

# ART OF LIVING RECOMMENDATION #2

*"Redraw zoning bylaws and other city practices to stimulate arts activities."*

Review of Art Space Issues in Edmonton

A Summary Report Prepared by Arts Habitat Association

May 2011

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## EXECUTIVE SUMMARY

In 2008 the **Edmonton Arts Council** published *“The Art of Living” – a 10 Year Plan for Securing the Future of Arts and Heritage in the City of Edmonton*, in response to the need recognized in 2005 by Council for a cultural plan for the City. The Art of Living examines and recommends 17 action plans for the Arts designed to help realize a unified vision for arts and culture in Edmonton over 10 years. Another 11 recommendations are made for Heritage.

### ART OF LIVING RECOMMENDATION #2

Arts Space is identified in the plan as being the most urgent need. Recommendation #2 is to *“redraw zoning bylaws and other city practices to stimulate arts activities”*. This report is the result of research undertaken to address the recommendation and need.

### THE TEAM

Assembled in the fall of 2009, a team was defined to implement the project: the EAC as sponsor and city affiliate, Arts Habitat Association as community partner, and city departments of Community Services as facilitator, Bylaw Unit of the Planning Branch, and Licensing. The working team included:

- Community Services - Marian Bruin, who replaced Nelson McClelland
- Bylaw Unit – Joan Hearn and Paul Kozak, who replaced Rod Heinrichs
- Licensing and Permits, Community Standards Branch – Randy Kirillo and Darb Erickson
- Arts Habitat Association – Katherine Kerr and Linda Huffman

### THE PROJECT

The ultimate project goal is to find and implement solutions toward a more sympathetic regulatory environment that will catalyze, improve and increase opportunities for a broad range of arts activities and space uses in the City. A review of zoning bylaws, definitions, licenses, permits and other civic regulations was the basis of the research into what regulatory inhibitors might be impeding individual artists and arts organizations from living and creating in Edmonton. The complete scope of work included:

- Investigations of current bylaws and regulations to identify gaps and opportunities;
- Research of best practices of other municipalities;
- Community stakeholder consultations hosted by Arts Habitat Association to understand actual impediments;
- Investigation into comparative information relevant to the objectives;
- A summary of relevant findings, along with any perspectives to represent the issues;
- Team working meetings to respond to the information;
- And a defined set of actions and solutions to be vetted through City hosted stakeholder consultation.

Both the Bylaws Unit and Arts Habitat Association made investigations into the current bylaws and regulations to identify gaps and opportunities (with a big learning curve on the part of Arts Habitat Association), and did research into best practices in other municipalities.

To gather information of the arts space needs and issues Edmonton Artists and organizations are experiencing, Arts Habitat Association first launched a citywide *“Arts Space Issues and Needs Survey”* in the spring/summer of 2010. Those results are summarized in the Appendices.

Arts Habitat Association followed this survey by hosting seven, well attended, focused conversations with individual artists,

small and medium sized arts organizations and BRZ representatives to hear from a solid cross-section of practicing artists including craft artists, visual artists, live music artists, performing artists, arts organizations and artist run centres, and arts business and community development within Business Revitalization Zones. The Bylaws Unit, Community Services and Licensing department participated in all conversations.

Artist studio visits helped to better appreciate both inadequate and ideal working and live/work conditions for artists. Not all artists wanted to open their studios to the city team representatives due to general wariness of any possible repercussions (many artists operate out of spaces that are in various levels of noncompliance with existing regulations). However those that did open their studios to the city team representatives were very welcoming and open about their issues.

A summary of each conversation and studio visit was distributed to all participants following their event, and are included in the Appendices of this report.

The focused conversations brought to light significant issues - noted in the Art of Living Recommendation #2 as *“other city practices”* - that pointed to the need to better understand what plans, initiatives and incentives exist for arts space retention and development in Edmonton. As a result, Arts Habitat and Community Services met with several city planners to discuss these matters as they relate to the Downtown Plan, Alberta Ave Revitalization, BRZ development incentives, the Quarters, Nonprofit space incentives, and Sustainable Planning. A summary of those notes is included in the Appendices.

Any research into Edmonton’s arts space needs and issues must review the inventory of what the arts community has, what it needs, and what opportunities might exist. A preliminary *“Space Inventory”* is included in the Appendices. A complete inventory will not only inform the typologies of space needed to be defined in the zoning bylaws, but also where the arts uses are concentrated and where it might make sense to plan for clusters. A full cultural scan and mapping project would provide the framework to develop that inventory.

## WHAT THIS REPORT IS

This report is neither exhaustive or conclusive. It is a summary of Arts Habitat Association’s research undertaken from the beginning of the project. The findings and recommendations made by Arts Habitat Association within should form part of the Bylaws Unit and the Licensing Departments internal review of civic regulations.

Many of the issues raised by the arts community do not fall under the portfolio of the Bylaw Unit or Licensing Department. For example artists often discussed “building code issues”. Other issues of affordability and sustainability indicate an in-depth review of development incentives and initiatives is needed to retain and encourage more affordable and appropriate arts spaces. It is our hope that further action will be taken within the city to address and integrate those in plans moving forward. These issues and suggestions for improvement are referred to in the report as *“Other Issues”* and as *“Ideas for Planning and Development Incentives/Initiatives”*.

## IN BRIEF

Affordability and sustainability of artist spaces is the number one issue amongst artists. Artists have lost many significant studio spaces in the downtown area over the past several years due to inflation or demolition. Artists feel vulnerable to landlord action or inaction. In an era of diminishing funding, access to property ownership is a key concern for small and mid-sized arts groups.

Appropriate space is just as important as affordable space. So many of the spaces Edmonton artists and arts organizations currently operate out of are inadequate either in size, location, access, state of disrepair, or equipment. Inadequate space limits creative production and audience appreciation. The city urgently needs main stage venues that meet national standards for creation and performance of dance and theatre, rehearsal spaces, a sponsored multi-purpose community arts centre, as well as small studios for a variety of visual artists and crafts people and affordable large art studios for Edmonton’s senior visual artists, which might be in designated arts buildings.

Location is important for artists who work from spaces outside the home. Most want to be close to the downtown or in Old Strathcona where services and amenities are well served and there is easy access. Live/work units in the downtown are desirable for artists. Industrial or warehouse spaces are prized for their flexibility and affordability.

Arts clusters or precincts near other amenities would promote collaboration, innovation, interest and character and a cohesive community. Living and working in proximity to other practicing artists, and to services is important.

The current bylaws have few if any definitions that appropriately define artists' use of space, and definitions that do exist are too siloed to address the organic structure of artist working situations. Artists have to limit or curtail their intended activities to fit within a too restrictive and inaccurate definition. The artist community strongly felt this could be rectified by the inclusion of definitions or use classes that better acknowledge the various ways artist and artist groups actually use space. They must be flexible enough to properly reflect the myriad of activities artists' uses embody. For example a studio might be transformed into a performance space for special events.

The artist community wants more zones to be made available for their uses, in particular, the empty buildings that populate the downtown area and select industrial zones where space is appropriately sized and ore affordable.

Artists experience development regulations in general as too restrictive, including those for home studios.

Those artists who work from their homes find the current regulations do not support, or properly define, an artist studio use. Permits and required to operate from the garage seem to trigger a major business license, which comes with increased parking requirements. Artists fear they will be denied a permit if they apply to renovate their garage to suit their use. Studio sales, so essential for an artist's growth, are not strictly allowed. In general artists prefer to operate "under the radar" because the regulations do not support their home activity but at the same time feel very vulnerable doing so. With escalating rents, or scarcity of other appropriate space compelling more and more artists to work from home - either within the dwelling (including apartment dwellings), or by adapting garages - the need to review and improve artist home/garage studios definitions and requirements is pointed.

Similarly, for arts groups adapting an existing and usually old space in disrepair, a "change of use" triggers expensive requirements such as extensive building code and site improvements that are unaffordable and sometimes impossible to meet.

The Live Music community wants access to a greater range of spaces to perform in. The current space restrictions for entertainment and dance floors pushes many would-be cafés or family friendly neighbourhood venues into a nightclub definition, with all the increased zoning, licensing and insurance regulations that accompany that definition.

The process to apply for permits and licenses within city departments in general is perceived as too expensive, opaque, arbitrary and unhelpful. Artists work "illegally" out of spaces rather than face "horror stories" of being denied their desired use and more. Artists need support from the city individuals who deal with them and easy-to-understand written information to guide their process.

Parking requirements are difficult or impossible to meet in major home businesses and rehearsal/performance spaces, especially in mature neighbourhoods and business revitalization commercial streets. Creative solutions to this problem are essential.

Zoning and licensing structures don't recognize the distinction between for-profit businesses and artist activities, which are more closely aligned with social enterprise. This lack of distinction negatively impacts how and where artists operate, and what licenses they must have.

Artists indicate that City support for arts development projects was a priority - through an experienced and integrated arts team who connect across the myriad of city departments, a project manager, and a "how to toolkit" with document templates and outlines of processes to follow.

Finally, the arts community feels that to develop Edmonton as a destination for the Arts, the city needs to consciously and consistently brand and promote local arts and talent to visitors right from their arrival at the airport.

## NEXT STEPS

Expert and stakeholder input is essential to fully realize the vision of Edmonton as a creative City, beginning with arts space. This review for changes to civic zoning bylaws, licenses, permits, regulations, incentives and initiatives is a first step.

It is our expectation that all measures small and large will receive thorough and equal consideration to fulfill the goal of the project. **Small measures** might be seen as relatively simple amendments to existing definitions to better suit an arts use, allowing a use to expand into more zones, or eliminating a license or permit fee. **Medium measures** might mean creating new definitions like an “artist studio”. **Large measures** might include longer-term goals such as planning for and rezoning a neighbourhood as an “artist studio precinct”, the creation of an “arts overlay”, or even creating a role for a cultural planner within the city to coordinate citywide arts and culture urban planning.

Issues of affordability and sustainability of arts space in Edmonton require a more in-depth study of incentives and initiatives already existing in Edmonton and successful models that can be borrowed from other municipalities to assist our arts development. City departments must prioritize arts space development especially in light of new plans for the downtown and surrounding areas. A working committee between city planners, developers and arts stakeholders can develop a “*made in Edmonton solution*” to design-in our future Arts communities now.

## IN CLOSING

Mayor Stephen Mandel says it best:

*“If we truly want to focus on attracting business and creating a superior quality of life for Edmontonians, we must start with the creative industry of our citizens ....Why not make Edmonton the kind of City that welcomes artists to a level that we have not yet contemplated? Doing so is good business. ... This effort builds on our arts plan – the Art of Living – which started to frame some bolder thinking about the arts. It asks how we can ensure our arts industry is more fundamental to our core. The vision is to establish Edmonton one of Canada’s clear cultural HUBs, supporting excellence across all mediums with arts as an economic driver for our region.”*

EXCERPT FROM MAYOR MANDEL’S “STATE OF THE CITY SPEECH”, APRIL 05 2011

## SUMMARY OF FINDINGS

### I LICENSE ISSUES FOR INDIVIDUAL ARTISTS

- *Ensure there is a clear definition for “artist” -*
  - The EAC definitions for professional artists and art organizations have been submitted to the Licensing and Permit Department
- *Licenses in General -*
  - Many artists do not seek business licenses, citing ignorance, fear of being shut down, horror stories of process
  - Artists need support and simple, accessible instructions from City on the process
  - Make licenses and fees easier to get (process) and to pay (affordable)
  - Understand artist usage is more like part-time worker making limited production of unique works

### LICENSE ISSUES FOR GROUPS

- *Recognize that nonprofits are social enterprise, not business profit oriented organizations -*
  - Implications on property taxes, nonprofit leases, licenses and permits, etc.
  - Acknowledge the difference between artist and commercial uses.
  - The *Revenue Canada model* lifts the burden of needing to make a profit and still be able to claim expenses
- *Exempt Business Licenses for nonprofit arts organizations -*
  - Arts are charitable nonprofit arts organizations. At most – social enterprises.
- *Relook at “nightclub” as it pertains to licensing and permits-*
  - Lots of misunderstood information in issuing licenses.
  - 10% dance space is too restrictive and/or too confusing.
  - Impact of higher insurances with nightclubs.
- *Make the license/permit process simpler, more transparent -*
  - Additional costs, running around to agencies, not knowing whom to contact, is enough of a barrier to artists to avoid going through it.
- *Review fee / licenses required for small retail /gallery space in front of the studios under allowable area -*
  - Artists barely sell enough to cover expenses.
- *Remove or substantially reduce vendor licenses and fees at City and BRZ Arts festivals -*
  - Much like the farmer’s market (designated by the province)
  - Festival fees are \$280 per 5 vendors, half of what vendors are individually charged.
- *Consider an “artist business package” for all aspects of city involvement -*
  - Eg. Vendors’ permits/fees are included with home business fees.
- *Consider a licence requirement for street busking -*
  - To minimize aggressive panhandling,
  - Identify locations for busking that are negotiated and agreed upon by the business community, the performers and city enforcement,
  - With the BRZ’s, create a simple set of principles around types of activities to be allowed at busking locations.

- *Review Bylaw 13138 (business license bylaw) as it impacts nonprofits -*
  - How it effects space use, and
  - EG. of non-profit group applying for license to use community league building but denied because they're non-profit use was not a business.

## II ASSESSMENT AND TAXATION ISSUES

- *Review Alcohol sales where they not allowed, to open up the possibility for events in arts uses -*
  - Open house events, dancing, alternative venues like pool and warehouse special events
- *Review property taxes required by nonprofit galleries operating out of commercial storefronts -*
  - These are prohibitive and have caused nonprofit galleries to fold.

## III CIVIC EVENT/TRANSPORTATION OPERATIONS ISSUES

- *Reduce/ remove fees for road closure permits for public events held on BRZ streets -*
  - The process and high cost for obtaining event permits is a big issue for merchants
  - BRZ's feel they should be seen as an entity that are benefiting/enhancing the city through these events
- *Better coordinate issues that arise due to City hours vs Arts events hours -*
  - City hours are 9-5 arts hours are afterhours - evenings and weekends. Overtime conflict.
  - Either BRZ pays for the overtime to cap meters, or the City shuts down parking on Friday for a Sunday event to avoid city employee overtime, so there is an extended 3-day parking los,
  - Both have negative impacts on merchants.
  - Perhaps the BRZ's could cap the meters for their own events?
- *Reduce parking bylaw requirements -*
  - We need to look at what's there and what can change. What creative solutions are there to deal with parking deficiencies?
    - Some incentives are built into the downtown plan. Can they be expanded to other mature neighbourhoods?
    - Consider a bylaw to allow the existing parking condition to be maintained in older stock downtown buildings that essentially fill the property boundaries.
    - Parking structures?
    - City purchases of lots off the commercial street as parking lots pooled between the businesses?

## IV DEVELOPMENT PERMIT PROCESS ISSUES

- *Provide a user-friendly "how-to" guide to codes, licenses, development permits, etc -*
  - Artists often lack understanding of process to make their applications and need education.
  - Develop the knowledge and straightforward means to support artists in their efforts to obtain permit and licenses (handbook, web links, etc).
- *Reduce parking bylaw requirements -*



- The issue of high parking requirements is applicable to many rehearsal/production locations around the city.
- For mature neighbourhood properties, deficient parking and development permit refusals are common and appeals are required. Spots required are simply unachievable.
- Creative solutions are needed to solve this problem.
- Consider allowing existing site parking condition to be maintained in older stock downtown buildings that essentially fill the property boundaries.
- Some incentives are built into the downtown plan. Can they be expanded to other mature neighbourhoods?
- In BRZ's, consider creative solutions to make up for the onsite parking shortages:
  - Shared parking structures,
  - Sites off the commercial strip designated as parking lots
  - Street and side street parking.
  - Brownfield sites permitted for parking lots.
- *Improve communications, attitude, and will toward (arts) applicants within City departments -*
  - Applicant is dependent on staff and their personal interpretation of bylaws. There are repeated complaints of development officers demonstrating a significant lack of respect and support toward artists applying for permits and the lengthy and expensive process that evolves from this.
  - Embrace a flexible set of solutions to achieve improved arts production in the city.
  - Support the arts by supporting artist activities (group and individual artist uses)– become advocates.
  - Comment noted that “council support for a ‘Home craft’ use” isn’t followed through at the D.P. level.
  - Visit project sites with the artist/client to properly evaluate the specific situation and to find a positive solution.
- *The ‘God Clause’ seems too arbitrary -*
  - There doesn’t seem to be a consistent policy on concessions – ie/ if you want that you must do this.
  - City council becomes involved in case-by-case examples.
  - Need a more reliable set of systems for long-term solutions.
- *Change of use triggers extensive building code upgrades -*
  - Arts often adapt old and disused buildings for their uses triggering many upgrades including building code and parking increases, which generate nearly impossible-to-overcome financial and construction obstacles.
  - Find a way to relax permit conditions where arts infill will improve life in the area.
  - Examples might be parking relaxations, and incremental upgrades while the building is occupied by the arts group, or permitting landlord’s to license rather than lease as-is space on a monthly basis.
- *Fees/Permits*
  - The current cost of permits and fees are prohibitive for most artist-run activities.

## V USE DEFINITIONS ISSUES

- *In general, create definitions that appropriately address art uses -*
  - Classifications – There is little actual mention of arts based uses.
  - Eg/ Expressionz Café is not a Flea Market. It was just the best fit for her concept, but omitted much of her program vision.
  - Open up language to actually name arts uses in definitions, subclasses, or zones.
  - Ensure they are flexible enough to properly define the organic nature of artist activities in a single space or set of spaces.
- *Acknowledge and enable home-based studios -*
  - **“Home Studio” / “Garage Studio”/**
  - Working from home is distinct from the live/work concept of space.

- As many as 50% of individual artists work from their homes as an affordable and sustainable option vs a studio in another zone. Escalating rents and lack of appropriate space elsewhere are compelling more and more artists to work from home (including apartment dwellings), either within the dwelling or by creating garage studios.
  - Allow for a flexible work/living arrangement in a home studio definition. Conceptually and functionally home and studio must be together for many artists. Many artists use the house, yard, and garage organically as needed to do their work – not limited to a specific room.
  - Allow the option for limited sales of art products created onsite – annual or biannual open houses and occasional “visits” or pre-arranged sales (perhaps through a per-event permit).
  - Encourage the use of garage or amenity building without incurring a major business license (additional parking stalls). Consider a way to allow this definition without incurring a minor/major business license requirement for those many artists who are not in “business” or selling products. IE/ for example a painter, weaver, writer, dancer, who creates work in their space that may or may not eventually be sold off site. Many artists work for years without making any money from their craft.
- *Review definition of ‘custom manufacturing’ to be more descriptive of artist uses -*
    - The definition doesn’t fit the artistic intent of the use. Artists’ works are unique creations - not a manufacturing factory.
    - The definition must describe real working artists uses.
    - Mention of hand tools sounds limiting – many power tools are operated by hand.
    - Clarify the capacity for product sales in the definition.
    - Consider expanding into CO, IB, IL, and other industrial zones as applicable
- *OR - Create an “Artist studio” definition -*
    - **“Studio”** - As distinct from a home studio definition, and from a live/work definition
    - The revitalization efforts at including artist uses in bylaw changes have positively resulted in the ‘Artist studio’ mentioned in Alberta Avenue Overlay, but this term is not defined (and does not to meet the community intentions for live/work studios).
    - Need a clear definition that is inclusive of all potential uses.
    - Consider potential zoning or planning impacts as identified by studio needs in the 2010 Arts Space Needs Survey:
      - Exclusive to the artistic community
      - Public invited in
      - Accessibility
      - Group studio or multiple studios
      - Central neighbourhood/location
      - Ability for retail/gallery/public event (periodic).
- *Review live/work definition and consider a specific “artist live work” definition -*
    - To allow upper floor warehouse space with shared access to be used as such, and to better allow for artist uses (eg. ArtsHab1).
    - Consider **“Major/Minor live/work”** definition:
      - Where “major” applies to high impact artist studios - such as sculpture, amplified sound.
      - Where “minor” applies to non-artist and low impact artist uses.
      - **Or** – consider an **“artist live/work”** definition to separate it from other less impactful live/work uses
    - In any case - allow sales of artist goods produced within live/work.
    - Clarify “Business” allowed in current definition of live/work:
      - Is a custom manufacturing unit allowed business?
      - Why is minor/major home business excluded?
    - Allow for common public spaces – gallery and public open house events, etc.
    - Consider that families might also live in live/work studios, not just single artists.
    - Ensure a **minimum of 50%** is allowed for living space (artists indicted up to 75% could be living space)
    - Since Artist uses may not be compatible with other “live/work” uses - specific developments likely be required and some zones/neighbourhoods may be considered more appropriate than others – Define zones in which this use will be allowed. (Building codes should meet special needs of artist uses.)

- *Clarify Gallery use in the “general retail use” definition, or add a new definition for Gallery -*
  - **“Commercial Gallery/Exhibit”** vs **“General Retail”** (where few sales are actually expected)
  - Which is not the same as the “cultural exhibit” use that seems to imply a “ticket purchase type” of cultural exhibit (eg. AGA)
  - Ensure the definition is allowed in areas we have/desire artist studios, custom manufacturing, live-work uses etc.
  - Or consider expanding ‘Public libraries and Cultural Exhibits’ into those areas with the clarification that this use includes commercial galleries.
- *Create a definition for rehearsal space uses -*
  - **“Rehearsal hall”** - that includes administration offices, props workshop, classrooms, storage and rehearsal space.
  - Administration offices are crucial to operations of rehearsal hall – and are not the same as a business office.
- *Need for multi-use specific rehearsal/performance in one space or set of spaces – common issue*
  - **“Creation lab”** - A definition for a multi-functional rehearsal/production use where several artistic disciplines work under one roof. (Set, costume, sound, performance, lighting design, etc.)
- *Need to better define performance art activities in bylaws -*
  - **“Major/Minor spectator establishment”** - with reduced restriction on the minor, or consider ...
  - **“Small Theatre or Small Performance”** - a definition that is not equivalent to the current "spectator establishment", but identifies smaller uses for what they are, to open up the possibility of less expensive venues in less prominent locations – such as warehouse buildings.
  - Include creation/production/animation uses.
- *Create a live music definition -*
  - **“Live music venue”** - need a different definition or lighter restrictions.
  - Add music performance aspect to more venues.
  - Come up with policies/ways to increase accessibility, ie/
    - Hosting live music shouldn’t force the definition of nightclub.
    - Make it more conducive to minors, families and reflect the local musicians chances to perform (many are under age)
- *Review the nightclub definition -*
  - Does the definition really achieve what it means to?
  - EG. if an existing bar or neighbourhood pub or café adds live music/dance floor in excess of 10%, is it redefined as a nightclub, with the resulting onerous implications?
  - Allow dance floors (more than 10% area for dance and performance) in non-nightclub venues.
  - Eg/ *Bar/lounge and spectator events*: with seated live music and loud concerts. Reliant on selling alcohol to make venues happen or need public funding.
  - Artery bar/ lounge + spectator events: has bar + spectator event licenses. Only open for events, live music, performances, and concerts. Created community space. Have to turn down customers and set rules: No nighttime dance parties. Have to sell liquor to profit. “We want the ability to allow dancing as well.”
- *How should a Café with regular entertainment be defined?*
  - IE/ performance and potential dance floor would easily take up more than 10% of space (eg. The Carrot holds weekly performances, though there is technically no room for dancing).
- *Allow occasional /auxiliary functions to occur in arts uses/definitions -*
  - Individual artists and groups occasionally open studios up to public. Occasional open house sales help pay the rent, promote arts to the public, and animate the neighbourhood.
- *Create the flexibility for multiplicity of artist uses in one space –*
  - Multiple “artist uses” do not fit silos of existing uses and definitions. Artists need a broad range of uses allowed under one roof :
    - creation/administration/offices/gallery or a bit of retail/events/rehearsals/performance.
  - ‘Find out what we need and create something to fit or co-exist’.

- Artist organizations are community organizations.
- Allow limited alcohol sales in limited situations for public events.
- *There was no proper category for nonprofit uses -*
  - Clarify non-profit uses in commercial/business zones, and as it relates to residential above. Eg. CB2 – 340.5.3a “Apartment housing shall be permitted only in buildings where the first storey is used for commercial purposes.” User may be a non-profit arts group, not commercial or business use. (eg Nina Haggerty, but also could be a non-profit gallery, cafe (Carrot) etc.)
- *Pawnshops+ second hand stores need to be separated -*
  - To allow secondhand bookstores, antique store etc, in zones where a pawnshop is not an allowed use.

## VI ZONING ISSUES

- *Expand use class definitions to more zones –*
  - To permit arts activities throughout a wider range of zones with the intent of allowing arts activities to operate in affordable locations, and focusing art activities to create “art districts” within larger neighbourhoods or to encourage a density or synergy of activity.
- *Make it easier / provide better support for small arts services to operate from home -*
  - IE/ music teachers work from home (because it is affordable)
  - Parking issue – most cannot comply with parking spaces required by major home business
  - Consider a tier structure that distinguishes an intensive business operation from a small home based activity.
  - Those who do seek business licenses discover they need a major home business license to operate out of garage or out building.
  - Fear that DP Officer will use personal discretion to deny the use. (75.9)
  - Many artists use the garage but do not have customers or employees
  - Confusion: does use of amenity building (garage) incur [3] additional parking spaces?
  - Parking requirements are major reason for noncompliance
  - Support major home businesses by reducing parking requirements.
  - Support major home businesses by taking a more proactive approach to permit artist uses in residential neighbourhoods.
- *Other Minor vs major home business issues -*
  - Couples work under radar to avoid perceived punitive restrictions.
  - Do 2 artists sharing a home need independent minor home business licenses?
  - If those 2 artists want to pursue their separate artistic activities out of their garage – do both need major home business licenses, and what are the parking ramifications?
  - If a couple sharing an artistic activity works out of a garage does that drive the need for a major home business as 2 people are working at that activity (though neither are “employees”)?
  - Allow minor home businesses the ability to use garage or amenity building without incurring additional parking or other punitive (hard or impossible to fulfill) regulations.
- *Expand the live/work and home-based business use classes into more zones where residential uses are allowed -*
  - Such as apartment housing in CB2.
  - EG: this would allow the artists in the new co-op above Nina Haggerty Building on 118 to have minor home business licenses, or even live/work units (with “light” artistic activities).
  - Consider expanding minor/major business into (for example) CB1, CB2, CNC, CO where apartments are a discretionary use.
  - Consider expanding the new live/work definition beyond the Quarters into (for example) CB1, CB2, CNC, EZ, HA, CCA, CMU, RMU, MSC, CO.

- *Change zoning rules so arts can access affordable spaces -*
  - Affordable space can't be accessed due to zoning restrictions. Eg/ less expensive spaces are available in industrial zones that are not zoned for "arts" uses.
  - Escalating rents and lack of spaces are compelling artists to work from home (including apartment dwellings), either within the dwelling or by creating garage studios, which also points to the need to review home/garage studio definitions and requirements.
- *Need broader/more flexible zoning or uses for artist driven community uses -*
  - A multiplicity of uses in one space or under one roof is a common hallmark of artist activity – we need that flexibility built into definitions and zones. IE/ an art studio can also become a temporary black box theatre – going from private use to a public use.
- *Consider mixed use zones -*
  - Near edges of industrial or other where affordable warehouse spaces are that are desirable to artists - and are empty. Eg. Old Strathcona and downtown industrial areas.
  - Rezone buildings/areas so artists can live/work in one place and buildings can be adapted for mixed use.
- *Industrial spaces -*
  - Add more discretionary arts uses in transitional zones ie/ zones that are industrial and are increasingly surrounded by residential and commercial. Couldn't the industrial use now be seen as a "good neighbour"?
  - Industrial zones offer lower rental rates than commercial zones. Industrial space is often more conducive to artists needs: raw, wide open, with high ceilings and adaptable.
  - Consider industrial zones, specifically centrally located, light, business, and some medium industrial zoning, as useful places to develop for arts activities.
  - Review discretionary uses within industrial zones so that they are better directed to support and enable artistic businesses and endeavors. EG/ there is potential for a 200-seat nightclub or restaurant and an adult mini theatre, but not a theatre for the performing arts (Spectator Entertainment Establishment). Allow industrial spaces for rehearsals and performance and artist studios - where emerging artists can get started.
  - Central industrial zones are preferable to outlying industrial zones.
  - Retain light industrial zones for Arts industries in Old Strathcona – eg. (east side of rail 102 east).
  - Open up warehouse and commercial spaces -
    - Warehouse spaces are very desirable as are some industrial zones.
    - Consider SMALL venues – theatre, dance, music, studios
- *Winston Churchill Square zoned as parkland south of 102A vs Festival and Event space -*
  - Activating Parks Bylaw 2202 and time of closures, permits required for groups of 50+, sale of goods + Business, Vending and Space Use Licenses / Permits required.
  - Consider public (especially urban) spaces frequently used for festival, event or performance uses be rezoned as "Festival and Event spaces" with a set of regulations suited to those activities (hours/numbers of people, sales of goods etc.)

## VII LARGER PLANNING MOVES

- *Build sustainable arts uses into Downtown Plan, Quarters, Arena District, and other Neighbourhood Revitalizations -*
  - Concern that inaffordability and regulations for limiting uses permitted in live/work units will curtail actual and envisioned arts uses.
  - Consider zoning certain areas for *artist* live/work studios, or an overlay geared toward building an arts community.

- *Plan for an Arts District/zone/clusters -*
  - Plan for arts to enable their sustainability in core areas.
  - Live/work and work only studios, performance, rehearsals, arts industry, etc.
  - Create a working group between the planning department and Arts stakeholder groups to define areas and best uses.
  - Consider the creation of an artist “live/work precinct” in an appropriate area, such as the Downtown Urban Warehouse zone.
  - Cluster/Thread arts and culture throughout all neighbourhoods using an Overlay. Could an Arts Overlay be applied over areas where arts activities are desired and encouraged without changing the zone?
  - And /or consider the creation of an “artist studio precinct” with support for like development. EG:
    - 105 Ave & 115 St could become the foundation for an artist studio district (theatre, photography, visual artists etc there already).
    - 102 Ave and 106 St. (live/work studios, work only studios, galleries, and nonprofit organizations are there already)
- *Consider the creation of an artist “live/work precinct” -*
  - Different from “homecraft” which would be in primarily residential areas.
  - In an appropriate urban area, such as the downtown Urban Warehouse Zone.
  - And would include compatible uses such as work-only studios, nonprofit organizations, galleries, cafes, yoga studios etc.
- *Consider a “live music district” in the Old Strathcona BRZ -*
  - What are the impediments to the creation of a “live music district”, as far as existing and new venues?
  - What is the potential impact around adding live music to existing venues?
- *Consider an arts zone like the old “homecraft zone” in residential areas of the city where such a zone is appropriate (EG/ mature neighbourhoods) -*
  - To better enable artists to work from home and from garage studios.
  - Artists that currently enjoy grandfathered designation as “homecraft” zone – find it is “ideal” and lament that it wouldn’t be possible to create new under the current regulatory climate.
  - It fits the way artists need to live and work from their homes, animates the neighbourhood by deepening character and interest.
  - Uses may include creation, production, gallery, sales, storage, and small teaching workshops.
- *STRATHCONA JUNCTION DC1 – DC1 that will include live/work studios and encourage arts activities of various kinds in the warehouse stock that exists and new construction. The only residential use in this area will be live/work in part due to the previous zonings and the land remediation. Artist activities are seen as desirable in this area.*
  - The land needs to be remediated due to previous rail-lands use. But a development only needs to remediate the land to the level of the initial intended use, which is less intensive for non-residential (ie/ live/work). How to ensure future use of buildings can be open to those artist uses?
  - What incentives could there be to encourage developers to select artist uses when land remediation costs are high?
  - Consider City assistance to developers to remediate the land for live/work use.

## VIII OTHER ISSUES

- *Affordability and Sustainability -*

“The Creative Plan can’t be realized because the fundamental issues of affordability and ownership of space are not addressed”:

  - ‘We all want more space and affordable space.’

- Long-term access to affordable space is key to stability of art space in Edmonton: Space issue is chronic and a crisis for the arts. Groups are failing due to space issues. Loss of community occurs when artists are forced to move from studios (perhaps into home basements) due to escalating rents. Artists call moving studios “life shortening”, expensive and difficult. Most of these artists cite moving studios at least 5 times in 30 years due to rent increases or buildings being sold. Few benevolent landlords still exist, and constant relocation leads to struggle if not failure.
- Lack of quality spaces: Many buildings are in poor condition and not well maintained (let alone upgraded). Artists with space are in old, crumbling, poor quality spaces. The urgency of need is significant.
- There is a loss of affordable commercial space in city and a loss of warehouse spaces in the downtown due to gentrification. Performers suffer from unaffordable space and venue rental for their performances. Loss of significant performance space in Edmonton when lease is up (Catalyst). When artists do find an affordable space it is often in the ‘wrong’ zone.
- Equity and space ownership is necessary: Arts orgs need to gain control of spaces through ownership or co-ownership. Even viable Groups can’t pay market value for large commercial spaces or put together their own capital campaign. Arts organizations want to partner with the city IE/ use city leverage as funder or banker, or find other ways to partner with the City to share a mortgage.
- *Lack of dance performance spaces -*
  - The dance community states the city has no venues that are set up appropriately for dance. Theatre spaces currently aren’t setup for dance and don’t market to audiences that like dance.
  - The dance community isn’t rich enough to hold up a big project on their own. There is a need to broaden venue uses to make such a venture interdisciplinary.
- *Substandard performance spaces in general -*
  - Performance spaces in Edmonton do not meet national standards of mainstages across country. We need to enable professional level “theatre for export” (and import).
- *Adapting inadequate space not intended for creation/production uses -*
  - Adhoc rehearsal and storage spaces are in inefficient and multiple places.
  - Artists lack of control over the spaces that they use, including access hours, temperature, lighting Etc. Even rezoning applications and requirements can stall without their knowledge, impacting their security and programming.
- *Review lease agreements with City inventory of buildings -*
  - City inventory of buildings are old, substandard spaces in need of expensive capital upgrades.
  - Tenant maintenance costs are high with most city facilities.
  - Need City help with maintenance and lease agreements. EG:
    - Workshop Theatre West. City owned WWW Space in old church is in limbo – 115<sup>th</sup> Ave - Zoned “residential” due to need for upgrades and zoning issues.
  - 5-year City building lease cycles are too short to win grants and to invest in renovating spaces to meet needs.
  - Inventory city owned buildings designated for cultural use for their conditions to bring them up to a safe standard.
- *Diminishing Funding -*
  - Government cutbacks impact space. Lack of consistent funding leads to disenfranchised arts groups.
  - There is diminishing financial capacity of artists and companies to produce. Grant monies stay the same while operating expenses increase.
  - Grant money put toward upgrades is lost when groups are forced to move due to rental increases or landlord discretion.
  - Operating grants are for existing programs. None are for people (admin/staff). Can’t fund capital admin projects. Considerable creative time is spent on this issue alone.
  - The Funding “scoring system” seems to favour concepts from known/established organizations and is not applied at early enough stages. EG. Forbes Centre spent \$600K of nonprofit dollars to fund feasibility stage.
- *How do the new Downtown Plans impact affordable spaces for artists?*



- Artists feel that downtown is/will be unaffordable in the near future. Artists currently inhabit, work, and exhibit from studios and buildings along on 104 St, and 106St and 102Ave. Many other studios in this area were active and have been shut down over the years. Can the exodus be reversed?
- *Empty buildings -*
  - Even with the great number of vacancies it is hard to get into a building that is sitting empty - few building owners let artists in. There is a need for political will to animate that.
  - Relax Development Permit conditions to fill empty buildings downtown so landlords can affordably fill empty buildings with artist/nonprofits.
  - Consider ways that artists could license, rather than lease, buildings for very low rates on a revolving one-month basis to animate the buildings and neighbourhoods until a use is met for the buildings. (See precedent in Newcastle Australia in the Appendices). Artists who move in and clean up the space, will understand the temporary nature of their use. It is seen as a 2 part success model where artists without space get a chance to be up and running and where their presence and activities improve areas around empty buildings.
- *One-off's -*
  - Edmonton has a history of one – off's. (Citadel, Arts Barns, potential of the Epcor Power Plant). But we still need long-term solutions to encourage investment in arts space development.
- *City support in promoting value of its local culture to the city and beyond -*
  - Promote music as a “public good”. Marketing live music to create the demand.
  - No money for new things or new initiatives at any government level.
  - Options to see different “\$ levels” of live shows. City can help promote and create foundation.
  - Need Structures beyond ad-hoc as with sports structures.
  - “Not only do we need space but we need more informed curators, directors, producers, dealers, galleries, shops, venues, magazines, TV programs, public art and enlightened policies from the city and the province and the federal government”.
- *Personal liability required for renting space from community leagues, city buildings and now some churches inhibit small groups using the facilities -*
  - The minimum insurance cost to meet city requirements is \$500 per year and could be paid monthly.
  - Art Societies cannot group together to buy one policy. Policies cannot be written to multiple owners.
  - There is no opportunity for corporate sponsorship. For example, [an arts business] cannot extend corporate insurance coverage to other facilities or groups. ‘The City will not budge on these requirements’.
  - Could rental fees include insurance? Incremental additional insurance is cheaper than drafting up separate policies. The facility could then stretch the costs over several events.
- *Drain of Professional level performers from Edmonton -*
  - Need to support development and retention of professional level performers here.
- *Need for family friendly venues + Better music education at K-12 levels -*
  - Growing audiences
- *Easier access to venues -*
  - IE/ on good transit routes, and in core areas.
- *Difficult to navigate through city networks / departments –*
- *Need for protocol for reporting project status updates -*
  - Monthly, biannual, what format, what information, who should receive it?
- *[Merchant sees] 124th as the “Pearl in the centre of the City” -*
  - 124th is a model example for other streets to follow.
  - The businesses have done everything to improve the street on their own dollar.



- Merchants should receive city cash grants to further improvements and make 124th 'The Pearl'.
- Widen sidewalks along 124 to open opportunities for more foot traffic and sidewalk boutiques, artist demos, outdoor cafes etc.
- *Ensure adequate notice is given (vs sudden evictions) to protect artist operations in rented/leased spaces*
  - eg. FireFly Circus was given a one-day notice of eviction (from a subleased space). All tenants assumed a rezoning application was active and in process (from IM to IB) through the landlord. What is known is that the rezoning application triggered expensive site upgrades. It is assumed, but not confirmed, that the landlord discontinued rezoning plans but did not inform the tenants.
- *Ensure that Overlays lead to sustainable and affordable solutions -*
  - "The overlay [in Old Strathcona] in general has forced an increase in rental/leasing costs for venues with licensed seats so that they are often unaffordable to smaller creative arts groups, such as what is happening at The Artery or The Haven".

## IX IDEAS FOR PLANNING AND DEVELOPMENT INCENTIVES/INITIATIVES

*To be a world class City, Edmonton needs take a new perspective as a city: "We WANT arts groups; let's plan for them." Become active arts advocates. Open up attitudes and creative thinking forwarding nonprofit arts developments.*

- Increase investments in premier community arts spaces. Put more City spending in "tier 3" (small, community, local, emerging, incubator) arts space including operational, and capital dollars. Host municipally purchased spaces. Create subsidized premier arts spaces for interdisciplinary performance.
- Conduct conversations for arts spaces at a City level. Take on a real role in facilitating and initiating projects. eg/ Arthab1 needed all levels of government and grant \$ to work.
- Recognize that not just any space will do – arts have specific space requirements space for their individual pursuits. Help raise standards and expectations for artist live and work-only spaces.
- Update City Artist Information - including Economic impact assessments (last was done in 2006) and Inventory of City owned spaces designated to arts with a review building conditions.
- *Designate a Champion for arts and culture development within the City Planning Department -*
  - Create the position for an experienced Cultural Planner to lead city-wide sustainable arts and culture development + be the direct in-city liaison to the Edmonton Arts Council and arts organizations looking to develop arts spaces and buildings or special projects.
  - Failing that, designate a senior position to become the experienced inside advocate for sustainable arts development citywide.
- *Create and retain an "ARTZ" Integrated City team dedicated toward a positive outcome -*
  - This city team would have knowledge/experience about arts uses and innovative arts project models.
  - Tap into/retain/reapply previous experience. There is a weakness in momentum when that interconnected city support isn't there.
  - Improve interdepartmental communication and co-ordination.
- *Consciously plan for 'Arts Precincts' or 'Arts Strips' - Build the arts in at a planning level -*
  - Create a city working team to plan for sustainable arts clusters within city plans, including implementation plans.
  - Develop an Arts Overlay which can be applied to any neighbourhood where appropriate Eg/ Seattle.
  - Look at flexible zoning for certain areas of the city where arts space can develop.
  - Plan for affordability and sustainability for artists/arts groups in new downtown plans.
  - Plan for arts uses in complete neighbourhoods
    - Neighbourhood Planning Studies - Integrate potential for artist activities and space uses in neighbourhood planning studies and rezoning (eg/ Strathcona Junction Planning Study, 109th Street corridor Rezoning

- study, BRZ Commercial Street overlay, etc).
- BRZ Commercial Street overlay – potential for artist studio/gallery/retail spaces on commercial strips.
- BRZ Development Incentive Program – consider including arts uses in this incentive program, including live/work, custom manufacturing with retail, galleries, spectator establishment uses.
- Old Strathcona Live Music District - encourage live music /performance /dancing opportunities in more establishments that are not Nightclubs or Spectator Establishments, including family friendly venues.
- *Plan for affordability & sustainability of appropriate artist studio spaces -*
  - Large enough and with proper health and safety standards.
  - Where artists' rights are protected within artist designated buildings. IE/a vacated space must be turned over to a new artist for same rent.
  - **Look at the Boston model for planning for appropriate artist spaces: special zoning, design guidelines, certification process and land provision** (see precedent section below).
- *Support arts groups to OWN space (eg. cluster ownership) -*
  - Goal is long-term affordability and stability for arts groups.
  - The City could offer low/zero interest loans to support arts development or other innovative funding arrangements.
  - The City could work with of clusters of organizations to buy one building – led by a “Supergroup”.
- *Provide incentives to landowners to fill empty buildings -*
  - Vacant buildings and vacant buildings in disrepair. Empty derelict buildings ruin the economy of the neighbourhood.
  - Developer/owner incentives for arts uses in empty buildings on 101 St and 104/107 Aves, all light industrial complexes. Some sort of time criteria to occupy or develop their property so it just can't sit empty. Fine negligent building owners.
    - Winnipeg MB - created pressure on landlords to attend to empty buildings
    - Brandon, MB – created a rent abatement program
    - Old Cambridge ON- developed a progressive municipal incentive strategy to rejuvenate empty buildings in the old downtown.
  - Or encourage the owners to subsidize leases or reduce rent to short-term arts rentals.
- *Provide Incentives to landowners/developers/business to provide arts spaces -*
  - Incubator effect. Affordable but not subsidized. Profit is made, just more slowly at cost + \$1 or affordable at below market rates.
  - There are affordable housing incentives –could there be something similar for cultural components?
  - Bonusing plan for developers who commit a percentage to provide sustainable arts and culture spaces in exchange for density or height.
  - Tax relief in exchange for committing to ongoing affordable arts spaces.
  - Other time limited incentives to encourage investing in low cost arts and cultural spaces.
- *Subsidize existing facilities so that small groups can rent them -*
  - EG. "Space Endorsement Fund" - Westbury Theatre, Citadel. Perhaps a diversion option for the public arts funds.
- *Create more city incentives and city subsidies for the arts/ artists -*
  - Reinstate /improve levels of government grants and funding for nonprofits.
  - Fund good project ideas early - Groups spend many 1,000's in early stages doing feasibility studies for example. Does the city have the ability to look at something/evaluation process to determine whether an untried idea has legs?
  - Assist existing presentation venues to reduce their rental fees to performing groups or support those groups.
  - City Assistance with down payments or work as a broker.
  - Provide financial support for professional assessment studies on arts space needs with recommendations to solve problems.
  - Increase funding for all arts education in Schools.

- *Create incentive programs and city/developer/arts group partnering opportunities -*
  - For example, the Downtown Arena could include a major permanent home for community arts space.
  - Financing for developer/owners who want arts groups.
  - Creative Density Bonusing and partnership structures
  - EG: Vancouver York Theatre, Vancouver: City + Developer + Van East Cultural Centre brokered a deal to buy and refurbish it, then gave it to the City who have VECC program it.
  - Encourage and assist arts organizations and/or community nonprofits to purchase their own space on a cooperative basis.
  - Ways to use city leverage as funder or banker.
- *Consider Funding Models for Arts Space -*
  - HEIGHT AND DENSITY BONUSING (Community Amenity Contribution) strategy to encourage developers to program cultural facilities or artist housing in exchange for increased density in urban neighbourhoods.
  - HOTEL/MOTEL TAX – levy to support cultural tourism industry (BC, Montreal).
  - TAX INCENTIVE ZONES - Vancouver uses this model to relieve cultural development of development charges in specific cultural areas. The city of Toronto has also included this in their 10 year Culture Plan by stating “city incentives could include property tax relief, a streamlined planning process and relief from development charges for cultural developments in cultural areas”.
- *Rethink and broaden existing city incentive/ programs to include art space and benefit a wider range of artistic disciplines-*
  - eg/ Percent for Art **OR** Percent for Cultural Space -
  - Help to promote a voluntary investment in cultural space by providing an incentive to developers of new towers downtown for xxxx sq ft/building of sustainable artist space at zero/ affordable/ below market rates, offset by market programming in the rest of the building.
- *Improve City owned buildings and lease agreements -*
  - Increase standard rent cycles from 5 years to 10 -20 years to enable eligibility for more/better grants.
  - Improve maintenance program for city owned buildings to cover/assist with essential and expensive building improvements.
  - Commit to refurbishing more spaces like the Alberta Avenue Cycle Building and investing in upgrades for spaces that are already in use as performance/ workshop spaces: EG/ Varscona and Third Space.
  - Formalize application rules and wait lists so that more artists have the opportunity to use spaces available as studios, rather than one artist using several spaces as storage.
- *Brand Edmonton Arts -*
  - Promote Edmonton artists to its citizens - Create a star system. (Think of the cultural branding that has reinvigorated and focused arts and culture and tourism in Kelowna and the Okanagan).
  - Better, more coordinated citywide marketing, exposure and opportunities.
  - City support in legitimizing and marketing local live music and musicians in Edmonton.
  - Increase exposure to arts communities within Edmonton, and regular performance opportunities for local dance professionals.
  - Artists want more, and more consistent, performing opportunities besides festivals.
- *Provide Education for arts organizations on how to navigate their way through the City Process -*
  - Improve City co-ordination/facilitation (planning department/transportation) with BRZs to help communities plan for future development.
  - Develop Inventory of spaces in BRZ + inventory the people we want in them.
  - City facilitation of available spaces and artists.
- *Help nonprofits succeed with their development projects by developing and providing templates of process -*
  - EG. RFP, Tender, lease/management paperwork. Have a ground –up ‘toolkit’ binder on ‘how-to.’ (*‘How to Build a Playground’*, *‘How to Develop a Building Project’*: renos, new, nonprofit). Flexible finance models, (spreadsheets) and reports. Guidelines and examples.
  - Provide clearer direction for communications and reporting to city on project status updates.

- *Provide educational opportunities for programs that exist -*
  - City funded day workshop/conferences for nonprofits (eg. Nonprofit Centers Network, Toronto Centre for Social Innovation) covering all aspects of city support.
- *Provide City support through a qualified project manager and senior team for each project –*
  - Decision making/action person to move project through processes and approvals more quickly.
  - New COE policy “Partnership Policy” Grant - Need a model for it.
- *Enable Arts as Industry -*
  - The Arts is the base for any core area of revitalization. (Music, theatre, craft, design).
  - Retain, support and nurture the emerging design industry in Edmonton.
  - Initiate Business development incentives for artists/organizations creating incubator spaces for small manufacturing startups etc ...
    - EG/ A percentage of an art space be designated for craft manufacturers / producers w employees, or who export their products, etc.
  - Small business grants (instead of loans). EG:
    - <http://www.leadershipgrants.ca/LeadershipGrants/>
    - [http://www.enterprisingnonprofits.ca/about\\_social\\_enterprise/definitions](http://www.enterprisingnonprofits.ca/about_social_enterprise/definitions)
- *Implement creative solutions for parking in mature areas -*
  - Designated lots or parking facilities instead of individual building parking.
- *Designate a Mayor’s Task force to fully examine and conceive ways Edmonton can expand and foster the development of creative spaces in Edmonton -*
  - Building on the work initiated by the Art of Living Recommendation #2 with Arts Habitat, the EAC, and the Bylaws and Zoning Department, include economists, planners, member of council, real estate association, development expert, civic leader, BRZ rep, revitalization expert, artist stakeholder, etc.
  - Develop a set of recommendations to council ranging from arts districts to tax incentives
  - Identify pathways and next steps required for implementation. Model: Denver (link below)

# APPENDICES

- 1 SUMMARY OF INVESTIGATIONS INTO EDMONTON'S DEVELOPMENT INCENTIVES & INITIATIVES
- 2 PRELIMINARY EDMONTON SPACE INVENTORY
- 3 PRECEDENTS AND MODELS
- 4 FOCUSED CONVERSATIONS AND STUDIO VISIT SUMMARIES
- 5 2010 ARTIST SPACE ISSUES AND NEEDS SURVEY SUMMARY

## 1 SUMMARY OF INVESTIGATIONS INTO EDMONTON'S DEVELOPMENT INCENTIVES & INITIATIVES

**TIME AND PLACE:** Wed April 07 11am HSBC 6<sup>th</sup> floor. **DOWNTOWN**

**ATTENDING**

- **Project Planning Unit, Planning and Policy, Planning and development:** Duncan Fraser, Senior Planner
- **Community Strategies, Policy and Research, Community Services:** Marian Bruin - Strategic Planner;
- **Arts Habitat Association** - Katherine Kerr, Project Coordinator

At a planning level, what kind of City incentives, initiatives, partnerships or measures would help in the development of creative spaces in downtown areas of Edmonton to improve the creative environment in Edmonton?

**HISTORY:**

- Joe Shokler + mayor taskforce – 1980's – they looked at the first downtown revitalization and initiated several Catalyst projects to help spur development:
  - Redesign of Churchill Square, Concert hall, New Art Gallery, City Hall
- Downtown Plan revised 1997 – and more catalysts were applied:
  - \$4,500 incentive offered per each finished residential unit – spurred development of 1000 residential units downtown.

**CURRENT DOWNTOWN PLAN:**

- Nine catalysts for development – of primarily residential units. The driver is getting residential density in the downtown around which everything else will flow. Key is to get people to live downtown.
- **Question of creating an Arts Zone:**
  - Landownership – what incentives would be offered to convince landowners to commit?
  - How will arts uses impact property value
  - Central Warehouse District (not including the historical section) has live/work bylaw.
  - One has to consider the impact of uses on adjoining sites.
  - ArtsHab1 - zoned EZ changes to UW (Urban Warehouse) in the new plan – was a catalyst project in 1996.
- **Formula for Revitalization:**
  - Community consultation and engagement
  - Streetscape improvement
  - Set table for further improvement to happen
    - Eg. Excelsier lofts – 1<sup>st</sup> transition on 104 into residential.
      - Downside – dislocation of artists. Artist typically move on to poorer areas for the city
      - Upside – new residential.

- Tipping point = Sobeys. Sobeys doesn't move into an area until there are 6,000+ residential units.
- Eg. Whyte Ave in the 1980's was x-rated.
- Applied formula ... eventually it became a victim of its own success
- Bylaws and restriction to pull back bars and nightclub activity

#### INCENTIVES

- **Downtown parking reductions** – 5 year test for no minimum parking in UW zone
- **Warehouse Incentive Program** – 10,00 per residential unit to spur development
- **BRZ Development Fund** targets specific areas within BRZ's in need for mixed use and commercial /retail developments
- **Northedge** (105 Ave only) – 8% park space levy on new developments
  - Tried this with community in the Quarters as it is successful in Northedge – met huge resistance so had to withdraw concept
- **City support for conversion of building stock for nonprofits** - Key is relationship building:
  - Artshab1 (past)
  - Warehouse building to live/work – eg. Gene Dubb's conversion of old market building downtown.
  - Cycle building
  - Flat Iron building 1990's WEAC – Women's Emergency Ass. Canada + E4C (City Centre Church Co-op) – city came together to fix building
- **Downtown plan** – City *“support for AHA in creating additional artist live/work studios”*.

#### RELATIONSHIP BUILDING:

- Developers are looking for ideas to implement the downtown plan and others who already have nonprofits in their buildings (Melcor)
- EDEC vibrancy task Force
- CKUA - has non profit groups in building

#### NOTES PERTAINING TO ARTS SPACE FROM THE DOWNTOWN PLAN – IMPLEMENTATION

**Section 4.2 Vibrant downtown** – PG 84. Goal: Downtown housing: *“Achieve growth through a variety of housing options including ....as well as artist's live/work housing”*

- **6.8 – Artist live/work housing** – enable and support Arts Habitat to continue developing artist live/work projects in the downtown and long-term supply of affordable studio space, assist artists and arts groups to find live/work space in the Downtown.
- Key actions include:
  - Time frame: **immediate, short-term**
  - Provide ongoing funding and organizational support to ArtsHab.
  - Research policy mechanisms that could keep artist live/work studios affordable (i.e. Rent control, rent-to-own options, etc).
  - lead roles: P&D, EAC, AM&PW, ARTS HABITAT, DEC

**Section 8 Arts, culture and entertainment** - PG 92. Goal: “To promote and support all forms of artistic endeavor in the downtown and reinforce the downtown's role as a regional, national, and international centre for the development and enjoyment of the arts, culture and entertainment.”

*“In order to sustain and grow the downtown arts community it is necessary to support the development of artists live-work housing, new studio and exhibit spaces, ... which celebrate the artists and their presence in the Downtown.”*

#### Policies:

- **8.8 Support for Downtown Artists** –recognize artists as an important distinct community within the downtown. Support and promote them and arts organizations ... through start up funding and access to admin support. Provide further support through funding and organizational assistance for artists' live/work housing (See Section 4.2 policy 6.8 above. Key actions include:
  - Time frame: **immediate, and long-term**
  - Promote downtown artists and arts organizations in a number of endeavours, through start-up funding and

- access to administrative support.
- Lead role: CS, P&D
- **8.5/8.6/8.7 financial and marketing support** for downtown arts and culture activities, events and festivals
- **8.9/8.10/8.11 “Support venues for arts, culture festivals throughout the 5 neighbourhoods of the downtown”** and “foster development of smaller arts, culture and entertainment venues as part of mixed use development projects to ensure a variety of performance space is available within the downtown”.
- **8.12 Downtown multi-use arts centre/market** – “foster development of multiuse arts centre or public arts market designed as a major downtown attraction. This will serve as a centre for the downtown arts community and provide a community based arts programming, artwork sales, meeting and venue space for non profit/community groups and living/working space for artists.” *(is this the intention for the Mercer Building??)*
- Key actions include:
  - time frame: **immediate and short-term**
  - Research suitable organizers for a multi-use arts centre or public market.
  - Study suitable locations - could the city provide the land, public / private partnerships - research funding options for the start-up costs.
  - Lead roles: P&D, EAC, WORKS

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**TIME AND PLACE:** Tues April 12 9:30am HSBC 6<sup>th</sup> floor. **ALBERTA AVE**

**ATTENDING**

- **City Wide Planning, Current Planning, Planning and Development:** Cathy Raftis, Director
- **Current Planning, Planning and Development,** Laurie Bolton, Senior Planner
- **Community Strategies, Policy and Research, Community Services:** Marian Bruin - Strategic Planner;
- **Arts Habitat Association** - Katherine Kerr, Project Coordinator

**Comments in gray from the Bylaws Unit**

**Question:** Does custom manufacturing assume a retail use? If not see reasoning in the comments in the live/work section below, but **also consider in the creation of an “artist studio” definition, the capacity for limited sales.** No. The current definition of a 'Custom Manufacturing Establishment' does not refer to a retail use. However, this does not mean that a retail use cannot occur within the establishment. For example, when considering a Development Permit application, a Development Officer could approve a retail use as a 'General Retail Store', if it is an allowed use in the zone. Alternatively, a retail use could be approved as an 'accessory use', if it is accessory to the principal use of the site. Whether it is considered 'permitted' or 'discretionary' depends upon whether the principal use is a permitted or discretionary use.

**Question:** Is a Gallery (which will display and intend to sell art) considered a “general retail store” use? It could be interpreted as such, although it is not explicitly identified in the definition of a 'General Retail Store'. Although an 'Art Gallery' is identified as a 'typical use' in the definition of a 'Public Library and Cultural Exhibit', it is not restricted to this definition, as acknowledged in Sec. 7.1.3.a. of the Zoning Bylaw: *“the typical Uses, which may be listed in the definitions, are not intended to be exclusive or restrictive. Reference should be made to the definition of the Use Class in determining whether or not a use is included within a particular Use Class.”* A Development Officer, when reviewing a Development Permit application for a gallery that displays and sells art, could consider it as a 'General Retail Store'. Our review of Development Permit approvals for galleries indicates this to be true. Hence, rather than creating a new definition for a gallery, which is already being accommodated through Development Permit approvals, we may wish to consider tweaking our current definitions.

**COMMENTS AROUND LIVE/WORK:**

The definition for a live/work studio described in Alberta Ave overlay was created specifically for that Avenue to allow artists to live on the same level as their street level studio (not currently allowed on ground level in CB2 zone). This definition was created before there was a live/work definition in the bylaws and is slightly different (in that the live unit is allowed exclusively on the lane). **Does this condition apply to the general live/work definition, and if not could it be applied to it or to other zones?** No, the general definition of a 'live work unit' does not include this provision. However, the current Zoning Bylaw does already



allow this to occur where live-work units are allowed in specific Downtown zones. For example, in the Commercial Mixed Use (CMU) zone, additional development regulations require that where live-work units are located at grade, the business portion of the unit shall front onto a road. (Refer to Sec. 910.6.6.d.ii). As we review the merits and implications of allowing this use to occur in other zones, and potentially amending the definition and regulations, we will consider this further.

**Can the live/work units described sell products made within?** Live work units allow for business transactions to occur, which may include the sales of products. When submitting a Development Permit application for such a use, information pertaining to the number of business visits per week is required in order for the Development Officer to assess the potential impact on adjacent and surrounding properties. Thus, limited sales could potentially be allowed, similar to that which occurs with a 'Home Based Business' Use.

**The current general live/work definition excludes minor or major home business. But both the definition and Section 92 assume the live/work units are businesses. Please clarify.** The definition of a 'live work unit' was specifically crafted for the Quarters Plan and limits the type of business use allowed. Both definitions acknowledge a home-based business. The difference being is that the live work unit specifically identifies allowable businesses. We will be reviewing these definitions further in our review of 'artist studios'.

In the Downtown Plan, a clause has been included to allow live/work on second floor developments (eg. Warehouse might be possible). It was noted that if the use were permitted, as it is in most downtown zones, the development permit officer would not need to refer the Plan, and therefore might not apply this special condition. Could this condition be included to Section 92, so it is applicable to this and other areas or zones? I am not entirely clear what you mean here. In terms of assessing a Development Permit application for a Live Work Unit in the Downtown, both the regulations in Sec. 92 and the regulations that pertain to the specific Downtown Zone would be applicable. The additional regulations that apply to live work units in most of the Downtown zones allow live work units to be "located above grade with or without direct access to grade" and do not distinguish between permitted and discretionary uses. Either way, the Zoning Bylaw gives the Development Officer the discretion to grant a variance to a regulation, whether the use is permitted or discretionary. We will be considering amending the regulations to remove the requirement that each unit have direct access at grade, as has been done in most of the Downtown Zones, in order to better enable the potential development of live-work units in warehouse buildings, as well as allowing live work units to occur in zones outside of the Downtown area.

#### COMMENTS AROUND THE IDEA OF AN 'ARTS' OVERLAY

- In concept, it is possible to create an "Arts" overlay. Options are:
  - first extend uses you are looking for into existing zones
  - Develop regulations that apply to that use so you don't have to create a new overlay
  - Or develop a new overlay.
- If developing an overlay:
  - focus on a specific area and run a pilot
  - Ensure it can be sustainable
  - Ensure property owners and artists will buy into it.
  - transfer ideas that fit from existing overlays to a new overlay or create new conditions.

#### POSSIBLE INCENTIVES:

- Existing:
  - BRZ Program
  - EAC funding
  - Affordable housing – Cornerstones grant
  - Facade improvement Matching Fund
- Development Incentives for landowners who commit to objectives
  - Tax incentives
  - Renewal fees reduced for businesses
  - Others?
  - Eg from the Jan Gehl visit - Zero rent for ground floor – (must be sustainable in long run) offset by market units on upper floors and/or anchor tenant on portion of ground level



**TIME AND PLACE:** Tues April 12 10:30am HSBC 6<sup>th</sup> floor. **BRZ Development Incentive Program**

**ATTENDING**

- **Urban design, Planning & Policy Branch, Planning and Development:** Iris Li – Development Incentive Program Planner;
- **Community Strategies, Policy and Research, Community Services:** Marian Bruin - Strategic Planner;
- **Arts Habitat Association:** Katherine Kerr, Project Coordinator

*Comments in grey from the Development Incentive Program Planner*

- **Background:**
  - The Development Incentive Program was designed to give a boost to BRZ's in the most need.
  - The Goal is to create a good pedestrian environment with retail on the ground/sidewalk level.
    - Encourages residential and commercial development
    - Mixed use with retail on main level and residential above eg. Nina Haggerty Building
    - custom manufacturing or (artist studio) are presently not eligible. Makers are in a grey zone.
- **Questions:**
  - If Custom manufacturing has a retail element within, could it be eligible?
    - Potentially – Iris to review
  - Could incentive program include live/work studios, commercial art galleries, spectator establishments (performance)?
    - Potentially – Iris to review
  - Could the incentive program be expanded in general to include arts uses?
    - Potentially – Iris to review
- **Other development incentives/funding opportunities:**
  - Façade improvement fund
  - Brownfield Development Incentive – gas station lands – for developments in mature neighbourhoods
  - Affordable Housing – cornerstone
  - Heritage Building Fund

[We have] decided to keep the list of the program's eligible uses as is (i.e. General Retail, Restaurants, Personal Service Shops, etc.) but agreed that the following existing note in the program's guidelines would allow us and our review committee to consider arts-related uses as well: "Other retail and commercial uses that do not meet the above criteria may be considered an Eligible Retail and Commercial use on a case-by-case basis." I will also be amending that note to mention that the relevant BRZ will be consulted with.

**TIME AND PLACE:** Thurs April 21 3:45pm, Louis Point: **QUARTERS**

**ATTENDING**

- **Special Projects Office – The Quarters Downtown, P&D:** Kathleen Young, Development Manager;
- **Housing and Urban Renewal, P&D:** David Pattison, Principal Planner;
- **Arts Habitat Association:** Katherine Kerr, Project Coordinator

**Summary of Topics Discussed**

- **The Quarters did not set out to target arts and nonprofit groups:**
  - Arts and nonprofits typically do not pay property tax and therefore do not contribute to this levy, putting the cost for area improvements on the City.
  - Legislation Municipal Government Act for the CRL definition:
 

**Community revitalization levy bylaw 381.2** (used in the Quarters as a strategy to improve the alleys and public realm).

**(1)** Each council may pass a community revitalization levy bylaw.

**(2)** A community revitalization levy bylaw authorizes the council to impose a levy in respect of the incremental assessed value of property in a community revitalization levy area to raise revenue to be used toward the payment of infrastructure and other costs associated with the redevelopment of property in the community

revitalization levy area.

- **Incentive Zoning Strategy through the Quarters Strategic Plan Overlay** - offers an opportunity for increased height in some areas of the Quarters in return for developer participation in a point system geared to mostly green initiatives. (See Appendix IV of The Quarters Overlay- Bylaw 15038.)
  - Within the development matrix is a Point for public art contribution – is there an opportunity to amend this clause to be *either* a contribution for public art *or* affordable art space within the development? Without it written in the text, the developer would have to be aware and then apply for a variance.
- **Live/work definition** intended for Armature area (3 story development limit)
  - Currently allowed in Armature, McCauley Quarter (all areas),
  - Along armature live/work can be used to “break the grid” - emerging artists?
  - Could be expanded into 5 Corners Quarter and Civic Quarter (where avenues lead into the Downtown Arts District)

(Any change to where live work could occur would be subject to consideration. I would suggest the review would be based on merit and sustainability. Obviously, through a standard planning review process.)

  - Live/work might work best where greater density allows developers more opportunity for a variety of units in the mix
  - Noted that live/work developments have been halted in Vancouver where commercial/residential tax conflicts have emerged
  - Noted that a change to the current bylaw where live/work must be individually accessible from grade to allow a warehouse type configuration would not create a detriment to developments
  - Noted that a situation where a shared custom manufacturing/retail component on the ground floor with residential units above (ie/ with a motel-like external corridor) is a conceivable solution
  - Noted that live/work must be on the street, not off alleys.
  - Noted that artist live/work development need specific building code considerations for health and safety
  - **Precedents:**
    - Vancouver - Arc Gallery, [www.livework.ca](http://www.livework.ca) (5 developments, Kevin Minan)
    - Surrey – Best Practices in Housing
    - Victoria – Starfish Glassworks Studio
- **Shared ownership:**
  - Arts organizations/nonprofits with government funding or other capital join forces to share resources (admin etc) to reduce overhead/economies of scale.
  - Need benefactors – developer or patron
  - Eg Gene Dubb owns large parcels downtown – what are his plans?
  - Find a developer who will purchase enough land to design an “arts precinct” (Urban Warehouse District or other)
- **Brainstorm with the community who would be involved:**
  - Build relationships and share ideas
  - Hold a conversation with the development industry and Municipal stakeholders to find a “made in Edmonton” solution:
    - the UDI (Urban Development Institute)
    - Receptive developers
    - Real Estate Board
    - Arts groups with development interests
    - City area planners?
- **Potential Location Receptive for Arts Uses:**
  - Boyle Renaissance
  - Strathcona Junction – brownfield sites
  - 96 St north of 104 Ave – Soon-to-be-decommissioned scrap yard with 2 heritage quality buildings
  - Old industrial parks – old warehouses are becoming obsolete for contemporary technology due to low height bays – could be ‘rebirthed’ for arts oriented uses.
  - Downtown Urban Warehouse Zone.

**TIME AND PLACE:** Mon April 29 10:00am, CN tower 7<sup>th</sup> floor. **NON-PROFIT SPACE**

**ATTENDING**

- **Community Strategies, Policy and Research, Community Services:** Kathy Oleksiw - Grants
- **Community Strategies, Policy and Research, Community Services:** Marian Bruin - Strategic Planner;
- **Arts Habitat Association:** Katherine Kerr, Project Coordinator

At a planning level, what kind of City incentives, initiatives, partnerships or measures are used to promote the development of nonprofit creative spaces in Edmonton – that also apply to arts to improve the creative environment in Edmonton overall?

**Supports to non-profit sector include:**

1. **Operating grants**
2. **Assistance through Capital grants**
3. **Subsidized spaces – 1\$/yr leases**
4. **Property tax exemptions**

1. **Operating grants**

- EAC recently received grant for museum
- Organizations can never get enough operating grants

2. **Assistance through Capital grants**

- City doesn't really have a partnership policy
- New partnership grant – at motherhood statement stage
- City doesn't have a similar program to provincial CFEP Community Facility matching grant – could be an 'arts centre'

3. **Subsidized spaces – 1\$/yr leases**

- Building and land or just building
- Perceived as a "Hidden" contribution
- New opportunities may be surplus schools – arts only or mixed community.
- Flagship projects attract attention. Smaller groups need support over longer period. Many arts groups often don't have the capacity to take advantage of \$1/yr leases.
- Community Leagues have city staff/social workers support. Do arts need field staff to help? Even if it is a small as conducting workshop sessions? Eg. The province holds free Board Development workshops. City could give free workshops on ....

4. **Property tax exemptions**

- Municipal government Act – everyone pays educational tax
- Have the ability to apply annually through COPTER
- Some organizations are totally exempt, others partially - based on community activity
- More recent policy = ability of council to forego municipal taxes during construction phases. Must go before council and be reimbursed after the fact. City council can waive their portion. Eg. YWCA - \$125K in taxes waived during construction.

- Funding for arts is funneled through the EAC – *are there any gaps?*
- EAC has emerging funding. Typical next step is to go to council.
- Everyone has a right to go to council - first need to build other options and funds
- Operating and Capital grants are sometimes looked at on an adhoc, case by case basis directly through council
- eg. Emergency funding - AGA was given a grant to operate/replace? mechanical to keep building open until it was updated

**Models:**

- **Non-Profit Centers Network**- development of nonprofit centres. Read programs and initiatives [www.nonprofitcenters.org](http://www.nonprofitcenters.org)
- **Cite Francophone, Edmonton** – model is sustainable with 4 profit anchors (including Canada Post, University, Restaurant)
- **Social Enterprise Fund Edmonton** – bridge financing for affordable housing and loans
- **Emerging Grants** – to community leagues and seniors eg. \$3000 to incorporate bylaws etc – *Gap for arts? Talk to John*

*Mahon.*

- **Grants for Equipment** – *provincial* - CFEP, CIP – operating funding can match to pay staff
- **Rotary Club** - provides loans
- **City used to do sessions on funding** –
- **Grant McEwan** – Charity Village – has links to grants database.

**Space for Artists:**

- Closed schools – Wellington School and Calder Library
- West Grant McEwan – micro village concept
- North Edge study
- Millwoods library - multicultural seniors centre
- **Consider Amenity buildings eg. Louis McKinnon Park concession** – could you bring in certain artists to animate? *Zoning implications?*
- **What areas are the priorities for artists?**
  - Downtown
  - Strathcona
  - Quarters
  - Boyle Renaissance?
  - 118 Ave?
  - TELUS field with Rossdale plan for live/work units across?

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**TIME AND PLACE:** Thursday May 05 9:30am, HSBC Building. **DOWNTOWN AND SUSTAINABLE PLANNING**

**ATTENDING**

- **Sustainable Planning Department:** Jeff Price - Director;
- **Community Strategies, Policy and Research, Community Services:** Marian Bruin - Strategic Planner;
- **Arts Habitat Association:** Katherine Kerr, Project Coordinator

**Discussion developed around the potential to create an “artist precinct” in the downtown area.**

- **Themes included:**
  - Creating a hub
  - Need for good transportation,
  - Need for corporate/developer partnerships
  - Need for an basis to be established in planning documents,
  - Idea of a destination - Downtown is obvious location due to the presence and variety of other attractions and walkability.
- **Zoning for artists using live/work studios**
  - As separate from accountants using live/work studios
  - Perhaps a “Major/minor live/work” definition where (for eg.) ‘major’ refers to welders, and ‘minor’ to painters.
- **Working committee**
  - Jeff suggested a working committee be organized around the idea of an arts precinct
  - A discussion between all departments – Downtown, Quarters, Boyle Renaissance, 118th etc.
  - Developers and arts representative could/should also be present to provide their insights and ideas

## 2 PRELIMINARY EDMONTON ART SPACE INVENTORY

### LACK

- Sponsored premier multi-space destination facility
- Affordable and available performance space for Circus
- Affordable rehearsal, performance and workshop spaces in general
- Appropriate dance space in Edmonton
- Appropriate performance theater.
- Casa Theatre (gone) was supported by the provincial government. Edmonton has nothing to compensate that loss of that space
- Venues for live music in general - We need options to see shows on all \$ levels in town.
- Mid-sized established venues. -550 - 600 seats
- Gap between 600 – 1600 seats - a need for a mixed venue with that capacity.
- The city has very few properties to lease/rent to artist groups for low cost and to use as a public space. Most are larger organizations like the Citadel theatre.
- We don't have an Epcor Centre like Calgary has – An arts centre is lacking in this city.
- Of cultural /event venues in Chinatown
- No venues at all in North edge and Chinatown/Little Italy BRZ's and no building where summer/winter events can be held

### LOST

- "The Paramount" on Jasper – slated for eminent demolition
- "Sidetrack Cafe" - the most high-profile of several music venues that have relocated and/or closed – much loved venue, allowed minors
- "Live on Whyte" - thought they could fill the void but had to fill the room every night and sell drinks to break even.
- "The GEM" - 500 – 700 seat theatre torn down.
- University venues: 'Powerplant', 'RATT', 'Dinwoody Lounge' - UofA used to be the driving force for live music performances pulling in 30,000 people.
- "Hulberts" – Belgravia: restaurant, full license, four nights of live music, all age shows. **Recently closed** due to lack of support from local neighbourhood?
- "The McLeod Building" - housed many arts organizations, including several of the Provincial Arts Service Organizations - sold by the provincial government for redevelopment as condos.
- "The Kelly-Ramsay Building" - housed Latitude 53, Phoenix Theatre and a wide variety of studios - is now a burned-out shell awaiting renovation.
- "The Weinloss Building" - housed a bookstore and studios - demolished.
- "Beaver House" - public gallery, educational studios, provincial art collection and other arts services - closed.
- "The Ellis Building" was one of several buildings with arts tenants, in the area of Harcourt House that have been converted or demolished.
- At least 5 other buildings in the warehouse district that housed studios and other arts services, have been demolished or converted
- Several clusters of "slummy" old buildings along 109 St + 101 St - housed studios, folk-music clubs, artists' hangouts, etc - demolished.
- "Volume 2" bookstore and several small galleries have disappeared from the 124 St. area, primarily due to real estate pressure.
- Variety of retail outlets In Old Strathcona - bookstores, galleries, independent record stores, local fashion outlets, studios and multi-use spaces have disappeared. Some of these were housed in second and third floors of heritage buildings and some these spaces remain condemned by the city.
- Recent controversial sale and demolition of heritage homes along 105 St.

### THREAT

- Catalyst - one theatre venue that the entire performance community uses. (C.T. lease is up in 3 yrs.)
- WWW- a long used affordable rehearsal space whose potential loss is due to multiple zoning issues, regulatory restrictions or misfits
- CKUA Jasper Ave building – sub-rents to artists. Planning something similar in their new location.
- Firefly Circus - has just learned their subleased space will be shut down due to inaction by landlord on a rezoning

application, causing the tenants use of the building to be illegal in that zone. (IM)

### **HAVE**

- Alberta College, University buildings
- Downtown Library – offices on 6th floor
- Churches - for theatre and kids workshops art groups and other workshops.
- **Other City owned facilities:**
  - Alberta Ave Cycle building (mixed art studios and performance)
  - Workshop West Church (creation)
  - Surplus city building inventory (theatre community in Strathcona)
  - Ortona Studios and Gallery (art studios and organizations)
- **Gathering Spaces:**
  - The Citadel - they have agreements with groups,
  - Libraries and Churchill Square
  - Outdoor Festival spaces – parks, amphitheatres
- **Studio Spaces**
  - Artshab1 (live/work)
  - ArtsHab Alberta Ave artist co-op (live)
  - Saddlery building on 104 (work only)
  - City Centre?
  - Blue Sky building in Oliver square area
  - Oliver Square – small pocket is still light industrial - Azimuth theatre and artist studio community.
  - HUB – University of Alberta student studios
- **Rehearsal spaces:**
  - Dance Alberta @ 107 Ave and 112 St
  - *Studio* at the Citadel
  - *Artery*
  - *Studio B*, TransAlta Arts Barn
  - FAVA (Ortona Building)
  - Third Space
- **Production:**
  - Alternative locations: alleys, lobbies, atriums, riverbank ....
  - Living Room Playhouse - (50 seats) arts community focused small venue, limited electrical services
  - 3rd Space (80 seats) - 11516 - 103 Street
  - Catalyst – (138 seats) - BUT Catalyst will be lost
  - Artery – (149 person standing capacity) small live music, dance, theatre, art openings, rehearsals etc.
  - Varscona Fire hall – (170 seats)
  - Roxy Theatre – (198 seats)
  - La Cite Francophone (200 seats) - BUT the daily fee for the theatre has doubled in the last three years. It is now unaffordable.
  - Library Theatre – (247 seats) but no specs – daytime audiences
  - Timms: (under equipped)
    - *Main Stage* (289 seats),
    - *Second Playing Space* - black box (100 – 125 seats)
  - Avenue Theatre – (300 seats) – in need of upgrades
  - TransAlta Arts Barn – has shop and wardrobe spaces for events
    - Westbury Theatre - (315 Seats) –black box cabaret/proscenium- pay for box office, security, bar is controlled by others. Not helpful or affordable for small companies.
    - PCL Studio theatre (75-100 seats) - black box cabaret/proscenium
    - Studio A – (60 seats max) - black box, small theatre
    - Studio B 0 (45 seats max) – sprung floor suited for rehearsals and workshops
  - John L. Harr Theatre -(386 seats) under equipped?
  - Citadel – premiere multi stages for dance, music, musical plays, screenings:
    - *Maclab* (682 seats),
    - *Shoctor* (681seats),

- *Rice* (120 seats),
  - *Ziedler Hall* (206 seats)
- Winspear Centre for Music - premiere stage
  - *Enmax Hall* - (1932 seats) performance
  - *Studio* - (250 seats) for small recitals, rehearsals
- Jubilee Auditorium - (+2000 seats) – premiere, for large productions (Opera)
- Rexall Place - (+20,000 seats?) – major concerts
- Art Gallery of Alberta
- **Live Music:** -
  - Note - 2009 Report to council entitled “Business License Process for Establishments Selling Liquor” says: “There are approximately 939 establishments licensed as bar/lounges in the City of Edmonton and another 67 licensed as nightclubs. These 1006 licensed establishments typically include nightclubs, bars, lounges and those restaurants serving alcohol. It does not define how many of these support live music or other entertainment.
  - Nonprofit venues:
    - Yardbird Suite - premier jazz club run by volunteers.
  - Smaller venues:
    - The Haven Social Club (pizza and spaghetti house)
    - Starlite Room (550 – 600 seats) premiere small hall concert venue (membership req’d)
    - Nightclubs and bars - Whyte Ave and other locations
    - Avenue Theatre on 118 Ave (bad sound and seating torn out) Privately owned
  - Mid sized venues
    - Myer Horowitz Theatre (720 seats) but too expensive to rent. (Auditorium located in the UofA Students' Union Building – concerts and theatre)
  - Big Venues:
    - Edmonton Events Centre – (2000+) in Ed Mall - premiere concert / special event venue for major performers
    - Rexall Place

### NEED

- Smaller work-only studio space
- Live/work spaces
- Large affordable Commercial or industrial spaces/buildings w loading capability.
- Affordable and professional work-only painting and sculpture studios. 1500 + sq ft of raw space per studio - Allowing artists to ‘develop’ their own spaces within.
- Designated artist spaces that artists sustainably rent or own EG (New York studios)
- Art space for multiple uses: ie/ hold an art show in your studio, gatherings.
- Industrial spaces - If there are unused spaces like that in industrial zones or others – artists are looking for them.
- Empty downtown buildings
- Community spaces - for events, performance and exhibitions and workshop/classes.
- A City Arts Facility
- A Circus specific facility
- Municipally designated buildings for gathering spaces
- Sponsored premier multi-space destination facility
  - Performance arts specific multi-user/partner spaces – eg. Epcor Centre in Calgary
  - Interdisciplinary performance space that suits dance and media. Can be shared space.
  - Multiple functions in one space
- Main stage venues that meet standards across the country for creation and performance of dance and theatre
- Mid-sized venue in an accessible location
- 600 – 1600 seat mixed venue
- 500 – 700 seat theatre
- Small performance space (<450 seats)
- An affordable “soft seat venue” (Fixed seats?) with about 200 seats
- Technically equipped venues seating 100 – 300

- Much smaller (75 seats): premier multi-functional performance spaces
- Appropriate dance performance space
- More suitable and affordable space for both rehearsal and performances eg. Dance Centre in Vancouver
- Child oriented venues / Live music venues that are open to children and minors
- Smaller live music venues to meet local demand-
- Live music is a niche market that can share venues. New venues should be built to have multiple uses.
- a culturally specific venue for contingency plans summer and winter events (cold/rain/wind) Winter event venue must be in Chinatown
- A collaborative space for craftspeople, designers and artists.
  - o A 'design studio incubator' or design collectives/co-op studios to kick start new creative businesses in Edmonton

### **OPPORTUNITIES**

- Inner city closed schools – (Williamson/McCauley ) - arts opportunities and solid long term space
- **Decommissioned fire halls** should be considered for artist studios before demolition.
- Industrial spaces - Especially older industrial warehouses whose height is too low for new industrial technology.
- Accessible and available light industrial spaces in the centre of the city (Empty Buildings)
- Closed arenas - (Tipton Arena @ 109 St and 81 Ave, and Strathcona Hockey Arena) - readapt as cultural venues.
- COMMUNITY LEAGUES are underutilized. (Question about these are appropriate spaces)
- What IS our inventory of odd, but accessible spaces?
- Edmonton has a long history of found spaces. Look at a strategy of building new
- Co- owning in a cooperative venture
- Grant MacEwan downtown– potential to partner and start arts there as a catalyst for further arts development in Northedge.
- Dunovan's is ¾ vacant – (owned by Grant MacEwan) – potential to be used temporarily.
- Grant MacEwan West Campus building (arts and/or "holistic urban market")
- Georgia Cycle building on Alberta Ave (but is a potential brownsite from drycleaning business)
- Mercer Building @ 104 and 104.
- Surplus hockey arenas in Strathcona and other. Can be used as much needed Assembly spaces/ organizing events
- Strathcona light industrial zone (east side of rail 102 east) Keep it for the arts industries!!
- development of specifically designed co-operative housing projects for singles, couples and families (in the Strathcona area) with a visual art/artisan focus.



### 3 PRECEDENTS AND MODELS

- *Calgary introduced incentives for extra height/density*
  - City of Calgary – Policy & Land Use Review related to art space and cultural programming -
  - VARIOUS POLICY AND ZONING initiatives that offer developers the ability to receive bonus floor area in exchange for providing arts and culture space in the downtown, some inner city neighbourhoods and transit oriented development areas.
  - including less parking requirements if they include an arts space in their projects.
  - EG: The City of Calgary provides the option to developers to construct (to drywall stage) and dedicate space for the purpose of arts and culture groups within their buildings in exchange for extra density through our bonus density program.
- *Vancouver Expo Lands and Toronto Artscape projects.* (Triangle Lofts Condo) - Incentives and transfer rights have worked
- *Quebec - Property tax exemptions for Professional artists.*
- *Hamilton has created a regulation to allow existing parking conditions to be maintained in older buildings that essentially fill the property to encourage arts uses in these buildings.*
  - b) Notwithstanding Subsection a) [outlining the parking requirements] herein, for any permitted use within any Downtown Zone located in all or part of a building existing on the effective date of this By-law, no parking spaces are required provided that the number of parking spaces which existed on the effective date of this By-law shall continue to be provided and maintained. Where an addition, alteration or expansion of an existing building is proposed, the parking requirements of Section 5.6 a) above, shall only apply to the increased gross floor area of the building. (By-law 06-324, October 25, 2006) This clause further supports adaptive reuse where whatever parking exists on the site at the time of the By-law is what is required for any of the new uses within the building, providing there is no increase to the size of the building. In some cases the result is no parking spaces. I am hoping that this regulation goes a long way to improving situations that some artists have noted as it relates to the obstacles that parking becomes.” AL Fletcher, Manager, Strategic Projects Strategic Services, Planning + Development Department
- *Hamilton - Mixed use commercial to include live/work:*
  - **All new proposed Commercial Zones, except an arterial drive-to zone, are mixed use zones.** Some require ground floor commercial and permit residential above and in others are mixed use areas which would permit residential, commercial, etc. whether as a stand alone building or as a mixed use building.
  - **Studio** (permit in all commercial zones & permit as a home business): Shall mean an establishment used for the study or instruction of a performing or visual art, such as but not limited to, dancing, singing, acting or modeling, or the workplace with accessory retail, of a painter, sculptor or photographer, or an establishment used for the making or transmission of motion pictures, radio or television programs. (NB: to be amended to include writers)
  - **Art Making:** Within our proposed Industrial zones we have a broad definition of manufacturing which would include the manufacturing of art but would not permit the residential component of a live/work use as provincial legislation would prohibit this concept.
  - **Art Galleries:** A broad definition of retail where a private art gallery would really just be retail use and then also permitted throughout the Commercial zones.
- *Toronto Municipal Regulatory Initiatives: Providing for Affordable Housing, 1999.*
  - **Density Bonusing** - 2 In Canada, only Toronto has used commercial bonusing on a sustained basis to provide for affordable housing. Strictly speaking, this was not a formal program because the bonuses were provided on a negotiated basis without prescribed rules and limits. Nevertheless, it merits attention because the process was used regularly on many sites. Furthermore, it also appears to be the single most successful example of density bonusing in both countries.
  - Vancouver and Toronto also have tried various as-of-right density bonuses aimed primarily at encouraging private developers to incorporate government-assisted units within their projects. They were frequently by the non-profit sector, but seldom by the private sector.
  - **Density bonusing** — also known as incentive zoning in some places — encourages developers of new commercial and residential projects to provide for affordable housing and various public amenities on a

- voluntary basis in exchange for increased developable floor space. Density bonusing is generally associated with downtown and similar intensively developed areas, where additional revenue-generating space can be offered and also where increased building size will not impose upon the surrounding environment or infrastructure. This category also could include incentive-based inclusionary programs. In both, density bonuses are essentially traded for affordable housing. Nevertheless, the two are conventionally seen as being different because of the type and scale of development with which they are associated.
- Toronto and Vancouver have long established histories of using density bonusing to encourage the developer to give back to the community.
  - **Artist live/work subclass** - Toronto live/work bylaws <http://www.toronto.ca/zoning/index.htm>
  - **LIVE-WORK UNIT:** means a dwelling unit that is also used for work purposes, provided only the resident or residents of such accommodation work in the dwelling unit, except in an RA district where the dwelling unit may also be used for work purposes by any number of persons; (1994-0532) (1996-0238)"
  - **ARTIST LIVE/WORK STUDIO:** means a suite consisting of a combination of a studio area used for the production of art and a living area containing not more than one habitable room; which the owner of the lot agrees with The Corporation pursuant to Section 5 of the City of Toronto Act, 1975 (No. 2), as amended from time to time, to provide for the purpose of a social housing program; (425-93)"
  - Proposed bylaw definition: Commerce - Live-Work Unit. Considerations: A live-work unit may be used as both living accommodation, which has a kitchen and washroom, and a business operated by one or more people who live in the unit. Other zoning rules for a live-work unit will be in other parts of the by-law.
  - Proposed definition: means a dwelling unit, part of which may be used as a business establishment and the dwelling unit is the principal residence of the business operator.
  - **YORK By-law #: 1-83 Section: 2(60) HOME OCCUPATIONS:** Means a business, profession, occupation or trade operated within a dwelling unit or accessory building for gainful employment, involving the provision of services, light assembly, fabrication and processing which are compatible with and do not detract from the residential amenity of the surrounding area; but does not include a gathering together of persons for charitable civic, cultural, fraternal, political, recreational, social or like purposes, for the consumption of food or drink."
- *Creative Capital Gains An Action Plan for Toronto - Report prepared for City of Toronto Economic Development Committee and Toronto City Council | May 2011*
  - <http://www.livewithculture.ca/creative-capital-initiative/an-action-plan-for-toronto/>
  - <http://wx.toronto.ca/inter/it/newsrel.nsf/bydate/9AF69D2C86298E3A852578940076AF59>
    - Pg 14 - **Affordable Spaces for Cultural Industries and Community Arts:** In order to create maximum potential wealth and livability in the city, artists and cultural organizations must have affordable quality space in which to make, teach, perform, exhibit, operate their organizations, and sell their products.
    - Pg 17 - **Recommendation**
      - *We recommend that the City ensure a supply of affordable, sustainable cultural space.*
    - **ACTIONS**
      - 1.1 Reinstatement of the Culture Build program to address the state of good repair in cultural facilities.
      - 1.2 Integrate culture and Toronto's cultural institutions into the City's Pedestrian Way-finding System strategy for both visitors and residents.
      - 1.3 Direct Cultural Services to work with other agencies (Libraries, Parks, Forestry and Recreation, the Toronto District School Board, etc.), and Toronto's City-owned museums to create an inventory of spaces across the city and promote the use of these existing spaces for community cultural use.
      - 1.4 Protect industrial and commercial space for cultural industries by developing stronger policies during the review of the City's Official Plan as well as during the review of site-specific re-zoning applications.
      - 1.5 Provide City Councillors with a ward-by-ward community cultural infrastructure priority list to guide their Section 37 [cultural amenity, including space, in exchange for density and height] funding allocations. This will require updating the cultural spaces inventory and collaboration with City Planning.
      - 1.6 Find ways to increase efficiencies and make the Civic Theatres affordable for community cultural use.
  - *Vancouver - TAX INCENTIVE ZONES 4 - Financing Models For Arts-spaces. Prepared by Tanis Davey Prepared for: Artspace North April 14, 2004 -*

- Vancouver uses this model to relieve cultural development of development charges in specific cultural areas. The city of Toronto has also included this in their 10 year Culture Plan by stating “city incentives could include property tax relief, a streamlined planning process and relief from development charges for cultural developments in cultural areas”
  - Density Bonus Agreements: When a rezoning request is made by a developer to build a structure that exceeds the existing zone density, a Density Bonus Agreement can be initiated. Density Bonus Agreements, also known as Community Amenity Contributions, allow for more density than is normally allowed in a specific area in exchange for public amenities. This development agreement can either secure funding or build a facility within the proposed site (15). The City of Vancouver’s planning department charges a flat rate of \$3.00/square foot or an on-site amenity is negotiated. The developer is required to build an amenity on site that is the same value as the density bonus (16). The City of Vancouver leases these spaces from the developer and then sub-leases to “Vancouver- based, non-profit social service and/or cultural organizations at a nominal rent for a term of up to 20 years and include a series of requirements including the obligation to provide community services and benefits accessible to the public, to undertake a fund raising campaign sufficient to pay future operating costs” (17). In Vancouver, some of the beneficiaries of the Bonus Amenities have been artist live/work studios, art galleries, legal information centers, and film centers (18). The City of Toronto uses this model to extract social housing, public art and cultural facilities (19).
  - It is believed that if the amenity directly benefits the developer, they often invest more into the amenity than the city could afford (20). An example of this could be a daycare facility that benefits the employees of the building or a dance studio that draws the public into the building past commercial businesses. Often bonus amenities are believed to be too costly for the developer. Vancouver City Planner, Thor Kuhlman says that this is a myth as long as the developer is made aware of the amenity early on in the planning process (21). It is often the landowner who contributes to the amenity by giving the developer a better price for the property in question.
  - The Distillery District in Toronto was born from this model. The City of Toronto allowed for a million square feet of density to a developer in exchange for a daycare, an interpretive center about the building and a long term, low market lease of 20 years to 60 Artscape artist studios.
- **Vancouver – LIVE MUSIC SPACE ISSUES -**
    - A documentary film has been made about the problem of music venues in Vancouver: [www.nofuncity.org](http://www.nofuncity.org).
    - A Vancouver City report discussing issues and solutions around live music space is downloadable from the website resources section entitled: **“Vancouver City Council - Regulatory Review for Live Performance Venues”(2010)**
    - This report focuses solely on live music industry issues and recommendations to review of Vancouver’s Zoning and Development By-law, Building By-law, and permits and license regulations and other mechanisms that impact venues, including a Review Framework for enabling the sustainable creation and operation of live performance venues.
  - **Ontario “Municipal Financial Tools for Planning and Development” summarizes** a number of incentives including development /cleanup of empty buildings, waivers for parking requirements and permit fees, matching grants, no/low interest development loans, tax incentives, less restrictive zoning etc., with City profiles: <http://www.mah.gov.on.ca/Asset674.aspx>
  - **Ontario incentive strategies** – these are for downtown development but could be applied to arts or other affordable developments: <http://www.ontarioplanners.on.ca/members/content/journal/OPjournal.asp?fn=FEATURES&id=637&nav=section&lang=English>
  - **Boston Artist Space Initiative, Boston, Massachusetts -** <http://www.artistlink.org/?q=spacetoolbox/formunicipalities/examplecityinitiatives/examplesofcityefforts/boston>
    - The City of Boston has taken the lead on the artist space issue and started an innovative program in 2001 to increase the supply of artist space. Following a survey done of artist needs Boston modified it’s zoning to allow artist housing in areas zoned industrial in the form of zoning overlays. Boston also allowed blanketed zoning changes for artist housing which enabled live/work developments to form in industrial areas, residential areas and commercial areas. The city has a staff that works exclusively on artist housing issues and this allows for a

- complete focus of attention, teamwork and cooperation between artists, developers, and the city government. They have established a certification process that guarantees artist space will stay in artist use and have provided extensive affordable housing dollars towards many projects.
- To date, the Boston Artist Space Initiative has enabled the creation of over 150 new permanent units, of which over 130 are below market space. Operating costs of the program itself are just under \$US 100,000 annually, particularly covering the costs of staff and database services.
  - **Leaders/Partners:** The Artist Space Initiative is housed in the Boston Redevelopment Authority's Economic Development Department that work in partnership with the Boston Office of Cultural Affairs and the Department of Neighbourhood Development. Dedicated City staff work exclusively on artist housing issues to build cooperation between artists, developers, and the city government. The Artist Space Initiative project manager coordinates the artist certification process, assists new projects through the City processes or zoning and permits, and acts as a key broker of information and resources for the artist and development community.
  - **Anchor components of the program include:**
    - o **Special Zoning:** Artist live/work buffer zones created between residential and non-residential locations, which do not support conventional housing, allowing artists to be the only occupational group to live in industrial zones. Further zoning changes have permitted artist live/work space in residential and commercial areas as well.
    - o **Design guidelines:** Enacted for building appropriate workspace and articulate a 1,000 square foot minimum for live/work units, while work only units must be at least 1,500 square feet.
    - o **Certification process:** Spaces are permanently dedicated to artists through deed restrictions or similar legal mechanisms including quarterly reviews of artists' credentials by a regulatory council. Each project is staffed by a project manager.
    - o **Land Provision:** In some special cases the BRA will assist developers by providing City-owned land on which to build affordable space for artists. An example is the ArtBlock.
    - o **Resource Database:** Derived initially from a space needs assessment survey of the local artist community, the BRA has maintained an ongoing database of artists and creative practitioners interested in procuring space. Updates are sent to approximately 1600 artists on availability of units, as well as workshops for first time homeowners. Developers use the database to determine market demand.
  - **The following is a quick summary of the key steps the city took:**
    - o **Step #1: Boston Artist Survey Report and creation of artist database** - The Boston Redevelopment Authority (BRA) commissioned a study to assess what kind of space artists need for their work and what they can afford to pay. Artspace Projects Inc., a non-profit group with expertise in developing space for artists, designed the survey tool. Nearly 20% of the 10,000 artists surveyed responded. It showed that there are well over 3,000 artist studios in Boston, but fewer than 300 of these studios are permanent (i.e., owned by artists or non-profit organizations dedicated to artists). For a PDF version of the survey report, click here.
      - Raw data collected from this survey is also available for further analysis. This data is available to the public. Please click here to register if you would like to access this data. We will process your request and then follow-up with information about how to access to this data.
      - The Boston Redevelopment Authority has created a database of artists and others interested in this initiative. At this time, over 1,600 artists receive periodic updates on available units, first time homeowner workshops and other issues related to the Artist Space Initiative. You can sign up for the BRA's Artist Database here.
    - o **Step #2 Allowing Artist Space in Industrial zones** - The city was interested in creating artist space located in buffer zones between industrial and residential neighborhoods in locations that do not support traditional family housing. Hence, they take advantage of the fact that according to the Boston Zoning Code, artists in live/work units are the only occupational group permitted to live in industrially zoned areas of the city.
    - o **Step #3 Establishing an artist certification process** - The BRA has also piloted a certification process to ensure that only artists occupy artist spaces. Artists who are interested in becoming eligible to apply for live/work housing (rental and ownership) that requires artist certification can apply to be certified by a panel of peers through a mail-in application.
    - o **Step #4 Establishing design guidelines and deed restrictions for artist space** - For commercial and non-profit developers with an interest in developing space for artists, the BRA recently developed design guidelines to articulate minimum requirements to meet artists' needs (i.e., live/work units must be at least

1,000 square feet). Click here to access the BRA's Artist Space Design Guidelines. They also established a system of deed restrictions that permanently dedicates space to artists.

- **Step #5 Staffing the project** - One of the most progressive steps the city of Boston took was to staff a new created artist space initiative with a project manager. The person coordinates the artist certification process and shepherds projects through the city processes or zoning and permits. This person also acts as a key touchstone for the artist community to answer questions about space and to help developers of artist space, including groups of artists, to connect to the right people they need to in the City. This coordination is a huge benefit and time saver to the developers of artist space.
  - **Step #6 Coordinating efforts between city departments, developers and artists** - At the direction of Mayor Thomas M. Menino, the BRA and the artist space initiative staff are working with other city agencies including the Office of Cultural Affairs and the Department of Neighborhood Development to retain existing spaces for artists and create new ones. They are particularly interested in projects that create spaces that offer live/work spaces (space where artists combine their residence with their work area, typically in an open floor plan offering large, flexible work areas) or work-only spaces (where residential use is not allowed) for rent and for purchase at a variety of prices with a preference for Boston residents.
  - **The BRA is supporting the development of artist live/work and work-only space in multiple buildings in Boston neighborhoods.** Some of these units are rentals, some are limited equity condominiums, and others are limited equity cooperatives. We are interested in supporting a variety of strategies to meet the space needs of artists in Boston.
- *Denver Mayor's Task Force on Creative Spaces Report, 2006 -*
    - <http://www.denvergov.org/DenverOfficeofCulturalAffairs/CreateDenver/CreativeSpace/tabid/436884/Default.aspx>
  - *Seattle Arts Space Incentives- Prepared For City of Seattle Office of Arts & Cultural Affairs; Mr. Michael Killoren, Director Office of Arts and Cultural Affairs 700 Fifth Avenue, Suite 1766 PO Box 94748 Seattle, WA 98124-4748 Feb, 2007 -*
  - Seattle has proposed a cultural overlay that offers incentives and imposes regulation intended to support and encourage the retention of existing and the development of new places for arts and culture activities in neighborhoods throughout Seattle: <http://www.seattle.gov/council/codac/default.htm>
    - **#1 Recommendation: create a Cultural overlay** - a designated cultural district in each neighbourhood where the overlay is constant but the details vary to be neighbourhood specific. Pilot one neighbourhood to identify what the constant factors would be, expand in stages. To preserve and enhance space for arts and culture to thrive
    - **#2 - Allocate staff to be the liaison between artists and planners** – coordinate and implement
    - **#3 – reimagine incentives and regulation tools and processes under a cultural space brand.**
    - King County: Lodging taxes are the primary source of revenues used to support major arts, heritage and preservation funding programs. In 2009, approximately 300 arts and heritage organizations received operating support, 95 individual artists and 75 groups were awarded grants to do projects, thirty-nine heritage organizations and specialists received project support, and dozens of cultural facilities received capital or equipment funding.
    - **5 DOWNTOWN COMMERCIAL BONUS PROGRAM** - An incentive program for downtown office and hotel developers. It only applies for downtown zones. The program rewards developers for providing specific types of spaces. The bonus program offers additional floor area in exchange for certain amenities. The amenities include retail services, entertainment, street-level uses, shopping atria, childcare, human service, residential use, live-work units, museums, performing arts theaters, and others.
    - **Of particular relevance is the performing arts theaters component.** Essentially, this program offers developers the ability to exempt the performing arts theater's space in the building's floor area ratio (FAR) calculation. For example, if the FAR is 17 and the developer includes a performing arts theater on the first floor then the allowable FAR is still 17; the developer can still build to the initial full capacity. It is conceivable that this program could be transferred to other neighborhoods.
    - **Studio:** Seattle studio spaces are explicitly referenced as permitted in industrial areas. Live/work: In the case of live-work spaces, the use of industrial buildings is more problematic.
    - Recently, the Seattle city council passed a new ordinance to encourage ground-floor live-work uses in residential



properties. (atitpace development financing). Since the late 1980s, artists have been granted “conditional use permits” for residential uses in industrial areas.

- *Oakland: artist space development making the case -*
  - <http://www.live-work.com/plainenglish-ws/>
  - In 1999, Oakland’s city council passed a special building code, designed to define (and encourage) a variety of live/work formats. The new code creates a separate classification for old commercial buildings being converted to live/work. The tailored rules relax certain safety requirements. For example, developers no longer must separate living and working areas and elevated sleeping bunks are exempted from handicap-access rules. Exiting and window requirements are eased, and other rules are made easier to deal with. Read more on the program: <http://www.live-work.com/>
- *Other -*
  - ***Artists Space Development: Making the Case and Assessing Impacts (Urban Institute, Research of Record)***
  - ***Maria Rosario Jackson, Florence Kabwasa-Green***
  - <http://www.urban.org/expert.cfm?ID=FlorenceKabwasaGreen>
    - This report explains how advocacy for artist space development is carried out in different realms, the impacts of artist space development, and how to make it a priority within the context of community development and public policy. Based on case studies of 23 projects around the USA, this report focuses on how artist space developments are positioned to garner support, the advocacy strategies pursued, and the impacts they claim or anticipate.
  - **Artists in Community Revitalization: Artists Space Development and Financing**
    - This report explores the elements of development and finance of artist space projects, including the types of players, the steps in the development and finance process, including sources and uses of cash, finance subsidies, regulations, and zoning and building codes. The different types of developments are reviewed, including the role of real estate markets and local systems on artist space developments, special risks and challenges faced, and how they were resolved.
  - **[Maria Jackson] What is your advice to urban planners or policymakers?**
    - Creative expression is part of healthy living. It can be designed and planned for. Planners and policymakers can allow the spaces for it to happen and plan for possibilities.
    - Space is one of the biggest enabling factors—and a limiting factor. Some of the most impressive spaces are community spaces where thought has been given to creative expression. For example, in Los Angeles there is Search to Involve Pilipino Americans (SIPA). It's a Pilipino-based social service organization really, but the space was designed to accommodate cultural activities.
    - Space is very important, especially when you're talking about the collective arts. Sometimes the space is designated; sometimes it just happens. We used to think about a town commons. Now it's important for urban planners to consider the cultural commons.
- *Newcastle Australia – a model of leasing empty buildings on temporary basis from landlords-*
  - <http://www.marcuswestbury.net/2011/05/23/cities-as-software/>
  - [About · Renew Newcastle](#)
  - to circumvent regulatory issues incurred by leasing space
  - to fill empty buildings downtown on a “until it is otherwise needed” basis
  - to animate the street and improve the neighbourhood
  - to provide low cost, if temporary, space for artists who otherwise do not have space or space that is connected to the public

## 4 FOCUSED CONVERSATIONS AND STUDIO VISIT SUMMARIES

Over 70 artists and organizations representing a cross section of Edmonton's active arts and culture landscape participated in group discussions, individual conversations and studio visits. Names are withheld.

Artists were encouraged to openly discuss their specific space issues challenges and successes, share their experiences, and offer suggestions and hopes related to studio spaces and live-work spaces with representatives from the City working on changes to the current zoning bylaws.

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### CRAFT ARTISTS

**TIME AND PLACE:** Thursday Jun 3<sup>rd</sup> at 4pm at the Alberta Craft Council Building, Lower Floor.

### BYLAW / PERMITS & LICENSES ISSUES

#### Ceramics Couple

- grandfathered designation as 'homecraft' zone
- have home based business permits, taxes, commercial insurance rider
- parking req's - visitors park on street or walk - non-compliance to 3 (6) parking spots. (Have no employees)
- Home craft zone was ideal

#### Raku Potter

- No business license (raise flags)

#### Fibre Artist

- No idea if working illegally from home

#### Silversmith

- No home business license. Ran into trouble before with neighbour when teaching from home 3-4-x week.
- Parking the major issue — city inspected - hearing at city hall — Council encouraged "Home craft"
- Now has occasional "club meetings"

#### Silversmith #2

- afraid to get license due to heard horror stories about business license process
- also afraid to get insurances due to attention it might bring to semiprecious materials in home.

#### Glass Artist

- Defined as "custom manufacturing" suited for industrial use only. But works are one – off' creations - not a glass factory. The definition doesn't fit.
- Refused for development permit because "better as semi industrial" Got through by appeal .
- Would eventually like apprentice and occasional assistance but does not have room for parking needed for major home business
- Parking —3 parking spaces don't fit on my 120 x33' lot. Garage can't be studio alone- has to be able to fit a car in it, but lots of people use their garages for junk and others park several cars on the street.
- Major/minor business — can't use garage or other accessory building for minor business + parking implications
- if wife with own art project shared garage would there be 3 *more* parking spaces required? (She currently has minor home business license to work in basement.)
- Make licenses and fees easier (to get- process and to pay - amount)

#### Craft Artist

- Wanted to build 2-storey garage w/ studio in Glenora (where there are many 2 storey garages w people working out of them w/o permits). 133 St has huge infill. Turned down x3, had to lower height even though it was w/in legal limits. On alley, no one borders the property. Turned down flat by the same officer again. When pretended to call lawyer, the officer stamped approved w "not to be used as residence" condition.
- Need better support from City. No backup, no legal rights
- Bylaw officers/ inspectors may not be open and may use their power arbitrarily

### HOME STUDIO + ABILITY TO HAVE HOME SALES

- Old Strathcona - home/studio must be together. DP grandfathered?
- Aspen Garden Westbrook - Works "under radar". No DP.

- Capilano house - Work/live. No DP.
- Glenora - The artist takes for granted that this is her/his home and this is how s/he lives in the home. No DP.
- Glenora - 2-storey garage w/ studio DP.
- Grout Estates/Glenora - restricted area in - Very low profile. No DP.
- Millwoods - Getting set up in basement of home. No DP.
- Norwood/Parkdale – garage studio w DP.
- YES. Home sales are needed to make a living from art
- YES. Small gallery in porch and biannual open houses. (Homecraft zone).
- YES. One open house sale/year and odd people now and then.
- YES. Want to have open houses.
- YES. Sales from in-law's home because of nasty neighbour.
- YES. Occasional sale from home but prefers to sell through galleries - PO Box for all business correspondence.
- No. Don't want to advertise or have visitors – sell through galleries and retail shows.
- No. Nervous. Afraid to get business license & be shut down. Stay low key even with neighbours. Don't sell or teach from studio.

#### OTHER issues

- Crazy neighbours - Artist practicing from home feels like an arbitrary existence
- Want to live and do work around families – inspiration
- Residential street w trees is inspiring for work
- You can't get a business license if you give address as a PO Box. Must have physical address.

#### SPACE CRITERIA

- Using entire house, garage and property for ceramic creation/ production /gallery save the front lawn
- Indoor kiln - fire outside in containers, w smothered flame, some smoke
- Organic use of rooms and spaces as needed: laundry, kitchen, basement - Use backyard in summer. Use clothesline & bemoan they are outlawed in places
- Noise is not an issue, lights are on at irregular hours

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#### VISUAL ARTISTS

**Time and Place: Wednesday Nov 18 at 4:00pm at the Prince of Wales Armoury, 2nd Floor, 10440 108 Ave.**

Event cancelled. The following written responses were received from established Edmonton Visual Artists who work large scale, use industrial processes to produce their works, work from studios outside the home, and/or have extensive knowledge of live/work studios.

#### BYLAW / PERMITS & LICENSES ISSUES

Public Artist/ Sculptor #1:

- Working out of double garage on property
- I paid a lot for permits. Some of my colleagues, also using their garages as sculpture studios, have not paid anything. Uneven application of rules.
- I am classified as a major business though I have no employees + resultant parking issues.

Sculptor #2

- DC2 – large warehouse/shop type space shared between several artists making noisy, large-scale sculpture
- Small gallery in front. We recently received a "notice to comply", directing us to acquire a business license or face a fine.

Ceramics Artist Couple #1

- **Home business licenses** – want ability to get one comprehensive license for the home business vs one per artist in house.
- **3 parking spaces** (or would it be 6 spaces for the 2 artists working together?) – visitors (occasional or en mass to biannual open houses) park on street.
- **homecraft zone** - Lament the loss saying they know this way of living and working would not be possible in the city now.

Glass Artist #2

- working out of new garage built as studio



- **Major vs/Minor business** – can't use garage or other accessory building for minor business –change to allow use of outbuilding as an artist studio *without* impact on parking
- **Implications of major business + 3 parking spaces and resultant loss of yard**
  - o Yard has a desirable residential look and feel vs a parking lot
  - o There is no room to include 3 parking spaces on the 120 x33' lot.
  - o If two artists in same family move working space into garage studio would BOTH then need a MAJOR HOME BUSINESS license? 6 parking spaces.

Woodworker, designer/maker

- Working out of garage and basement of house

## LIVE/WORK

- Rezone buildings/areas so artists can live/work in one place and building can be adapted for mixed use
- ArtsHab1 is too small for families and mature artists
- Live/work (ArtsHab) is inadequate for artists need: small size, sound transmission, ventilation, light, access, separation of living and working spaces, disposal methods, and storage.
- **Building code issues** may indicate that some zones are more appropriate for *artist live/work studios, or the creation of an artist "live/work precinct"* in an appropriate area. (See Fort Saskatchewan Downtown Plan) *"The Live/Work Precinct will establish a variety of mixed-use buildings with emphasis on integrated live/work units. The intent of the Precinct is geared towards specialized professionals/businesses, while accommodating opportunities for a variety of residential arrangements. Types of businesses that are encouraged in the area are art studios, specialty boutiques, design offices, and yoga studios."*
- Want to see the Artshab project grow - perhaps with several small, medium-specific locations, rather than one building that tries to accommodate every sort of artist. Purpose small buildings towards specific artistic milieu ie. Not every type of artist in one building.
- Buildings should be purchased outright wherever feasible, for sustainability.
- **Location:** within a complete community near shops, cafes, transit, schools, etc
- **What works:** shared common space (community building, gallery and events), high ceilings for lofts and storage, large windows for light, open flexible spaces, oversized corridors and exit systems.
- Allow second floor 'warehouse style' units vs exclusive access to each unit

## ARTIST STUDIO VS CUSTOM MANUFACTURING DEFINITION

- "Hand tools" is an undefined term: a band saw is NOT a "hand tool", but a welder, or an oxyacetylene torch is. Yet someone unfamiliar with the equipment might think they are not "hand tools".
- Add printmaking and painting studios
- Must meet the real needs of working artists.
- 
- "Custom manufacturing" suited for industrial use only. The definition doesn't fit for original one-of-a kind artworks.

## OTHER ISSUES

- **Overall lack of affordable and sustainable art spaces in Edmonton** – when artists do find one it is often in the 'wrong' zone
- **Loss of affordable commercial space in city**
- **Loss of warehouse spaces**
- **Need for sustainable art spaces as the above losses are due to artists renting and leasing.** Moving studios is "life shortening", expensive and difficult. Most of these artists cite moving studios at least 5 times in 30 years.
- **Communications:** constant struggle/issues with individual development officers who do not want to work with arts applicants, or consider creative options.
- 

## OTHER COMMENTS

- Industrial setting is ideal
- gentrification of downtown resulted in loss of affordable warehouse space – which were perfect for artists
- Garage/home base is affordable and sustainable for artists who own homes
- **105 Ave & 115 St** is a perfect area (already populated by artists) that would make for an excellent artist/artist studio district (theatre, photography, visual artists etc)
- Art making is an industrious endeavour, not a commercial one, so the area for art making, and sculpture in particular, must be somewhat industrial in nature.

- Painters and Sculptors have developed professional studios of this stature many times in Edmonton at their own expense and recreated these studios each time they were forced to move.
- When the downtown warehouse district was gentrified the painters and sculptors lost their studios and to date these are the same ARTISTS whose needs have not been addressed.
- Ideal to be within a community near shops, cafes, transit, and reasonably close to home.
- Approx 35 students graduate from U of A industrial design program yearly and go elsewhere for work. It would be ideal to see them stay in Edmonton, starting in a 'design studio incubator' or developing design collectives/co-op studios w other young designers and making their own products, thus kick starting new creative businesses in Edmonton.

#### PLANNING/ DEVELOPMENT IDEAS AND INCENTIVES/INITIATIVES

- Plan for affordability & sustainability of artist spaces – look for mechanisms to do that
- Preferred industrial settings
- rezone buildings/areas for appropriate live/work units
- Rezone areas so existing buildings can be adapted for mixed use
- **create an Artist studio district,**
- **create an arts overlay**
- other helpful rezoning
- Subsidization for professional artists
- Closed schools as arts centres: Live/work or work/only
- ***Plan for affordability & sustainability of appropriate artist spaces*** (ie large enough and with proper health and safety standards) where artists' rights are protected within artist-designated buildings. IE/a vacated space must be turned over to a new artist for same rent.
- Plan for arts uses in complete neighbourhoods
- Retain, support and nurture the emerging design industry in Edmonton.
- **Initiate Business development incentives** for artists/organizations creating incubator spaces for small manufacturing startups etc ... EG/ A % of an art space be designated for craft manufacturers / producers w employees, or who export their products, etc.
- Small business grants

#### SPACE CRITERIA

##### ***Professional level work only studio space /w gallery or sales component***

- Large space, open plan (up to 2000 SQ FT open unrestricted space w walls);
- High ceilings (10' min), (*limited space limits size of artwork that can be produced*)
- Storage (up to 2000 sq. ft – storage of inventory and materials)
- Use of large and small tools, overhead hoists etc. Ability to make noise
- Special ventilation needs
- spray room, paint/wood shop
- Oversized corridors/stairs/elevators to transport artwork to and from studio
- Good light - northern light preferred. View to the world outside (ie not skylights *instead of* windows)
- Accessible - Somewhere reasonably close to residence
- Storefront space, Gallery space (optional)
- Storage yard (sculptors)

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#### LIVE PERFORMANCE - DANCE, THEATRE, CIRCUS, OPERA

TIME AND PLACE: Wednesday Nov 24<sup>th</sup> at 4pm in the Prince of Wales Armoury, Kerr Room.

#### BYLAW / PERMITS & LICENSES ISSUES

##### **Allow occasional /auxiliary functions -**

- Groups rent their own space – open studio up to public – because you need to sell something auxiliary to pay the rent.

##### **Business vs Cultural groups - recognize the difference:**

- Acknowledge the difference between artist and commercial uses.

- Unlike a business we don't necessarily make money. We depend on patronage (gov assistance, grant money, benevolent landlords). The difference could be defined by motive. (*ie. social enterprise*). Revenue Canada recognizes that, which lifts the burden of needing to make a profit and still be able to claim expenses - why shouldn't the city also recognize the difference?
- **Exemption of Business License for arts orgs**
- we are NOT a business, but a charitable non-profit arts organization. We should be exempt from this fee

**Multiple "artist uses" do not fit silos of existing uses and definitions :**

- Artist organizations are *community* organizations – but don't fall under community uses/definitions
- **Need broader/more flexible zoning or uses for artist driven community uses.** Eg. Office space = administration use, not business

**A definition for a 'rehearsal hall " - which includes offices, props workshop, teaching space, storage**

- Offices are crucial to operations of rehearsal hall – but don't fall under allowable use
- need to amend /create definition that suits uses for rehearsal spaces

**A definition for a multi-functional rehearsal/production space - "creation lab"**

- Eg. Catalyst is creation based – want to build a "creation lab" where multi artistic disciplines work under one roof to create multi-faceted performances. Creation/production
- Need for multi-use specific rehearsal/performance in one space or set of spaces – *common issue*

**Parking bylaw requirements –**

- (eg. WWW) - 100 parking spaces required (only need ½ dozen) - Parks wants them under parks uses vs rehearsal hall use
- issue of high parking numbers is applicable to other rehearsal/production locations around the city.

**Need to better define performance art activities in bylaws**

**Change zoning rules so arts can access affordable spaces**

- Affordable space can't be accessed due to zoning restrictions
- Eg/ CB2 = expensive unaffordable spaces Vs less expensive spaces available in industrial zones not zoned for "arts" uses.
- The word "Industrial " conjures up the outskirts of the city but many are in the centre of the city up for lease for a long time – artists can't use them as they aren't zoned for their uses.

**Ensure adequate notice vs sudden evictions to protect artist operations in rented/leased spaces**

- eg. FireFly Circus subleases space from Phoenix Gymnastics in a building zoned IM (2959 Parsons Rd).
- The landlord applied for rezoning (IB) years ago. The Gymnastics association was denied a business license but allowed to operate because the rezoning application was in process. On May 18 2011 the landlord phoned the gym to say the bylaws officer was coming the next day to shut down the business operation/building. The rezoning application originally required the landlord to install sidewalks surrounding the perimeter of the building, and more recently some allowance for a new bus stop. Although not confirmed, it is assumed the landlord discontinued rezoning plans but did not inform the tenants. At any rate, the Gym, with a fully booked program including competitions, and Firefly Circus have received a one-day notice of shut down.

## OTHER ISSUES

**Substandard/lack of dance performance spaces -**

- Theatre spaces a) don't want dance b) aren't setup for dance c) don't market to audiences that like dance.

**The dance community isn't rich enough to hold up a big project. Need to broaden venue uses to make such a venture interdisciplinary.**

- **Substandard performance spaces in general –**
  - Performance spaces in Edmonton do not meet standards of mainstages across country. Motivation is "theatre for export" (need for main stages that meet national standards)
- **Vulnerability of artist leased/rental spaces –**
  - **Sudden evictions – eg. FireFly Circus** subleases space from Phoenix Gymnastics in a building zoned IM (2959 Parsons Rd). The landlord applied for rezoning (IB) years ago. The Gymnastics association was denied a business license but allowed to operate because the rezoning application was in process. On May 18 2011 the landlord phoned the gym to say the bylaws officer was coming the next day to shut down the business operation/building. The rezoning application originally required the landlord to install sidewalks surrounding the perimeter of the building, and more recently some allowance for a new bus stop. Although not confirmed, it is assumed the landlord discontinued rezoning plans but did not inform the tenants. At any

rate, the Gym, with a fully booked program including competitions, and Firefly Circus have received a one-day notice of shut down.

- **Generally substandard spaces** - that impact/truncate creative end result.
- **5-year City building lease cycles are too short** – to win grants and to invest in renovating space to meet needs.
- We have consistent trouble getting tax taken off our rent - IE/Some landlords pocket our charitable tax rebate - little we can do.

#### **Adapting inadequate space not intended for creation/production uses -**

- lack of control over space
- Adhoc rehearsal and storage spaces in inefficient and multiple places

#### **Funding –**

- Lack of consistent funding = disenfranchised
- loss of grant money upgrades - when forced to move due to rental increases or landlord discretion.
- Grants stay the same while operating expenses increase; salaries have not increased in years. Large-scale performances require 2-3 year period of grant writing and production across disciplines. The space envisioned while prepping might go under by the time you have your funding.
- Varscona Alliance is facing challenges in trying to source funding for a major redevelopment of the Varscona Theatre. We need \$2 million to match a promise from the City, but the federal agencies want proof we have provincial support, and the provincial agencies tap out at \$125,000, and even then, want proof we have federal support.

#### **Affordability and Sustainability - Creative Plan can't be realized because the fundamental issues of affordability and ownership of space are not addressed**

- Landlords will not change zoning for arts organizations renting their space
- Nonprofits have limited budgets and can't spend it all on their space
- Makeshift bohemian status not possible anymore due to growth, liabilities, audiences, and need to advertise.
- Groups are failing due to space issues.
- Benevolent landlords no longer exist – rents have doubled. Pay it or move are the options – which lead to failure.
- ***Issue: diminishing financial capacity of artist and companies to produce***
- Unaffordable space and venue rental for performances.
- Groups can't pay market value for large commercial spaces. No administration to access \$1M upgrades on existing buildings.
- Space ownership is necessary - loss of significant performance space in Edmonton when lease is up (Catalyst)
- Space is in limbo – 115<sup>th</sup> Ave - Zoned "residential". (WWW)
  - Land and lot next to space are designated green for the area - All changes need to be approved by Parks.
  - City wants to change lease to \$1 version – where tenant is responsible for structural improvements, but space hasn't been maintained for years.
  - To make space more useful as rehearsal / creation need to make substantial renovations.
  - Can't renew existing lease;
  - Parks won't give approval to rezone until upgrades required have been met by tenant; Can't get upgrades done until..... impossible circle.
  - If we weren't already in our space, we couldn't get it

#### **Drain of Professional level performers from Edmonton -**

- Need to support development and retention of professional level performers here.
- Need to garner community support – (marketing, education, awareness building) Bridge community understanding + art form ideals.

## **PLANNING/ DEVELOPMENT INCENTIVES/INITIATIVES**

#### **Political will**

- to create subsidized premier arts spaces for interdisciplinary performance.
- Visit Vancouver Precedent: **Scotia bank Dance Centre website.**

- Cultural Centre like in Calgary – a performance space that is available for nothing to Companies, (not in the City core)
- Establish a new organization to run a (new) interdisciplinary performance venue with multiple key tenants.
- City interest in redeveloping existing spaces, or even building new, for arts.
- The amount spent on sports facilities is something like 30 times that spent on the arts. We need more city spending in arts space - operational, and capital dollars.

#### **Create more city incentives and city subsidies for the arts-**

- Other cities host municipally purchased spaces. The assumption here is that artists will own/fund their own spaces without subsidies. But it's a non-starter to talk about (most artist groups) purchasing their spaces.
- Assist existing venue to reduce their rental fees to performing groups or support those groups with monies for venue rentals.
- The City needs to take a look at unused spaces, and encourage the owners to subsidize or reduce rent to short-term arts rentals.

#### **Improve City owned buildings and lease agreements -**

- standard rent cycles to 10 -20 years to allow artist orgs to be eligible for more/better grants
- better maintenance program for city owned buildings – don't leave essential and expensive improvements to nonprofit tenants.
- zero rent or greatly reduced rent, maintained by the City rather than the tenants.
- *provide shared rehearsal space with office space for performance groups* - Allows for ad hoc joint ventures, Sharing of resources and personnel.
- City Commitment to refurbishing more spaces like the Alberta Cycle building and investing in spaces that are already in use as performance/ workshop spaces: EG/ Varscona and Third Space.

#### **Percent for art + percent for cultural space -**

- promote a voluntary investment in cultural space from new developers.
- The developers of all of these new towers downtown could be asked to offer 2000 sq ft/building to an artist or performing group at affordable, below market rates.
- *rethink and broaden existing city incentive/ programs to include art space and benefit a wider range of artistic disciplines*

#### **Create incentive programs and city/developer/arts group partnering opportunities –**

- Downtown arena could include a major permanent-home arts space.
- Creative Plan can't be realized (because the fundamental issues of affordability and ownership of space are not addressed)
- *artist group down-payments*
- *financing for developer/owners who want arts groups*
- **EG:** Vancouver York Theatre at Commercial + Hastings went under several times. City + Developer + Van East Cultural Centre brokered a deal to buy and refurbish it, then gave it to the City who have Van East program it. Developer did this as part of a City bonus incentive program.
- City can work as a broker.
- a simpler model (than Nina Haggerty) where arts organizations and/or community nonprofits purchase their own space on a cooperative basis
- *city incentives and subsidies to host spaces*
- Look at density bonusing and other incentives to get good space for artists in new developments.
- An incentive to major contractors to incorporate arts space into their designs, a mandate for them to offer this first to actively producing companies at zero or low rent.
- Encourage arts uses in empty buildings on 101 St and 104/107 Aves, all light industrial complexes.
- Provide financial support for professional assessment studies on arts space needs with recommendations to solve problems.

#### **Marketing, exposure and opportunities –**

- Increasing exposure to other arts communities within Edmonton, increasing regular performance opportunities for local dance professionals.
- Focus on marketing for classes and performances.
- Provide consistent opportunities.
- More performing opportunities besides festivals.

## SPACE - CURRENT

## DANCE

- Rehearsal, teaching: space in Dance Alberta
- Share with another dance group above the Artery. Affordable. We are limited by the Artery's activities and we need to co-schedule the 2 spaces, Space needed considerable renovations when we moved in to make it functional for dance (\$5000).

## THEATRE

- Current space is subpar in everyway: nominal props, no scene, too small.
- **"Creation lab"** - production elements available for creation/ rehearsal and shop space to build scenes and props
  - "Living Room Playhouse" @ 106<sup>th</sup> – 50 seats, limited electrical services
  - Primarily a small audience performance space available to independent and emerging artists/companies.
  - Try to keep affordable. No storage/no building (props or sets)
- Home is a decommissioned church originally shared with Northern Lights who produced works there until discovered zoning didn't support that activity.
  - Space is now operating as a rehearsal hall with offices for art administration –accessible to staff and artists.
  - Limits: there are no wings/backstage/technical equipment. No production is possible due to zoning.
- Create theatre for young audiences in schools' library and gym
  - 6<sup>th</sup> floor offices
  - Keep props/sets/costumes in rental storage
  - Rehearse at library
  - Public performances – Library Theatre
- One of five resident companies at the Varscona Theatre, 10329-83 Ave.
  - In addition we rent rehearsal/ workshop space at 10920-88 Ave., a largely inaccessible but workable office space.

## CIRCUS

- Gymnastics gym with storage and admin off-site (**Received notice to shut down on may 29 2011**)

## OPERA

- We currently rehearse and perform in the Jubilee Auditorium.
  - We rehearse there because we are able to rent a space to store equip / props / supplies for rehearsal and performance within space at the Jubilee Auditorium. This is a great convenience.
  - We have to use the Jubilee because it is the only venue in the city with capacity for the size of audience we need to finance the scale of production.
  - The audience chamber is more suitable for amplified performances, not acoustic like Opera.
  - Scheduling is an on-going issue – we are locked into dates quite far into the future (***because there is no other comparably sized venue.***)

## SPACE - CRITERIA

## DANCE

- **Affordability is #1.** We just want a stable secure affordable space
- **Central location** - Best access for everybody.
  - It is imperative to be on bus / bike routes - many artists don't have cars
  - Part of a vibrant neighbourhood that embraces all kinds of art Large (1500-2000 sq ft) uninterrupted open space with sprung floors
- Rehearsal, teaching
- Good signage, heat, light, cleanliness, flooring, warm up area that differs between dancers and actors
- a new theatre for dance requires 2 studios on the side.

## THEATRE

- **Location** – Strathcona:
  - Extensive search for alternative location has been made - real estate / rent too high to be feasible to move, or too far out from central theatre district.
  - Accessible known location - Core downtown or core south is ideal.
  - Transit connection - Easy public and artist accessibility, within walking distance of U of A,
- Feasibility – space that houses all aspects of creation/rehearsal/performance needed in one space. Looking at partnering with dance for space and equipment specs.
- big enough for performance, workshop and rehearsal, office space



- 24-hour access

**CIRCUS**

- Extra height (25+ ft)
- Rehearsal, storage, offices all under one roof
- Control over heat noise ventilation access etc.
- Accessible - on bus route

**OPERA**

- Large audience space to pay for productions
- Acoustic auditorium
- Storage for props and sets

**LIVE MUSIC**

**TIME AND PLACE:** Wednesday Dec 01, 4-6pm at the Prince of Wales Armoury, 2nd Floor, 10440 108 Ave.

**BYLAW / PERMITS & LICENSES ISSUES****Different and easier definitions/licensing for live music venues.**

- Add a live music license or definition. Live music venues need a different definition or lighter restrictions.
- Model: to add performance aspect to venues - Winnipeg has a big live music culture.
- Come up with policies/ways to increase accessibility, which will increase demand.
  - Make it more conducive to minors, families at live music venues and reflect the local musicians chances to perform (many are under age)
  - Open more venues to foster appreciation of live music in kids/general public = long-term strategy will increase arts in the city.
  - Texas allows children into nightclubs (e.g. Billy Bobs). There may be some lessons there.
  - Hosting live music shouldn't force the definition of nightclub.
- Need to relook at definition of nightclub. Does the definition of 'nightclub' really achieve what it needs/means?
  - 10% dance space issue - too restrictive or too confusing. Lots of misinformation in issuing license.
  - Higher insurances with nightclubs.
  - Why is definition of nightclub discretionary? when they are all live music venues? A coffee shop can be a nightclub. Discretionary use creates pushback.
  - Pub vs a nightclub? Loud pub or restaurants can have the same impact as a nightclub. Pub dance floor shutdown as that changed it from pub to nightclub.
- Bar/lounge and spectator events: with seated live music and loud concerts. Reliant on selling alcohol to make venues happen or need public funding.
  - Artery bar/ lounge + spectator events. Has bar + spectator event licenses. Only open for events, live music, performances, concerts. Created community space. Have to turn down customers and set rules: No nighttime dance parties. Have to sell liquor to profit. We **want** the ability to allow dancing as well.
- Spectator establishment/events – people buy tickets to see a show

**Unconventional venues** – swimming pool; Planet Z warehouse – if there's a charity involved it seems to move it along.

- Difficult to get a liquor license in unconventional venues - can't sell alcohol in a swimming pool.
- SWS – food/drink/lots of bands. SOS Festival – outdoor beer gardens.
- Regulations are too strict. It needs to be fun.

**Allow industrial spaces for rehearsals and performance.**

- Young bands can get started there and play. Entertainment can fit in light industrial areas. There is a disturbance factor in music.
- solutions to use empty industrial spaces for rehearsal. Is there anything in bylaws/zoning that addresses this?

**Make it easier for small arts services to operate from home**

- Many music teachers work from home (affordability issue) and most of those are afraid to "go public" in fear of being shut down
- Parking issue - teacher fined for not having licenses to operate – but could not have complied with parking spaces required by major home business
- Services vs Business - low paying career/so low most consider it a "service" rather than a "business"
- no tiering exists for huge business operation or small home based business activity.

**Attitudinal Changes within city departments**

- Need for attitudinal changes with city staff as much as bylaw changes. Applicant is dependent on staff and their personal interpretation of bylaws.

**OTHER ISSUES****Affordability**

**Need for venues that are open to children and minors.**

**Music education for kids has dropped off.**

- Cutting funding at school will impact generations of consciousness/art intelligence.

**Non-profit vs business oriented venues.**

- Yardbird Suite is premier jazz club run by volunteers. Limited types of shows (jazz) and the number of times and artists can play there. Don't need to make a profit whereas bars have to stay in business. Public funding required to get the space and to keep it going (vs. bar required to pay for space). Booking strategies are more difficult.

**Need easier access to venues.**

**Need a lot of capital output to support and run a facility.**

**CITY SUPPORT: what is the value of its local culture to the city?**

- Music needs to be legitimized by the city. EG/ Austin - initiative comes from mayor's office. Transformed themselves into a music capital.
- Promote music as a "public good". Generates money + positive spinoffs.
- Support from the EAC is stretched. No money for new things or new initiatives at any gov't level.
- Options to see different "\$ levels" of live shows. City can help promote and create foundation.
- Top tier sports attractions get the infrastructural support that is not in place for live music. Need Structures beyond ad-hoc.

**Marketing live music –create a demand**

- Promote Edmonton artists to its citizens - Make a **STAR** system
- Live music community is informed by radio and by SEE and VUE Magazines etc. Magazines only distribute to core but the population lives outside those limits. Two worlds that don't see each other – suburbs and urban music scene

**PLANNING/ DEVELOPMENT INCENTIVES/INITIATIVES**

- Increase Funding for live music programming in schools
- Update Artist Economic impact assessments - the last one released in 2006 involved 126 organizations and not the full spectrum of independent artists, but does show the value of arts and culture to the City and has been used a tool of leverage.
- City support in legitimizing and marketing local live music and musicians in Edmonton
- Infrastructure plans for live music venues (which could be shared with dance and other performance arts)

**ARTIST RUN COMMUNITY**

**TIME AND PLACE: Wednesday February 09<sup>TH</sup> 4:30 -6pm at the Prince of Wales Armoury, KERR ROOM, 2nd Floor, 10440 108 Ave.**

**BYLAW / PERMITS & LICENSES ISSUES****IM zone**

- It took extreme personal investment to fight the process.
- For 2 years I heard only NO's and spent \$\$\$\$ before I finally got a YES (by appeal).
- The issues were parking and the zone.
- The development officer blocked me for 6-8 months because he didn't care. "You're wasting my time."
- Fear to change bylaws across the zones.
- There are plenty of great spaces around Expressionz that wouldn't be allowed for artist uses because of the zone.
- Strathcona Junction (nearby) is zoned site specific. Where a site is already zoned for something, you need to apply to rezone. Landlords won't do this and artists can't afford yet another cost.

**DC1**

- We have been ordered to pay a fee / license because we created a small retail /gallery space in front of the studios (well



under 33% of overall area).

- Under the general industrial zone the allowed gallery size is under 33% of overall space - we do sell some stuff but always seem to lose money overall.

#### Non-profit gallery

- When we were in 107<sup>th</sup> Ave + 124th St space (retail gallery front on 107<sup>th</sup>) we had to pay the property taxes –
- we were told we would be shut down if we didn't pay so we finally pulled the gallery.

**Definitions for production and animation** – are they already covered in zoning?

**Address difference between single home-based artist uses and collective nonprofit organizations doing multiple things.**

**There is no definition for “artist”.**

- o (Note: the EAC definition for artists has been submitted to Licensing and Permit Department)

#### **Flexibility for Multiplicity of uses –**

- o Uses are always evolving. Eg. Artists begin to sell a bit, then want a gallery/storefront to do that better. Need a definition that allows flexibility of uses.
- o Artists need a broad range of uses allowed under one roof - from production to offices to gallery and retail and events, rehearsals and performance.
- o Find out what we need and create something to fit or co-exist. We need an organic way of making things fit.
- o We want to find a way to combine creating/producing/animating/housing/selling.
- o Create a mixed use zone or something less segregated

#### **Cluster/Thread arts and culture throughout all neighbourhoods.**

##### **Create a new Arts District**

- Plan for/zone for
- We need to work together to create an air of sustainability

##### **Open up warehouse and commercial spaces.**

- o There is an influx of artists looking for warehouse and commercial spaces.
- o Warehouse spaces are very desirable. Artists WANT to be in industrial zones
- o the fear in the City is that it would apply to all users.
- o Look at specific areas within industrial zones to make change rather than sweeping changes.

##### **Business licenses -**

- o If you are providing goods and services whether or not for profit, you require a license
- o General definitions to cover most businesses were not written for nonprofits, and there are situations where nonprofit/charitable orgs may be exempt, though some activities you engage in may still require a license – there are safety issues for fire and police.
- o Business Licenses are revenue generators bringing in \$9M/yr. B. Licenses act as a 'go to' and enforcement vehicle for other agencies – fire, police, health.
- o External agencies ensure the place is safe before giving out licenses. An enforcement group makes sure you have a permit. But many organizations don't require a permit. (eg. ihuman)
- o Fallout of zoning and licenses are the additional costs to artists + running around to all these agencies, not knowing who to contact. That's enough of a barrier to avoid going through it.

##### **Arts vs Commerce – (social enterprise)**

- o We need to define the line between art and commerce – while some artists may sell work, for the many commerce is not the end goal or motivation, or even the reality.

##### **Communications and City Will**

- o How do development officers talk to artists?
  - o The development officer (I worked with) blocked me for 6-8 months because he didn't care.
- o Our hope is that next time - having been through this before - there will be a more flexible set of solutions in place.
- o Support the arts by supporting artists – You are our advocates!
- o Do City departments talk to each other? Interdepartmental communication and co-ordination.
  - o IE/ Heritage site York Hotel – (In our search for new arts space)
  - o We talked with the city rep who deals with this specific building and found he wanted social housing there.
  - o No other options would be considered while another department might be open to other ideas.
  - o Frustration within departments as well as with (arts groups) dealing with them.

##### **City looks at one model (only) of revitalization –**

- Can you rejuvenate an area with social housing?
- Animating a neighbourhood with arts uses would bring energy to it.

- Boyle McCauley – will there be an artist village?
- There seem to be a lot of plans in various departments, but no centralized area to assess the ideas. So it's hard to know what is allowed.

## OTHER ISSUES

- Recent (government granting) cutbacks make finding affordable space more difficult
- We are unable to become an organization due to costs – would reduce taxes and fees
- Youth – most are aboriginal +African youth community with issues law, child services, fetal alcohol syndrome, mental illness or addictions.
  - o This user group presents an entry challenge/barrier into communities.
  - o The program uses art to bring/participate in community and remove marginalization.
  - o Don't know where in the city to find all this. Need is imminent.
- We pay top rent to EPSB– double what is normal.
  - o Utilities are crazy – it's a 100 yr old building. We have to charge \$880 per classroom – to cover operating costs.
  - o Most artists can't afford that.
  - o We're not getting any funding.

### Affordable and appropriate space

- We all want more space and affordable space
- Arts organizations want to partner with the city ie/ use city leverage as funder or banker.
- Artists feel they are pitted against each other in finding space.

### How do the new Downtown Plans impact affordable spaces for artists?

- Affordability is an issue. Most areas downtown are being revitalized. Artists feel that downtown is/will be unaffordable in the near future.
- Even with the great number of vacancies it is hard to get into a building that is sitting empty - We had to move out of our downtown space as the owner wanted more money. The building then sat vacant. We were going to spend \$60K on rent – you could shoot a canon down Jasper Ave but still few building owners would let us (artists) in.
- Little political will to animate any part of that. Is there a strong will with council now?
- Artists live and work throughout the city – in basements, off the beaten track. Not all want to be downtown. Artists are everywhere doing their art. We like to be off the beaten track. Are we where we want to be or where we can afford to be?

## PLANNING/ DEVELOPMENT INCENTIVES/INITIATIVES

### Reinstate levels of government grants and funding for nonprofits

### Improve interdepartmental communication and coordination

### Open up attitudes and creative thinking to forwarding nonprofit arts developments.

- Take a new perspective as a city: "We WANT arts groups, so how can we make the (few).
- City could work positively to help that happen.

### Ways to partner with city for City funding/leveraging /brokering for affordable Arts space

- ie/ use city leverage as funder or banker.

### Political will to animate empty buildings with arts uses.

- empty buildings in the downtown
- downtown area closed schools – Williamson/McCauley

### Create a new arts district

- We benefit from clusters/having others next to us in many ways.
- One is that you can get efficiencies and infrastructure like better access to venues or places.

### Cluster/Thread arts and culture throughout all neighbourhoods.

### Sustainability

- Increase City 1-5 yr renewable leases to 20 yr leases.
- Plan for affordability and sustainability for artists/arts groups in new downtown plans.

## SPACE – CURRENT

### Latitude 53

- multi disciplinary and community galleries/offices/ library/public presentation)
- org is 38 years old.
- We have been in our current space for just over 8 years.

## VAAA

- Sublease space for small gallery with office within Harcourt House (which has its own gallery, offices & 42 work-only studios for artists and organizations)

## Expressionz

- 6000 sq ft for performing visual and healing arts + café and rentable rooms for profit and nonprofit groups
- Site is zoned medium industrial

## Metro

- Rent media art space and equipment within The Citadel

## Ortona Gallery and Studios

- 16 organizations and tenants in city owned armoury in Rosedale. With artists gallery.
- Ortona has a special situation and deals with a particular group in the City.

## North Edmonton Sculpture Workshop

- In the sculpture studio for 7 yrs – and in area across the alley before that.
- 115/116 St Area used to be all heavy industrial ('50s-'60's). Businesses in area range from retail to factory/commercial supply industrial - but new housing is cropping up all around.
- New DC2 for site: old appliance warehouse – now a crude gallery front with welding/production studio in back, a yard where stock steel can be stored. A few offices upstairs that have been transformed into painting studios.
- 5-7 artists working as a loose collective
- Gallery hosts regular exhibitions by artists in collective -open for opening reception only or by appointment. Artists do sell occasionally.

## iHuman

- iHuman is Currently in the Boyle McCauley area at 102 Ave and 95<sup>th</sup> St in a building leased yearly from City – \$1/yr + operating costs
- Current space is limiting service that can be offered.
- 400-500 youth members (100/per week) who regularly attend visual arts, music, fashion, drama & video programs
- The lease is subject to Quarters development – thus the proactive push to find new space now.

## Potters Guild

- Currently renting an inadequate basement space in the Victoria School for the Arts.

## Sun and Moon Cooperative

- Rent the Don Ross school from the EPSB. Community wanted us there.
- We can be flexible – anyone could use the space – eg. after school classes. We have even rented space for 50 new chairs (we needed).

**SPACE – CRITERIA**

Accessibility is so important – access to transit with bus shelters and other

## Latitude 53

- We have been investigating a new location for almost two years
- looking to purchase a space and renovate or build new.

## VAAA

- need affordable space as lease expires in near future
- need a space that has visual access to street

## Expressionz

- Goal is to be in business and be self sufficient

## Metro

- Looking for new space (now leasing the Garneau Cinema house on 109).

## Ortona Gallery and Studios

- Renovating to include a multipurpose performance/event space for rental use

## iHuman

- space dreams of a permanent home.
- Goal: a comprehensive arts centre offering arts service and outreach support to high-risk youth with art programs.
- MULTI-USE SPACE NEEDS:
- Need to own to provide continuity for the youth - build new or repurpose
- 2000 sq.ft. studio for multi-disciplinary arts programming
- Artist-in-Residence studio that can be open to community
- Exhibition space

- Retail storefront where youth can develop skills
- Housing for youth-at-risk
- Need to be accessible by transit
- Want to stay downtown
- Community must be sensitive to clientele

#### Potters Guild

- Looking for new space to meet needs for special equipment, waste + ventilation, light, street accessibility, presence.

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## ARTIST ORGANIZATIONS

**TIME AND PLACE:** Wednesday MARCH 02<sup>nd</sup> 4-6pm at the Prince of Wales Armoury, KINROSS ROOM, 2nd Floor, 10440 108 Ave.

## BYLAW / PERMITS & LICENSES ISSUES

### A performing arts group is leasing space in IM zone

- it isn't an allowed use – discovered this after moving in, upgrading space for specific use, and then applying to renew annual business license and were refused.
- forced to move from a school in the general area. Have stayed in the area to maintain the client base.

### What is the 'God Clause'?

- if you have an activity that doesn't fit – when can that come into effect and how do is it accessed?
- The city doesn't have a consistent policy on concessions – if you want this you have to do that.
- City council becomes involved in case-by-case examples.
- Want a more reliable system for long term solutions – seems very arbitrary

### Parking:

- In mature neighbourhood Revitalizations properties with deficient parking and where they can't get (development) permits are common. You can't get buyers if you don't have parking.
- **Hamilton** has created a bylaw to allow existing parking condition to be maintained in older stock downtown buildings that essentially fill the property boundaries. This was done to encourage arts uses in these buildings.
- We need to look at what's there and what can change. Some incentives are built into the downtown plan. Can they be expanded to other mature neighbourhoods?.

### Downtown Plan, Quarters, Arena District, and Neighbourhood Revitalizations

- Concern that inaffordability and regulation for limited uses permitted in live/work units will curtail actual arts uses.
- They need to be built in.

### Zoning and regulations need to be changed to plan and build arts uses into communities.

- Not just address issues one building at a time.
- Arts build community/clusters/tourism like other activities do.
- Somewhere in land uses / zoning there should be an arts category. To fit the blend of social enterprises arts uses include.
- A multiplicity of use in one space or under one roof is a common hallmark of artist uses – we need that flexibility built into definitions and zones. IE/ an art studio can also become a temporary black box theatre – going from private use to a public use.

### Create definitions that appropriately address art uses

- Fundamental – we need that recognized. Eg/ The Expressionz Café is not a Flea Market

### Acknowledge and enable home-based studios

- As many as 50% of individual artists work from their homes.

## OTHER ISSUES

### Affordability and Sustainability of Appropriate Arts Space

- Long-term access to affordable space is key to stability of art space in Edmonton. Space issue is chronic – it's a crisis for the arts.
- Lack of quality spaces. Many buildings are in poor condition and not well maintained (let alone upgraded). Artists with space are in old, crumbling, poor quality spaces. The urgency of need is significant.
- Barriers to access appropriate space are financial. Space is either too expensive / not available/ in the wrong zone
- Groups that run well fiscally still can't get the space they need to operate properly. Groups go under without appropriate affordable and consistent space.
- Private sector landlords/owners don't maintain basic upgrades or do so at the artists' expense.

- ACC has been in 5 temporary and substandard spaces for several years - and it is a well functioning organization. Few arts groups will be able to put together their own capital campaign. It's a planning projects issue.

#### **Review lease agreements with City owned facilities:**

- Most maintenance costs are higher than the rent with city facilities.
- Arts organizations get stuck with the maintenance of old buildings (in the \$1 lease arrangement).
- City should help with the maintenance and lease agreements. Eg. *Workshop Theatre West.*

#### **One-offs**

- Edmonton has quite a history of one – off's. (Citadel, Arts Barns)
- We can't count on them, but we can exploit them – eg/ potential of the Epcor Power Plant.
- But we need long-term solutions – who is going to invest in development without that?

#### **Equity**

- Arts orgs need to get control of spaces. Ownership and gaining equity are really important.
- City could leverage 5 groups income to share a mortgage.
- The ACC may have to move (from downtown location) when the lease is up. With equity – they could stay in, and help build, the community.

#### **Operating grants are for existing programs**

- none are for people (admin/staff). Can't fund capital admin project.

#### **Funding Scoring system**

- favours concepts from known/established organizations.
- EG. Forbes Centre: Mayor gave the land/site. 18 months later Forbes Centre spent all assets of 2 nonprofits and donor dollars (developing concept) –\$600K of nonprofit dollars to fund feasibility stage.

#### **What is the protocol for reporting status updates?**

- Monthly, biannual, what format, what information, who should receive it?

### **PLANNING/ DEVELOPMENT INCENTIVES/INITIATIVES**

#### **Designate a Champion for arts and culture development within the City.**

#### **Provide Education for arts organizations on how to navigate their way through the City Process**

#### **Interdepartmental Team**

- Create an ARTSZ Integrated team of dedicated professions working toward a positive outcome. This city team would have knowledge/experience about arts uses and innovative arts projects etc. Tap into/retain/reapply previous experience. 118 Ave benefited from an inter-departmental team for the first 4 years. There is a weakness in momentum when that interconnected city support isn't there.
- Create an "Integrated Service Team" – with urban planner/planning/bylaw/police/community / etc reps at one table who worked collectively through the objective to get to a positive solution (Revitalization model)

#### **Consciously plan for 'Arts Precincts' or 'Arts Strips'**

- Develop an Arts or cultural overlay – eg Seattle.
- Eg/ Arts usage weren't originally part of the 118<sup>th</sup> Ave overlay –it was intended as a pedestrian friendly shopping district. Arts just weren't thought of at the planning level – The focus was strictly beautification. We later went through hoops to get arts to fit into the overlay.
- Create an ARTSZ (ie/Arts Zone - like BRZ) that could be applied to any district.
- special sections of cities into arts spaces on a large scale with flexible zoning.
- Special Projects or concentration of use are done at a planning level.

#### **Support arts groups to own space**

- lead to long-term affordability and stability for arts groups.
- The Rotary fund – offers loans to help organizations build equity
- The City could offer low/zero interest loans to support arts development or other innovative funding arrangements
- The City could work on behalf of clusters of organizations to buy one building – which could be led by a "Supergroup"
- Cluster ownership.

#### **Create and promote a structure for landlords to lease old spaces to arts groups.**

- It has an incubator effect. Affordable but not subsidized. Profit is made, just more slowly at cost + \$1 or affordable at

below market rates.

**Provide incentives to landowners to fill empty buildings.**

- Vacant buildings *and* vacant buildings in disrepair. Prime downtown space sitting empty for years.
- Some sort of time criteria to occupy or develop their property so it just can't sit empty like that.
- Empty derelict buildings ruin the economy of the neighbourhood.
- Fine negligent building owners.
- Precedents:
  - **Winnipeg** has created pressure on landlords to attend to empty buildings:  
[http://winnipeg.ca/ppd/pdf\\_files/housing\\_policy.pdf](http://winnipeg.ca/ppd/pdf_files/housing_policy.pdf) (pg12)
  - Rent abatement program in the City of Brandon, Manitoba:  
[http://renaissancebrandon.ca/press/cash\\_incentives.pdf](http://renaissancebrandon.ca/press/cash_incentives.pdf)
  - Progressive municipal incentive strategy to help rejuvenate old Cambridge downtown Ontario:  
[http://www.lancerdevelopments.com/wellington/old\\_cambridge.php](http://www.lancerdevelopments.com/wellington/old_cambridge.php)

**Fund really good ideas upfront** (or at least once feasibility is complete and moved to next phase)-

- Does the city have the ability to look at something/evaluation process to determine whether an untried idea has legs?

**Provide nonprofits with templates for process**

- EG. RFP, Tender, lease/management paperwork. Have a ground –up 'toolkit' binder on 'how-to.' (eg. How to build a playground, how to develop a building project: renos, new, nonprofit). Flexible finance models, (spreadsheets) and reports. Guidelines and examples.

**Clearer direction for communication/reporting to city on project status updates**

**Education:**

- City funded day workshop/conferences for nonprofits (eg. Nonprofit Centers Network, Toronto Centre for Social Innovation) covering all aspects of city support.

**City support through a point person/ project manager and senior team for each project –**

- Decision making/action.
- **New COE policy "Partnership Policy" Grant**
- Need a model for it.

**Recognize that nonprofits are social enterprise, not business profit oriented organizations**

- Implications on property taxes, nonprofit leases, licenses and permits, etc.

**US experience:** through the Nonprofit Centers Network we have learned about the US models

- US State budgets often have \$ for multi-tenant or co-location projects for nonprofits. All nonprofits borrow from it. SOME may be a grant?
- Is the Social Enterprise Fund similar to this on a City scale? (*NOT SURE, this is a LOAN not a grant and I think some of the US budgets are GRANTS. The new COE Partnership Policy likely will be a grant amount but seems under-funded. DW, Forbes Centre*)

**Provide Incentives to landowners/developers/business to provide arts spaces.**

- Build the arts in at a planning level.
- There are affordable housing incentives – there could be something similar for cultural components.
- Density bonusing for developers to commit a percentage to arts and culture spaces in exchange for density.
- Arts space component in new downtown developments
- Tax relief in exchange for committing to ongoing affordable arts and nonprofit spaces.
- Temporary or time limited incentive to encourage investing in low cost arts and cultural spaces. If entrepreneurs can't initially see value of arts spaces within the business development model, they would at least be willing to listen to the arguments for benefits.
- Conversations for arts spaces need to happen at a City level. Eg. Reno of the Federal Building – it would have been great if artists could be coming and going from the building too.

- To be a world class city Edmonton needs to Increase investments in arts spaces – not only major spaces like the AGA, but premier community arts spaces

#### SPACE – CURRENT

**AOTA** - home base is “The Carrot Community Arts Coffeehouse”, a volunteer-run artist and community gathering space developed to serve the needs of the community. The Carrot is becoming renown in Edmonton as a ‘collaborative creative incubator’ space that hosts a visual art gallery, arts market, integrated art workshop & performance venue, espresso bar and café.

**ACC** - Its rented facility holds a shop selling craftworks by its more than 200 members. The Feature Gallery presents major exhibitions each year, while monthly exhibitions in the Discovery Gallery allow emerging or experimental craft artists an opportunity to exhibit in a well respected public gallery. The space also houses offices and storage.

**THE VARSCONA** - is located in Strathcona. It is a unique cooperatively run performance venue leased from the City of Edmonton by 6 theatre companies and the annual Fringe theatre. Last season, 25,000 audience members attended 400 performances at the Varscona. Varscona Theatre is in disrepair with inadequate space for all groups sharing within

**ESPA** – rents/ leases space on the 6<sup>th</sup> floor of the Stanley A. Milner Library

**EAC** - now leases administration space in the Prince of Wales Armoury (\$1 lease from city)

**THE PAINTSPOT** - recently moved from Whyte Ave location to lease retail with gallery and workshop space on 81 Ave and 100 St. The NAESS Gallery is a non-commercial, raw space within the new retail location on 81 ST. Work in the gallery is essentially non-commercial. The Paintspot also has space for artist-led community workshops.

**CKUA** - owns it’s building and subleases to other artist and nonprofits at below market rates. It has been looking to move from their (100 year old building) location on Jasper for eight years.

#### SPACE – CRITERIA

**ACC** - is looking for a permanent facility.

**RAPID FIRE THEATRE** - has been looking for appropriate new space for 10 years.

**ESPA** - is looking for appropriate space that has street presence and accessibility for art display, film presentations, public meetings and office space

**CKUA** - After an eight-year search for a new home – this year, through serendipity have found a new space.

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#### ARTS AND BRZ’S

**TIME AND PLACE:** Wed March 23<sup>rd</sup> 4-6pm at the Prince of Wales Armoury, **KERR ROOM**, 2nd Floor, 10440 108 Ave.

#### BYLAW / PERMITS & LICENSES ISSUES

##### Parking-

- Current parking requirements are unreasonable in older neighbourhoods where the current bylaw requirements are impossible to meet. Businesses trying to establish themselves here continually have permits are declined because of parking deficiencies.
- Build flexibility into the system to allow side street parking and other options so businesses can get the approvals they need to open.
- Some businesses have requested and received special 1 hr parking signs in front of their buildings. The time needs to be extended to be fair to adjacent businesses.
- New DPs for big box stores everywhere – core communities are fragile to that one thing that will tip them over the edge - parking can make the difference.

##### Come up with creative solutions for parking in mature areas -

- Designated lots or parking facilities instead of individual building parking.
- In core + mature areas a public parking garage development is needed vs individual building parking.
- Allow use of Brownfield sites for parking lots



**Improve communications-**

- Some development officers need to show a better attitude and empathy when dealing with business owners and our office.
- Initiate several meetings throughout the year with development officers on the Ave. Development officers need to talk/engage with what's really happening – especially when doing development permits – come out to the site to properly evaluate the situation at hand.

**Relax Development Permit conditions for empty buildings downtown-**

- so it doesn't cost landlords a fortune to meet bylaw requirements to fill empty buildings with artist/nonprofits.

**Old Strathcona –**

- **Light industrial zone (east side of rail 102 east) Keep it for the arts industries!!**
- **Pub vs nightclub issue**

**Downtown Empty buildings:**

- A lot of these have demolition clauses but they are distant.
- Create incentives to convince developers to let artists/not-for-profits use them in interim.
- Need Incentives to fill Empty buildings with artist/nonprofits

**OTHER ISSUES****Escalating rental costs is the biggest problem in retention (of the arts)****City inventory buildings are old and need capital upgrades.****Marketing challenges with Language barrier** (with multicultural communities)

Difficult to navigate through city networks / departments

**Road closure permits**

- The process and high cost for obtaining event permits is a big issue. Merchants can't afford more costs.
- BRZ's need to be seen as an entity that are enhancing the city and should be granted decreased costs for public events that we hold on our streets.
- **City hours vs Arts hours:**
  - o City hours are 9-5 arts hours are afterhours - evenings and weekends. Overtime conflict.
  - o City shuts down parking on Friday for a Sunday event to avoid city employee overtime to shut down on Sunday, so there is an extended 3-day parking loss for merchants.

**(Northedge)**

- Developers see our area as risky (distressed community) - go downtown where it is a better investment.
- Barriers to building relationships and getting newcomers involved in the arts - different language, culture, lack of social networks, low income (even supplies for painting are expensive).
- Lack of continuity along the street - gaps between businesses made by apartments and empty lots.
- New community A+C events are very different.

**(Chinatown)**

- Right now events tend to attract negative activities as we are surrounded by NFP and shelters. Improvement could bring momentum.
- Parking
  - Mentality of free parking – People take our merchants free parking spaces and walk downtown.
  - Parking issues are worst on 95<sup>th</sup> where there are bars, gaming. Clients spend all day in 24 hours zones 95<sup>th</sup> St and 97 St.
- Lack of follow through in Transportation department.

**(Stoney Plain)**

- too many pawn/cash/auto anchored malls
- We're at the mercy of Planning and Transit - It's hard to move forward as the City is buying property – we can't plan.
- LRT going through the business area is disruptive and will divide the street. Area is in limbo until the West LRT route is finalized.

**(Kingsway)**

- When the airport industry leaves the City there will be negative impact on businesses and people supporting them.
  - o We currently have a vacancy rate of 2-4%. It's a very valuable and viable business area. What happens to the dead area in the 50/60 years it takes before the develop airport lands are developed?
- Parking - There is not enough parking available along the service road. There are also safety concerns because there are no sidewalks.
- Once the LRT stations are built – parking could become an issue



**PLANNING/ DEVELOPMENT INCENTIVES/INITIATIVES****City Partnerships**

- The City needs to take on a real role in facilitating and initiating projects. eg/ Arthab1 needed all levels of government and grant \$ to work.
- Message needs to come from the politicians down.
- Help from the planning departments
- Improved/more grant monies
- Educate Councilors about Arts Habitat Association - Increase support for Arts Habitat Association to lease buildings to/for artists.

**Improve City co-ordination/facilitation (planning department/transportation) with BRZs to help communities plan for future development.**

- Develop Inventory of spaces in BRZ + inventory the people we want in them
- City facilitation of available spaces and artists

**Brand Edmonton Arts**

- We need to develop a vision for local image for arts in the city and promote it.
- Better and more coordinated city wide marketing

**Enable Arts as Industry**

- The Arts is the base for any core area of revitalization. (music, theatre, craft, design)

**Come up with creative solutions for parking in mature areas**

- Designated lots or parking facilities instead of individual building parking.

**Look at BRZ's as a complex organism**

- Not siloed micro towns with one of everything each.
- Work on BRZ Strategic Plan with City.

**Initiate a Development fund to encourage development.**

**Establish an integrated team** that evaluates how arts are doing and makes policies for improvement

**Provide more funding.**

**Provide an interim plan for City Airport buildings /land between closure of airport and development of lands.**

**ARTS VISION****Alberta Ave**

- Alberta Avenue is a cultural destination – food/events/festivals.

**Downtown**

- We have a large presence of arts in the downtown zone and want more.

**Old Strathcona**

- Strathcona is a template for other communities –Theatre, events, festivals, music, visual arts, etc.
- Arts Industry - We have a complete music business industry. We want to see the arts community sustain itself for music, design and production.
- The Fringe has spawned several professional theatre companies that operate regular seasons at performance standards equal to t of Off Broadway.

**NorthEdge**

- Want to incorporate arts into our revitalization.
- Need to discover our own identity/potential rather than try to compete w surrounding revitalizations: Alberta Ave, Downtown, Chinatown, Little Italy.

**China town /Little Italy**

- We want more culturally specific events, transformation to vibrant outdoor activities.

**Stoney Plain**

- BRZ vision is for a world-class holistic urban market. Location by the GMCC Site and bus terminal to bring in all aspects of holistic living. Attract other like-minded businesses to the area. Create a draw to move down Main Street and become known for it.
- Branding –Arts will establish the brand we are trying to create and determine the design of the area and

**Kingsway**

- Potential for public art in Airways Park

## STUDIO VISITS

In 2010, Arts Habitat Association (with the City of Edmonton in some cases) made visits to artist spaces to understand how they are used by artists, and what issue they might have. Reviewed were:

- A **home-based artist studio** which used the entire property to live and work from
- A **garage** in an inner city mature neighbourhood renovated to be a glass blowing studio
- **Live/work and work only studios** in ARTSHAB1, 102AVE and 106ST
- A **retail gallery** on 124<sup>th</sup> Ave which once shared space with an artist co-op, and
- Expressionz Café, a **new mixed use arts facility** operating in a medium industrial zone.

### 1. "HOME/CRAFT" - zoned mature neighbourhood/residential but grandfathered in as an original "homecraft" zone.

Two senior artists working in the media of Ceramics have worked and lived in a house near Whyte Ave for 30 years. The interior of the house doubles as living space and museum of collected works by other artists. The basement, backyard and garage are used for creation process and storage for supplies. They periodically invite senior artists for professional workshops and travel abroad to do the same. There is a small retail component in the form of a "gallery" within the enclosed front porch and the biannual open houses. They have a business license and approval from fire marshal to operate. It has great street appeal and is recognized by an unobtrusive character sign. Their neighbours are friendly, and even help store supplies on their own properties.

#### **Advantages to working and living in the same place include:**

- The integration of work and family as a way of life - ease in bringing up a family while establishing careers. Arts do not follow 9-5 hours - they can easily work in the late evenings without disrupting family or neighbours.
- Creating vibrancy and interest in the neighbourhood – contributing to an authentic, distinctive community.
- Minimizing car travel to work in a location off site.

#### **Issues cited include:**

- **Home business licenses** - They want the ability to get one comprehensive license for the home business as they work together on each project. How many home businesses are required? Bylaws don't address this.
- They lament the loss of the homecraft zone saying they know this way of living and working would not be possible in the city now.
- **3 parking spaces** (or would it be 6 spaces for the 2 artists working together?) **are unaddressed**— visitors (occasional or en mass to biannual open houses) park on street.

### 2. "GARAGE STUDIO" (OUTBUILDING) – zoned mature neighbourhood/residential

An artist who has been glassblowing for nine years has built a garage studio on his property. He imagines working full time from this studio, eventually with an apprentice and occasional assistance. He would like to hold open houses. He was originally refused a development permit because his art form was seen "better as semi-industrial", but got through by appeal with a variance for height and parking – paid \$300 just to have the permit. Garage spans the width of the backyard w 4' setback either side.

#### **Advantages to a garage studio include:**

- Affordable – would otherwise be paying out rent elsewhere
- Creating vibrancy and interest in the neighbourhood – contributing to an authentic, distinctive community.
- Minimizing car travel to work in a location off site.

#### **Issues cited include:**

- **Parking** – there is no room to include 3 parking spaces on the 120 x 33' lot? One parking spot installed to preserve garden (car width set back from lane) and the Garage is built to be able to fit a car in it.
- **Parking** - Wife is working in the basement of the house with her own minor home business license. She would like to move her working space into part of the garage studio. Would SHE then need a MAJOR HOME BUSINESS license - means an additional 3 PARKING SPACES? The development permit is the hoop, not the license.
- **Implications of major business + 3 parking spaces and resultant loss of yard** – yard has a desirable residential look and feel vs a parking lot
- **Major vs/Minor business and impact on parking** – can't use garage or other accessory building for minor business – can this be changed?
- **"Custom manufacturing suited for industrial use only"**. This is not a glass factory. The definition doesn't fit for original one-of-a-kind artworks.

### 3. LIVE/WORK and WORK ONLY STUDIOS - ARTSHAB 1 – zoned EBZ

Artshab1 is an incentive project developed in 1996 to keep artist living and working in the downtown. The units were called “apartment dwelling with attached workspaces” in the development permit (there was no definition for live/work studios). The studios occupy the 3<sup>rd</sup> floor of a mixed-use commercial building. The 1<sup>st</sup> floor is retail; and the 2<sup>nd</sup> floor is office. The original plan indicated the 2<sup>nd</sup> floor would have gallery space for artists above. The 3<sup>rd</sup> floor has 10 live/work studios and 2 work only studios. The live/work studios range from 500 – 100 sq feet. They contain one open space with loft, kitchenette, bathroom. Storage is mostly in the loft, although some residents use the loft for additional living space. Residents organize the open space between living and working “zones” as they require. The work only units are shared between 2 and 3 artists, all painters. They include storage for large canvases, open space for larger installation pieces. Galleries show work of these artists on an exclusive contract, meaning, artists do not sell work out of the workspace directly. Studios are strictly for production. Equipped with power and slop sinks. There is some parking in the garage and on surface parking. Not all units have a parking space, but not all artists have a car. Filmmakers, musicians, painters, illustrators and writers create a “community” here, quite unlike apartment dwellings. Hallways function as nonprofit “Gallery” showing resident and non-resident artwork, and social space for artists. Special events, openings are held regularly. Some sales occur but it is never the motivation or expectation of the event.

#### \*Issues cited include:

- Sound transmission- “staggered stud” construction between walls for sound reducing, plywood deck floor is inadequate for sound separation.
- Ventilation - is inadequate – overheats under roof in summer with no circulation from single window.
- Not suitable space for sculptors, ceramists - ventilation, power, small units
- **Work only studios** have no windows but do have north facing skylights. Skylights do not open and do not let in enough light.
- New renovations include air conditioning for office floor only. Those roof units cause a disruptive amount of noise for residents on 3<sup>rd</sup> floor.

#### \*When building new live/work studios for artists consider:

- **Sound transmission** – staggered studs in demising walls only partially work. Need improved sound separation between units and between floors.
- **Sound and vibration considerations for building equipment**
- **Ventilation** ie/ living working with paints or other smells related to art production. Each unit should be individually vented, and between floors.
- **Disposal methods** – for paints, cleaners, potential toxic going down sinks.
- **Elevator access** – limits size of artworks. Freight elevator required.
- **Basic amenities:** kit/wc/common laundry
- **Storage:** need for large storage of finished artworks
- **Studio size** – must be large enough, or have a variety so that artists working large format can work (2000 sq ft)
- **What works:** shared common space (community building, gallery and events), high ceilings for lofts and storage, large windows for light, open flexible space.

\* These are building code issues, but may indicate that some zones are more appropriate for artist live/work studios, **or the creation of an artist “live/work precinct”** in an appropriate area. (See Fort Saskatchewan Downtown Plan) *“The Live/Work Precinct will establish a variety of mixed-use buildings with emphasis on integrated live/work units. The intent of the Precinct is geared towards specialized professionals/businesses, while accommodating opportunities for a variety of residential arrangements. Types of businesses that are encouraged in the area are art studios, specialty boutiques, design offices, and yoga studios.”*

<http://www.foresask.ca/downloads/documentloader.ashx?id=11899>

<http://www.foresask.ca/downloads/documentloader.ashx?id=11894>,

### 4. COMMERCIAL/RETAIL – zoned CB2

This is a retail gallery specializing in high-end handmade woodcraft furniture and objects. Its gallery niche is special and the framing attracted clientele. It operated from the same space for 6 years but closed its doors in March 2011. For one year, visual artists set up a co-op in the back studio area. The space has not proved sustainable. The owner sold portion of gallery to a café last year, which has increased walk by traffic enormously and has resulted in more sales. He holds summer artist demonstrations on the street, without raising flag with city regarding permits.

#### Issues:

- Largest need is more walk by traffic to make business viable.
- Looking at feasibility of building up 2 storeys as is allowed in CB2 zone. What would be suitable/ what would draw people?
- Lane control

**Incentive ideas:**

- 124<sup>th</sup> is a “pearl in the centre of the City”. Merchants should receive city cash grants to further improvements and make 124<sup>th</sup> ‘the pearl’.
- The businesses have done everything to improve the street on their own \$. This should make 124<sup>th</sup> a model example and incentive for other streets to follow suit. Argues 124<sup>th</sup> would be in exactly same position as 118<sup>th</sup> and Stoney Plain if the business owners hadn’t done the work themselves. Where is the incentive?
- City should widen sidewalks for more foot traffic and opportunities for sidewalk boutiques, artists demos cafes etc.
- (The business closed in the spring of 2011.)

**5. EXPRESSIONZ CAFE – 70<sup>th</sup> Ave west of 99 St. E - zoned medium industrial portion of new Strathcona Junction plan**

The tenant selected this site after a search for appropriate, affordable space for 6 years. Expressionz café was originally turned down because its use didn’t fit with the industrial area and a parking deficiency. It was eventually approved through appeal. Its intended uses include rehearsal and presentation, workshops, concession selling food/beverages, vendors selling things, tables and/or space for people to rent for meetings, office/admin. The front yard has been planted feel welcoming. The entry foyer has been refurbished to improve its appeal. The interior is a large open “flea market area”, with concession, stage, tables, art displayed on walls. The back area has garage doors (loading) and access to emergency exit stair. Upstairs is divided into large front and back room for rent to groups, small interior rooms to rent as offices, shared washroom, storage. The freight elevator in back had to be torn out to create an exit stair. The exit onto lane has an inspiring view (for any artist) of the outdoor metal sheet storage of Russell Metals.

**Issues cited:**

- **No definition** for a use that adequately describes the intended concept. ‘Private Club’ and ‘flea market’ are closest but neither is correct. There is a need for a definition that is flexible enough to suit artist uses which range from office to assembly all under one roof.
- **WHY P&D FEELS KARYN’S ART CONCEPT DOESN’T WORK IN THIS ZONE:**
  - “Arts/theatre uses are not complimentary to industrial uses”
  - “Proximity to heavy industrial and rail” (but house, restaurant, funeral service business are also next door)
  - “Not a part of cluster of commercial services and interior block rather than main arterial”
  - “Desire to preserve 70<sup>th</sup> as industrial because there is a major industrial business just north (Russell Metals)”
- **Permit and zoning allows her to operate strictly as flea market or general industry, not as the original vision.** - Appeal board approved Flea Market, a ‘watering down’ of her program concept.
- **Could the property be rezoned to CB2 , light industrial or Business industrial?** The site is surrounded by DC1, (grocery store), heavy industrial, residential next door, open field next to railway to west, restaurants along 99<sup>th</sup>, elementary school with arts programming and residential across 99<sup>th</sup> – a total of 7 zones within 4 blocks.
- **ZONING:** P&D reluctant to open industrial zones to commercial development because potential impacts have to be closely considered. **Could they be considered discretionary uses in light and medium zones?** Local business community strongly supports the business.
- **Liquor licenses not allowed in this zone** - 1-1/2 block north on 99E - “Barb and Ernie’s” restaurant. B&E received special permission to operate between 2 heavy industrial zones – now rezoned as CB2? – liquor license allowed
- **COMMUNICATIONS:** constant struggle/issue is with individual development officers who do not want to work with the applicant, or consider creative options. Are the potential impacts so negative?
- **Affordability and availability:** The applicant looked for appropriate space she could afford for 6 years.

**Potential impacts cited:**

- night-time noise, (however, there are no real neighbours)
- alcohol sales (no real neighbours),
- added traffic on 70<sup>th</sup> ( dead end street, no real neighbours) ,
- parking (however, CP Rail has indicated they are willing to rent open field land for parking.)

## 5 2010 ARTIST SPACE ISSUES AND NEEDS SURVEY SUMMARY

135 artists responded to the survey.

### SECTION 1: GENERAL INFORMATION

- Nearly one half of survey respondents are mature artists - 45 years or older. (44.7%)
- A similar percent are establishing artists between 25- 44 years (45.5%)
- The remaining 10% are emerging or young artists between 18-24 years.
- Fully 75% or three quarters of survey respondents were female, a percentage which does not accurately represent the artist community
- 69.4% of respondents are either engaged full or part time in arts related work.
- 75.2 % make an annual income of under \$40K
- 41.4% make less than 10% of their income through their art. But on the other end of the scale, 21.8% make 100% of their income through their art practice.
- Artists work in multiple media so that the overall percentage count is over 100%. 69% of respondents do some kind of visual art, craft or installation. 30% do some kind of theatre, dance or music

### SECTION 2: CURRENT ART WORKSPACE

	CULTURAL SPACE TYPOLOGIES - currently used to create art:	Response Percent
1	Artist studio – low impact	44.3%
2	Live presentation	33.9%
3	Storage	30.4%
4	Arts administration	29.6%
5	Artist live/work studio	28.7%
6	Rehearsal	27.8%
7	Office/ancillary	27.8%
8	Education/training	24.3%
9	Meeting / conference	22.6%
10	Artist retail	17.4%

11	Production workshop	16.5%
12	Other creation or production space	12.2%
13	Other	11.3%
14	Media based presentation	8.7%
15	Multi- functional	7.0%
16	Public service	7.0%
17	Media/recording studio	6.1%
18	Preservation/collection	5.2%
19	Artist studio – high impact	3.5%

- Artists indicated that they use more than one type of space when it comes to where they produce their art:
  - 59% use space in their home to produce their art.
  - 17.4% have a dedicated space in their home, inferring that most working from their home do not have an exclusive art space.
  - 10% work from residential outbuilding or garage.
  - Another 23.5% work from a commercial or industrial space.
  - 12% work out of a community or church building.
- Other uses include: cafes, libraries, theatres, dance studios, city property, offices, open rehearsal space, 118<sup>th</sup> Ave, live performance venues, condo amenity spaces FAVA, Schools, and live/work studios.
- Just over one half (56%) of respondents work alone, while the other 43.5% either share or work in groups.
- 39% of artists indicated they are currently looking for various spaces. Affordability is a common factor.

studio	performance /rehearsal	Affordable / free	production/ creation	office	retail	live/work	exhibition
space outside of home w air ventilation for oil painting and enough lighting	Rehearsal space is a big issue in the theatre community, especially for independent artists unable to acquire funding.	always looking for better opportunities + places but cannot afford anything in addition to my rent.	Glassblowing Hot Shop + Cold Working/kiln facilities	something affordable, a desk with some natural light, a plug-in, + wireless	space that will astound, intrigue, amaze visitors to SPEND THEIR MONEY	Affordable studio (prefer livable as well) conveniently located w moderate space. (eg. downtown or Whyte, 300 sq ft min)	yes
place to use oils and charcoal	More secure administrative + rehearsal space.	willing to share, but it must be the lowest cost - free is best	shared woodworking shop	an office - small quiet space w desk, natural light, internet.	Space w retail & studio	empty area, some windows, concrete floors, maybe live/work/display space	
studio, office, storage by AUG 1!	concert venue + private rehearsal studio	perhaps... depends on price + size + location	space for a photographic studio	co-office space w other writers/ designers & central			
large, clean, space w good, bare, floor	Rehearsal & Performance	low cost, large table access to internet					
Painting studio, 500 sq ft w street level	performance	affordable rental location in Old Strathcona area					

access, shared							
painting, sculpture	renovating the garage is ideal	Affordable performance space is a big issue.					
room for painting 200 to 300 sq ft	dedicated studio in home	Affordable performance space					
painting studio w natural light & H2O	Dance studio	Affordable rehearsal space					
artist studio to paint in, not to live in							
multi-functional, sidewalk-level with windows; affordable							
a studio space suitable for working on textile/fibre arts							
Studio to work on big projects and use as a marketing tool							
pottery studio and kiln firing facility							
studio with sinks and a clay trap for some sculpture							
Ideally a shared studio outside the home.							
dedicated studio space outside home							
Always looking for space but have a rental studio							
visual studio space							
sound - proof space							
renovating the garage would be ideal							
Ideally a dedicated studio in home							

• **Artists ranked the TOP REASONS artists FOR SELECTING CURRENT ARTSPACE as ....**

1	AFFORDABILITY	112/115	97%
2	EASY ACCESS	108/115	93%
3	PROXIMITY TO LIVING SPACE	104/115	90%
4	CHARACTERISTICS OF SPACE	100/115	87%
5	APPROPRIATE AREA FOR ART ACTIVITY	99/115	86%
6	SERVICE/FACILITIES NEARBY	96/115	83%
6	PUBLIC TRANSPORT	96/115	83%
7	NEIGHBOURHOOD IMAGE	91/115	79%

- Interestingly, 25% of artists have had their workspace for 10 or more years, while 50% have only had their space for two years or less. The remaining 25% have had their space between 3-10 years.

### SECTION 3: CURRENT ART WORKSPACE LOCATION (107 responses)

#### CULTURAL MAPPING OF ARTS ACTIVITIES BY CURRENT WORKSPACE ADDRESS: See Appendix 1

- **40.2% of 107 respondents describe workspace as being in a residential neighbourhood**
  - 29% - downtown and 28% - urban area
  - 13% - commercial (along main arterial or other)
  - 12% - suburban area and 12% outside Edmonton city limits (rural or otherwise)
  - 11% - other - mixed zones, university, decrepit, school, multiple.
  - 7% - industrial area
- **33% indicate their current workspace is located within a larger artist community.**
- Respondents were fairly evenly divided between needing their space to be near public transportation or not, with 53% indicating "yes".
  - 60% either have artspaces in their home or are close enough to walk or bike to their studio,
  - 30% drive,
  - 10% use bus, taxi or carpool.
- **60% of artists say they exhibit/perform in Edmonton spaces.**
- 11% say they use spaces in local communities
- 22% described those primary performance/exhibition space types as...
  - National and international galleries or performance venues, and public and commercial gallery space
  - Calgary, St. Albert, Spruce Grove, Sherwood Park, Leduc
  - local theatre venues



- gift shops, Library galleries, churches, festivals, markets, fairs
- on-line
- **50% have not moved in the past 10 years to practice Art.** Of the 50% that have, 2/3 of those have moved 2 and more times. This question does not capture artists who have moved and not returned.
- **Most moves were due to:** work/school opportunities (22), better space (16) home/children reasons (15), evictions/sales of property (11), better art opportunities (8), better arts community opportunities (7). “Work” is not defined as a “job” or as art practice. “School” is usually described as art curriculum.
- **Factors limiting art activities due to current location are cited as:**
  - Inadequate building size (31%),
  - **Limits on parking, hours of operation or the impacts their use has on the surrounding area (37%),**
  - Of the 40 respondents that describe other limiting factors, 50% cite issues around inadequate space and/or conditions to work in,
  - Only 5 respondents say that zoning is a factor.

#### **SECTION 4: CURRENT WORKSPACE ATTRIBUTES** (92 responses)

##### **ART ACTIVITIES THAT HAVE THE MOST IMPACT ON CURRENT ART WORKSPACE**

- Artistic activities range from 2D processes such as writing, drawing, painting, printmaking and photography to 3D processes such as ceramics, sculpture, wood, metalworking, multimedia installation processes and live performance activities such as theatre, dance, music, sound installations, circus, and arts festivals.
- Across the board, space was most commonly noted **as limiting art production** either in terms of impacting scale and quantity of production, or in terms of impacting ability to rehearse and perform. While space itself is ubiquitous, **artists want dedicated space, appropriately equipped for their uses.**
- Art activities that require special equipment, ventilation to deal with dust and fumes, and easy access were mentioned most frequently, followed by a need for adequate storage specialized for the use, the ability to bring in retail or audience components.
- Some hazards are present, mostly dust, noise, and in specific instances, chemicals or toxic materials and heat.
- **64% say “No, there are NOT multiple studios/workspaces in the facility where I create my art”.**
- **THE SIZE OF CURRENT PERSONAL ARTWORK SPACE** Summary:
  - < 250 sq. ft. (38 out of 92 responses)
  - 250 – 750 sq. ft. = (27/92)
  - 1000 + sq. ft. = (11/92)
- Nearly 50% (or 43 responses) say their current studio is a space within their home.
- Other spaces a personal artwork space is contained within include: commercial space (6), arts building/centre (5), church spaces (4), any big empty, free space, theatre, or garage (8 all told), group space in apt building, shared industrial space, library, school or auditorium (5 all told).
- **TOP KEY ATTRIBUTES OF CURRENT ART WORKSPACE** (92 responses) were:
 

1. High speed internet	48.9%
2. Open space	42.4%
3. Large windows and quiet	41.3% each
4. Access to public transportation	35.9%
5. Ability to make noise	29.3%
6. More than one safe means of exiting	28.3%
7. Shared washroom	27.2%
8. Concrete floor	26.1%
9. Wood floor	25.0%
10. Basement location and Administration/office space	23.9% each
- Other significant attributes include: Specific neighborhood/community, Private washroom, Shared common area, High Ceilings (over 10'), Secure Storage.
- 11% indicated location on-grade as a desirable attribute.
- **58 RESPONDANTS IDENTIFIED AND PRIORITIZED THE FOLLOWING SPECIFIC INFORMATION FOR SIGNIFICANT ATTRIBUTES:**
  1. Natural light - sun orientation: 65.5%
  2. Support for specialized equipment: 50.0%
  3. Parking: 44.8%
  4. Public access for visitors, openhouses, classes: 43.1%

- 5. Access to group or gathering space: 34.5%
- 6. Extra utility needs: 32.8%
- 7. Safety requirements: 22.4%
- 8. Access to outside services: 17.2%
- 9. Other: 13.8%

• **HAZARDS ASSOCIATED WITH ART IMPACT HOW AND WHERE YOU WORK** (92 responses)

- 37% of artists say their work has no impacting hazards.
- However, 30% say fumes and dust, 24% say chemicals, 21% admit to making excessive noise, 13% cite levels of heat or open flames.
- 6.5% use a lot of water and 4.3% use a lot of light.
- Many of these issues are repeated in the “other” reasons that 13% described previously.

**MOST URGENT CURRENT ART WORKSPACE NEEDS**, (87 responses) include:

- **1 Studio/work space** (specify use ie/ blacksmith, watercolour): 47%
- **2 Production space** 40.2%
- **3 Rehearsal /production space** 39%
- **3 Storage** 39%
- **4 Workshop / instruction space and Fabrication space requiring tools, noise** 32% each
- **5 Presentation/Performance venue** 31
- **6 Exhibition venue** (specify type ie/ small craft, large format photography, 3D installation) 30%
- **7 Audience space** 26
- **8 Meeting space** 25
- **9 Administration/ Office space** 24
- **10 Live/work space** 23
- ¼ of the respondents detailed the particulars for the above or listed other urgent needs.
- **51.1% of artists say their current space is not adequate for their needs.** Main reasons cited are:
  - **too small/too crowded** 54%
  - not properly appointed - not a proper space for art making 25%
  - not adequate because its in my home, and issues with noise/need soundproofing 13% each
  - need proper ventilation 10%
- **34% list cost or affordability of a properly appointed space as the major “other” impacting need** (not listed in the previous set) that far outstripped all other needs.

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**SECTION 5: ZONING, PERMITS AND LICENSING RELATED TO CURRENT ART WORKSPACE** (86 responses)

- 35% of respondents say they know the zoning of their land. 50% of the respondents who do know the zoning list it as residential.
- 70% of respondents assume their activities do not require a permit or are unaware their activities might require permits. Another 13% don't know if the owners of their space have them. Another 10% say their workspaces are outside the city limits.
- Of those that have acquired permits or licenses, most are business licenses (11.6%), followed by development permits (5.8%).
- **4.7% applied for building permits. Interestingly, the same number submitted applications the city did not approve.**
- Only one respondent sought rezoning approvals.
- Of the only 13 respondents who indicate they suspect they might need permits or licenses to create from their current spaces, 4 say the process seemed to incomprehensible to undertake, 3 say the cost is an inhibitor, and 2 don't want to find they would have to move, one admits its just easier not to investigate. Other reasons include:
  - Landlord reluctance; being in the process of rezoning for various reasons; applied for, but not yet approved.
- **EXPERIENCE CITED IN OBTAINING THE ABOVE PERMITS, LICENCES OR REZONINGS include** (23 responses):
  - The website is too hard to find anything and the office is only open when I am working...
  - It seemed stupid. They had to call us a dance studio, which we are NOT. **There was no proper category for non-profits.**
  - Very black and white approach - if you don't fit their definition, the door is closed.
  - Light Industrial allows for dance studio use while Medium industrial does not. **More flexible zoning rules** would allow for multiple uses of currently empty and affordable space regardless of zoning.
  - **Only landlords can apply for rezoning** and they understandably will not do so for an arts organization especially if the group is a minor tenant.
  - Our building is owned by the city, and the lot is designated green space. We have submitted a proposal to the parks department for their approval to rezone. The application for rezoning by the city seems to be based on our willingness to spend several hundred thousand dollars renovating the building.



- Impassible and no way anybody can do rezoning, no understanding and treating art creation like gas production or steel
- Lengthy, confusing, difficult, costly - information is unclear/hard to find; does not describe the actual process one has to go through.
- Had to get OSCAM & hoarding permits for our current mural project - we did, but it was a very difficult/confusing process to navigate
- Departments at the city are detached from one another - no flow.
- Avenues of appeal are time consuming and costly.
- I was refused at first but I appealed the decision and got the business license granted.
- Parking
- We didn't have trouble obtaining the low impact business license but may have had trouble with a higher impact one.
- 4 indicate they have had no difficulties.

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#### SECTION 6: CURRENT ART SPACE AFFORDABILITY (84 responses)

- **To pay for their art workspace**, 51.2 % of respondents rent or Lease; 32.1% Own. 8.3% say "Other" while 7.1% say it is free, and 1.2% pay using some kind of non-monetary exchange.
- 29% use their current workspaces for free while another 11% do not have a workspace at all.
- 30% pay under \$300/mnth, 15% pay over \$1000/mnth

#### APPROXIMATE PORTION OF THE TOTAL MONTHLY COST FOR THE ART WORKSPACE if sharing? (43 responses)

- 44% of respondents say they use their space for free.
- 23% say they pay 100% of the shared monthly costs for their workspace;
- 12% say they pay 10% of their shared costs.
- **Other ways of paying include:** Using cafes or other public spaces, paying member dues, or rolled into housing/utility, taxes, or school expenses.
- About ½ the artists who responded pay by the month, 1/3 by "other" means, 15% by an individual rate and only 5% by sq. ft.
- 88% say their current space is affordable/fair.

#### FACTORS RESPONDENTS THINK ARE DRIVING THE COST OF THEIR CURRENT ART WORKSPACE INCLUDE:

- Location (34.5%); landlord interests (30%); the market (27.4%) size (26%);
- Other reasons including costs of renting or owning; Utilities and general building operation costs; Lack of revenue to offset costs; Access to funding, Insurances, and historical long-term use. (28%)

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#### SECTION 7: SPACE AVAILABILITY (84 responses)

- **70 % say they are having trouble finding space for:** Creating (33.3%), Storage (26.2%), Performing (20.2%), Rehearsing (19.0%), Exhibiting (16.7%), Other (11.9%) Adminstrating (6.0%).
- **The top 3 reasons are cost (79%), scarcity (56%) or that space is available but in the wrong location or neighbourhood (28%).** Others include accessibility issues (23%) hours of operation (17.5%) and safety at 15.8%. Zoning and other permit or licensing issues are cited as only 7% of the trouble for finding space.

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#### SECTION 8: IDEAL WORKSPACE (82 responses)

- **IDEALLY, RESPONDENTS WOULD BE USING THEIR ART WORKSPACE ...** Alone (47.6%), Sharing (26.8%) or with a Group/organization (25.6%)
- 61% said their ideal workspace would be a dedicated space **separate** from their home
- 37% said their ideal workspace would be a dedicated space **IN** their home
- 8.5% said it would be other things like: a Gallery and Studio, as it is now, but in a city with a really active art community, multi-functional exhibit, films, workshops, production, library & retail sales, live above a commercial or industrial property, public space that draws visitors, a studio close to other artists.
- **IDEALLY**, respondents would pay for of their space by owning (35.4%), any means, (23.2%), co-op arrangement (18.3%), renting (15.9%)
- **Respondents say the IDEAL LOCATION for their art workspace is**
  - **Downtown (39.0%)**, or another Urban area (18.3%)
  - Residential neighbourhood (12.2%) or In a space located in a residential neighbourhood, but not a residence (8.5%)
  - Rural area outside City of Edmonton limits (3.7%) or a Commercial area – along a main arterial (2.4%)
  - Other (13.4%): anywhere is fine, as long as it is an affordable space conducive to creating, somewhere accessible by public transport, Easy to access and safe.
- **Central downtown and Strathcona are the main areas** artists indicated as ideal locations for their art workspaces.

- Others include the nearby Whyte Ave, and the 118<sup>th</sup>, an emerging arts district in its own right.
- Other specific locations include the closed schools downtown.
- **Area requirement increases are needed** at both low & high end of **primary space** uses:
 

<b>DESIRED:</b> need for increased space: 1000 sq ft+        = 20 out of 82 respondents (25%) 250 - 750 sq ft    = 41 out of 82 (50%)	<b>VS. EXISTING:</b> 1000 +        = 11 out of 92 respondents (12%) 250 - 750     = 27 out of 92 (29%)
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- **40% OF USES FOR THIS IDEAL PRIMARY SPACE are for creation, exhibition, storage** (painting, sculpture, pottery, glass, paper making ),
- **20%** are for rehearsal, and approximately 12% are for administration uses and for another for workshop/classes.
- Less than 10% are for low-impact studio spaces and another 10% for performance spaces.
- 6% are for computer work while 5% is for production work (sound- and post-).
- 3% wanted to use this primary space for meeting/gathering, multifunctional centre, large rehearsal/ training/ teaching and retail. Other minor uses include wet lab, equip maintenance, media uses.
- **58.5% of 82 respondents need AUXILIARY SPACE.**
- Of those 48 respondents, 37% need less than 250 ft<sup>2</sup>, 25% need 251- 500 ft<sup>2</sup>.
- At the other end of the scale, 23 % need more than 1000 sq. ft. for auxiliary spaces.
- **USES FOR IDEAL AUXILIARY SPACE:** of the 37 who responded to this question, 46% would **use an auxiliary space for storage**. Other minor uses for this space include office, gallery or shop, workshop, or performance.
- **AFFORDABILITY IS KEY:** 57.3% indicate they cannot pay more than \$500/month, with half of those indicating that over \$200 is too much for their art workspace. And, **IF PURCHASING SPACE,** (of the 20% of the 82 respondents who said this could apply to them) 12% can afford under \$100K, 6% could afford up to \$200,000k, 5% could afford up to \$500K, one respondent could afford over \$1million (organization).
- **THE TOP 20 ATTRIBUTES OF AN IDEAL ART WORKSPACE ARE IDENTIFIED IN ORDER AS:**

<ul style="list-style-type: none"> <li>○ large windows</li> <li>○ secure storage</li> <li>○ high speed internet</li> <li>○ open space, access to public transportation</li> <li>○ ability to make noise</li> <li>○ more than one safe means of exiting</li> <li>○ high ceilings 10'+</li> <li>○ quiet</li> <li>○ large workspace</li> <li>○ gallery space</li> <li>○ admin/office space</li> </ul>	<ul style="list-style-type: none"> <li>○ special ventilation, shared common area</li> <li>○ shared kitchen</li> <li>○ wood floor, oversized doors</li> <li>○ concrete floor,</li> <li>○ specific community/neighbourhood</li> <li>○ fire sprinklers, rehearsal space</li> <li>○ loading dock</li> <li>○ high intensity lighting, elevator access, special electrical wiring</li> <li>○ sprung floors</li> <li>○ location on grade</li> </ul>
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- Others include more parking, natural light, storage area, flexible space, ability to be messy, and the ability to wash down floors. (drainage).
- In order of preference, significant attributes identified by 53 respondents as significant to their use:
 

<ul style="list-style-type: none"> <li>○ Natural light - sun orientation: 58.5%</li> <li>○ <b>Public access for visitors, open houses, classes:</b> 47.2%</li> <li>○ <b>Parking/loading:</b> 47.2%</li> <li>○ Support for specialized equipment: 37.7%</li> <li>○ Safety requirements: 32.1%</li> <li>○ <b>Access to group or gathering space:</b> 30.2%</li> <li>○ Extra utility needs: 20.8%</li> <li>○ Access to outside services: 7.5%</li> </ul>	<b>Other significant attributes include: (9.4%)</b> <ul style="list-style-type: none"> <li>• natural light</li> <li>• parking / public access</li> <li>• support for specialized equipment</li> <li>• safety requirements</li> <li>• access to group or gathering space</li> <li>• extra utility needs</li> <li>• access to outside services</li> </ul>
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- **ADDITIONAL FACILITIES NEEDED TO BE SUCCESSFUL (82 responses)**
  - 29% of artists said they need no other facilities to be successful.
  - 24% need retreat space
  - **20% need live/work studio space downtown**
  - **18% need performance space not already available**
  - 17% need classroom/meeting space
  - 10% need a recording/audio studio facility
  - 12% stated other spatial needs such as: yoga and dance workshops, childcare, Multi-functional Exhibition space, visibility, landscaped space, and, an audience!

**SECTION 9: DEFINE ARTIST STUDIO** (68 responses)

- **The top attributes defining artist studio are:**
  - space - open//flexible/multiuse
  - natural light/bright light
  - **accessibility**
  - **neighbourhood/location(central)**
  - **exclusive to artists community**
  - **public invited in**
  - special equip/tech/elect needs
  - **retail/gallery/public/event space/ability**
  - **group studio or multiple studios**
  - proper ventilation- fresh + mech
  - affordable
  - storage for unique materials
  - safe/secure
  - for messy work
  - **ability to make noise/music/sound**
- Of the 58 **2-dimensional visual and craft artists** who responded, the top attributes that would define an artist studio are:
  - natural light/bright lighting
  - space - open//flexible
  - **exclusive to artists/artist community**
  - **public invited in**
  - for messy work
  - **accessibility**
  - **group studio or multiple studios**
  - **neighbourhood/location(central)**
  - storage for unique materials
  - special equip/tech/elect needs
  - **retail/gallery/public/event/ability**
  - proper ventilation- fresh and mech
  - safe/secure
  - plumbing/paint-materials disposal
  - affordable
  - **parking/loading**
  - separate from home/close to home
- **Almost everyone would simply call this space a “STUDIO”.**
- 42.7 % would enjoy creating from an artist studio that is open to the public, while 37.3% would not. 20% don't know.

**SECTION 10: DEFINE LIVE/WORK** (82 responses)

- 68% CURRENTLY LIVE AND DO PRACTICE ART FROM THE SAME SPACE.
- If 'LIVE/WORK' LOCATIONS were more available, 42.7% would live and work from the same space, 32.9% would possibly live and work from the same space and 24.4% would not.

**Of all responses:**

- 80% are **NOT** looking for live/work space
- 8.8% are looking for Co-op live/work space
- 7.5% are looking for live/work space for their entire family; 7.5% are looking for live/work space in a residential area
- 6.3% are looking for live/work space anywhere
- 5.0% are looking for live/work space for themselves only (not family)
- 3.8% are looking for live/work in a commercial area
- One is looking for live/work in an industrial area

**2D artists only:**

- 77% are **NOT** looking for live/work space.
- 11.4% are looking for Co-op live/work space
- 5.7% are looking for live/work space that would allow their family to live there as well and 5.7% are looking for live/work space in a residential area
- 8.6% are looking for live/work space anywhere
- 2.9% are Looking for live/work space for themselves
- 5.7% Looking for live/work space in a commercial area
- None are looking for live/work space in an industrial area
- **When asked if materials or processes are used that might impact working in a residential neighbourhood, 76 respondents answered**
  - Practice loud music or produce loud noise in the creation of art that would require soundproofing 11.8%
  - Work with hazardous chemicals or other dangerous materials 1.3%
  - Need for large amounts of room for performance space 9.2%
  - Other (including): 6.6%
    - Outdoor raku firing that produces some smoke
    - A small kiln and work that might require heat, open flame, chemicals, power tools, and make dust and mess
    - Need for large amounts of room for exhibition space (visual art, films, library/archive)
    - Glass Hot Shop
- **2D artists only:**

- hazardous materials 3%
- loud music or noise 3%

#### Respondents envision their LIVE/WORK SPACE INCORPORATING:

##### Answer Options (all)

- **Multiple studios / shared studio space** 34.2%
- **Gallery open to the public** 27.4%
- **Viewing of "artist at work" open to the public** 23.3%
- None - just space for me/my family to live and work 20.5%
- Employees working on site 13.7%
- Other: 8.2%
  - teaching space; live in the house - work in the "home studio" in the garage; Private living space 'separated' from publicly-accessible areas; cafe/restaurant and/or bar, other retail; maybe "viewing" at select hours only.

##### 2D artists only:

- **Gallery open to the public** 45.5%
- **Multiple studios / shared studio space** 45.5%
- **Viewing of "artist at work" open to the public** 36.4%
- None - just space for me/my family to live and work 18.2%
- Employees working on site 15.2%
- Other (please specify) 9.1%
  - cafe/restaurant and/or bar; other retail; Private living space 'separated' from publicly-accessible areas, live in the house - work in the "home studio" in the garage.

#### ○ THE AMOUNT OF SPACE NEEDED FOR A COMBINED LIVE/WORK SPACE is:

- **1001-1500 ft<sup>2</sup>** 26.7%
- **501-1000 ft<sup>2</sup>** 16.0%
- 2001 ft<sup>2</sup>+ 13.3%
- 1501-2000 ft<sup>2</sup> 10.7%

- Of the 55 respondents that said they need live/work space ... 75% indicate they need less than 50% of the space to work in, with the remainder being living space.
- **Of the 2D artists only:** 64% say they need **33% to work in**, leaving 67% to live in. But note that 18.2% say they would need **50% or more to work in**, with the remainder as living space.

#### Preferred access to unit:

- private (ie/ a residential type) 43.8%
- private/separate (ie/ a storefront type) 13.7%
- shared (ie/ a warehouse type) 11.0%
- Other (please specify) 6.8%

#### In terms of ownership, 76 respondents said they would prefer to

##### All responses:

- **Own** 35.5%
- Rent 15.8%
- Rent to Own 7.9%
- Co-op arrangement 7.9%
- Other 3.9%
- Lease 1.3%

##### 2D artists

- **own** 32.40%
- rent 20.60%
- co-op 11.80%
- Rent to own 8.80%

#### THE MAXIMUM monthly payment respondents would consider to rent or lease a combined LIVE/WORK SPACE, including utilities

- \$751 - 1000 18.7%
- \$1001 – 1500 14.7%
- \$501 - 750 12.0%

#### The maximum amount respondents could afford if considering purchasing LIVE/WORK SPACE,

- \$101 – 300,000 37.8%
- \$301 – 500,000 31%
- Up to \$100,000 31%

**THE TOP ATTRIBUTES THAT WOULD DEFINE AN "ARTIST LIVE/WORK" SPACE are identified as**

- 1 separation between living/studio
- 2 open, big, flexible space
- 3 natural light/operable windows
- 4 central location
- 5 storage, vent/mech/elec/plumb
- 6 sales/gallery/commercial space, family/child, public invited in
- 7 ability to make noise/soundproofing
- 7 full amenities
- 8 affordable, accessibility, high ceilings, dance /rehearsal/performance studio, access to green space, proximity to artist community, safety, artist operated.

**SECTION 11: DEFINE REHEARSAL SPACE (37 responses)**

- USE:** **weekly (10)** - dance/movement; writing, training, meditating, drumming/dance, band practice; rehearsal, performances,  
**seasonally/ intensively (8)** - readings, workshops and rehearsals for speeches, singing, dancing, acting, staging; Group meets; performances  
**irregularly (7)** - special events, film pre-production, rehearsals  
**daily** - Rehearsing, practicing, teaching, Dance training
- All preferred rehearsal locations are central/downtown

**THE AVERAGE RENTAL RATE respondents would expect to pay for REHEARSAL SPACE**

48.1%	27%	33%	(33%)
\$ per hour	\$ per day	\$ per week	Other
free - \$20	\$30-\$100	\$50 - \$1,000	Free - max \$1500/mnth
Avg \$10/hr	Avg \$50/Day	weekly	monthly

**THE MINIMUM DIMENSIONS OF REHEARSAL SPACE identified are (length x width x height)**

- 100x100x10
- 50 x 50 or larger
- 50x50x50
- 50 x 25 x 10
- 50 x 20 x 10
- 50 x 30x10
- 50x25x1540 x 25 x 12
- 40 x 35
- 25' x 30' x 24'
- 25X25X10
- 20x20x8
- 10X20X8
- 4m x 4m
- 200 ft square
- 1000 sq. ft.
- large
- depends on the project

**THE TOP 5 FEATURES IN A REHEARSAL SPACE****Top:**

- 1 tech support + furnishings
- 2 space - open/large/flexible/clear walls/floors
- 3 lighting
- 4 accessibility
- 5 can make adjustments to walls/flrs/space

**2nd tier:**

- 6 clean
- freedom/control of environment
- 7 safe/secure
- affordability
- acoustics
- private

**other significant:**

- 8 height
- ventilation
- large storage
- wc/kitchen/location
- make noise/soundproof
- wood floor
- 9 sprung floor
- waiting area/change area
- natural lighting

**OTHER USES COMPATIBLE WITH A REHEARSAL SPACE WHEN MULTIPLE USES SHARE A BUILDING OR SPACE:****Top responses:**

- meeting
- classroom/workshop
- gallery
- studio performance or other rehearsal spaces

**Others:**

- other art creation
- quiet space
- rehearsal space is completely separated
- storage

**MODELS OF AN IDEAL REHEARSAL SPACE: THIRD SPACE, FAVA, LYLE VICTOR ALBERT CENTRE, Bonnyville**

**SECTION 12: DEFINE PRESENTATION SPACE** (51 responses)**USE ALL:**

- periodically** public performances, classes, cabaret-style revue shows, plays, tech + rehearse daytimes, show at 8 + drinks, close by midnight, public readings, fundraisers and full productions, special events, films and parties, screenings, public visual art exhibitions
- seasonally** in-studio presentation for pre-show or work in progress, concerts, performance space, installation and media shows, festivals - outdoor park and plazas
- weekly** dance/movement, theatre events, performance space, music, visual exhibits, film screenings, workshops

**2D artists only:**

- seasonally** installation and media shows
- bi-weekly** visual exhibits, film screenings, workshops

- **46.8% say they are NOT currently enough appropriate PRESENTATION SPACES IN EDMONTON**

- The two most cited issues artists say they are experiencing with presentation space they currently use are **affordability and unavailability** of space or overlooked space. This is followed by inflexible arrangements, access to established galleries, and not enough venues. Finally a myriad of issues from:
  - affordable + appropriate size/location, or being inaccessible to the public,
  - inadequate operating hours or seasonal due to weather
  - ambient noise or poor acoustics; inappropriate distribution of space; bad sightlines; and having to share space with others who have incompatible space needs;
  - no bar or needing liquor licenses;
  - and poor audience turnout.
- Of the 56.6% who responded they are in need of space, 40% are looking for **Small performance space (<450 seats)**
  - **Small performance (< 451 seats)** 39.6%
  - Mid performance (451 – 1300 seats) 3.8%
  - Major performance (1301 – 6000 seats) 3.8%
  - Outdoor performance 1.9%
  - Arena/stadium (> 6000 seats) 0.0%
  - Other (please specify): 7.5%
    - 750 sq feet is fine - small - up to 2000
    - much smaller performance space (50-200 seats)
    - we usually only have 6-12 people watching except for events but it is still small

THIS **PRESENTATION** SPACE would be called a **THEATRE/SMALL THEATRE (50%)**. Other names include -performance venue/performing arts venue / black box venue. 2D artists only would all this presentation space a **GALLERY/ EXHIBITION SPACE (25%)**

Respondents would like to access this presentation space primarily in the **downtown/central or urban core area**, which includes Strathcona and Whyte Ave. Other areas should be accessible by public transport such as the university, Bonnie Doon, Southside, Alberta Ave and Glenora.

THE AVERAGE RENTAL RATE respondents would expect to pay for their **PRESENTATION** SPACE is...

47% \$ per hour	41% \$ per day	41% \$ per week	44% Other:
\$9 - 15	<\$30 - 200	\$200 - 2400	\$350 per event
			\$1000/m max 1500
			City / Parks - we only pay for services
			a percentage of door sales
		(2D)	free
		(2D)	If 'permanent', up to \$2000/mo.

The most important **FEATURES** in the **PRESENTATION** SPACE INDICATED:

- specialized lighting/sound equip/systems
- Location: easy access for public
- good/complete backstage area, wings, dressing, wcs
- access to facilities, front of house areas, include bar production area, green room, library/archives
- seating- flexible/soft/tables
- comfortable & inviting/presence
- affordable
- access to parking
- versatility

- good acoustics
- space - open, big, appropriate
- height/fly space

**OTHER compatible uses with this **PRESENTATION** SPACE when multiple uses share building or space:**

- **THEATRE**, rehearsal space, **DANCE**, music and dance performances
- Visual arts exhibitions, poetry readings, painters show their work in combination with sculptors, filmmakers, spoke-word performers 'live' in same space
- films, workshops, classes, meetings, parties...
- sublets to other dance and percussion groups, personal training
- Conferences, other types of presentations
- **MULTI**. possibilities are endless; A wide variety; fabrication, etc. is not a part of our operation.
- Most of our sites are parkland. SWCS is a multi-use presentation space.

### **SECTION 13: SPECIFIC ISSUES**

**Specific Case(s):**

	<b>contact</b>
<p>I have been on a waiting list for an affordable studio space for a year and there is no indication as to when I can move in. I have recently discovered that my ability to move into a studio space in a building owned by the City of Edmonton is on hold because several tenants are using several studios as personal storage space. There is no mandate and no formal application procedure and although I was recently instructed to obtain liability insurance for my space for the month of July, I was later advised that I need to wait until the artists move out their personal belongings. Several artists currently have several rooms to themselves for personal and studio interests.</p> <p>This has put my artistic activities on hold because the space I currently reside and paint in limits the scale of production and the ability to hold studio visits for critiques. A studio space in proximity to other professional artists would have a positive impact on my development as an artist and of my artwork. My studio practice is isolated from the larger arts community. I am limited to drawings and acrylic paintings on a small scale and do not have wall space and floor space to experiment with the presentation/installation of my artwork. Larger works have been damaged in the past due to flooding and environmental damage because I store my work in an unfinished basement in a residential area. The lighting and lack of wall space in my house makes it difficult to document my artwork for portfolio.</p> <p>High rents in Edmonton also limit the ability to afford studio space. I currently produce artwork in a shared residence where I do not have room to work in oils or experiment with other mediums on a large scale because of potential damage to property and paint fumes.</p>	2D/ arts admin residential neighbourhood
<p>I have a garage that I currently can only use in the warm months as I would have to upgrade the gas furnace which I think would require a permit. Also I want this space to be used for gallery and studio space and to do that I would have to renovate but I am afraid to 'waste' my money if zoning/permits, etc are too expensive, too strict to be doable or successful.</p>	urban area 2D arts or craft
<p>I think we need artist studios and/or artist live-work spaces that are accessible by artists who are also parents, and so require childcare and/or family-friendly live-work places.</p>	urban area literary arts
<p>Currently the organization is using space that is not zoned for arts activity. There is no danger to participants or the public it is simply a zoning technicality. As a result the group cannot advertise and the surrounding residential neighbourhoods do not even know there is a great opportunity for their kids to access subsidized dance training in ballet, jazz and contemporary dance disciplines. The group will have to move, again, and finding affordable space that is zoned and located appropriately is really difficult. The group may have to cease operations rather than continue to operate outside the rules. Insurance may be an issue as well because of zoning. Volunteers cannot be expected to expose themselves to personal liability risks to keep an arts organization going. The city has to make a choice between healthy arts programming for youth or expensive police and judicial services that in part happens because lack of activities for kids means greater youth inactivity and/or youth negative activity.</p>	dance industrial area
<p>though my understanding is that what i am doing is NOT illegal.. i have the feeling that a vindictive neighbor or any kind of complaint could form the basis for shutting me down--bec what i do is quite unusual in a residential neighborhood.</p>	3D arts (ceramics) suburban area



We are putting an addition on our home so I can have a studio. Because we have a low income, we can't afford to hire contractors at their very expensive rates so we are doing the work ourselves. We have to work on our renovation and work on art to support the family so we are not as fast as a contractor. Our neighbor has complained to everyone available -bylaw, fire marshal and even reported that we are a drug house. This has been very stressful and I have had times when I was so upset I could not work. The city bylaw officers have been generally very helpful but there should be some way to resolve this kind of thing. Also we did not call the extra space a studio- just a bedroom -I don't know if that would have made a difference with approvals.	arts/ textiles residential neighbourhood
accessible and affordable studio space	2D/ arts Admin/ Teaching suburban area
The building we are in (a former church) at 11516 103 Street was leased to a Theatre in 1983 by the City of Edmonton. When that occurred, the zoning was never changed from residential zoning. The city administration only "discovered" this is 2008. They expressed a willingness to change the zoning, but it seems to be on the condition we spend several hundred thousand dollars renovating the building. In addition, they are uncertain what zoning best covers uses of a theatre's administrative offices and rehearsal space. This has been a process of trying to fit a square peg into a round hole, since artistic creation space doesn't seem to fit into any specific zone or use.	Arts admin urban area/ residential neighbhd
I am a visually impaired artist who has very little extra income. My space at home is very limited, especially storage. I am looking for a place to create and sell my art.	2D arts/literary urban area/residential nghbrhd
We are an organization that supports arts & culture activities, organizations and professionals in Edmonton.	Arts admin Downtown
Finally I have built a studio that meets my needs, but I am in my 60's . I hope my colleagues will have better luck than I did. Not only do we need space but we need more informed curators, directors, producers, dealers, galleries, shops, venues, magazines, TV programs, public art. And enlightened policies from the city and the province and the federal government.	2D visual arts and craft urban area/residential neighbourhood
I/we want large, central & *affordable* space so that we can consolidate our (4) current living, production & multiple storage spaces (and upgrade to include public exhibition space too); we are tired of 'living out of suitcases' and want a combined 'home' for everything, saving us much time constantly running from one place to the other. I would love to live in the same building that our ideal public space would operate from (an extension of 'working from home' but not exactly 'live/work' space as it is now defined).	2D, installation, applied design, literary, Arts admin, Conservation + preservation /library archive Bonnie Doon Residency & Milner Library downtown/commercial area along main arterial, residential neighbourhood (data for 2 spaces)
It is always a question of money.	residential nghbrhd 2D art/craft
In my current work space, a basement suite which I live in, I feel very isolated from other artists. I believe strongly that as artists, even if we work in a traditionally individual medium, such as oil painting that we can grow and help others grow by making art in shared spaces. Spaces that meet our individual needs and gives us access to conversation with other creative individuals	residential nghbrhd 2D visual arts or craft
SNAP is a good facility, well set up for printmaking, but I feel uncomfortable using the space there. I am not doing much printmaking right now because I can't do it at my house, and it is inconvenient to go to SNAP	2d visual art or craft suburban area outside edmonton
I really enjoy working out of my home. My workspace is in the house but somewhat separated from the main living space. Working out of my home allows for the flexibility that both myself and my husband require. Also we plan on eventually having children and being in the house would be a huge asset. I enjoy the privacy of my home studio, and use other venues to meet customers and sell my work (consignment shops and galleries, retail shows).	3D visual art and craft residential nghbrhd
I've been working out of my home for less than six months and have not yet applied for any permits or licences. I'm worried about the cost ( of insurance as well as permits etc.) I also worry about being denied and then having to find another space. If there was a more specific designation for craft artists I think this would make the process easier.	
Spaces are simply not available, too expensive, or poorly located. Where's all the cheap loft spaces? Eg. Montreal	media/recording/literary arts industrial area/along commercial arterial

had studio space in Red Strap Market. Space was ideal for my practice, in size, location, and ability to work with materials. Several issues with the space however: 1) not adequately maintained (plumbing was terrible, windows were broken and drafty, boiler for furnace failed regularly in winter, freight elevator was unsafe), 2) owner refused to look at options for providing 24 hour access, so studio hours were limited to operations of the market below (11 - 5, 7 days a week).	urban area/residential neighbourhood 2D/3D visual/craft arts
We need a collaborative office space with on-site but separate childcare for writers/designers	media/literary arts downtown/ urban area
In the past, at 6805-104 St, we lived above the Capoeira academy, and I had my studio in the back bay. That was ideal at the time. Later the academy was forced to move (landlord had richer tenants to move in) and my studio no longer had access to running water or bathroom. That was not as good but still ok. I envision an integrated space with multiple uses (things we are involved with or want to do in the future - Capoeira, sculpture, sculpture & drawing classes, Açai bar, crossfit gym, and possibly a home all under one roof.	residential neighbourhood sculpture/public art/ dance / performance
building regulations do not permit interesting and inspiring architecture, and discourages creating spaces for outdoor relaxation or landscaping.	
Hi - I tried to answer this as it relates to the space needs of the Winter Light festival organization in most parts. We had a very difficult time finding an appropriate space for our needs, but the one we found is generally excellent. I think we were lucky - in our search, we didn't find anything else that even came close. We did a lot of reno and prep to turn a commercial space into a place that holds office/meeting space/workshop/kitchen.  As an individual artist, I have had two different but generally good studio spaces, but in both cases a significant rent-hike made it too expensive and I left.  While I am busy with my current activities as a festival director, I still hope to have a studio again one day, and always keep my eyes out for potential space I might be able to afford.  My thoughts about live-work space are conflicted. On one hand, for many artists, I think it's a good idea. For me, living where I work has some fairly significant down sides - I never leave work. And the production materials are not always suitable for use in a home unless there is very good ventilation and disposal methods. Painting and clean up have fumes etc that shouldn't be in your environment 24/7, not should they drain into the general water supply on a regular basis.  In general I heartily support the need for more live/work space in Edmonton, and encourage your efforts.	festivals
I had difficulty getting a permit for my studio/garage and also difficulty getting a business license and thought it should have gone easier.	glassworks mature residential neighbourhood
I started the Ellis Building in 1985 after graduating from the Uof A. About 12 artists shared an 800 sq foot space. We each paid about \$100 each for our 12x12 space, with a common area. We had a darkroom, models for drawing classes and a yearly show. I moved away to CA and that studio opened up to the entire floor with about 33 artists. The problems we had were the heating bills and the temperature of the space- too cold. The next studio was near GMMC that had artists in most of the floors. We had large windows, floor space and cheap rent. Both of the buildings were turned into expensive Condos. So, I had lost my artistic community and I moved my studio into my basement.	Downtown residential neighbourhood oil painting

## FURTHER RELEVANT COMMENTS

Thank you very much for taking the time to create this survey in order to assess and better serve the needs of artists in Edmonton.
Sigh. It is exhausting. Without space I cannot work.
Affordable. And by family friendly I do not mean artistically G-rated--just that a one-bedroom suite isn't going to cut it.
Now that I have taken this survey I have decided that my ideal space would be a residential neighborhood dedicated to artists. There would be single family dwellings(to buy), apartment space(to rent), a centre with gallery space and larger work/classroom spaces(like city arts centre), an art/craft market and a centre for rehearsals etc. I think it would be an artist utopia-hey, I would live there!
I think this is a really good thing. Art space costs a lot of money and people like me don't know where to turn to get it. Thank you.
Northern Alberta Pioneers and Descendants Association, owners of the Log Cabin in the river valley, is planning an expansion. There may be room for the inclusion of office, performance and gallery space within the expansion. I'd contact them to see what they might be able to accommodate to meet growing artists and art organization needs in Edmonton. They are central and have ample parking. It's an historic building.

<p>Thanks for doing this survey (though it was difficult to reply to many questions, given our 'unique' situation of actually already having multiple but not-exactly-functional spaces).</p> <p>Mobilize progressive politicians to support our needs. Convince the City to buy/invest in buildings we can use instead of selling them to shithead 'property owners' who care only about profit and gentrify/commodify our ideal neighbourhoods. Mobilize the public to vote out the Conservatives!</p>
<p>Happy to have helped- and yes, I have just started to look for a studio space outside of my home.</p>
<p>I greatly look forward to the development of specifically designed co-operative housing projects for singles, couples and families (in the Strathcona area) that has a visual art/artisan focus.</p>
<p>I have been looking for a studio separate from my home for some time now and I have not been able to find anything. There are long wait lists for the ones i know about or they are not affordable.</p>
<p>Thank you. I'm lucky and have a good job but for younger artists cheap space is a must. As you know most artists subsidize their studio practice, or invest in themselves to a great extent. Helping them keep their overhead low at least gives them a chance to cover their costs and hopefully their artistic practices may pay for themselves.</p>
<p>No two artists will necessarily need the same thing in terms of size, access, or special needs. However, everyone needs a good home - one that is non-toxic, secure and 'livable' in important ways. People always need light, air, safety and comfort, so these things must always be at the top of the list for 'live/work' space. I have a persistent concern that artists are often expected to compromise - part of the mythology of the artist garret I suppose - and I think this project can do a lot to help raise standards and expectations for artists live and work spaces. Good luck!</p>
<p>I really want to see the 5 closed downtown schools to be used for artist studios. I think this is a better direction to go than finding apt and studio space for artists. Artists like to live a different location to the studio. Our warehouses have all been taken and made into condos. I would not want to work in an unsafe area at night, so the schools are the best solution for all stakeholders.</p>