

A photograph showing several hands working on a pottery wheel. One hand is using a tool to shape a piece of clay, while others are supporting it. The pottery wheel is a large, circular, metallic disc that is rotating. The clay is a light brown color and is being shaped into a bowl-like form.

# Findings Report from 2016 Creative Spaces Consultations

**May 2017**

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(Cover photo: Rotary Centre for the Arts)

# BACKGROUND: CREATIVE SPACES CONSULTATIONS

## Introduction

The 2016 Creative Spaces Consultation process was twofold. First, the Creative Space Needs & Issues Survey was developed. This was a research tool distributed in May 2016 and available until July 3, 2016. Survey results are summarized in Appendix A.

The second part of the process, and the subject of this report, was a series of eight focus groups with professional artists. The findings from these conversations are contained within this report and will serve to inform future planning of creative spaces for the benefit of both the artists who use these spaces and the audiences and customers who visit them.

## Context

The City of Kelowna conducted extensive community consultations when it was developing the [2012-2017 Cultural Plan](#). This generated an entire goal area (Goal 3): to 'find more and different kinds of affordable cultural spaces', with the following commentary:

*'Cultural vitality depends on the availability of spaces both for cultural consumption (the demand side – where audiences gather) and for cultural production (the supply side – where artists work). Spaces for cultural production by visual and performing artists are lacking in Kelowna.'*

Although there have been some encouraging developments recently with the opening of some privately operated studio and performance spaces,

much of what was heard in 2010 about production space requirements is still relevant.

Adding to the pressure is the emergence of new performing arts organizations, program expansion by existing organizations, and heavy demand for performance, rehearsal and studio spaces in the Cultural District which are at or nearing their capacity.

In March 2016, Kelowna's City Council approved the [Civic Precinct Land Use Plan](#). This plan, which builds on the previous Downtown Plan, will guide future development of various sites in the Cultural District and the area around City Hall. It sets a long-term 25-year vision for enhancing vitality and attracting private investment, while protecting sites for future civic use to support a dynamic Cultural District. In essence, the plan bookmarks various sites for redevelopment and future cultural use. The building of the new Police Services building at the north end of Kelowna leaves the current facility's Doyle Avenue site available for future development. Next door, the Kelowna Community Theatre, opened in 1962, is reaching the end of its service life.

In a larger context, the last decade has generated significant changes in the ways that artists work, and the markets within which they generate income. As revealed in a [major report](#)<sup>1</sup> prepared by the Center for Cultural Innovation for the National Endowment for the Arts, the following factors are influencing the livelihoods of artists and the arts economy as a whole:

- The population of artists is growing and diversifying, and norms about who is considered an artist are changing
- Substantial numbers of artists now work in interdisciplinary and transdisciplinary ways

<sup>1</sup> *Creativity Connects: Trends and Conditions Affecting U.S. Artists* (September, 2016)

- Many artists are finding work as artists in non-arts contexts
- Artists are pursuing new opportunities to work entrepreneurially
- Technology is altering the context and economics of artists' work
- Artists share challenging economic conditions with other segments of the workforce
- Structural inequities in the artists' ecosystem mirror inequities in society more broadly
- Training is not keeping pace with artists' evolving needs and opportunities
- Artist fellowships, grants, and awards are not responding to new ways of working.

The consultation captured in this report is an important first step in exploring priorities for future development of cultural infrastructure which serves the needs of artists and creators first. This information should be useful for both private and public sector development planning on sites within the Civic Block and Cultural District and will inform a 2018 update to the Cultural Plan.

Key to the consultation approach is the foundational principle that ***a building's design and value is determined by what goes on inside it.*** This 'inside out' approach leads to the following areas of inquiry:

- a) What creative production space needs and requirements are going unmet and why?
- b) What are some of the unique space requirements for specific arts disciplines?
- c) What are the possibilities for co-location and space sharing?
- d) Are there good examples elsewhere from which we can learn?
- e) What do future planners, developers, architects, engineers and designers need to know in order to create valuable and usable spaces for artists and practitioners, their audiences and the community.

This was the starting point for the conversations in the 2016 Creative Spaces Focus Groups.



Photo: Michael Hintringer

## SUMMARY OVERVIEW OF FINDINGS

In this summary, findings are broadly categorized by artistic discipline (visual and performing arts as the two major cohorts) and by design and operational considerations. There is some crossover between these areas. More detailed information about specific disciplines is included in the body of the report.

Although visual artists are represented in the findings, there is more emphasis on performance-based disciplines such as dance, theatre and music, as they are frequent users of civic facilities and are increasingly challenged by rental rates, competitive demand for space and lack of rehearsal and studio space options.

Generally, while different artistic disciplines (dance, acoustic music, amplified music, screen-based, etc) have very different functional space requirements, there are some similarities in practical design features which came up repeatedly in Focus Group discussions.

However, even within the same discipline, there is a wide range of individual practice and preference. Some artists prefer to work collaboratively; others value a more solitary practice. Some artists are interested in inter- or intra-disciplinary connections; others have an established niche and are not seeking out these types of interactions. Shared or co-located space will not be a universal solution for all artists, nor will it necessarily be a long-term choice for artists whose careers are constantly evolving. Design and operational models need to accommodate different kinds of people, practice and tenancies.

Accordingly, there is no 'one size fits all' solution for creative space requirements. Flexibility, affordability, adaptability and a range of options will provide the best results, both in terms of physical design and operational models.

One other point convincingly articulated by the film community was the differentiation between grassroots creative activity which supports personal and community development, and professional/commercial activity which creates jobs and a significant economic impact in the community. The City will need to more clearly define its role in either or both of these spheres when it comes to infrastructure development.

Finally, dysfunctional shortcomings apparent in existing facilities can easily be addressed in future projects through better design and practical solutions which are informed by meaningful consultation with practicing artists and those with facility operating experience.

All Focus Group participants were asked to share examples of what they perceived to be successful creative spaces. These are itemized in Appendix C.



Christos Dikeakos: Nature Morte exhibition, Kelowna Art Gallery (photo: Yuri Akuney, Digital Perfections)

## Design Considerations for Performance Venues

### Performance spaces are the heart of the facility and must provide:

- Multiple staging and seating configurations to accommodate a range of audience sizes and performance types
- Acoustical excellence (including buffering from internal and external sound)
- A state-of-the-art staging and technical environment
- Orchestra pit
- Full accessibility for performers and patrons with a disability or limited mobility

### 'Front of house' spaces are the public face of the facility and should flexibly accommodate:

- private and public gatherings
- catered events with or without alcohol service
- large and small groups
- bookable usage, either separate from, or in association with use of performance space
- usage by several groups at the same time
- appropriate and right-sized amenities such as box office, washrooms, bar/concession areas, coat checks and seating for patron comfort and convenience
- permanent or temporary exhibition of 2-D and 3-D art and public art
- a visible and enticing presence in the public realm

### Studio/rehearsal spaces support artistic development by:

- providing a range of sizes and configurations, including spaces that match the floor area of the performance space(s), spaces which can be made private or visible to the public depending on user preferences, and spaces which can accommodate small(er) audiences or gatherings
- Being soundproof
- Accommodating a range of technical supports for sound, lighting and staging
- Including a high quality piano in one or more spaces
- Being easily and privately accessible to/from performance spaces and back of house
- Providing access to (or including) storage

### 'Back of house' amenities add value to all other spaces:

- All amenities must be fully accessible
- Catering kitchen
- Offices and/or shared administration space
- Bookable meeting rooms for use by organizations, staff, artists and renters
- Lounges/'greenrooms' for use by artists, renters and volunteers
- Dressing rooms properly equipped with washrooms/showers/laundry/storage/private areas
- Secure storage (with appropriate environment controls) for costumes, props and sets, music and script libraries, instruments
- Fabrication space for costumes, sets and props
- Secure loading/unloading areas, protected from weather

## Design Considerations for Visual and Fabrication Arts Studios

Fabrication studios have special requirements which dictate physical location and inhibit the potential of sharing space with other artists and types of art practice:

- Examples of work produced in traditional fabrication studios include: sculpture, printmaking, woodworking, ceramics, fused glass, blown glass, metal work, metal forge or foundry, moulding/casting with various materials, fibre or textile work, and more – these activities require more space and more equipment than studios producing 2D works.
- Use of equipment, and various material and chemical processes requires heavy duty/industrial utility service (electrical, plumbing, lighting, HVAC) – these are not possible in residential or 'passive' studio environments and are expensive to establish
- Heavy duty/industrial-grade waste disposal (sinks, drains, traps, toxic materials) is required to ensure artist, public and environmental safety
- Designated areas must be engineered for weight bearing of heavy equipment (i.e. printing presses, kilns)
- Enclosed/ventilated areas for sandblasting, spray painting, chemical processes
- Appropriate separation/buffering between artist workspaces to protect from dust, fumes, heat and noise
- Consider the concept of a 'makerspace' which provides training and shared access to 3D printers, laser cutters, robotics and electronics
- Industrial locations are ideal as it reduces the expense associated with appropriate buffering/soundproofing to ensure that use of machinery, chemicals etc does not interfere with neighbours
- Compared to other visual artists, local fabrication artists have encountered considerable difficulty in establishing studios. See the story from Joanne McKechnie of La Luz Glass in Appendix D.

Visual artists in general prefer spaces which provide:

- Sturdy, cleanable surfaces (i.e. polished concrete floors)
- Multiple electrical outlets in ceiling grid, floor and walls
- High ceilings and natural light
- Large open spaces and large wall surfaces
- Overhead doors to enable loading/unloading of materials, equipment and large works
- If not on one level, freight elevators to enable movement of materials, equipment and large works
- 'Flex' studios which can be booked for shorter (or longer) time periods
- Secure storage for materials, work in progress, completed work – including large scale
- Shared washrooms, kitchen, lounge areas
- Access to high-speed or dark fibre network
- Meeting rooms which can also be used for teaching and demonstrations
- Public access/gathering, exhibition or merchandising areas adjacent to, but separated from studio areas
- Clear separation between 'clean' and 'dirty' areas

## General Operating Considerations

### Physical access to the space:

- Practitioners need access to space both within and outside normal business hours – some will require 24/7 access – the design and operating model (including security) needs to accommodate use at any time of day.

### Affordability:

- Rates need to be affordable. Rates at existing facilities are barriers to access for many artists, and suppress new or risky types of programming. Artists are seeking out (and finding) alternative venues which guarantee lower costs and better returns, but this leads to other issues, such as bylaw complaints arising from house concerts.
- Consider the benefit of including professional technical support in rental rates for all bookable spaces.

### Meeting creative needs while ensuring equitable allocation:

- Allocation of space must strike an appropriate balance between professional and community usage.
- Certain peak times of day (after-school and evening hours) or days of the week have intense demand but frequently existing facilities are vacant at non-peak times. This should not necessarily mean that new facilities are needed; it may mean that programming structure and location needs a re-think.
- Consider whether professional companies or artists would be 'resident' in the facility and gain exclusive or preferential access to space(s).
- Consider how youth and young adults can gain reliable access to space for development and creation of work specific to their interests, aspirations and audiences.
- Studio spaces must be bookable and appropriate for both short and longer term usage. Development of new work may span a period of months.
- Consider designating studio space(s) for use by an 'artist in residence.'
- Rehearsal rooms must be available at the right time, and for the right length of time, in conjunction with usage of primary performance space. Rehearsal room bookings for users of primary performance space should be given priority over other unrelated bookings.
- Be intentional about creating an 'incubator' space for artistic production which crosses disciplinary boundaries and enables sharing of creative, technical and administrative resources.

### Policies, procedures, regulations and permits:

- Balance the need to regulate safety with the opportunity for learning and experimentation (for example, stage pyrotechnics, shared usage of equipment).
- Have clear and transparent policies and procedures about how an individual or group gains access to space or equipment and what they can do in it. Ensure that policies and procedures are fairly and consistently applied.
- Review bylaws and regulatory and permitting processes (for example regarding filming, noise, fire protection) and determine whether changes can be made to ease access to creative production space while still protecting the public interest.



# CREATIVE SPACES FOCUS GROUPS – DETAILED FINDINGS

## Introduction

Eight discipline-based Focus Groups were convened by Cultural Services between May 25 and June 29. Each session was two hours in length and was facilitated by Alison Moore of Oomph Consulting.

In total 62 professional artists and cultural workers attended the sessions.

Notes from each focus group were prepared by Alison Moore and appear in edited form in this report in the following order:

- Visual Arts
- Theatre
- Screen-Based
- Amplified Music
- Acoustic Music
- Venues
- Fabricators
- Dance

Feedback for each session was captured through exit surveys. The exit surveys suggest that overall participants felt that the focus groups were a good use of their time.

Additional feedback and information was received by email from practitioners who could not attend.

## Focus Groups Process

The purpose of the focus groups was to have a conversation with artists about creative workspaces. Artists who are considered connectors and incubators in their respective discipline and community were invited. These are the individuals who know what is going on, who is doing it and who are forging new networks and new approaches relating to finding and using space. The invitation is attached in Appendix B.

The disciplines were narrowed down to those that represent distinct space usage. For example, fabricators such as ceramists, glass artists, sculptors, etc. have distinctly different space needs than individual visual artists engaged in a painting or drawing practice. Thus two different focus groups to address these two different types of visual arts practice were created. Similarly, artists working in the music discipline were divided into two different groups: amplified music (i.e. rock / jazz) and acoustic music (orchestral, operatic, roots / folk).

During these conversations, participants were asked to share their thoughts about current workspaces, and what types of workspace features were most important to them. Three primary questions were used for all groups:

**Question 1 – Describe the ideal creative space for your work and for artists working in your discipline. List your ideal discipline related space amenities.**

Each participant received a 'menu' listing 50 attributes and was asked to identify the top ten (more were allowed) that were perceived priorities for their ideal space.

**Question 2 - What is your greatest space related issue or challenge?**

Contrasting and comparing answers to Questions 1 and 2 provided:

- Insight into the needs of artists working in different disciplines
- Identification of design criteria for the different disciplines
- Ideas about different uses and the relevant design issues
- Plausibility of collaborative space sharing, the benefits and barriers
- Criteria for the development and design of effective/useful creative work spaces.

**Question 3 - Discuss collaborative space sharing. What would this look like for you and those working in your discipline?**

The final question turned out, based on exit survey responses, to be the most relevant question, and the one that generated the most conversation.

In some focus groups, a follow-up question was added: 'What is keeping artists from exploring collaborative space sharing now?' This provided insight into the barriers to collaboration and suggested the challenges that may be encountered in future development of co-located or shared spaces.

In addition to these questions, participants were asked to list examples of ideal creative spaces to be explored by planners and designers in developing future space. These are provided in Appendix C.



Bumbershoot  
Theatre rehearsal

Photo: Trance  
Blackman



## Focus Group #1: Visual Arts

Top Attributes for Visual Arts Spaces
high intensity lighting
open space
high ceilings / good walls
loading Area
secure storage
gallery space
retail space
high speed internet
access to group gathering space
parking
Natural light
access to space 24/7
bathrooms
concrete floors
freight elevator
special ventilation and plumbing
Sound proofing
office administration
ground level access
fabrication space
large open space--dividable
elevator access

Space-Related Challenges
Parking
Funding; grants to help pay for space
Affordability - \$350 / mo is the threshold – RCA is too expensive and we can't get into it
Not enough working space
Lack of storage, including large scale
There are spaces available but most of them aren't really suitable for studio use – artists always end up using their own resources to create usable spaces
Accessibility (physical, and time of day)
Visibility
Individual studios need to have adjacent spaces for exhibitions, community gatherings and meetings
Zoning/permits
Autonomy and control over how and when space gets used
Space dictates what artist can do – artists may work smaller because they can't store their work or don't have a car

Ideas
Culture Crawl (like Vancouver East)
Live/Work spaces for artists
City Arts Directory (Map + App)
Co-ops
Convert older or unused buildings into art spaces (i.e. churches, schools, commercial buildings)
Artists are moving away; we are losing 'critical mass' making it harder to be visible and work as a cluster
Cultural District is not fully developed; needs more signage
More spaces for exhibiting work that is not tied to selling work
Need more awareness of spaces available and space needs
Shared reference library
Partnerships regarding administration and skill development
Partnership in managing collaborative/ shared space.
Create short term studio space availability for visiting artists
Someone needs to play a coordinating role for space
Venues located close together more critical mass.
A la carte storage based on needs
Connecting and engaging community in the space
Space functioning as a cultural hub – building awareness of how we work as artists

Space Sharing – Challenges & Ideas
How to deal with security
24/7 access
Would all studios be in use at the same time and would this work?
Storage for work in progress, completed work, tools, equipment, supplies
Balancing individual and group needs
Some activities may have health implications for others using the space
Managing personalities



## Focus Group #2: Theatre

Top Attributes for Theatre Spaces
Black Box / open space
150 Seat theatre or equivalent (intimate, flexible, multi-purpose and capable of multiple configurations)
audio visual and multi media capabilities (clamp on/clamp off)
loading Dock (measure entire space from truck to stage/shop)
make space idiot proof and not too precious; accessible, affordable, create an incubator
access – elevators, freight, wheelchairs and railings
social space for performers – kitchenette, private washroom, greenroom with lockers for belongings
rehearsal space - dressing rooms, sprung floor, wing space, mirrors, good acoustics, sound piped in, soundproof
secure storage for both performance and rehearsal spaces
fabrication space/technical shop - proper ventilation, paint sink, costume shop, soundproof
adequate wiring/power for both light and sound – anticipate future needs; emergency power, surge protectors
performance space – wings, fly gallery, catwalks, cable grid for lighting
visible and open public interface
solid operational support for technical, janitorial, security, box office etc
centralized location - attracting audiences, public transit

Space Related Challenges
greater access to rehearsal space
the KCT Black Box needs dressing rooms and access to fabrication space.
there is a need to know what spaces currently exist in the City of Kelowna and are available for rehearsal and performance of theatrical productions
local theatre needs greater space availability and access – spaces are being booked/rented by touring acts and reducing access for local
review regulations re: pyrotechnics and other needs
maintenance of theatrical equipment. Budget for depreciation and replacement of equipment.

Ideas
Need to attract talented and competent designers and technicians. This could be supported through a cost-sharing arrangement by the productions using these services.
Greater event coordination to get maximum use of available spaces is required.
Website listings and marketing a brand “Uniquely Okanagan” being developed through the increasing number of cross-disciplinary events.
Could the Black Box become the shared community theatre space?
Need for affordable spaces for rehearsal and performance and administration, especially if shared.
Consider building relationships with local owners/developers to enliven retail space that is available and waiting to be leased.
Borrow non-sanctioned spaces for performance.

Space Sharing – Challenges & Ideas
Shared space creates a community culture and can become a “Community Incubator”, which nurtures synergy within the discipline and increases professionalism. It can also result in reduced cost for the groups sharing the space. A cluster of multiple functions can take place in a shared space from administration to workshops
What spaces for what functions can be shared? Fabrication-Rehearsal-Administration-Social Space/Cafeteria-Presentation space for all types of performance
Centralized Shared Facility = Pooled Resources Shared Rehearsal, Storage, Social Space Shared Woodworking Shop, Flats, Sets, Props Administration Space with Wifi Public Relations & Marketing functions
<b><i>What prevents groups from collaborating and exploring shared space now?</i></b> Essentially theatre groups are focused on their individual work and there has not been an opportunity to gather to discuss how theatre groups might work together to address some of the identified needs. A follow up meeting was planned.



## Focus Group #3: Screen Based

### Top Attributes for Film/Screen Spaces

loading dock at ground level
high Speed Internet available 24/7 to transmit large animation and video files
Black Box
open space
soundproofing
secure storage
high intensity lighting
oversized doors
ground level location
administrative/office space for visiting producers
large windows for non-studio spaces
high ceilings for large sets
reinforced floors
non-combustible construction
shared common area
access to group gathering space
special ventilation – media needs consistent temperature controls
support for specialized film gear
parking for visiting producers. Have 50+ spaces for film crews and workers during screenings. Film industry needs parking for trailers on film site.
for small productions, Film Factory is a good model
for large productions need a large studio/sound stage (20,000 sf) located away from city noise with lots of space for film trailers and other vehicles.

### Space Related Challenges

Loss of Paramount Theatre for screenings
Mary Irwin Theatre is ideal for smaller screenings but it is heavily booked in advance and not that available/affordable
Black Box is too small / not suitable for screenings – raked seating needed
Lack of screening space at UBCO
Lack of storage for out-of-town productions
Lack of soundstage/film infrastructure
Lack of pre-existing fiber internet
Kelowna is vastly under equipped to host large film productions. Kelowna needs infrastructure to support them.
There is a lack of hotel space during the busy tourist season. Film crews are often on location for seven months. (August – February)

### Film Commission perspective

There are two different screen Based industries. There are two ways to grow them. Is the City of Kelowna supporting the local grass roots arts community or is it planning for the future and the growth of the film industry in the City?

- “How do we get more people creating?”
- “Do we have the facilities required to support the artists and the makers?”
- “Is there support in the community through the City or corporate sector to pull in professionals?”

Bringing in professional productions will help grow local skills and jobs. “One day on set is equivalent to one month of film school.” Currently 50% of crews come from out of town. There are 800 union workers in the Okanagan Valley who are going to Vancouver or Toronto to work. Large films have 200 roles/jobs and require experienced workers. There are currently not enough talented skilled people to meet the need. Commercialization of the industry will enable filmmakers to make a living. It is not possible to be a full time filmmaker in Kelowna at this time.

- Develop a ‘Culture of Creation’
- Professionalize the local talent
- Commercialize the industry

### Other Ideas

Kamloops is doing lots of films. Penticton has a very permissive policy of “Shoot wherever you want.” Kelowna has a time consuming process requiring permits and insurance so filmmakers and producers go elsewhere. “Kelowna needs to be hungrier”. Film productions generate a five fold economic impact.

A need for an existing inventory of Creative Spaces to ensure spaces already created meet existing needs.

tax credits for out-of-town crew.

access to specialized gear and space for film in particular postproduction.

updated and comprehensive list of shooting locations and the showcasing of the best locations.

There is a lot of cross over between film and theatre with use of costumes and props and set building. However the technical needs are very different. The biggest difference is the lighting requirements.

Ensuring there is professional and skilled management and technical staff in any facility is important.

Consider convening an additional focus group with technical directors in existing spaces or local groups to determine what the tech needs are



## Focus Group #4: Amplified Music

Top Attributes for Amplified Music Spaces (outdoor marked 'O')
Shared common area and washrooms
Access to external Services/amenities
Private washroom for artists
loading area/dock – convenient, safe
Backstage areas for staging/assembling large groups
access to public transit
ground level location
specialized wiring for light and sound
Secure storage
Retail space
Dividable, soundproof spaces
Multiple safe exits
Non-combustible Construction
Access to gathering spaces for visitors, classes
Good ventilation, heating, air conditioning
Admin/office space for running shows and events
High speed internet
Range of public and privately operated venues in different sizes/capacities for all types of genres and shows including all ages
O - Ground plating for electrical
O – open spaces where capacity and noise is not a concern
O – loading/parking for performers and organizers
O – multiple exits / manageable crowd control
O – access by transit
O – structural supports for lighting/sound equipment
O – performers amenities (dressing room etc)

Space Related Challenges
Local venues closing down (Streaming Café, Minstrel Café, Flashbacks) means loss of work for musicians
By-laws – noise complaints for house concerts, outdoor concerts and some venues
Affordable liability insurance
Seasonality – summer months are tough for some venues because of competition from free outdoor music and loss of regular audience
Lack of rehearsal space
Lack of access to existing spaces in churches and schools especially OKM black box
Soundproofing is expensive

Need venues in a location where music can be loud into late night hours without getting complaints
Musicians are making and playing music at home but residential interface is a problem. Need live/work spaces where musicians are welcome.
Affordability and availability of venues
Take out some of the front row seats to create dancefloor, allow for more interaction
Higher costs=higher risks for presenting venues
Lack of experienced technicians in community and at venues.
KCT is too small for some shows such as the Wentworth Music School – up to 200 turned away per performance
Prospera Place sound quality depends on the show.

Other Challenges
Learning gap for young musicians after they leave school – no local bridge into music as a career. Music BC doesn't have a presence here anymore.
Venues and musicians need more profile and visibility
The way people are listening to music has changed – live music may not have a guaranteed audience
Local broadcasters not supporting or playing local talent – contributes to lack of audience
No major annual music festivals in Kelowna
Grant funding is not structured to help private venues; grant money goes to artists and non profits
Creators may have different challenges than presenters/producers – need to find solutions for the whole ecosystem
Kelowna is a secondary market on the route between Vancouver/Victoria and Calgary/Edmonton. Ability to attract touring shows en route depends on quality venues and manageable financial risk.

Ideas
Churches and schools have space and technical support; facilitate access to these spaces (Trinity/Willow Park/OKM Black Box)
Shared equipment and movable seating
Make it easier to use outdoor spaces



## Focus Group #5: Acoustic Music

Top Attributes for Acoustic Music Spaces
Secure storage for instruments before, during or after show
Acoustical excellence
Ground level bays, freight elevator and connecting passages to performance and rehearsal space that are large enough to move large sets
Open gathering space with appropriate acoustics
All spaces fully accessible for audience and performers who may have physical disabilities
Dividable practice and performance spaces
Sound separation between rehearsal and performance spaces, and between rehearsal spaces
Quiet space (no outside noise)
Loading dock/delivery area ground level
Admin/office space with meeting room(s)
High speed internet
Shared washrooms, common room, kitchen
Greenrooms/ dressing rooms with private washrooms
Access to public transit
High intensity lighting
High ceilings over 10 feet
Gallery space
Orchestra pit with hydraulic lift; clear sightlines between conductor and performers
Quality pianos in both rehearsal and performance spaces
risers
Movable stage / configurable seating
Comfortable audience seating with good sightlines
In house box office
parking

Space-Related Challenges
Storage
Acoustics
Venue size: Mary Irwin too small, KCT too large – need something in between
Spaces not versatile or configurable
Lack of rehearsal space
Access to performance space; need to book a year or more ahead to get the dates you want
Not enough skilled technicians
Gaining access to other spaces such as churches and schools is difficult

Ideas
Shared administration and meeting space with appropriate equipment
Shared space can provide collective efficacy
Shared production space can incubate new artistic collaboration
Other things that could be shared: set shop, storage, vehicle rentals
Make it affordable
Some kind of calendar or database about space availability and matching the size of the facility to the performance

What prevents groups from collaborating and exploring shared space now?
• Building the community to share space
• Finding space
• Cost and affordability of space (sponsor may be needed)
• Organizing and managing the shared space
• Time currently focused on next event



## Focus Group #6: Venues/Schools

Top Attributes for Venues Used by Students in the Arts
Good acoustics
Good quality pianos in a range of spaces
Good soundproofing between spaces
Studio/rehearsal spaces in a range of sizes for small, medium and large ensembles
Studios and rehearsal rooms which are available in after school hours
Public classroom space
Flexible zoning to accommodate arts education facilities in industrial or other areas where noise, etc will not be an issue
Set shop and fabrication space
Storage
Flexible seating and staging options
Bigger might not be better – if house size is less than 250 seats, this makes licensing of works to be performed more affordable

Space-Related Challenges
KCT too large; RCA theatre too small for many student performances
Wentworth Music School needs 1200 seats – KCT too small for its student shows
Lack of rehearsal and performance space especially in after-school hours
Many performance spaces either lack pianos or have poor quality pianos
Rehearsal spaces hard to find for larger ensembles
Performance spaces are heavily booked and need to be secured too far in advance; not available on dates needed by the schools
Can't find extra space to build and store sets
Large spaces can be found in industrial areas but they can't be used/zoned for educational/school.
Access to spaces in churches and other schools can be affected by sudden policy or administrative changes – unpredictable and hard to get into.
Outdoor performance spaces like Island Stage are too small for large ensembles and acoustics/sound bleed are not conducive for classical music.
Affordability – need a place where an amateur artist can perform and 'not lose their shirt'

Ideas
Outdoor screening space for Metropolitan Opera broadcasts
Cafes offering informal classical performance
More open and visible rehearsals
Intimate outdoor space where artists can perform and promote upcoming concerts
More opportunities for young students to perform in conjunction with other events (i.e. before OSO or Chamber Music concerts, Jazz Jams, etc)
More music appreciation education for audiences, perhaps in conjunction with performances

Space-Sharing Ideas
Objective management practices to ensure fair access to practice rooms and teaching studios
Co-op model worth considering
Look at models of how shared space is administered and paid for





## Focus Group #7: Fabricators

Top Attributes for Fabrication Spaces
Industrial plumbing – drains, traps, hose bibs
Specialized ventilation – fumes, heat, dust
Secure outdoor working area
Gallery and retail space
Soundproofing
Specialized utilities - i.e. triple phase electric for kilns and lots of outlets for specialized tools. Multiple outlets and dedicated circuits in floors and walls.
Cleanable polished concrete floors
Loading dock - oversized doors – ground floor or, if not, a freight elevator
Shared washroom and kitchen
High ceiling over 10 ft.
Dividable space
High intensity lighting or natural light in gallery and studios
Classroom space – audio/visual
Administration space
Public gathering space 1600 to 2000 sf
High speed internet
Secure storage, both indoor and outdoor spaces
Parking

Space-Related Challenges
Artists want exposure and visibility to customers but this is balanced against need to get work done and not be interrupted by visiting public
24/7 access is essential – some processes are multi-day (i.e. kiln firing) and need to be checked at regular intervals during 24 hour or longer cycle
Downtown location is ideal but shared space outside the downtown core can become a destination
Public needs to be separated from areas where hazardous materials or equipment is used
Sealed surfaces (walls, floors, ceilings) to make clean up easier
Some groups (i.e. quilters) are quite large – 180 members gather weekly. Need space, power for machines, tables etc
Studios are expensive to establish
Industrial type spaces are not available in locations which are easily accessible by visiting public

Ideas
If there were a shared space outside the downtown area with a concentration of fabricators, it would become a destination and attract buyers and tourists.
It would be ideal to have a Makers Space that shares access to 3D printers, laser cutters Robotics and electronics and shares Storage and provides the makers mentorship/training.
Two buildings/spaces are really needed; one for fabrication and one for the consumption of the art by the public
Don't build a building that does not meet the identified needs of arts producers. Raise the additional \$\$\$ needed to make it functional. In other words don't settle for less than what is needed based on funds raised.
Do not duplicate existing facilities when planning a new one.
Facility needs to work for the artists and the process and how artists use the space needs to be transparent for visitors to see.
Many artists have found their own solutions for studio space; what they really need most is to sell more work. How will an open or shared studio help artists sell more work?
Artists as private businesses is a different model than non profit model. May not fit together that well.



## Focus Group #8: Dance

Top Attributes for Dance Studio Spaces
Sprung wood floor
Private dressing rooms – shared can be OK as long as there is lockable storage for regular users
Shared washroom OK as long as there is private dressing room space for professional costume fittings
Parking and pick up/drop off area for students
High ceilings
Ground level loading area with oversized doors
Freight elevator
Secure storage
Administration office space
High speed internet
Sound proofing – for music and for dance forms such as highland and tap
Kitchen – can be shared
Access to group gathering space
Access to public transit
Open dividable space – no pillars
Large windows
Natural light – morning only
Quiet space – no noise from internal or external sources
Multiple safe exits
Special equipment – i.e. sound equipment
Air conditioning / ventilation
Secure places for dancers to put their belongings instead of storing in the hallways while in class.

Top Attributes for Dance Performance Spaces
Safe dance floor
Wing space and fly space
Climate controlled, secure storage for costumes and props
At least 500 raked seats – up to 1500 – maintain excellent sightlines
Adjacent, but separate rehearsal hall so that performance space can be set up during rehearsals
Front of house/lobby space for receptions – dividable for different types of events
A strong cancelation policy must be put in place and enforced.

Space Related Challenges
RCA theatre stage not safe or big enough for dance. Theatre design was not well planned.
Professional companies and community groups have very different needs. Different types and styles of dance have very different needs. It may not be ideal to try to combine them in one facility. Would require thoughtful planning. Scotia Dance Centre model has had challenges. Examples: <ul style="list-style-type: none"> <li>• A ten-year plan for meeting the needs of community dance was outgrown with professional company moving into the building.</li> <li>• Turning an old bank into a dance centre didn't recognize limitations from the location. Loading docks need to be designed with enough room to be accessed from the road.</li> <li>• Facility has a small footprint with multiple floors affecting how users access the spaces (i.e. dressing rooms on a different floor from rehearsal studios)</li> </ul>
Allocation – how do you manage prioritization between professional groups and community groups? Who gets priority for use of stage and rehearsal space? How is enough time set aside in studio spaces for creation of new work vs weekly classes?
Have a separate entrance area for short term users so that they are not going through professional or resident company areas.
Building signage outside and inside the facility to provide visibility for the resident company is needed.
Noise is an issue.
Dance floor safety and maintenance for different dance forms. Tap dancers can't use the same room as ballet or jazz.
Confidentiality of individual groups information.
Community groups feel marginalized. Need to work together more and have cross pollination with professional groups. Shared space would be a benefit.

## APPENDIX A - Creative Spaces Survey

The survey attracted 181 respondents, 63 of whom identified groups they represent. Not all respondents completed all sections of the survey – this was anticipated. Some information from the survey (for example, space attributes and challenges, models from elsewhere in the world) has been incorporated into previous sections of this report and is not repeated here.

The following highlights reveal additional information about artists and creative space needs in Kelowna:

- Artists of all ages are represented in the survey: 20% aged 18-34, 20% aged 35-44, 33% aged 45-59 and 26% aged 60+;
- More women (62%) than men (37%) responded;
- The majority of respondents are either self-employed (37%) or employed full-time in an arts occupation (28%). 17% are employed full-time in a non-arts occupation and another 9% are students;
- 43% earn less than 10% of their total income from their art. 26% earn 100% of their total income from art. 48% of respondents indicate income from all sources below \$40,000 per year;
- Respondents are from a wide range of art practice including 2D visual art (19%), music (15%), arts administration (15%), theatre (10%), fabrication (9%), fibre art (6%), and dance and media (each 5%);
- 40% of artists are working at home, but 68% of them would prefer to have a separate location for their studios. Affordability was the single most important factor influencing their choice of studio, followed by the physical characteristics of the space and the proximity of the space to their home;
- 44% of artists are sole occupants of their studios; 56% of them are sharing space with other individuals or organizations. When asked about their 'dream' spaces, sharing was still a preferred option for 51% of artists;
- For those artists not working at a home studio, 43% of them get to their studio by car. 18% of them walk or bike, and only 4% of them carpool or use transit;
- More than 60% of artists have been in their current space for at least 3 years and 41% of those have been in their current space for more than 5 years. 41% of artists are working in the downtown area, with another 25% in urban centres and 31% in suburban areas. Regardless of discipline, 68% of artists prefer to be in a downtown or central location;
- The single biggest challenge for artists in their current studios is size; the spaces are too small. Other significant constraints were the need for costly upgrades and renovations, limited hours of access and not enough parking. Noise from practices and processes was identified by 55% of fabrication artists as another factor limiting where their studio can be located and when they can work;
- Awareness of zoning, permits and licensing is low. 68% of respondents do not know the zoning for their current studio location. Only 26% of respondents have applied for a business license.

## APPENDIX B - Focus Group Invitation (sample)



Greetings from the City of Kelowna Cultural Services Branch:

In order to inform long-range planning for cultural infrastructure and development of cultural policy and programs, the City of Kelowna is gathering information about the creative space needs of visual and performing artists.

Information is being collected through:

- 1) An online survey which is available until July 3, 2016 - the survey will take approximately 20 minutes to complete and asks for detailed information about current and desired creative workspaces, discipline-specific features, and good examples of studio and performance spaces from elsewhere. We encourage you to complete the survey and share your perspective and would also appreciate it if you could pass along the following survey link within your network of visual arts colleagues and encourage them to participate: <http://fluidsurveys.com/surveys/kelowna/creative-space-needs-issues-survey/>
- 2) A series of discipline-specific focus groups. Each focus group of up to 20 invited participants will, with the help of a facilitator, delve into:
  - Creative/production spaces currently being used by independent artists and arts groups
  - Problems and issues being encountered by artists and groups in their current spaces, or in trying to find new spaces
  - Space needs unique to various artistic disciplines
  - Opportunities for collaborative space development and space-sharing

This is your invitation, as a connector or incubator in Kelowna's visual arts community, to join the Visual Arts Focus Group on **Wednesday May 25<sup>th</sup> 4:00-6:00pm** at the Rotary Centre for the Arts - Boardroom (2<sup>nd</sup> floor).

Please respond by email to Caroline Ivey at [civey@kelowna.ca](mailto:civey@kelowna.ca) by May 23<sup>rd</sup>. If you cannot attend, we hope that you can provide us with a recommendation for an alternate who can represent the interests of the visual arts community. We would appreciate it if you did not circulate this invitation further; our office will directly contact any alternates you recommend.

Finally, as a further consultation option, I am happy to meet with you in person to discuss any specific interests you or your organization may have regarding studio or performance space. My contact information appears below.

We look forward to your participation in the survey and focus group and welcome your engagement in this important process.

Thank you.

Sandra Kochan JD  
Cultural Services Manager  
250-469-8935 | [skochan@kelowna.ca](mailto:skochan@kelowna.ca)

## APPENDIX C - Artists Picks - Creative Spaces Around the World

Each of the Focus Groups was asked to contribute recommendations for a favourite or ideal creative space that could serve as inspiration for development of new spaces in Kelowna. The following is a selection of recommendations, with links and basic information about capacity/format.

### Small to Mid-Sized Performance Venues (up to 1,500 seats)

- [The Dream Café](#), Penticton, BC (110 seats)
- [Pabst Theatre](#), Milwaukee, WI (1339 seats)
- [Firehall Arts Centre](#), Vancouver, BC (136 to 174 flex seating with rehearsal studio, gallery, lobby and courtyard)
- [Anvil Centre Theatre](#), New Westminster, BC (361 retractable seats, non-proscenium convertable stage, access to adjacent conference centre amenities)
- [Roundhouse Performance Centre](#), Vancouver, BC (250 collapsible seats, access to community centre amenities)
- [The Bell Performing Arts Centre](#), Surrey, BC (1052 seats on balcony and orchestra levels)
- [Commodore Ball Room](#), Vancouver (250-900 seats depending on set-up; The Bottleneck adjacent bookable space— capacity 85 people)
- [Vernon District and Performing Arts Centre](#), Vernon, BC (750 seats with orchestra pit, adjacent Black Box capacity 100, box office, lobby with bar/concession)
- [Artscape Sandbox](#), Toronto ON (6000 sq ft flex space for performance or events with main event space, green room, lobby, bar and kitchen, capacity 150 theatre up to 200 reception)
- [Jerwood DanceHouse](#), Ipswich UK (200 seat studio theatre, 3 dance studios, meeting room, gallery, café)
- [Walker Art Centre](#), Minneapolis, MN (340 seat Walker Cinema, 385 seat McGuire

Theatre, 4 event/reception rooms including outdoor terrace)

[Sadler's Wells](#), London UK (Peacock Theatre 975 seats, Sadlers Wells Theatre 1500 seats, Lilian Baylis Studio Theatre 200 configurable seats, 3 rehearsal studios, reception and meeting rooms, resident dance companies)

### Large Performance Venues (1,500+ seats)

- [National Arts Centre](#), Ottawa, ON (Southam Hall 2,065 seats; Theatre Hall 897 seats; Studio Hall 250-300 seats; Fourth Stage event space in development; on site restaurant, bookable banquet/event rooms)
- [Four Seasons Centre for the Performing Arts](#), Toronto, ON (resident companies are The National Ballet of Canada and Canadian Opera Company; main auditorium 2163 seats, main lobby 1800, VIP Lounge 225, amphitheatre 175, rehearsal hall 48-150, dance studio 75-150, 2 hospitality suites, 1 board room, box office)
- [Denver Performing Arts Complex](#), Denver, CO (10 performance spaces over 4 blocks; Colorado Ballet, Symphony and Opera are resident companies, Opera House 2225 seats, Concert Hall 2679 seats, Theatre 2843 seats, Stage Theatre 778 seats, Space Theatre 550 seats in the round, 5 small Black Box style spaces 100-250 capacity – note operational review is underway)

- [Portland's Centers for the Arts](#) (5 theatres in 3 buildings ranging from black box up to 2992 seats, 5 resident professional companies)

## Venues Associated with Academic Institutions

- [Bienen School of Music, Northwestern University](#), Chicago, IL (Ryan Center for the Musical Arts includes teaching studios, offices, 10 classrooms, 99 practice rooms, Pick Staiger Concert Hall 989 seats, 3 small performance spaces ranging from 120 to 400 seats; Regenstein Hall of Music provides 38 practice rooms, 200 seat Master Class Room)
- [Drama Department, University of Lethbridge](#), Lethbridge, AB (450 seat proscenium, 225 seat configurable black box, 195 seat performance lab, scene and costume shops, recording studio)
- [Okanagan Mission Secondary School](#) Theatre, Kelowna, BC (approx. 125 retractable seats, cable grid, digital sound, LED lighting)
- [Koerner Recital Hall, Vancouver Academy of Music](#), Vancouver, BC (300 seats; major capital campaign underway for significant renovations)
- [University of Victoria Phoenix Building](#), Victoria, BC (3 stages: 208 seat proscenium with orchestra pit, 194 seat thrust, 80 seat black box with movable seating – all supported by changerooms, scenery, costume, lighting and movement workshops, studios and classrooms)
- [The 25 Most Amazing University Performing Arts Centres](#)

## Unique Cultural Venues & Hubs

- [Santa Fe Opera](#), Santa Fe, NM (open air Crosby Theatre 2128 seats; Stieren Orchestra Hall for rehearsal and storage space, 10 acre campus with offices, cantina and other amenities)

- [Centre Stage at Surrey City Hall](#), Surrey, BC (200 seats, fully equipped performance venue, doubles as Council Chambers, access to City Hall Atrium and support amenities)
- [Oregon Shakespeare Festival](#), Ashland, OR (three stages – two indoor theatres 871 to 961 seats total, outdoor theatre 1190 seats)
- [Covent Garden](#), London UK (theatre, museums, galleries, shopping, restaurants, artisan market, street performers)
- [Granville Island](#), Vancouver, BC
- [CSPACE](#), Calgary, AB (1750 sf studio theatre, 1160 sf event space, 29 studio tenants including artists, theatre, galleries and NFP organizations)
- [Artists on Santa Fe](#) and [Art District on Santa Fe](#), Santa Fe Drive, Denver, CO (60 galleries and studios; First Friday ArtWalks, Third Friday Collectors Night)

## Fabrication & Makerspaces

- [Vernon Community Arts Centre](#), Vernon, BC (studios for clay, glass, glazing, 2D, performing arts, and youth, along with gallery, library and events. Drop in available for studios.)
- [Malaspina Printmaking Society](#), Vancouver, BC (short and long term printmaking studio rentals with access to extensive equipment inventory)
- [MakerLabs](#), Vancouver, BC (26,000 sf space with materials store and tools including laser cutter, CNC router, 3D printers and scanners, woodshop, metal shop, softshop, plotter, electronics lab, software and photography. Monthly membership and studio rental available as well as classes, events and custom fabrication)
- [The Vancouver Tool Library](#), Vancouver, BC (cooperative tool lending library, membership gives access to tool inventory, workshops)

- [Arts Factory](#), Vancouver, BC (21,000 sf workshops, studios, offices and common areas – primarily for fabrication-based practice)
- [Devon House Craft Centre](#), St. John’s, NFLD (craft gallery, gift shop, library and resource centre, offices, public access community clay studio, incubation studio located in heritage building)

## Visual Arts Studios

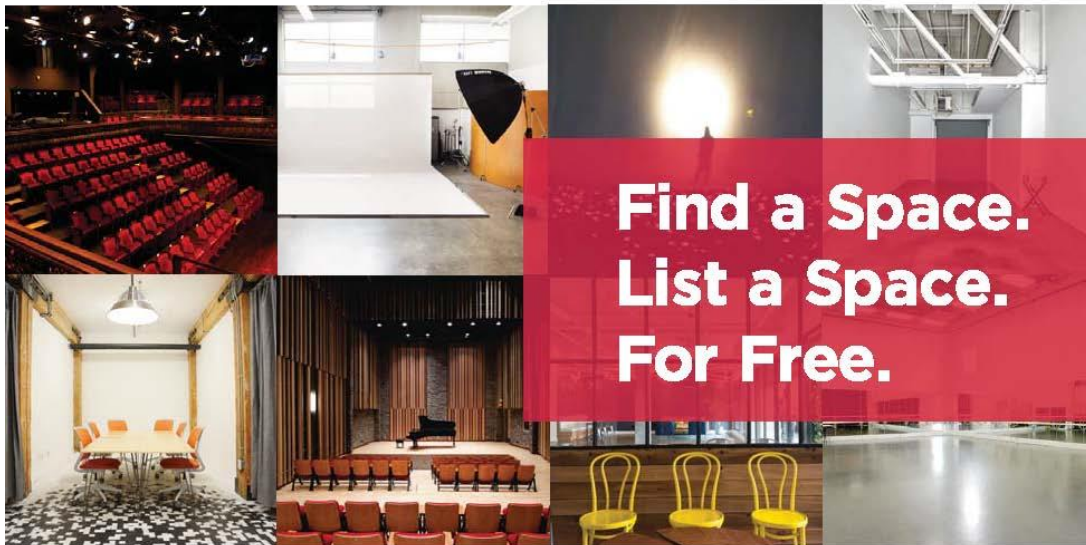
- [The Torpedo Factory Arts Centre](#), Alexandria, VA (82 artist studios, 7 galleries, 2 workshops, museum, café, retail, school, rental spaces)
- [TwispWorks](#), Twisp, WA (12+ artist studios, interpretive centre, gardens, classes, festivals and events, public art, community plaza – associated with Methow Made economic development initiative for rural areas in transition)
- [Ellis Art Studios](#), Kelowna, BC (24/7 access to studio spaces, shared open workspace, 1400 sf workshop/classroom space, master classes, events)



Main Auditorium  
Kelowna Community Theatre

## Creative Spaces Initiatives

- [Artscape](#), Toronto ON (projects range from culture-led urban regeneration to housing and studio development; now active in Vancouver; consulting services available)
- [Artspace](#), across the US in 20+ states (national leader in developing affordable space that meets the needs of artists through new construction and adaptive reuse of historic buildings)
- [Creative Spaces Program](#), Melbourne, AU (brokering or creating affordable space for creative industries, free listings of space)
- [SpaceFinder BC](#) (free listing or search for arts or creative venues)



Helping artists and venues  
find each other.



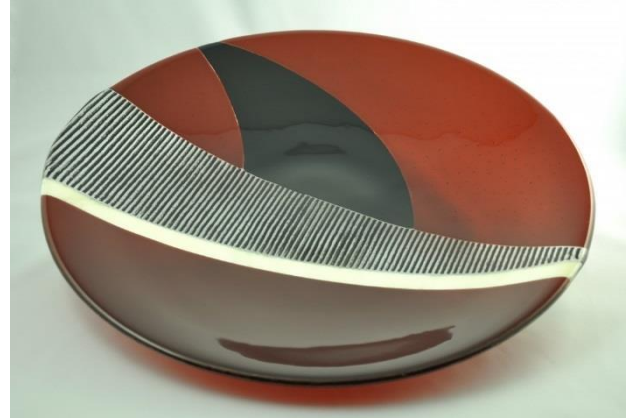
## APPENDIX D - La Luz Glassworks Studio – Case Study



L: Joanne  
McKechnie

R: Tomato Red &  
Black Strip Plate

All photos  
contributed by  
Joanne  
McKechnie



### [La Luz Glassworks Studio](#)

Joanne McKechnie is a practicing glass artist in Kelowna, BC. After more than 30 years making stained glass, she started exploring warm glass or kiln glass manufacturing, and uses a range of equipment including kilns, sand blasters, saws, sanders, grinders and polishers.

She has pursued ongoing skill development through classes at Bullseye Glass in Portland, Corning Glass in upstate NY, Urban Glass in NYC and more.

She is represented by Hambleton Gallery in Kelowna, and was commissioned to create architectural glass for a new Okanagan winery in 2016.

She kindly agreed to share her story about the challenges of establishing a working glass studio in Kelowna.

### [Downtown Location Needed](#)

'A downtown location was important for me,' Joanne begins, 'because I live downtown, and need to be able to check on the kiln several times a day, and during odd hours, during a firing. My husband and I share a car, so being able to walk to the studio makes things easier. Plus I wanted to be connected to the active arts community in and around the Cultural District; I didn't want to be in an isolated location.'

### [Location #1 – 2011/12](#)

'From November 2011 to October 2012 I rented a small studio space in an empty building in the downtown area. I spent \$550 upgrading the

electrical service. Access to water and a drain was in a bathroom down the hall. The main space adjacent to the studio was leased to a coffee shop which wanted to redevelop the entire space, so I had to move out.'

### [Location #2 – 2012 to 2015](#)

'From November 2012 to October 2015 I had my studio in a small shed on a property on St. Paul Street. I spent about \$500 installing a used window and upgrading the electrical. Water access was from a hose attached to the main building. The only drainage available was by dumping used water down the drain in the back lane. Heating was limited and there was no air conditioning.

While this space was conveniently located I became interested in opportunities to work more collaboratively with other artists in the downtown area. So, in fall 2014, I started enquiring about the studio spaces at the Rotary Centre for the Arts. Space was not available at that time but I completed an application and believe I am still on a wait list but have heard nothing from the RCA since I applied in April 2015.

In 2015 I became aware that the property I was renting on St. Paul Street was listed for sale and without access to the RCA or other affordable rental spaces in the immediate area, I started looking at other options.'

### Location #3 - 2015

'I purchased a small house on Clement Ave. that had a garage. I rented the house to a tenant and started the process of getting the garage ready to use as a studio. Prior to purchasing this house, I checked with the City and was told that zoning was suitable for my studio and that both electrical and plumbing could be upgraded. The estimate for electrical upgrades came in at over \$7000 (including several thousand to Fortis for a design plan). And bringing adequate water supply into the garage would have required a new foundation. The combined cost for electrical and plumbing work made creating a studio on the property impossible. I sold the property in the summer of 2015. The property on St. Paul was sold in fall 2015 and I had to move my studio out at the end of October.'

### Location #4 - 2015

'Still unable to find a rental/lease space downtown, I purchased another space downtown. Prior to purchasing this space, I spoke with the City, an electrician and a flooring specialist to ensure that I had covered all the bases. However, the day I moved in, the fire inspector came by and questioned my studio practices and indicated I could not use my kiln in that space given the

sprinkler system. Needless to say, I was devastated. I spoke with experts about using industrial kitchen type sprinklers with higher temperature trigger points. I also enquired about having an exhaust hood installed above my kiln to mitigate any increase in temperature in the room. Neither of these were possible – the sensitive sprinklers could not be counted on to do the job and I was unable to install a vent given the building had a closed air pressure system.

I had to put my equipment and supplies in storage from November 2015 to mid-February 2016 while I looked for another space.'

### Location #5 - 2016

'In mid-February 2016 I learned about the development of a privately owned multi-space visual arts studio. The upper level was already set up and leased to a number of painters. The lower level was to be developed into 4-5 spaces for industrial artists. This seemed perfect. I was the first (and ultimately only person) to sign up for this space. I signed a month to month lease and moved into the space in mid-February 2016. There was a verbal commitment that adequate electrical, water, drainage and exhaust fans would be installed to accommodate all of the industrial spaces planned for the lower level.

By this time I was under pressure to complete a fairly large commission for architectural glass for a new winery and really had to get the studio up and running. There were some delays in getting the utilities connected. I really had to push to get the electrical in and paid \$1000 to get it done. A water tap was finally installed in May but drainage and exhaust fans never were installed.

In early May I was advised that my rent would be increasing by 50% because not all of the lower level spaces had been rented. In the end, this led to a disagreement and I left the space at the end of

May, 2016. My equipment and supplies were once again in storage as I searched for another space.'

### Location #6 – 2016/17

'In June 2016, I found another empty space on St. Paul Street. It was a bit larger and more expensive than I wanted but otherwise seemed good. I leased it effective July 1, 2016 and I negotiated a 2-year lease. The landlord agreed to help upgrade the electrical (I paid \$2000 and he paid \$500). He removed the carpets and I resurfaced the floor.

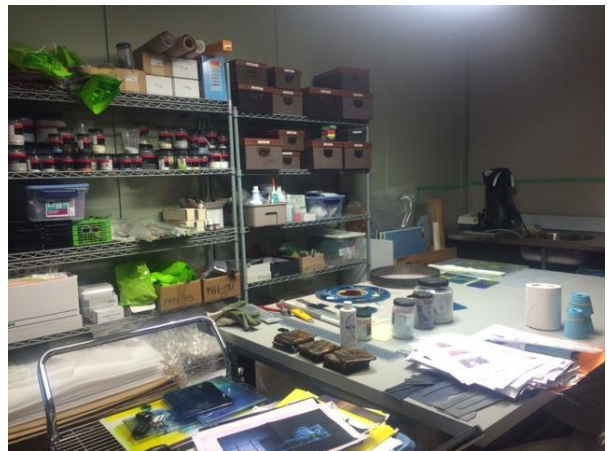
In mid-October 2016, I was notified that the building had been sold. I met with the purchaser in late October. Their plans are to gut the entire building and so all of the business tenants were asked to leave. I haven't agreed to leave yet as I have a signed lease, and the owner is trying to find me another space. However, it doesn't look promising and is discouraging. I am considering giving up on the dream of an affordable and convenient studio.'



La Luz Glassworks: current studio

### Financial, personal and creative costs

Joanne ends her story by talking about the toll this process has taken. 'It's been really stressful. Every time this happens it's a major interruption of creative energy and production. Aside from all of the extra costs in trying to get the right utilities set up, every relocation costs about \$750 just to move the materials and equipment. While I see the downtown area beginning to really develop it is clear there is very limited space available for industrial type artists. Neither the City, landlords, nor trades really understands what kind of utility services are needed for a studio like this.'



## APPENDIX E – Additional Comments and Ideas

This is a compilation of commentary received from survey respondents and Focus Group participants which is not reflected elsewhere in this report

### *ON THE CULTURAL DISTRICT*

I believe there needs to be more spaces for artists to exhibit their work.

Excluding coffee shops and commercial buildings, the only 3 spaces that an artist has to exhibit their talents is at the Kelowna Art Gallery, the Alternator Centre for Contemporary Art and the Rotary Centre for the Arts. all 3 are within a block from each other. While this centralizes the arts in the downtown core, it makes it seem as if the cultural district is the only place to see art.

Also, most of these spaces are limited in space, and each has an agenda to meet in regards to their mandate and artistic merit. I would love to see a space that is easier to access, where artists can test out their ideas, without the need to propose it a year in advance, or need to have it fully conceptualized.

I feel having the arts district near the arena is a folly. Most people who go to hockey games have no interest in the arts. These two groups have very little in common. The arena is also an eyesore and without enough parking they city has now become responsible to create it. It's a total pain to try and go downtown for an arts event when a game is happening. People are parked illegally all over the place including in alleyways.

It would be wonderful to work with the city to create a space to feature our many talented artists in Kelowna who produce pieces for sale. Would

there be a way to have a summer (tourist time) gallery that can be artist run. A co-op perhaps? Or a Granville Island type area where many professional hand-fabricators can be setup for the bulk of the year - something we can promote as a City of Kelowna Destination. Is there an area close to downtown to develop an "artist alley"...full of small C-Cans (storage containers) which can be outfitted with power, windows and doors...make it into a cool, hip area of town for everyone to enjoy. The Container Studios could be painted/decorated tastefully. They are an environmentally friendly and affordable structure - it's having somewhere to put them. I know I would buy one for a studio if I had somewhere to put it. How incredibly cool would it be to have an actual Artist Alley...our mini-Granville Island of professional working artists.

### *ON CITY SUPPORT FOR THE ARTS IN GENERAL*

Artists and art collectives keep making really valiant efforts to make things happen in this city by creating cultural events, studios and other great opportunities but they end up floundering on their own and petering out because they do not seem have the support from the city which potentially has the infrastructure and resources to help them survive and grow.

My suggestion would be to take Memorial Arena and turn it into a Granville Island style market of working artist studios and boutiques. It would also be nice to have an actual open air market down in City Park. I participated in Downtown Kelowna's

Mardi Gras or whatever it's called last year and people were so excited to see someone actually selling art as almost every other booth was a store manufactured item. The one-night event, Arts on the Avenue was the same - people raving about how good it was and why was it only one night a year. The City neglects its artists terribly in that respect. God only knows how it got called a Cultural Capital of Canada because it is terribly lacking in that respect. Glad that you're at least asking questions, it's a start.

Ideal model = Cultural Centres that are able to present the whole story of production, practice, exhibit and performance and make it accessible to producers and viewers in a welcoming environment that makes it part of everyday life

#### ***ON WHETHER CREATIVE SPACES SHOULD BE SUPPORTED BY THE CITY***

When you have a beer budget you don't drink expensive wine, taxes are too high in Kelowna already. No money for public space for arts.

It has to make economic sense. The idea of artist workspace is great in a perfect world utopia but reality has to set in eventually and one must do what one can without burdening the tax payer to pay for one's personal interest.

#### ***ON SPECIFIC FACILITIES***

The one place I'm familiar with and have had much feedback from artists is on the accessibility and safety of having a studio in the Rotary Centre; these limiting factors have people searching elsewhere, when it has the potential for being an art powerhouse in Kelowna.

I don't have room for a kiln or glazing materials, and am isolated as the space is in my home. I'd prefer that there be an affordable community pottery studio/multi-use 3D art space that doesn't require a membership, and which doesn't require you to buy all materials from the owner of the space, so that there's ample space for different forms of art making, a welcoming public atmosphere, and proper equipment for pottery production. There is currently no such public community pottery/3D art space in Kelowna.

An exhibition space that is accessible to local and emerging talents. Galleries program 1-3 years in advance and are limited in the number of exhibitions per year. Alternatively commercial areas like commercial galleries and coffee shops, art centres, etc. charge a commission and are limited to 2-Dimensional work. It would be great to find a space in Kelowna that you can test or experiment installation work, or test run an exhibition or project. Currently, the only place this is possible is the Alternator Centre's Members' Gallery. More spaces like these would be a great draw for artists and curators.

RCA is a beautiful building and the interior of the theatre is great. Ancillary amenities need improvement. It's very hard to get a date at Mary Irwin theatre, and from our point of view Kelowna could really use a smaller performance space which is still professional quality.

#### ***ON ACCESS TO EMPTY SPACES***

There are many commercial spaces standing empty, and have been empty for many years in central Kelowna. Absentee landlords take up valuable space and there does not appear to be

any accountability or laws in place to enforce the use of those spaces. This tarnishes Kelowna's downtown. Meanwhile, there are many talented and innovative people working in the arts who need space to create and showcase their talents. This is good for tourism and the local economy. I don't have the solutions to this conundrum, but I hope that someone might.

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Artists are very industrious they will find a way... It is unfortunate though that they are at the whim of a society that operates at the will of the almighty dollar. I have tried a few times to find studio space and it was impossible. The space I am in now I was lucky to get b/c someone else had a baby and decided to work from home. I really like what Brazen Edwards (a private) citizen created at Ellis Studios. Bravo!! There are too many absentee commercial building owners in this town and too many empty commercial spaces. One of the worst being the old Saan store?? on Bernard, my God that could be such an amazing space for so many people. Now it is the worst possible eyesore. Yuck, not proud of that part of Kelowna.

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The idea of enlivening empty spaces has been discussed in Kelowna for over 20 years. Stores that are not currently being used, alley ways for pop up art galleries, dance performances in stairwells explore the possibility of dead space becoming creative space. Is it messy? Is it unpredictable? Is it insurable? These questions keep a city locked down. Inviting in creatives to a pop up event creates a sense of inclusivity that can contribute to vitality and enlivening the artistic community more along the lines of the way social network entities are shown to be most effective. When one group, or one person "controls" and "patrols" a space, it does not allow for cross pollination. When space must be static it does not encourage creatives to

create safe spaces out of dead areas. Visitors are thrilled when they can "find" something alive and moving. It encourages exploration of the city, exploration of the gifts that other creatives have, and exploration of possibilities. Guerrilla, Pop Up, Moving and flowing creativity can regenerate a city.

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City needs to broaden their spectrum on culture. Not everything has to be in the RCA and in a new building & city run... In fact, small artist run spaces are what creates a uniqueness, and character, and affordability. Let artists use your empty buildings, all over the city...charge them rent, nominal...the Okanagan should not just be about wineries, this is an opportunity to make a big change do it right.

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#### **ON MARKETING AND PROMOTION**

A central online "workspace"/presence in the Okanagan would be useful to help artists connect with one another, as well as connect to opportunities and funding, and share work/ideas, since a lot of us work on our own, so we can be isolated, and need more/easier ways to connect.

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Better media coverage for performing and art events.

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We need more organized marketing, perhaps a central directory, web presence to let people know we are here, what we do and where we are located.

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There needs to be some kind of information system that connects everything to do with art. Whether this is Kelowna, Okanagan, B.C. or Canada, it's in a supreme mess. The website should include submission details, exhibitions,

open studios, performance venues, online sales, shows, freebies, studio space for rent, gift shops that take art, etc. etc. etc. Presently, it is all scattered and if a tourist or local wanted to find a class, studio or event it wouldn't be time effective. I would love to help pull together such a website as a job (for pay).

Assistance with artist exposure and promotions. I have noticed and heard it's who you know in the art world but then how do you get to the important who-you-knows? I think it is a critical piece in the success of an artist.

#### **ON PERFORMANCE SPACES**

The biggest hurdle for our performance group is finding a practice hall with storage since our instruments are big and not very portable. Sharing with other groups would be desirable in order to keep the cost down.

New concert hall required!

There needs to be affordable space for nonprofit community arts groups to use for performance that allows them to compete with commercial performance space.

Possibility might be a multi-room theatre similar to multi-screen theatres where several performances of different types could occur in different sized venues. Would be a more visible and self-promoting space like lobbies in multi-screen theatres and could even house central vending/food service that would make it a space to be. Like the Capital News Centre except with performance rooms instead of pools and soccer.

Need a facility with an orchestra pit.

I would like to see more outdoor amphitheatre performance venues. Great for summer concerts.

For the music community, small, intimate and affordable rental spaces are a priority. This would allow more performers to put on small concerts (think local quartets, sopranos, etc.), at a lower ticket cost and a higher return on their work. This would greatly enhance the arts community in Kelowna. Also, having pianos that don't suck in those rental spaces would be a plus, as most musicians require a piano at some point.

We need a small flexible space in Kelowna. The larger stages (Mary Irwin, KCT, the college and UBCO) all have fixed stages and don't work for smaller less traditional events. Flexible seating, high ceiling, basic grid for lighting, basic admin and tech support.

The city is right to consider the needs of community performing organizations, but it also should consider what needs there may be for professional performing arts organizations, such as theatre companies, dance companies, orchestra and chamber music organizations.

#### **ON SURVIVING AS AN ARTIST IN KELOWNA**

I think the arts and culture sector could learn a lot by partnering with tech professionals. I believe creative people are often in great need of business advice and support. A mentoring plan would be a good place to start increase viability for artists of all disciplines. From my standpoint I see

fragmentation where collaboration needs to override.

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There is a general feeling of artists and their work not having value in Kelowna, a starving artist mentality prevails. How can the community and municipal government facilitate partnerships, communication and cross-promotion? I can see some kind of summit being effective. My goals for artists to be autonomous while being connected to community in order to become financially viable.

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Kelowna is a great place for artists, however it is a struggle for most if not all of us to do this full-time. I'm not sure how we change this, but I would certainly like to be a part of making Kelowna known for its amazing arts community. I've had the privilege of working with hundreds of artists over years and I want to do anything in my power to help all of them succeed.

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...everyone wants to use an artist's talent and no one wants to pay for it. We are talented people and have a lot to give, but it's hard to give when you have no income. Artists have phenomenal skills outside their artistic talents, such as marketing, social media, organization etc. and all their talents are wasted because of lack of recognition, support, and the struggle to survive.

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My space does not allow me to work continuously on a project over an extended period of time - I am unable to leave needed materials out and accessible and must put away, clean up and store materials after each working session, both slowing productivity, limiting project expansion and generally hindering creative process. I am not able to afford a dedicated studio outside of home to increase production -yet increased production and

sales is what would enable me to afford studio space.

[M]entoring or coaching from the city when going in to a project would save time and money. Entrepreneurs often need support in the way of executing new ideas and projects. I had renovated a second space for [x] school in 2014 and found that I wasn't getting direction until after mistakes had been made and needed fixing. The result was devastating, due to extra costs I lost that business. Had I had more direction from city officials prior to renovations, in regards to permits, I may have been able to have success.

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#### ON CO-LOCATION/SPACE-SHARING

I just recently heard about Flashbacks closing, this would be an absolutely ideal location for a co work space for artists and creatives, I believe there is a real need to support our community's cultural backbone. Also if it could be made a little easier to communicate with our policy makers regarding things such as the arts and artists' workspaces. Thanks

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It would be great to have shared studio space in the downtown area for University-based student artists to ensure that the work that is being created at the University is accessible downtown as well.

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A community space is a utopia when you have so many egos trying to control the spaces. If a community space is created, it should be inclusive to all.

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If there is to be a shared space for arts organizations to work in and collaborate across disciplines, then please consider a general retail space for artists/groups of all genres to sell either their artwork or related items to the public. This will help to promote their art/discipline and be a source of revenue for the groups.

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Many are isolated, working from home due to affordability, and our community would be served much better if we had greater opportunity to work in shared spaces, in central spaces, even if part-time.

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Shared spaces like old schools that are divided to help with an artist community feeling would be great.

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I think co-op space where a variety of artists can work and share ideas is ideal. Maybe with a small gallery in front of a bigger work area so work could be displayed as well as created. I like the idea of the "black box" design space which is open to reconfiguration and has movable partitions to allow for a variety of uses and tenants.

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The biggest complaint we receive from our members across BC is that they need space to create but cannot afford individual or even shared studio space that is well lit, ventilated and accessible with free or reasonable parking. A drop-in facility, where artists could rent for a day / week / month at a time would be a great help to these artists. A room in this facility with a drop-in hourly fee, that artists shared as they worked would not only address the studio space problem, but also the complaints we receive about artists feeling cut off and isolated in their practice. Also, if planned,

designed and located right, this location could become a great tourist draw in Kelowna.

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[I have] a shared space that I am not the primary tenant in. Therefore I must accommodate everyone else's needs. Unable to install the type of equipment I really want for my work. Constantly having to move my work around others. There is very little available in the area I want for the type of work I do.

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I'm looking for an affordable and private larger space. I am a painter and performer and I prefer to spend much of my practice alone, rather than in a public or shared space. My work is shared with others when I perform or have exhibitions. I prefer the process of creating my work to be solitary. Many of the available spaces are in shared or extremely public places.

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Finally...parking was mentioned...a lot.



Photo: Michael Hintringer