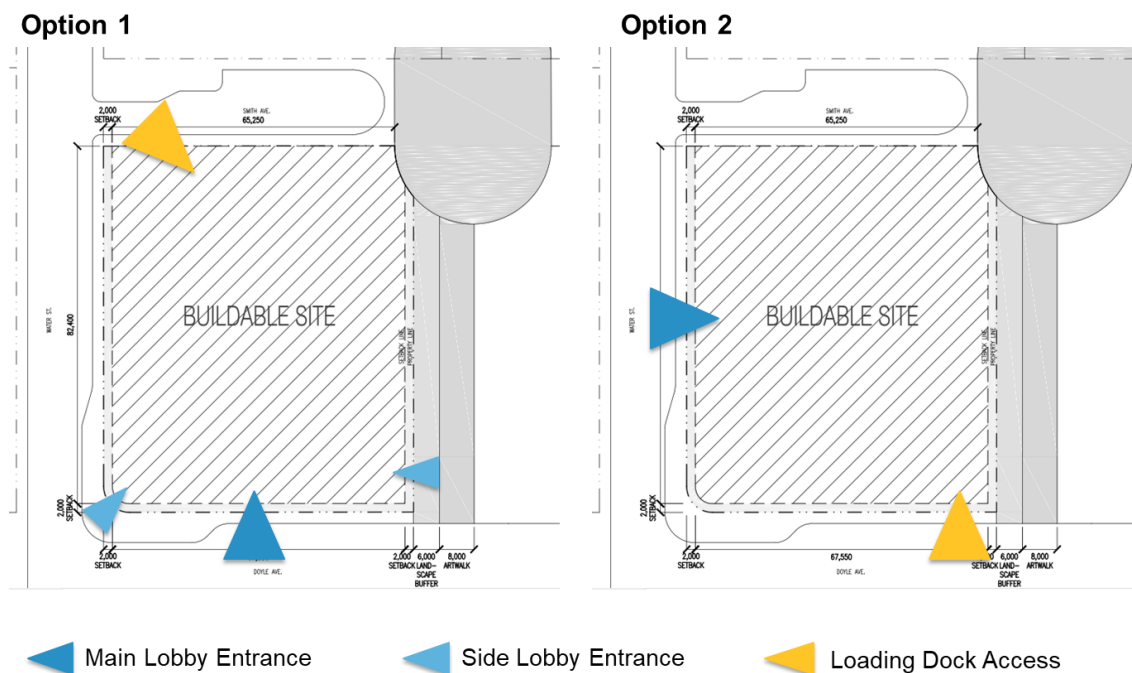


Figure 3 Access for public and logistics for each Option

An important aspect of theatre operations with quick turnover of performers and companies is the location and resulting functionality of the loading dock and adjacent interior spaces. Two design Options have been considered in this regard:

- Off Doyle street, 90° angle, loading dock adjacent to the art walk  
(This Option requires trucks to reverse along Doyle Street into the loading dock)
- Off Smith Ave, 30° angle, loading dock opens along Smith Ave  
(This Option requires trucks to drive onto the oncoming traffic lane on Water Street and back up into Smith Ave.)

The two Options are illustrated in the next graphic.

While the impact on traffic first seems higher for Option 1, having to stop traffic on Water Street in both lanes to back up into the loading dock, the two presented Options will likely not vary significantly in operation, as the majority of loading and unloading processes take place in late evening hours or during the night, when traffic is less frequent along Water and Doyle street.



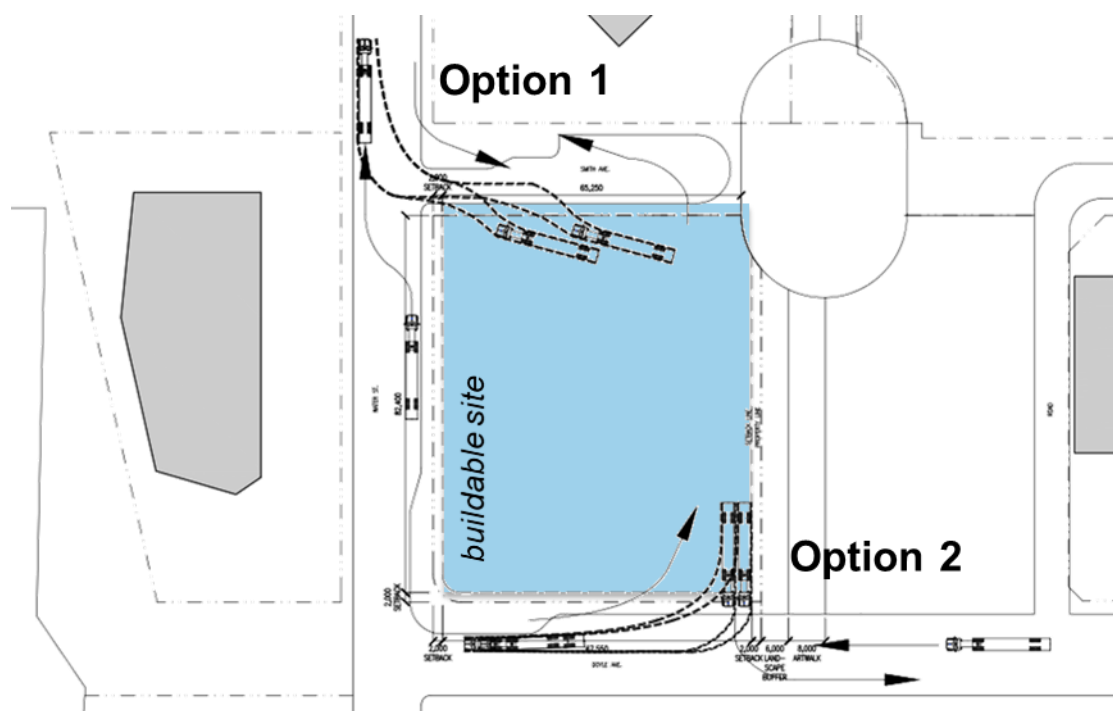


Figure 4 Loading docks, access and egress routs

## Program Allocation

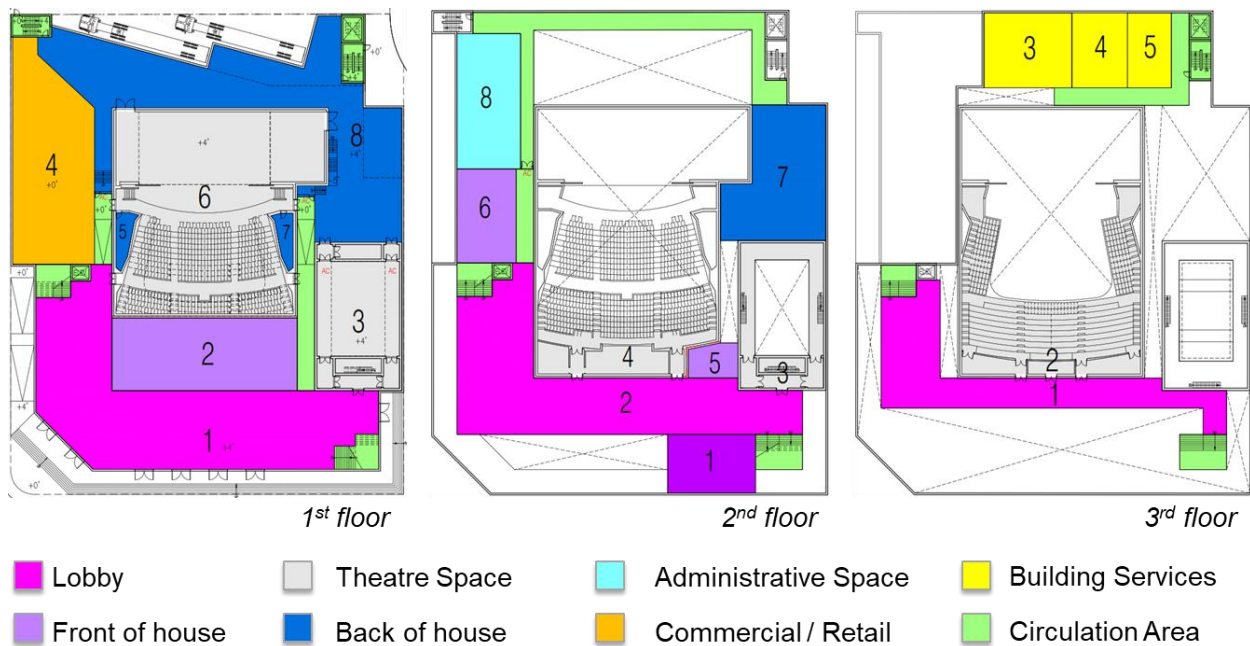
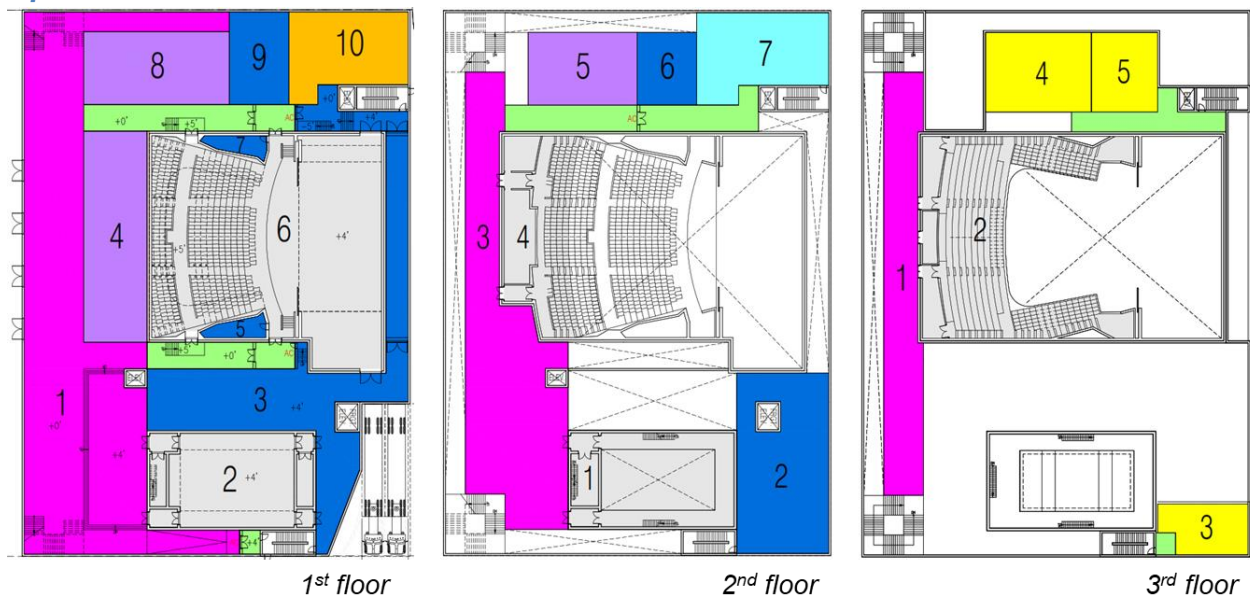
Program allocation, is necessary to prove the building program fits on the designated site. In order to do so, the largest functional program, associated with a 1,200-seat theatre, has been used as the basis of the site analysis.

The table below shows the minimum footprint of the three Options on the ground floor, including the 65% space gross up. See Appendix 2 for the detailed space program including indication of ground floor allocation. All options fit within the 59,870 sq ft buildable area and are feasible for the current PAC site.

Option	Ground Floor	Other Floors	Additional Design Considerations	Total
Option 1   850 seats	33,850	17,300	10,150	61,300
Option 2   1,000 seats	39,670	20,130	12,500	72,300
Option 3   1,200 seats	41,400	26,570	13,330	81,300

Table 16 Building Footprint for Options 1-3

A priority for new PAC is to support the urban concept and contribute to achieving the objectives of the City's Civic Precinct Plan. Analysis of the building footprint, public access and desired animation to adjacent public areas led to the development of two orientation options. The figures give an overview of the allocation of spaces and orientations. More detailed conceptual blocking diagrams and orientations are in Appendix 4-6.

**Option 1****Option 2**Figure 5 Program Allocation of Option 1 and 2, 1<sup>st</sup> – 3<sup>rd</sup> floor**Space Program and Functionalities**

The following section provides more detail on the requirements of each space with regard to its location within the building and its connections to other spaces. It also compares the two Options as presented and how those requirements are reflected in the current plans.

Noting the preliminary nature of this study, future schematic design will elaborate the optimal PAC space requirements and desired connections.

**Lobby Space**

In Option 1, the theatre main entrance faces Doyle St. The large lobby gathering space could be used for informal performances, audience outreach programs, and other formal events. Both primary venues, the main and studio theatres, can be accessed through the lobby which allows audiences to mix and mingle during breaks and after the shows. The box office and other public amenities also open to this central lobby. Lobby spaces on the second and third floor ensure access to the higher elevation seating in the theatre. There would be opportunity for these spaces to serve as gallery walks that offering views to Lake Okanagan and the main entrance below via a full height atrium.

Under Option 2, Water Street is activated by the theatre's main entrance and lobby that spans the entire length of the building, making a grand impression on lake-walking pedestrians. This creates the opportunity for two large open staircases at both corners of the building.

**Front of house space**

Front of house spaces are: reception, bars, storage and Front of House (FOH) operations, coat room, restrooms, and multi-purpose rooms. All spaces apart from the multi-purpose room are located on the ground floor, where the primary interaction with the audience will take place. The main bar will be in the entrance level lobby, other portable bars can be installed on the other levels.

Both Options allocate the multi-purpose rooms on the second floor; Option 1 offers separate access from the staircase in the north-west corner and Option two accesses the multi-purpose room via the main entrance and through the lobby. Considering the preliminary nature of the current plans which focus on the feasibility of the program on site, and the functionalities between access, stage, and back of house spaces, those aspects can easily be changed as design proceeds and are not favoring one Option over the other.

Ideally, the multi-purpose room would be accessible from a separate entrance in close proximity to the exterior and wheelchair accessible, which also allows delivery for various events. Washrooms should be accessible without necessarily entering the main lobby space so the multi-purpose room can be operated as a separate unit without opening the main lobby.

**Theatre Space**

Earlier in this study, the type of theatre space and the correlating space needs were determined / recommended. The theatre spaces would consist of the main stage, side stages as well as the auditorium on two levels. Lower seating rows would be accessed from the sides and the higher elevations from the back of the theatre, with wheelchair seating provided on all levels, if needed. The second venue, the studio theatre, offers a more intimate theatre experience and can also be used as a multi-purpose room, for rehearsing, classes or other private events. It can offer various adaptable seating configurations. All those features are identically for both Options 1 and 2.

**Back of House (BOH) space**

All stage and performer support areas are categorized as back of house space. Both Options allocate related back of house spaces across two levels. The 1<sup>st</sup> floor captures the functions of storage spaces for catering, janitorial, stage and technical equipment, usher accomodation, and the performance workshop.

Second floor functions focus on performer support which encompasses performer waiting, green rooms, and dressing rooms with backstage washrooms.

The differentiating criterion between the two Options is the allocation of the rehearsal space and wardrobe maintenance spaces. In Option 2, this space can be operated as a separate unit, accessible without opening all back of house spaces. Option 1 integrates the rehearsal space in the large BOH area predicated by the geometry of the site to make efficient use of this area.

One major part of BOH space is the loading dock. Planning the connection between the loading dock and the stage helps to minimize distances and offer efficient loading processes for visiting companies / performers. Option 2 shows a very efficient loading dock, as it allows for direct loading and unloading from the stage to the trucks, while still keeping distance for acoustic isolation of the stage. The loading dock planned in Option 1 is less efficient due to the angled bays, creating a less efficient connection between trucks and the stage as well as the need for bigger circulation areas in order to move large equipment. The studio theatre is accessible from the loading dock in both scenarios.

### **Administrative space**

Both Options allocate the administrative space to the second level, with Option 1 along water street, and Option 2 over-looking the civic plaza. Both provide sufficient space for approximately 20 workstations. The box office is allocated within the lobby space fully accessible to the public and patrons before shows. During conceptual and schematic design, attention should be paid to the connection between the box office and administrative space to improve efficiency for theatre staff.

### **Commercial / Retail**

The sizing or nature of commercial or retail uses as part of the new PAC were outside the scope of this study. Both Options include a possible location within the building for such uses. Option 1 includes the space as part of the street presence along Water street, whereas Option 2 anchors the space on the north-east corner, creating an attractive retail space for people enjoying the art walk.

### **Building services**

The planned Options as presented show three separate units or spaces for building services, meant to operate as individual units for the main theatre, the studio theatre and the remaining parts of the building.

## **Integration into the Cultural District**

As the City of Kelowna proceeds to establish the art walk as a central connection through the Cultural District, the supportive value of the PAC to this concept should be considered during early planning stages. Of special importance is the building wall facing the east side of the building bordering the art walk. The two Options as presented establish a very different presence towards this design element, as described below.

Option 1 accesses parts of the PAC lobby from the art walk, opening the theatre up towards the east. The solid wall along the studio theatre and BOH spaces can be opened up to enable the rehearsal space. Current design Options show a set-back of the building at the corner of the Civic Plaza. This could possibly be used for additional commercial space, which may create another point of interest for the public crossing Civic Plaza. The public experience between the plaza and waterfront will be impacted by the presence of the large loading docks. This could make Smith Avenue unattractive as a pedestrian

connection between the Cultural District, plaza, art-walk and the lake. The City should evaluate whether the full closure of Smith Avenue to vehicles would allow set-back and other landscaping measures to mitigate this impact.

Option 2 integrates the civic plaza concept through the allocation of the commercial space at the north-east corner of the site. The presence of the entire building under this Option is characterized by a large wall without or with very few openings, but the commercial space helps to mitigate this situation. The fly tower above the main stage will also be close to the art walk. Further south, at the corner of Doyle and the art walk is the loading dock, which can possibly be closed off and not visible to the public, but is still subject to architectural measures in order to integrate this space into the Cultural District.

The following pictures provide a first impression of the proposed Performing Arts Centre located on the current location of the community theatre, within the Cultural District. 3D models are a first study regarding the required volume and do not reflect a architectural design process. The view towards the southeast corner of the building is included in this section. For views from other directions see Appendix 8

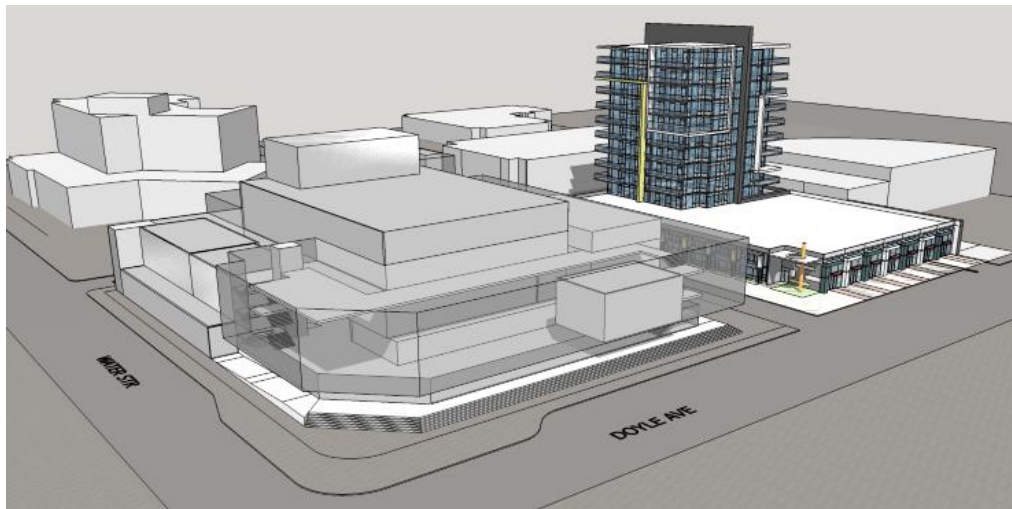


Figure 6 3D model  
Option 1 – SE  
View

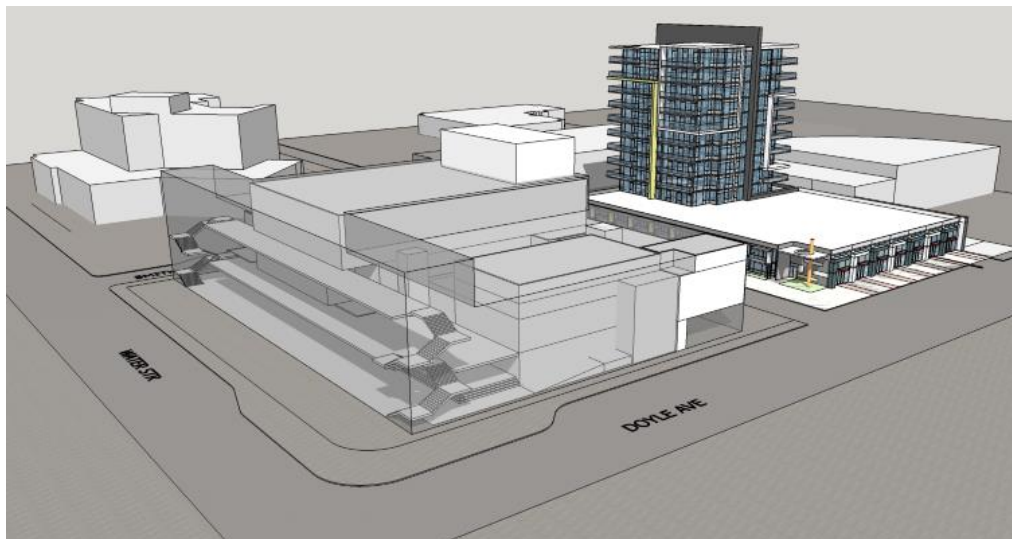


Figure 7 3D model  
Option 2 – SE  
View



## Final considerations

It has been proven, that the current Community Theatre site would also be suitable for the new Performing Arts Centre in terms of the conformity with the Civic Precinct Plan and also the fit of the building footprint. In addition to this there are also some challenges that have to be considered making the decision.

	Benefits	Challenges
Location – same site for KCT and PAC	The identity of the site at Water Street as the platform for theatre and arts in the City of Kelowna will be maintained.	Community theatre activities need to be relocated to a temporary venue for the time of demolition of the current theatre and the construction of the new PAC.
Buildable site and building footprint	The site fits the footprint of the largest of the three options and therefore could accommodate the new PAC regardless of the final sizing decision.	The two developed options for the program allocation are seeking to balance benefits and challenges between urban concept and interior functionality of the theatre, not achieving ideal situation for both in one scenario.
Cultural District	The cultural district is predestinated to be the location for a new performing arts centre. The PAC will emphasise the importance of this concept.	Surrounding surfaces of a theatre are, apart from lobby spaces, often tall walls without windows. While this could provide a large canvas for artists along the artwalk it will still require efforts to create an attractive space, that attracts pedestrians.
Logistics	As the Civic Precinct is not a residential area traffic during evenings and nights is limited and trucks can enter and egress the loading dock without major effect on traffic.	Pedestrian traffic is of high importance within the district, especially along the art walk and connections to the lakeshore. It will be difficult to limit the exposure of the large loading dock along one of these pedestrian routes.

*Table 17 Benefits and Challenges of the selected site*



## 6. Conclusions, Recommendations, and Next Steps

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### Conclusions

Capital funding has yet to be identified for the new PAC. Design and construction of a new PAC is five to ten years in the future. It could be completed as early as 2024. Based on the assumptions and demographic analysis, a theatre between 850 and 1,200 total seats on the site of the existing Kelowna Community Theatre is viable. This recommendation is based on:

- Current and projected demographic profiles suggests that there will be consistent market demand for performing arts in Kelowna.
- Attendance and event bookings in local and regional theatres show a strong demand for theatre and arts consumption.
- The Kelowna Community Theatre is high utilized throughout the year but in poor condition, accessibility constraints and is at the end of its lifecycle.
- Visitors and tourists are a large potential customer base that could enhance ticket sales during spring and summer.
- There is currently a vacuum in the Kelowna region in terms of performing arts facilities that directly compete with the KCT.
- A new PAC to replace the existing KCT directly fulfills a number (6/11) of the principles outlined in the City's Civic Precinct Plan, as follows:
  - Principle #1: Encourage vibrancy through a broad mix of land-uses and public spaces
  - Principle #2: Make the area a distinct and diverse cultural precinct
  - Principle #4: Build on existing facilities and patterns of infrastructure wherever possible
  - Principle #5: Create landmark public spaces that define future development
  - Principle #6: Use public land for community amenities
  - Principle #9: Enhance opportunities for a healthy and complete community
- All three size options (850, 1000, 1,200) are feasible on the designated site. The site size does not represent a limiting factor for the decision between the three models.
- The largest benefits for the community are related to the small options, proceeding with a Community theatre and the largest option, that expands the range of possible events to a more professional level, attracting performance groups.
- The two analysed orientation options for the building program allocation seek to maximize internal functionality and benefits for the urban concept of the Civic Precinct. Option 1 increases the benefits for the Cultural District, while still developing a functional theatre space. Option 2 increases the internal functionality and presents both challenges and opportunities for art walk.

### Recommended Next Steps

Considering the findings presented above, this report recommends that The City of Kelowna take a number of key steps, as outlined below, to further develop and examine the creation of a 850-1,200 seat performing arts facility at the existing KCT site:

- Seek funding (through federal and provincial Ministries (eg. Department of Canadian Heritage Cultural Spaces Program) or internal City budgets)) to refine this report's space and cost estimates by developing a preliminary functional program and "concept-plans" for the proposed facility;
- Implement processes to gather detailed market research and demand "surveys" vs. calculated demand for the PAC;
- Reach out to competing or similar facilities who have used alternative funding models to explore the City's financing Options and gather lessons learned;
- Monitor for any regulatory changes or new potential funding opportunities that may emerge over the next six-to-eight months;
- **Develop a Business Plan that includes detailed financial analysis on the operating model options, estimates projected revenues and further develops the PAC's conceptual design to meet the City's Cultural Plan objectives and achieve financial sustainability.**
- Investigate Options for continuous theatre activity in Kelowna through design and construction (KCT is demolished) and until opening of the new Performing Arts Centre;
- Conduct a formal RFI/RFQ/RFP procurement process to determine interest and short-list preferred partners for pursuit of various facility delivery models.

## Appendix #1 – Attendance and Booking Details

### KCT - Main Stage and Black Box Audience Stats

Month	2013	2014	2015	2016	2017
January	5,326	3,403	1,502	3,516	2,288
February	5,459	5,829	5,489	9,179	7,169
March	14,258	7,723	9,187	11,624	8,991
April	12,506	9,950	7,225	7,993	10,387
May	7,769	8,593	7,654	6,027	7,547
June	10,239	6,104	6,735	7,321	6,465
July	3,614	984	3,775	4,249	3,945
August	3,939	839	1,343	4,507	6,186
September	5,713	4,798	7,194	4,769	3,899
October	11,196	7,055	6,138	8,265	9,127
November	9,966	8,127	8,876	7,632	5,039
December	10,392	12,146	13,395	11,531	10,673
<b>TOTALS</b>	<b>100,377</b>	<b>75,551</b>	<b>78,513</b>	<b>86,613</b>	<b>81,716</b>

### Bookings

Space	2013	2014	2015	2016	2017
Theatre	259	236	256	243	282
Black Box	175	171	197	163	156
<b>Total</b>	<b>434</b>	<b>407</b>	<b>453</b>	<b>406</b>	<b>438</b>

## Appendix #2 – Detailed Space Program

Space	Area Theatre 850 seats Moderate		Area Theatre 1000 seats Moderate		Area Theatre 1200 seats Moderate	
*includes 240 seat studio theatre						
	sq ft	% of total	sq ft	% of total	sq ft	% of total
SUMMARY THEATRE AND STUDIO THEATRE						
Public Areas	11,260	30%	14,610	33%	17,510	36%
Stage and Audience Chamber	11,580	31%	13,680	31%	15,480	31%
Stage Support	2,110	6%	2,110	5%	2,410	5%
Performer Support	2,680	7%	3,760	9%	3,960	8%
Studio Theatre	4,940	13%	4,940	11%	4,940	10%
Production	820	2%	950	2%	1,200	2%
Multi-purpose Rooms	2,000	5%	2,000	5%	2,000	4%
Building Services	1,770	5%	1,770	4%	1,770	4%
TOTAL NET AREA THEATRE	37,160	100%	43,820	100%	49,270	100%
Gross Up 65%	24,154	65%	28,483	65%	32,026	65%
TOTAL GROSS AREA	61,314	165%	72,303	165%	81,296	165%

Functional Areas	Option 1 850 seats	Option 2 1,000 seats	Option 3 1,200 seats	Building Footprint		
				Ground Level	Other Floors	tbd
Public Areas	11,260	14,610	17,510			
Inner Lobby Lower (Theatre and Studio Theatre)	3,850	5,800	5,800	x	-	
Upper Lobby	2,100	2,800	2,800	-	x	
Second Balcony	0	0	1,400	-	x	
Box Office Windows and Office	200	200	300	x		
Box Office Manager	120	120	120	x		
Box Office Work/Storage	100	100	100	x		
Bars	150	250	300	x	(x)	
Bar Storage	150	200	250	x		
Donors Lounge	800	800	1,350		x	
Donors Restrooms	0	0	0		x	
Donors Pantry	100	100	100		x	
Donors Storage	100	100	150		x	
Catering Kitchen & Storage	600	600	800	x		
First Aid	120	120	120	x		
Office - House Manager	140	140	140	x		
Coat Room	400	600	800	x		

Functional Areas	Option 1 850 seats	Option 2 1,000 seats	Option 3 1,200 seats	Building Footprint		
				Ground Level	Other Floors	tbd
<b>Public Areas</b>	<b>11,260</b>	<b>14,610</b>	<b>17,510</b>			
Ushers Locker Room	200	200	200			x
Janitor Closet	40	40	40	x		
Storage - FOH Operations	300	300	300	x		
Restrooms - Female Public	1,000	1,200	1,400			x
Restrooms - Male Public	550	700	800			x
Restrooms - Assisted H'cap't	240	240	240			x
<b>Stage &amp; Audience Chamber</b>	<b>11,580</b>	<b>13,680</b>	<b>15,480</b>			
Sound & Light Locks	in gross	in gross	in gross	in gross	in gross	
Audience Seating (orch, partaire)	4,900	5,600	4,900	x		
Audience Seating (balcony)	2,700	3,600	3,600		x	
Audience Seating (second balcony)	0	0	1,800		x	
Sound mix position	in gross	in gross	in gross	in gross	in gross	
Stage	2,200	2,600	3,000	x		
Wing space 1	400	400	600	x		
Wing space 2	300	300	300	x		
Rigging Grid- stage	in gross	in gross	in gross	in gross	in gross	
Catwalks - FOH	in gross	in gross	in gross	in gross	in gross	
Orchestra Pit	400	500	600		x	
Orchestra Storage	100	100	100		x	
Trap Room	0	0	0			
Control Room - Lighting	120	120	120		x	
Control Room - Sound, Video	160	160	160		x	
Control Room - Stage Management	100	100	100		x	
Observation Room/Follow Spot Booth	100	100	100		x	
Observation Room/Follow Spot Booth	100	100	100		x	
Dimmer Room	0	0	0			
Sound Rack Room	in control room	in control room	in control room		in control room	

Functional Areas	Option 1 850 seats	Option 2 1,000 seats	Option 3 1,200 seats	Building Ground Level	Footprint Other Floors	tbd
<b>Stage Support</b>	<b>2,110</b>	<b>2,110</b>	<b>2,410</b>			
Rigging Store	150	150	200	x		
Lighting storage	200	200	200	x		
Sound storage	150	150	200	x		
Stage Tech Storage	500	500	500	x		
Piano storage (2)	150	150	150	x		
Platforms, stands & Chair store	400	400	500	x		
Office - Technical Director	200	200	300	x		
Visting Company Office	120	120	120			x
Restrooms - Backstage - Unisex	200	200	200			x
Janitor Closets	40	40	40	x		
<b>Performer Support</b>	<b>2,680</b>	<b>3,760</b>	<b>3,960</b>			
Performer Waiting	0	200	200			x
Dressing Room - 2person (1)	140	140	140			x
Dressing Room - 2person (1)	0	140	140			x
Dressing Room - 4 person (2)	480	480	480			x
Dressing Room - Chorus (1)	400	400	400			x
Dressing Room - Chorus (1)	400	400	400			x
Dressing Room - Chorus (1)	0	400	400			x
Rehearsal Room 1	500	600	600			x
Rehearsal Room 2	0	200	200			x
First Aid (incl w/c)	120	120	120			x
Janitor Closet	40	80	80			x
Wardrobe Maintenance	120	120	120			x
Laundry	80	80	80			x
Green Room	400	400	600			x
Green Room Storage	0	0	0			x

Functional Areas	Option 1 850 seats	Option 2 1,000 seats	Option 3 1,200 seats	Building Footprint		
				Ground Level	Other Floors	tbd
Studio Theatre	4,940	4,940	4,940			
Studio Theatre (Aud and Stage)	3,200	3,200	3,200	x		
Lobby	In lobby above	In lobby above	In lobby above	in lobby above		
Control Room - Lighting	100	100	100	x		
Control Room - Sound	100	100	100	x		
Control Room - Stage Management	60	60	60	x		
Stage Tech Storage	200	200	200	x		
Office - Technical Director	120	120	120		x	
Restrooms - Backstage - Unisex	120	120	120			x
Dressing Room - Chorus (1)	300	300	300			x
Dressing Room - Chorus (2)	300	300	300			x
Dressing Room	140	140	140			x
Green Room	300	300	300			x
Catwalks/Grid	in gross	in gross	in gross	in gross	in gross	
Production	820	950	1,200			
Loading Dock	300	300	400	x		
Workshop	400	500	600	x		
Workshop Storage	120	150	200	x		
Building Services	1,770	1,770	1,770			
Reception	120	120	120	x		
Facility Manager	160	160	160		x	
Offices (2)	200	200	200		x	
Open Office	300	300	300		x	
Office Storage	100	100	100		x	
Meeting Room/offices	300	300	300		x	
Stage Door/Security	150	150	150	x		
Stage Door Waiting	in above	in above	in above	x		
Mechanical Rooms	in gross	in gross	in gross		x	
Telephone Equipment/ Server Room	in gross	in gross	in gross		x	
Custodial Office	140	140	140		x	
Storage - Custodial Supply and work room	300	300	300		x	



Functional Areas	Option 1 850 seats	Option 2 1,000 seats	Option 3 1,200 seats	Building Ground Level	Footprint Other Floors	tbd
Multi-purpose Rooms	2,000	2,000	2,000			
Medium Sized (1)	1,200	1,200	1,200		x	
Storage	200	200	200		x	
Piano Storage	80	80	80		x	
Change Room Male	120	120	120		x	
Change Room Female	200	200	200		x	
Washrooms Public	200	200	200		x	
TOTAL NET AREA	37,160	43,820	49,270			
Gross Up 65%	24,154	28,483	32,026			
TOTAL GROSS AREA	61,314	72,303	81,296			

## Building footprint

Options	Ground Floor	Other Floors	Depending on design	Sum
Option 1   850 seats	33,850	17,300	10,150	61,300
Option 2   1,000 seats	39,670	20,130	12,500	72,300
Option 3   1,200 seats	41,400	26,570	13,330	81,300

## Appendix #3 – Cost Estimation Details

### Input Parameters

Input Parameters		Option 1 850 seats	Option 2 1,000 seats	Option 3 1,200 seats	
Building Parameters					
Gross Area	[sq ft]	61,314	72,303	81,296	
Seating Capacity (Theatre)		850	1,000	1,200	
Seating Capacity (Studio theatre)		240			
Cost Parameters					
General Costs					
I	Construction Costs	[\$ / sq ft]	500	520	540
II	FF & E	[%]	5%		
Theatre specific Costs (FF & E specific)					
III	Equipment Allowance		see estimation		
IV	Acoustical Allowance		see estimation		
V	Audience seats (Theatre)	[\$ / unit]	320	320	360
VI	Audience seats (Studio theatre - retractable system)	[\$]	300,000		
Fees					
VII	Professional Fees and Disbursements	[%]	15%		
	Architectural Services	[%]	8%		
	Consulting Engineering Services	[%]	5%		
	Theatre Consulting Services	[%]	1%		
	Acoustics Consulting Services	[%]	1%		
VIII	Project Planning and Administration	[%]	2%		
Others					
IX	Parking Allowance	[%]	2.5%		
X	Site services / development allowance	[\$]	1,000,000		
Contingencies					
XI	Estimating Contingency	[%]	0%		
XII	Construction Contingency	[%]	0%		

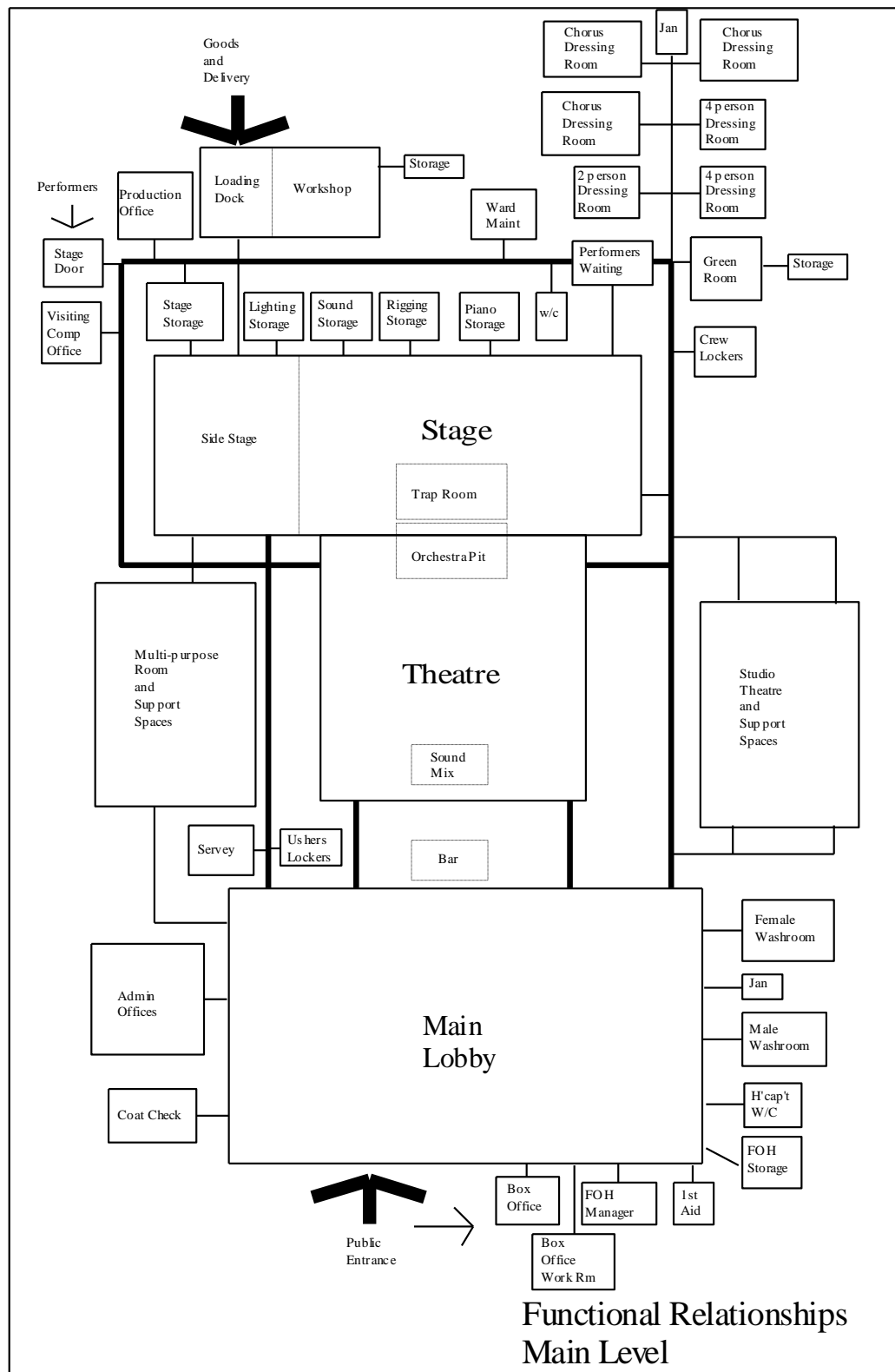
**Capital Cost Estimates**

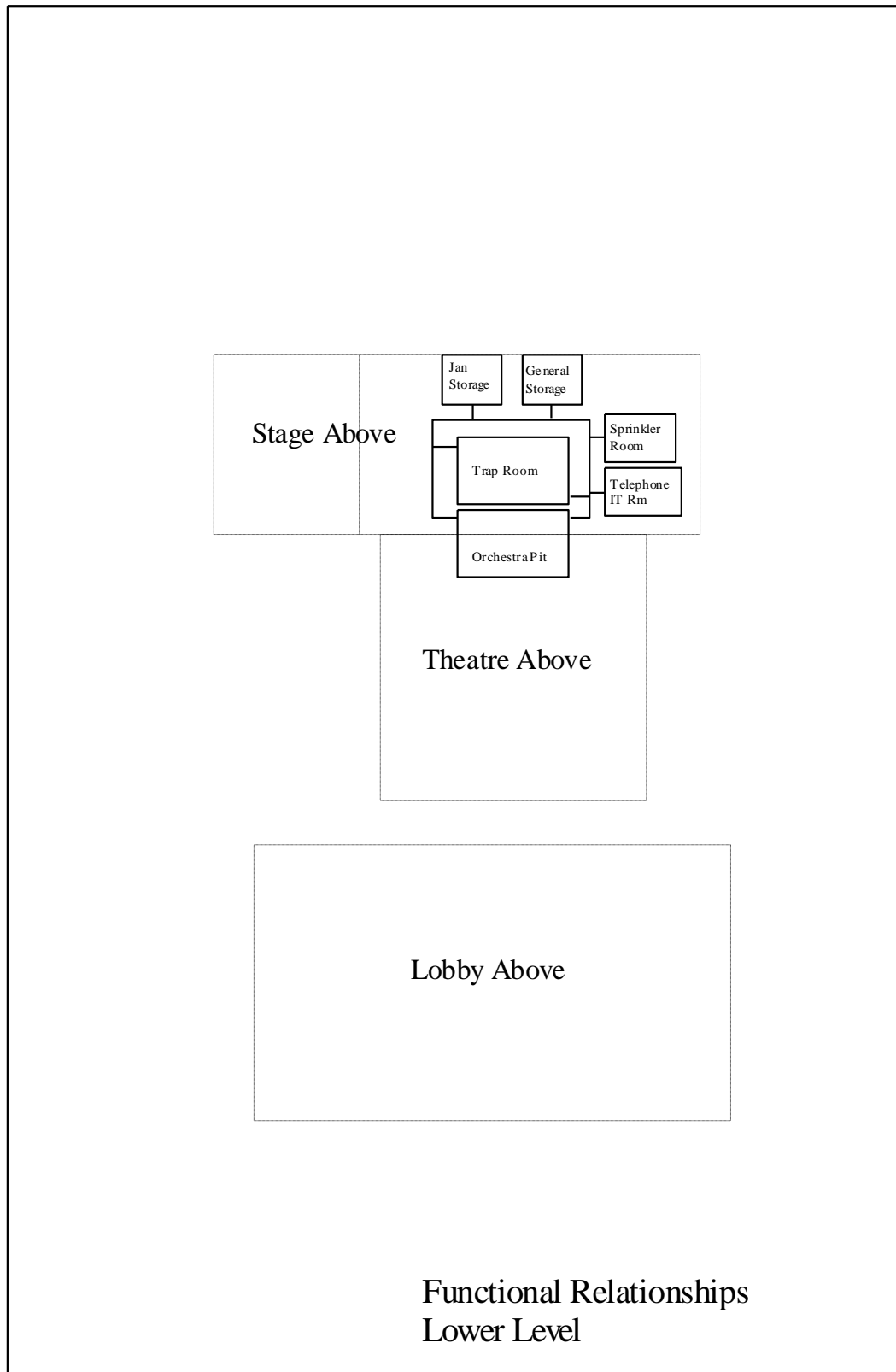
Category		Option 1	Option 2	Option 3
General Costs				
I	Construction Costs [\$]	30,657,000	37,597,560	43,899,570
II	Furnishing, fixtures and equipment [\$]	1,532,850	1,879,878	2,194,979
Theatre specific Costs (FF & E specific)				
III	Equipment Allowance [\$]	3,644,200	4,000,000	4,400,000
IV	Acoustical Allowances			
	Adjustable Acoustics [\$]	0	400,000	600,000
	Orchestra Enclosure [\$]	180,000	180,000	300,000
V	Audience seats (Theatre) [\$]	272,000	320,000	432,000
VI	Audience seats (Studio theatre - retractable system) [\$]	300,000	300,000	300,000
Fees				
VII	Professional Fees and Disbursements [\$]	4,598,550	5,639,634	6,584,936
VIII	Project Planning and Administration [\$]	613,140	751,951	877,991
Others				
IX	Parking Allowance [\$]	804,746	986,936	1,152,364
X	Site services / development allowance [\$]	1,000,000	1,000,000	1,000,000
<b>SUB TOTAL</b>		<b>43,602,486</b>	<b>53,055,959</b>	<b>61,741,839</b>
Contingencies				
XI	Estimating Contingency	0	0	0
XII	Construction Contingency	0	0	0
<b>TOTAL</b>		<b>43,602,486</b>	<b>53,055,959</b>	<b>61,741,839</b>

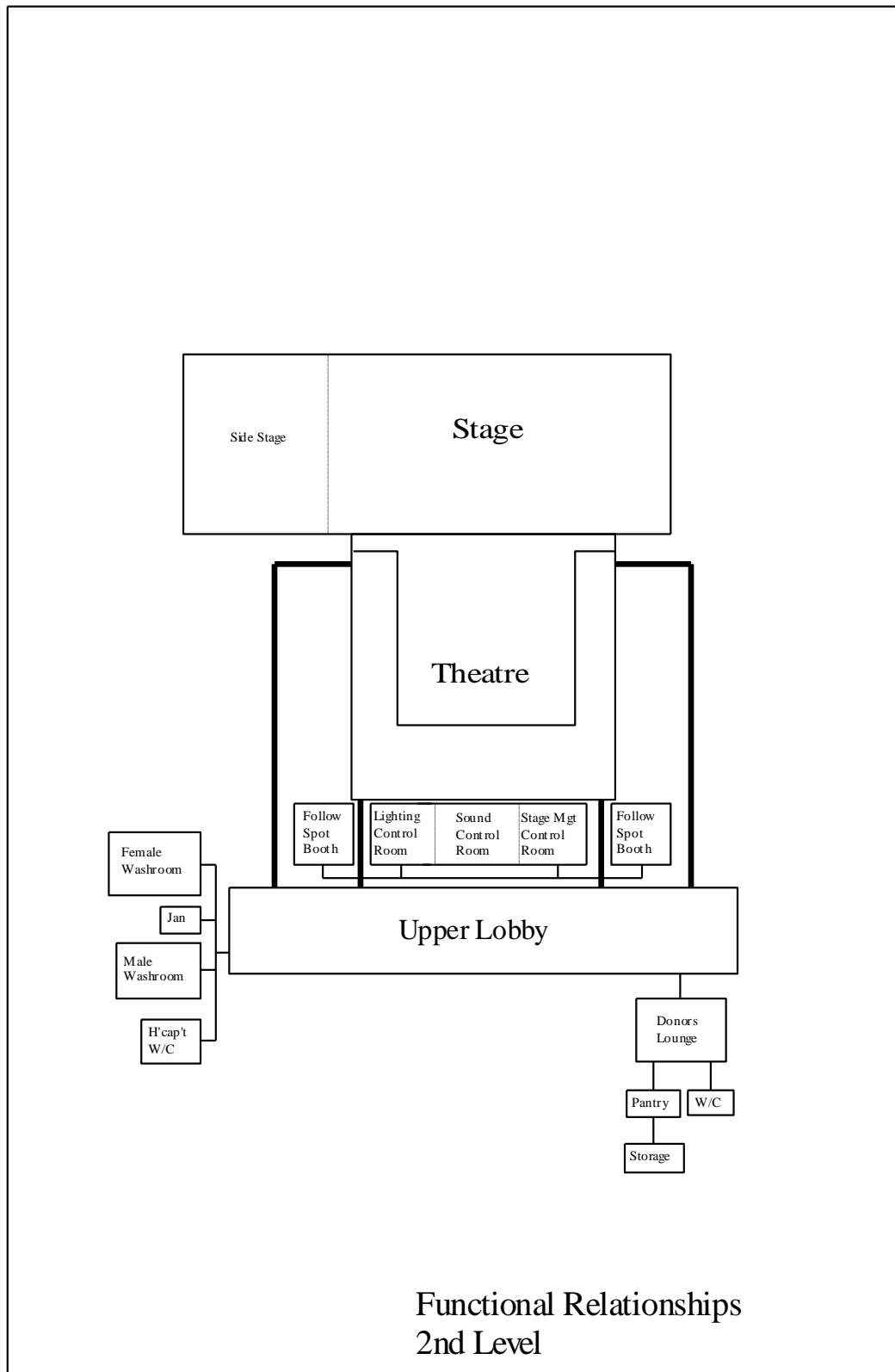
**Not included in estimate:**

site acquisition  
escalation (all costs in 2018 dollars)  
PST or GST

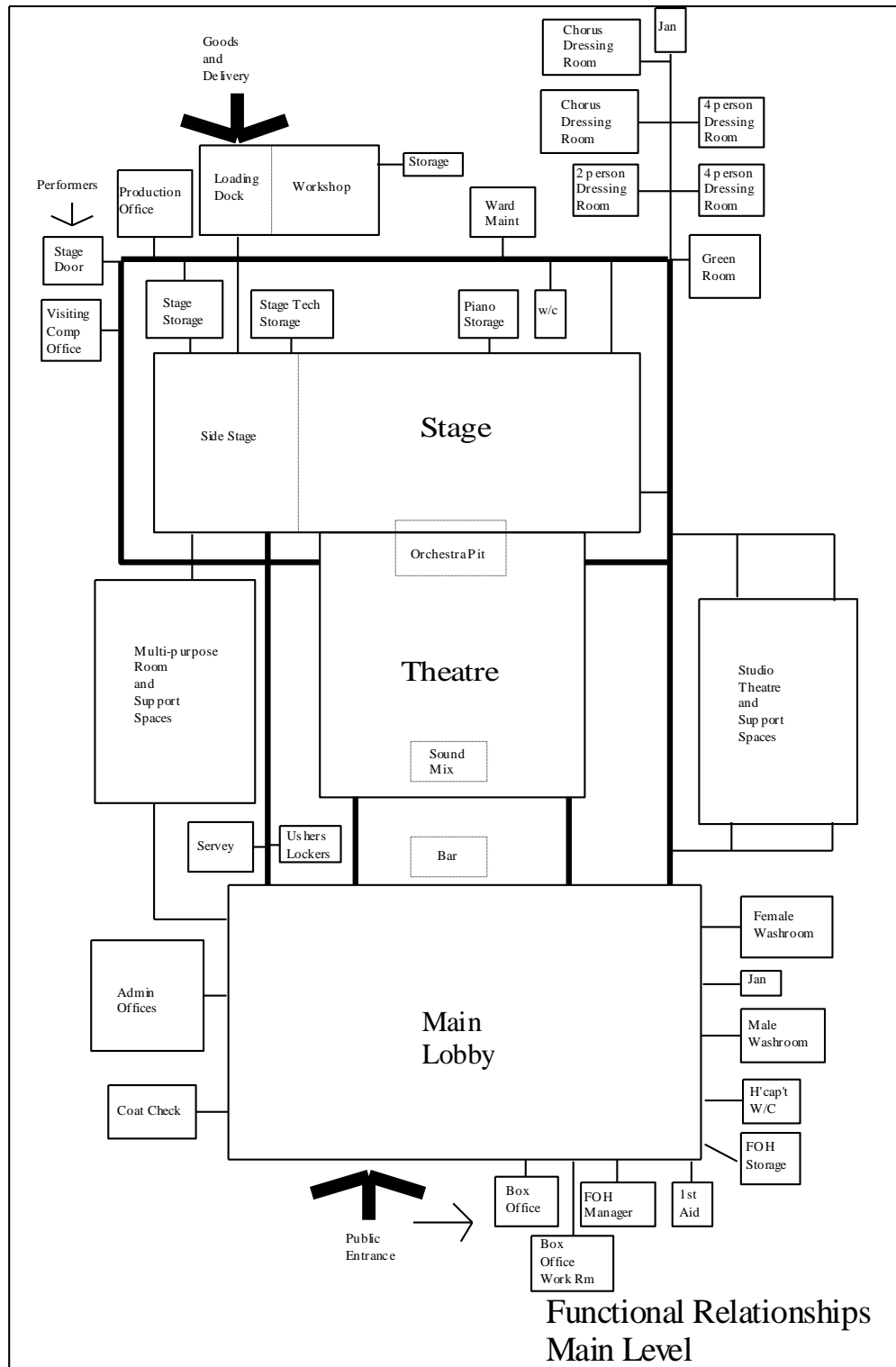
## Appendix #4 – Functional Relationships | Option 3 | 1,200 seats



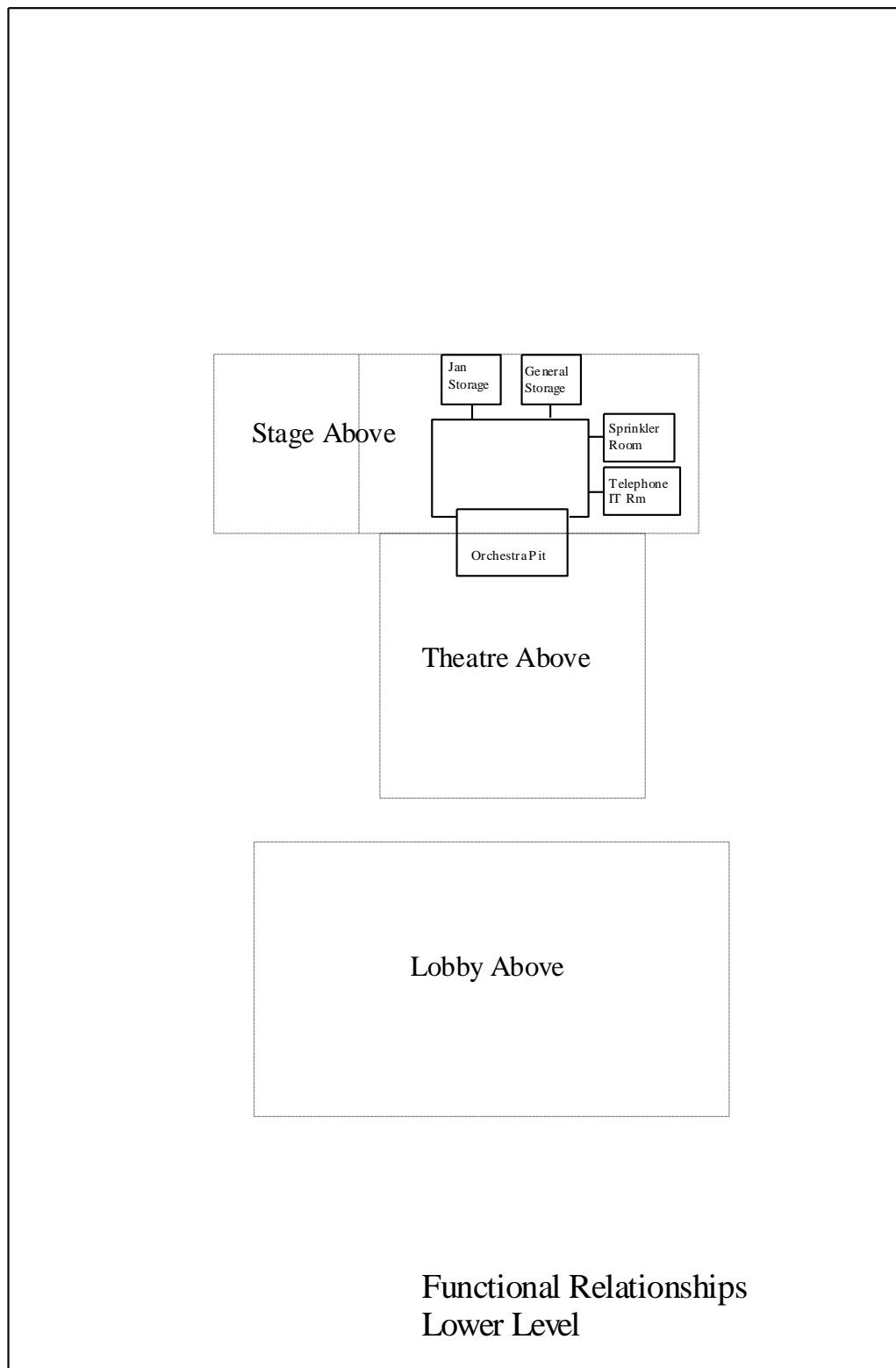


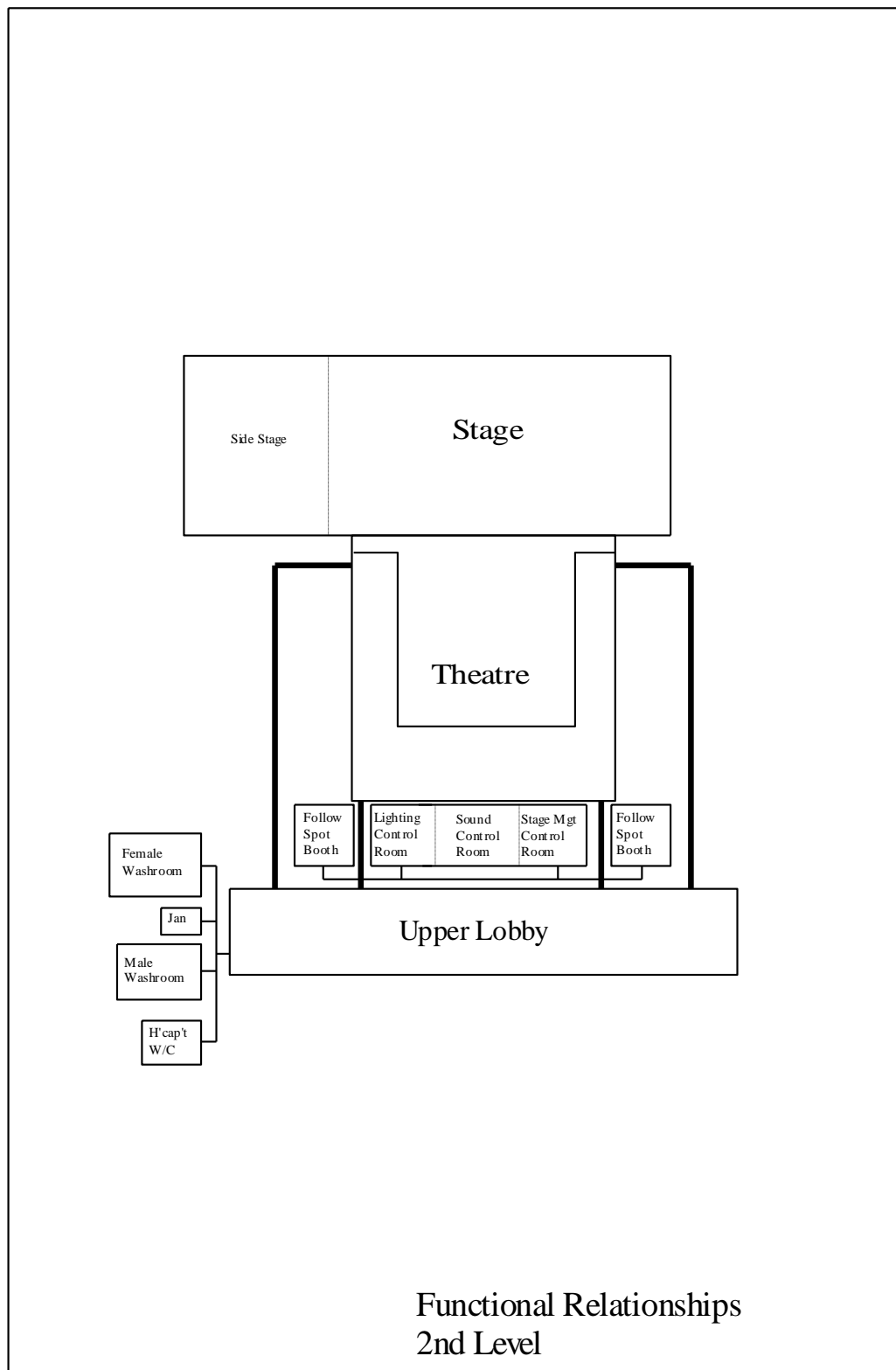


## Appendix #5 - Functional Relationships | Option 2 | 1,000 seats

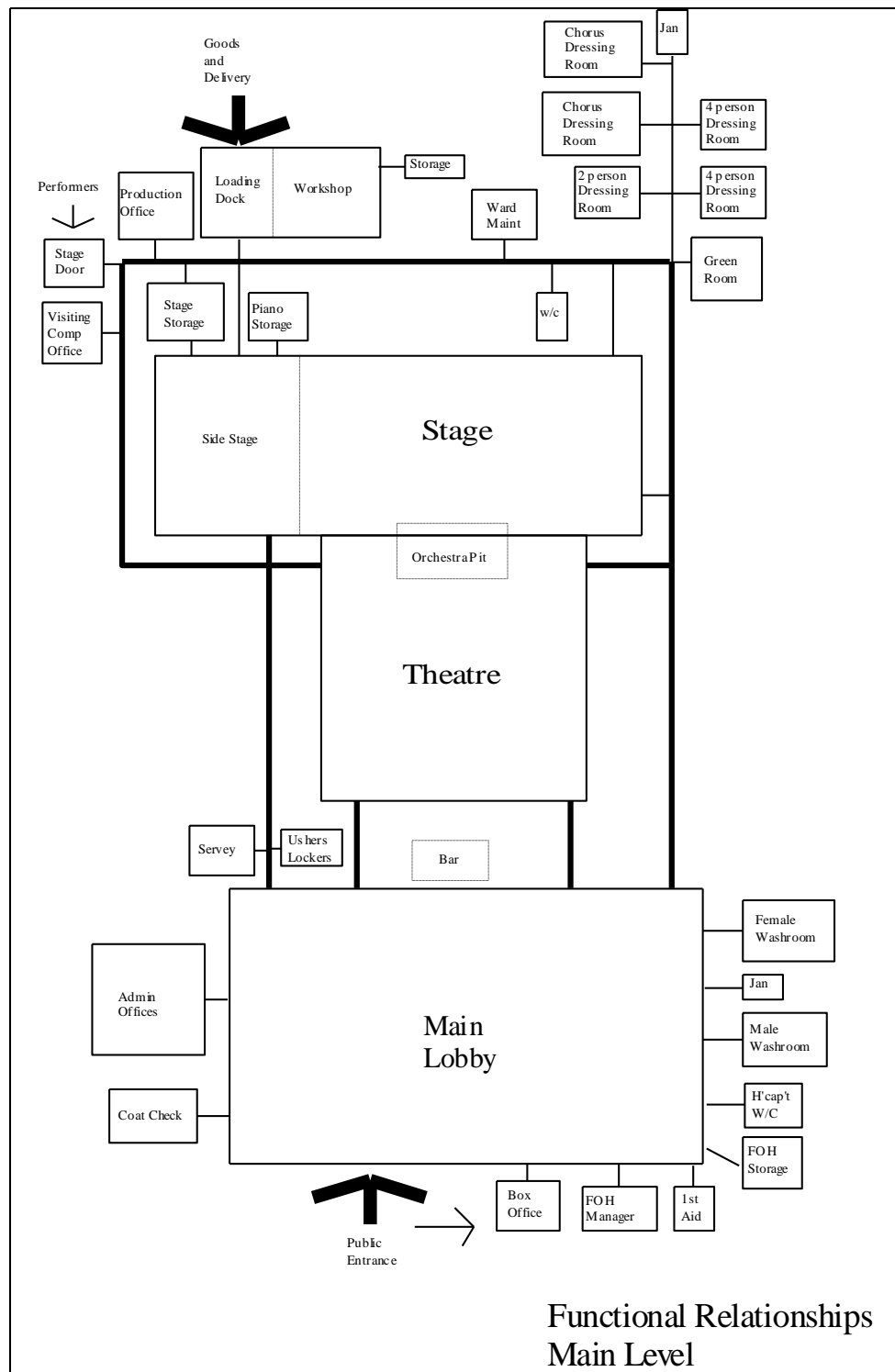


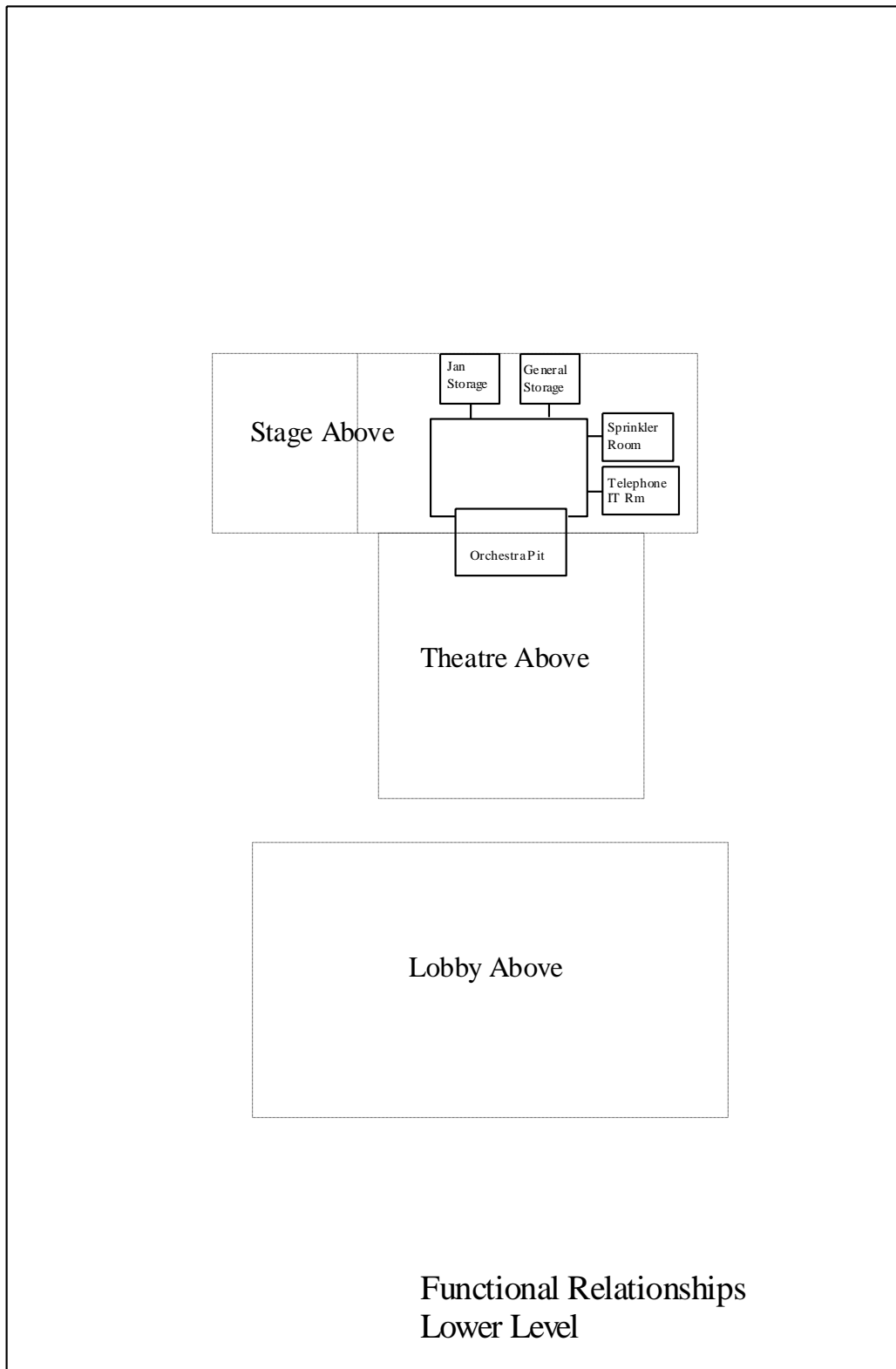


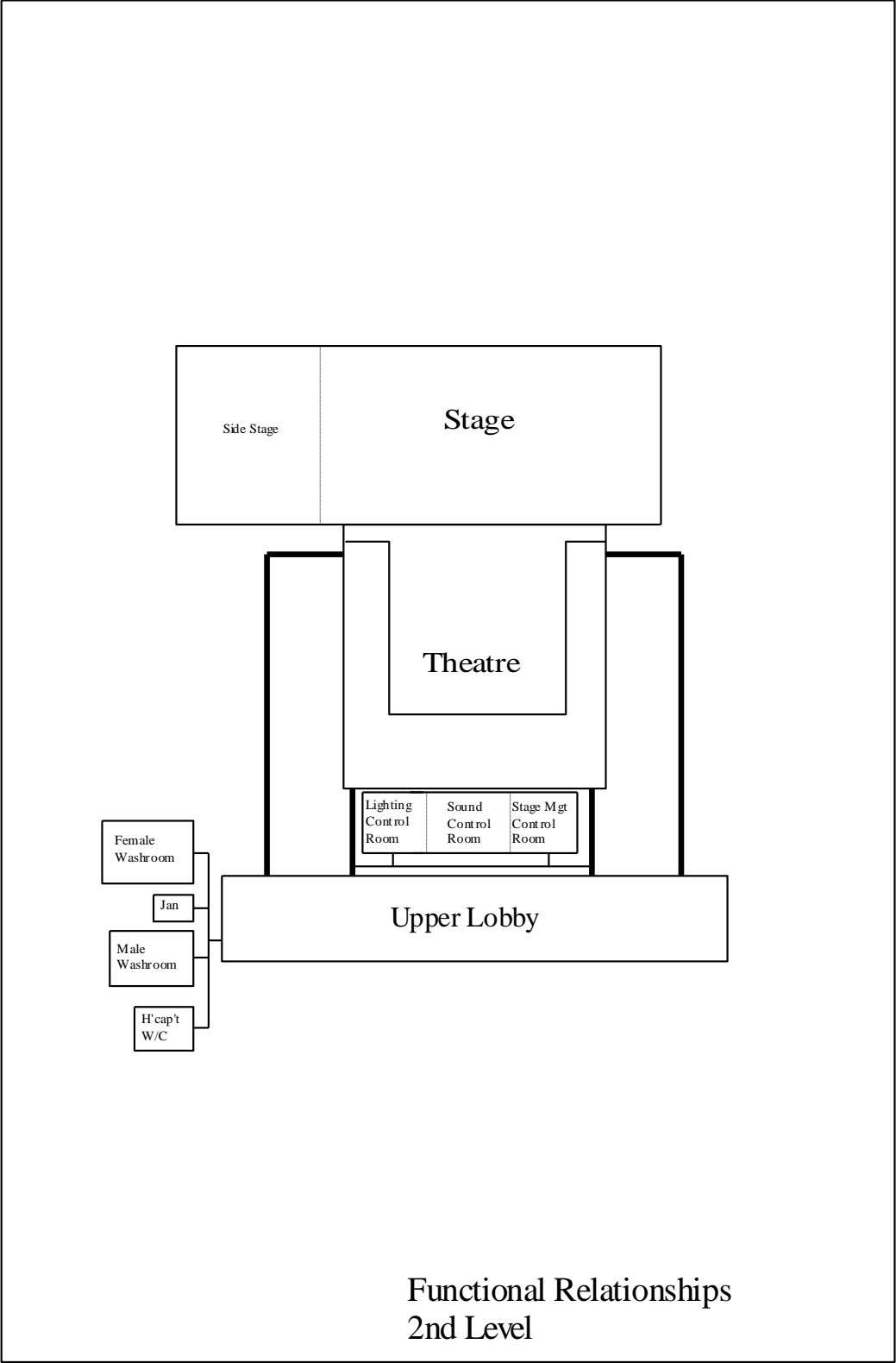




## Appendix #6 – Functional Relationships | Option 1 | 850 seats







## Appendix #7 – Sample Design Guidelines

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### Design Guidelines

#### *Theatre Lobby*

This will be the space receiving the most use in the facility, as all activities connect through this space. In addition to event usage, it may be frequented by individuals who have no connection to the arts and use the space because it is a pleasant, warm and welcoming environment experience.

The following should frame the approach to the design of the lobby:

- use of wood and stone and other local materials
- an abundance of windows looking out into the environment, a prevalence of natural light during the day and warm lighting in the evenings;
- an outside deck with gas heaters to extend the use in the fall and early in the spring;
- controlled acoustics so the space is not noisy yet does not sound empty; and
- many alcoves and discreet places for people to sit and talk or be comfortable alone.

#### *Theatre*

The following should frame the approach to the theatre design:

- the venue is a tool used in the creation of a work of performing art and all design and technical decisions and considerations should support this principle;
- the audience chamber and stage should support the performer/audience relationship;
- the public spaces should create a sense of celebration generating an anticipation of things to come;
- the audience chamber should reflect the serious endeavors and respect of the work required to create the art. Performing in the venue should be a very special occasion, full of the pleasure of sharing the experience with the audience; and
- the design should acknowledge the history, traditions or future aspirations of cultural and performing arts in the region and community.

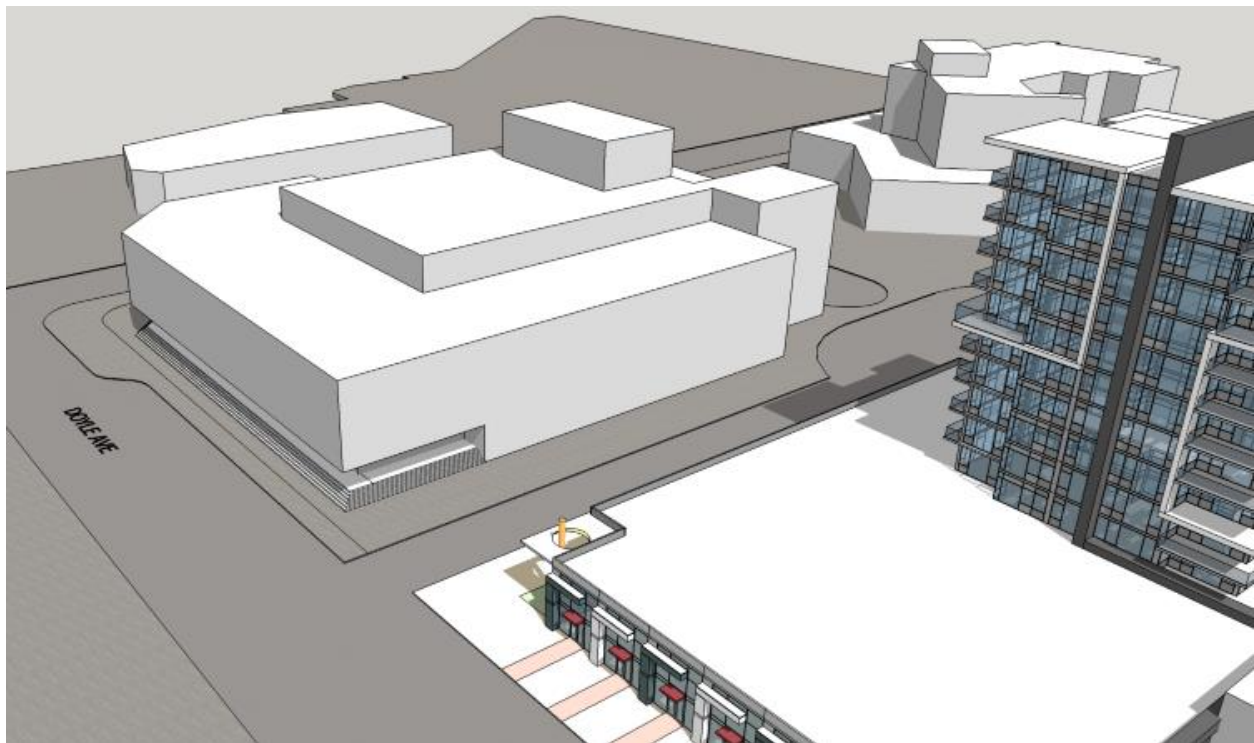
Specifically, the design team should address the following issues:

- the facility should support many different activities, not only traditional theatrical events but also non-theatrical activities;
- the design should allow flexibility of use and concurrent use of adjacent spaces to maximize use;
- the change-over between events should be as easy and efficient as possible;
- the facility should be cost effective to operate;
- the infrastructure should be in place to allow the City to add equipment and other features easily and economically as the community grows and their needs change; and
- the venue and the technical facilities should be safe, accessible, easily learned and able to be run by volunteers.

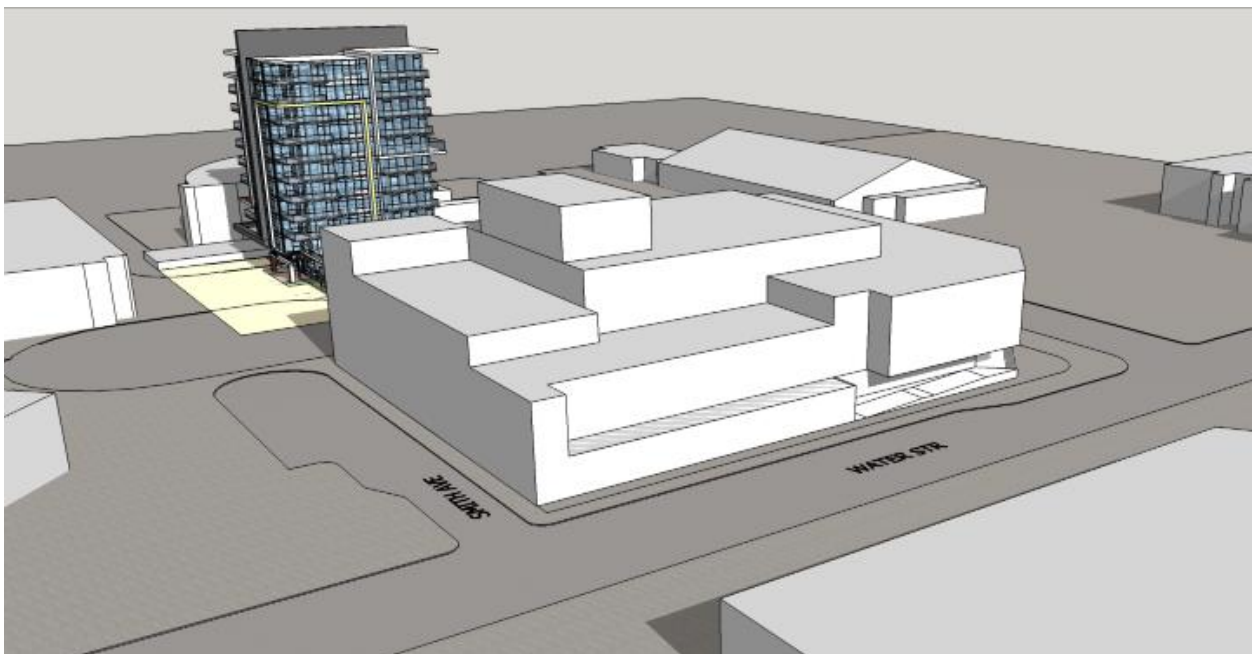
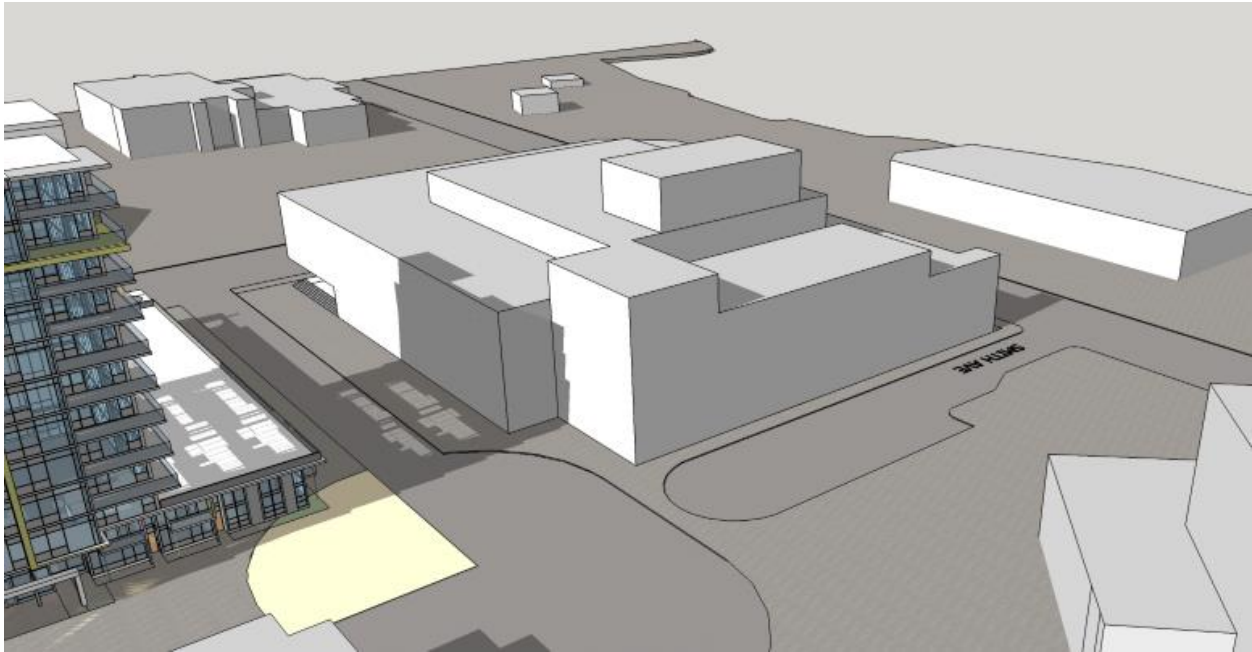
## Appendix #8 – 3D model

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### Option 1







Option 2

