

Part I

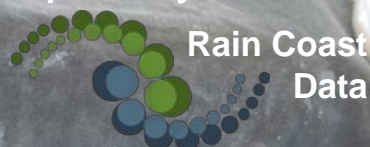
Skagway Alaska Creative Space Potential Use Assessment



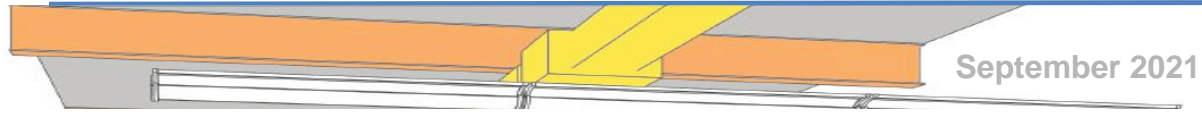
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Prepared by



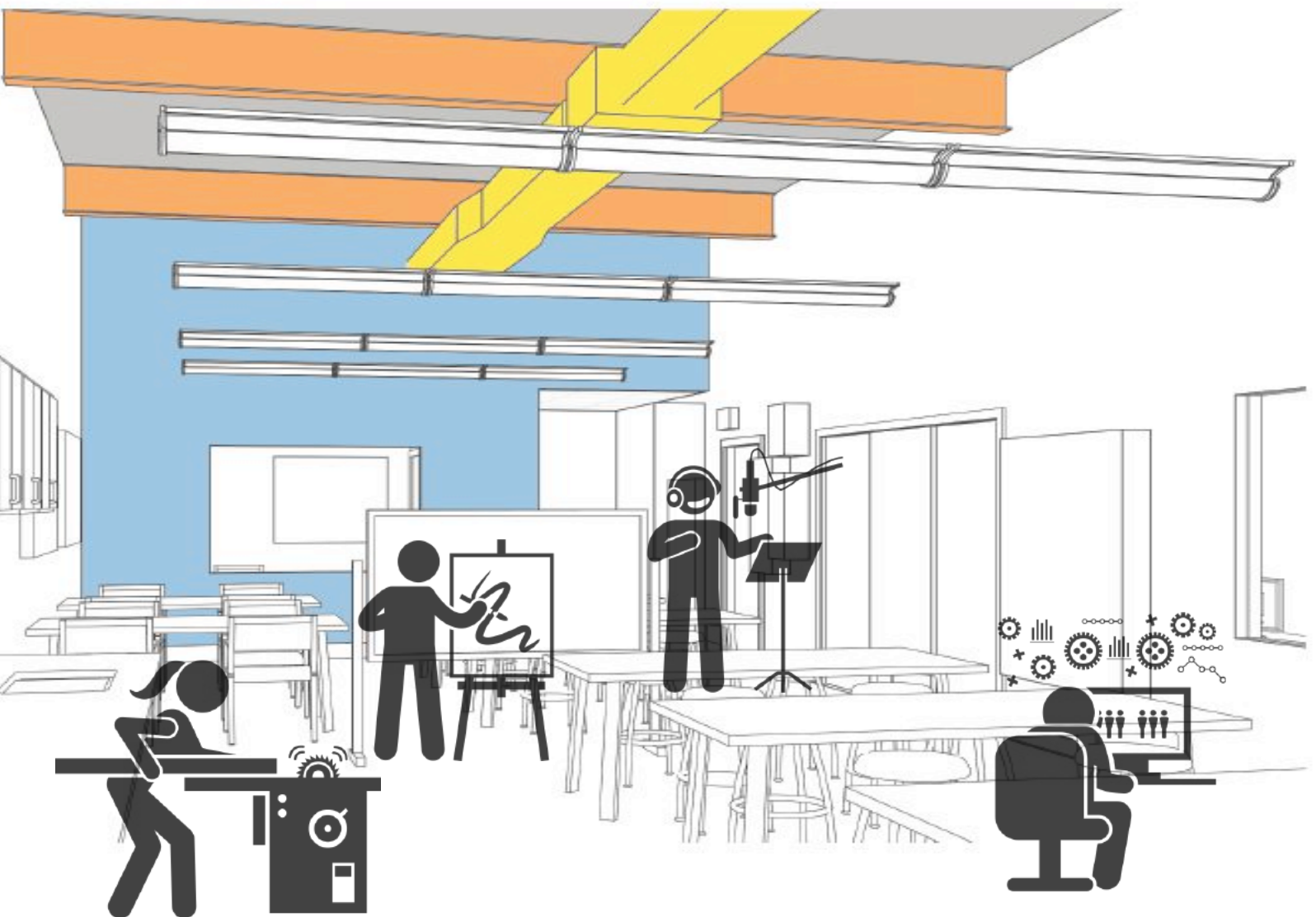
Rain Coast
Data



Feasibility Study for Proposed Skagway Resource Building: Part I Potential Use Assessment

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Project Introduction

The community of Skagway has long been working towards creating a way to support its many artists, crafters, professional service providers, and entertainers who, individually, do not have enough capacity or resources to have their own building, storefront, or office space, but could benefit from using a collective space with shared resources and benefits.

The Skagway Development Corporation has been exploring ways to create a facility that offers a combination of private studios, office space, and areas that meet specific needs of the community. The concept of the facility being examined fits in accordance with the Municipality of Skagway's economic diversity goals outlined in Skagway's 2030 Comprehensive Plan. In order to better understand the demand and economic feasibility of developing such a space, the Skagway Development Corporation Community Development Services contracted Rain Coast Data to perform an analysis into whether a shared-resource center would be an asset to the community and able to sustain itself financially.

For phase I of this project, the potential use analysis, Rain Coast Data conducted 30 interviews with businesses, or potential future businesses, that had expressed an interest in using a facility that combines elements of modern makerspaces with office spaces geared toward start-ups, remote workers and cottage industries, in order to understand how potential user groups or tenants would use such a facility if it existed, how frequently, and what they would be willing to pay. A summary of the potential user interviews are captured in the Potential User Analysis, followed by case studies of two other successful makerspace concepts. Detailed tables and potential user feedback are presented in the appendix.

Thirty business, or potential business, leaders were interviewed about their professional background, interests, past rental experience, special needs related to how they'd use the facility, and how the facility being considered could best serve them personally and the community as a whole. These 30 individuals interviewed by phone represent 34 businesses. The perspectives range from educators and business professionals to artists and performers. The 34 businesses represented were broken into the following categories:

- 9 fall into the “Artist” category that includes painters and photographers;
- 9 are “Crafters” who work with metal, fiber, wood, and ceramics;
- 10 are in the “Professional Services” subgroup, which includes business, education and nonprofits; and
- 6 are in the “Entertainment” group, which includes bands, performers and event planners.

All respondents expressed general support for the project, however the four subgroups surveyed have different needs and wants, which equates to varying costs and resources required to meet the demands of each group and encourage use of the facility. Group-specific data provides a clearer picture of what each group requires in order to find value in paying for use of the facility being planned.

Potential User Analysis

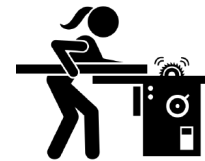
To better understand potential use and demand of a future co-working, business incubator concept that could support small and emerging businesses in Skagway, those who had previously expressed interest in such a facility were interviewed. Potential users were asked to describe the workspace that could meet their needs. Responses were compiled and broken down by subgroup based on the respondents' background and how they imagined using the facility.

The subgroups broken down in this report are:

- **Artists (9)** – This subgroup represents painters and photographers seeking studio space. Most do not require private workspaces, and in fact most want to work alongside other creators and feed off that artistic energy.



- **Crafters (9)** – This subgroup also contains many artists, but unlike the “Artist” group that needs trays and easels, this group uses power tools and requires sturdy work surfaces to create on. This subgroup includes those who work with metal, wood, glass, textiles, fiber, ivory, ceramics, and other similar materials.



- **Professional Services (10)** – This subgroup is interested in office space, both permanently and temporarily. It includes professional services like accounting, legal, financial, as well as non-profit, education, remote workers, and digital artists. This subgroup is more concerned about stable WiFi and affordable workspaces than welding torches or kilns.



- **Entertainment (6)** – This subgroup hosts weddings, offers tours, sings, plays music and performs in front of crowds. Recording studios, rehearsal space, a stage to perform on and room for an audience interest this group.



Of the 30 people interviewed, four own multiple businesses in Skagway. Because their business needs varied in relation to how the facility could be of potential use, separate responses were recorded, resulting in 34 total interview responses.

Frequency, Footage and Fees Summary

Potential users were asked about their willingness and interest in paying for the facility, the space they would use, and potential frequency of facility use. Looking at projected behavior patterns of subgroups individually reveals differences between how involved each will be and how much they are willing to pay for use.

Table 1: Frequency, Footage and Fees by User Subtype

User Type	Average Square Feet Desired	Average Monthly Payment Preference	Average cost per square foot preferences	Average Days Used Per Week Preference	Willingness to pay	Interviews Per Subgroup
Artist subgroup	307	\$271	\$0.88	2.8	100%	9
Crafters subgroup	367	\$70	\$0.19	1.8	78%	9
Professional Service Providers	124	\$172	\$1.39	1.7	80%	10
Entertainment subgroup	717	\$157	\$0.22	0.9	83%	6
Total	341	\$169	\$0.49	1.9	82%	34

- The Artist subgroup was the most willing to pay for regular access to shared and private studio space and a classroom to host classes. This group also would use the facility more than any other group.
- The Crafters subgroup was willing to pay the least but would use facilities the second most.
- Professional Services, those in need of permanent and temporary office and conference room space, would pay the second most for access, would require the smallest amount of space, and would use that space less frequently than Artists and Crafters.
- The Entertainment subgroup would require the largest space, but would use it the least, and falls third in how much they'd be willing to pay for rehearsal or event space.

Detailed breakout tables are available in the appendix of this report.

Specific Needs, Incentives, & Amenities Summary

Each potential user was also asked to list element they would like to see the facility provide. Detailed responses are in the appendix.

Top Specific Needs: These are features or equipment that must be on site, otherwise the respondent cannot use the space. Essentially, these are deal breakers if they aren't present.

1. Sinks
2. Chemical/waste disposal (liquid)
3. Classroom/meeting room, tables and chairs
4. Internet connectivity

Top Incentives to Move/Use: These include features, equipment or facilities that would push someone who might be on the fence about renting space, buying a membership, or moving their existing business or studio. These are extras that add appeal but aren't deal breakers outright.

1. Classroom/meeting room
2. Hours of building operations/access
3. Affordability
4. Larger workspace

Top Desired Amenities: Value-added features. This category likely won't be the deciding factor for the respondent, but they like the idea of it being included in the final design. They not only would likely use this feature or facility, but they think others would, too.

1. Sinks
2. Gift shop
3. Storage
4. Mezzanine

Top Outdoor Needs: Outdoor needs are similar to specific needs, except outdoors.

1. Sitting area/garden

Other: concrete work pad, market space, dedicated parking, covered shelter

Community Need

All individuals interviewed expressed support for the facility. The majority consensus is that Skagway is a creative and artistic gem in Southeast Alaska, and if a place existed that supported artists, creators and entrepreneurs, they in turn would support it.

Potential users were asked what they think the facility would need to encourage Skagway's creative community, and what the city as a whole needs. Top responses included: 1) studio space; 2) office space; 3) learning opportunities 4) affordable housing; 5) gift shop; 6) event space; 7) metal shop; 8) wood shop; 9) fiber shop, and 10) child care. See the Appendix for individual responses.



Artists - Subgroup 1

The average Artist desires about 300 square feet of space, and is willing to pay \$271 per month for studio space. They would use that space 2.8 days per week.

Nine artists were interviewed to better understand their space needs in the community. These are painters that work with watercolors and oils, as well as photographers looking for studio space to take family portraits or develop film. The needs of this group is simple to manage and inexpensive compared to the others, and they are the group most eager to rent studio space. They are also the most likely to make frequent use of the facility.¹

This group is eager for a space to call their own, and they're willing to pay for it, but they will require space to work on projects for days or weeks at a time, which also means a place to store and dry their masterpieces. Interest in the concept of a gift shop is high with this group, with a supermajority seeing it as a reason to purchase a membership. Artists who sell their work on consignment at retail shops on Broadway receive about 50% of the purchase price, according to interviews. This group is hopeful that a gift shop run by the SDC will net them a higher return on their work. They also don't require expensive equipment or walls for privacy. They want an open, creative space to work alongside others. Also worth noting is that this subgroup, particularly those wanting to work in open spaces, also want a place where they can allow their paintings to dry and be stored while working on them over multiple days. This will require some sort of drying area that won't be disturbed or in the way of other users. Also, this group requires flooring that can easily be cleaned.

“Having space available would be a great boon to the artistic community. Just having a place to go where they could actually pursue artistic things.”
– Skagway Artist

Artist Building Interest: 9 Interviews

- **Use of Space:** 9 expressed interest in renting space: 5 want shared studio space; 4 want to teach classes; 2 would pay for a membership to sell their art at the gift shop.
- **Memberships & Rental Space:** 7 would pay a monthly membership fee for shared space; 2 would rent private studio space.
- **Past Rental History:** 5 currently work from a home studio; 3 previously rented monthly studio space; 2 rented studio space hourly.
- **Square Footage Desired:** The majority of Artists looking to rent open studio space said they need between 100-200 square feet to themselves, with the supermajority landing closer to 100 square feet. Those who responded they needed more space were either looking to rent a private studio space or have a large area to teach art classes.

¹ Note: Individual responses can be found in the Appendix.

- **User Per Week:** The Artist subgroup is likely to be the most engaged in regular use, with the average person using studio space 2.8 days per week. This is the only group with members who responded they could potentially use studio space six or more days per week. Three respondents noted they would use the facility less frequently or not at all during part of the year.
- **Outdoor Needs:** The Artist subgroup has no urgent outdoor needs. One respondent requested a sitting area and/or garden to work in.

Potential Needs Summary

These categories are defined as high-demand (half of respondents or more); medium-demand (two or more); and lower-demand (one response).

Special Needs: A convenient place to dispose of hazardous paints and chemicals, along with sink areas to wash brushes and palettes, are essential for this group. The demand for a meeting room or classroom space, and access to tables and chairs, coincides with those wishing to teach classes. Proper lighting, however, means something different to each artist. Some want to see specialty lighting that won't fade sensitive paints, others want bright overhead lighting, and others still desire natural light.

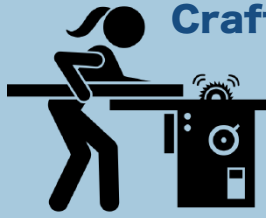
- **High Demand: Chemical and waste disposal; sink areas.**
- **Medium Demand:** Meeting room/classroom; lighting; access to tables and chairs.
- **Lower Demand:** On-site recycling; commercial kitchen

Incentives to Move / Use: Space to teach and learn is important for this group, as is a gift shop to sell their creations, access the building 24 hours a day, and appropriate lighting.

- **Medium Demand:** Meeting room/classroom; gift shop; key fob access; lighting
- **Lower Demand:** Large workspace; chemical/waste disposal; affordability; recycling

Desired Amenities

- **High Demand: Gift shop**
- **Medium Demand:** Storage; lighting
- **Lower Demand:** Rental apartments; sink areas; sound/recording studio; chemical/waste disposal; location; photography darkroom; canvas stretcher; computers/printers/projectors



Crafters - Subgroup 2

The average Crafter desires 367 square feet of workshop space, and is willing to pay \$70 per month for access. They would use the space 1.78 days per week.

Artists with power tools is perhaps the best way to describe most members of this group. They know they're going to have to share workshop space with others, and they're okay with that so long as workshops have the tools, space and features they need. This group includes those working with glass, ceramics, metal, wood, ivory, fiber, and textiles.²

Resources, equipment and safety features for this group will be the most expensive, and the group is willing to pay the least because of how irregularly many will use the workshops. Power tools, a variety of electrical saws, welding torches, spinning wheels, and a kiln are only a few of the pieces of equipment that would need to be available in the shops. Ventilation and climate control measures also will be required. Personal safety is also highest with this group. Nearly half of respondents are interested in teaching classes at the facility and expressed current demand, but individually they currently lack the space to host workshops. Even though this group's cost would be highest, the ability to offer classes in metal working, wood working, fiber and ceramics could be a source of revenue and interest in the community. The greatest consideration in deciding whether to include one of more of these workshops is how much space would be committed, how much the shops would cost to operate and maintain, and how engaged the SDC would be in coordinating classes, and the frequency in which those classes would be held. Like the Artists subgroup, Crafters also desire a place to store tools and equipment, and a place to keep their works in progress.

“It would be nice if there was a drop-in kind of space to rent for short term, like if somebody decided they wanted to upholster a chair or try out a new craft for a while. Maybe we could grow more artists here and cottage industries, and local art would flood the streets if they had a space to work all the time.” – Skagway Metal and Glass Artist

Crafter Building Interest: 9 Interviews

- **Use of Space:** 7 expressed interest in using workshop spaces; 3 are interested in teaching classes only; 2 want a fiber shop; 2 want a metal shop; 2 want a ceramics studio; 1 wants a wood shop.
- **Memberships & Rental Space:** 5 would pay for a monthly membership; 2 would pay for less use.
- **Past Rental History:** 8 currently have a workspace or work on site; 1 has rented space hourly (\$10/hr).

² Note: Individual responses can be found in the Appendix.

- **Square Footage Desired:** On average Crafters need 367 square feet of space to work or teach classes inside a workshop. Those in need of less square footage are describing the specific area they would need to themselves inside the shop while working on projects. Those requesting more space are those wanting to teach classes to others. All understand workshop space must be shared.
- **User Per Week:** The Crafters subgroup is likely to be the second-most engaged group, using facilities an average of 1.78 days per week. Three respondents noted they would use the facility less frequently or not at all during part of the year.
- **Outdoor Needs:** Those using the metal shop would require a concrete work pad adjoined to the metal shop to be used for assembly.

Potential Needs Summary

These categories are defined as high-demand (half of respondents or more); medium-demand (two or more); and lower-demand (one response).

Special Needs: Because the nine respondents work in different mediums, all these items are listed as special needs to ensure safety and functionality in relation to the various workshops being considered for this project.

- **Highest Demand: Sinks**
- **Medium Demand:** Ventilation; shelving/storage; chemical/waste disposal (liquid); lighting; tables/chairs; metal-working tools; hard flooring.

Incentives to Move / Use: This group desires on-site storage to store their personal tools. Having to carry in and remove heavy tools each time they use the facility would disincentivize use.

- **Medium Demand:** Storage
- **Lower Demand:** Key fob building access; larger space; facilities manager; privacy.

Desired Amenities

- **Medium Demand:** Sinks; storage; ceramics studio; wood shop; meeting space/classroom.
- **Lower Demand:** Gift shop; mezzanine; vending machines; dust-collection system; facilities manager.



Professional Services - Subgroup 3

Professional Services would use the facility an average of 1.7 days per week, paying \$172 monthly for 124 square feet. The cost-per-square foot is highest with this group at \$1.39 per square foot.

The Professional Services subgroup casts a wide net of working professionals. This group of 10 respondents includes finance, legal and accounting services, nonprofits, educational institutions, remote workers, entrepreneurs, and cottage industries. What these groups share is the need for office space and access to a conference room. Some seek affordable private office space, some want a shared spot to plug in their laptops, and others are in need of infrequent rental space by the day while conducting business in Skagway. This subgroup includes the Skagway School District and the Skagway Development Corporation, which would not only operate the facility in question but also be a tenant.³

“How cool would it be for Skagway to become a tech hub? It’s almost like destination tourism, but long term.”

– Remote worker living in Skagway

Office space in Skagway is in high demand, and existing space currently requires a king’s ransom (\$4-\$7.75 per square foot near Broadway). Dedicated space for those looking for private offices and remote workstations would likely offer the greatest return per square foot (\$1.39). Businesses outside of Skagway are also receptive to renting space as needed. A variety of rental options would undoubtedly be used if the space existed. As long as this group has reliable internet, basic office furniture, a communal print station, and a few other extras like a projector and white board, the cost of appeasing this group is relatively inexpensive while bringing in the greatest financial return.

Professional Services Building Interest: 10 Interviews

- **Use of Space:** 7 expressed interest in office space; 1 expressed interest in classroom space.
- **Memberships & Rental Space:** 3 would pay a monthly membership fee for shared space; 1 would rent private space; 3 would pay for less frequent use as needed; 2 would use the facility but would not pay.
- **Past Rental History:** 3 currently use a home office; 1 currently rents office space; 2 currently pay daily rates as needed.
- **Square Footage Desired:** Respondents looking for office or conference space need 124 square feet on average, with two respondents noting they could get by with as little as 20-50 square feet (desk and chair). Those looking for a larger space (150-200 square feet) desire a conference room where they can meet privately with clients while working in Skagway for the day.

³ Note: Individual responses can be found in the Appendix.

- **User Per Week:** The Professional Services subgroup would use the facility an average of 1.72 times per week. One respondent noted they would use the facility less frequently or not at all during part of the year. Note that the average use per week is lower among professional services because nearly one-third of respondents would only have need of conference room space 1-4 times per year, significantly decreasing the group average. When these respondents are removed, the average use per week jumps to 2.81, tying Artists as the group most likely to use the facility.
- **Outdoor Needs:** This group has two outdoor needs: parking and market space.

Potential Needs Summary

These categories are defined as high-demand (half of respondents or more); medium-demand (two or more); and lower-demand (one response).

Special Needs:

- **Highest Demand: WiFi**
- **Medium Demand:** Meeting room/classroom; computers/projectors/printers; white board
- **Lower Demand:** Tables/chairs; safety equipment

Incentives to Move / Use:

- **Medium Demand:** Meeting room/classroom; 24-hour building access; privacy
- **Lower Demand:** Affordability; larger space, ceramics studio

Desired Amenities

- **Medium Demand:** Sinks; location near downtown; mezzanine
- **Lower Demand:** Lighting; wood shop; metal shop; office space; meeting room/classroom

Other Considerations

Dr. Josh Coughran, Superintendent of the Skagway School District, said during an interview he could see classes using the facility near daily during the school year. He went as far as to say curriculum could be developed that would make use of the various workshops and features included. However, the school district would require that the space be offered pro bono because of the district's limited funding, and the facility would have to provide an instructor to teach the lessons. Teaching staff would be available to help manage and supervise students, but would not be able to operate equipment for demonstration purposes. While this facility could be of much use to the school district and expose students to new skills, there would be no direct financial gain. Grant programs are available to assist nonprofit makerspaces in order to promote educational programs. The Skagway Development Corporation also would be housed in the facility. Because the SDC would be the property owner/manager, it would not pay rent. Because of this the SDC's office space was not calculated into the square footage and monthly payment estimates.



Entertainment - Subgroup 4

The Entertainment group on average would use the facility less than one day per week, and requires approximately 700 square feet of space. The average respondent would pay about \$157 per month on average, resulting in about \$0.22 per square foot.

This group sings, dances, plays music, and performs on stage, in addition to coordinating tours and planning weddings. This also means these groups need space, which may be used infrequently throughout the year.⁴

Dedicating space to a “Great Hall” type of area will require the most space of all possible features, and potentially bring in the least financial reward (\$0.22 per square foot of dedicated space). How often an event space is used will largely be determined by internal efforts to promote the space as being open for business, affordability compared to other options, and having the resources to schedule, recruit and plan events and performances. An event hall has the potential to be a well-used and valuable asset, and could be a useful tool in exposing community members to the facility and all it offers.

“We are often in need of rehearsal space. We are often borrowing houses or garages.”
– Skagway performer

Groups that perform before tourists need rehearsal space. So do bands cramped inside someone’s garage. As for wedding locations, there are not many existing indoor options. All these are possibilities if an event hall existed. Sound proofing must be a consideration, however, so someone is not attempting to conduct a class while a band rehearses a Metallica cover. The same goes for a wedding reception occurring while the wood shop is in full use. Scheduling and use conflicts must be mitigated.

Entertainment Building Interest: 6 Interviews

- **Use of Space:** 5 expressed interest in using space for rehearsals, performances and events: 3 want rehearsal space; 2 want a sound/recording studio; 1 wants event space to host weddings/receptions, and possibly conduct group tours of the facility.
- **Memberships & Rental Space:** 2 would pay a monthly membership fee; 2 would pay for less frequent use as needed.
- **Past Rental History:** 3 currently have a space they use; 2 have rented space hourly (\$25/hr).
- **Square Footage Desired:** On average this group would require 717 square feet to rehearse and host events.
- **User Per Week:** Despite needing the most space, the Entertainment subgroup would use it the least frequently (1 day per week). Cruise ship tourists make up

⁴ Note: Individual responses can be found in the Appendix.

their primary audiences. Two respondents noted they would use the facility less frequently or not at all during part of the year.

- **Outdoor Needs:** Two respondents noted outdoor needs: 1 requested a covered, outdoor seating area for performances, and the other a sitting area or garden that could be used as rehearsal space.

Potential Needs Summary

These categories are defined as high-demand (half of respondents or more); medium-demand (two or more); and lower-demand (one response).

Special Needs:

- Medium Demand: Sound/recording equipment; stage/event space
- Lower Demand: Sinks; lighting; tables/chairs

Incentives to Move / Use:

- Medium Demand: Sound/recording equipment; affordability; aesthetics
- Lower Demand: Affordability; larger space, ceramics studio

Desired Amenities

- Lower Demand: Gift shop; sinks; sound/recording studio; mezzanine; ceramics studio; wood shop; outdoor garden

Makerspaces Case Study Analysis

Makerspaces are unique in order to meet the specific needs of their communities. While there tends to be consistencies from one makerspace to the next, how they are operated, number of staff, and the resources they possess can vary drastically.



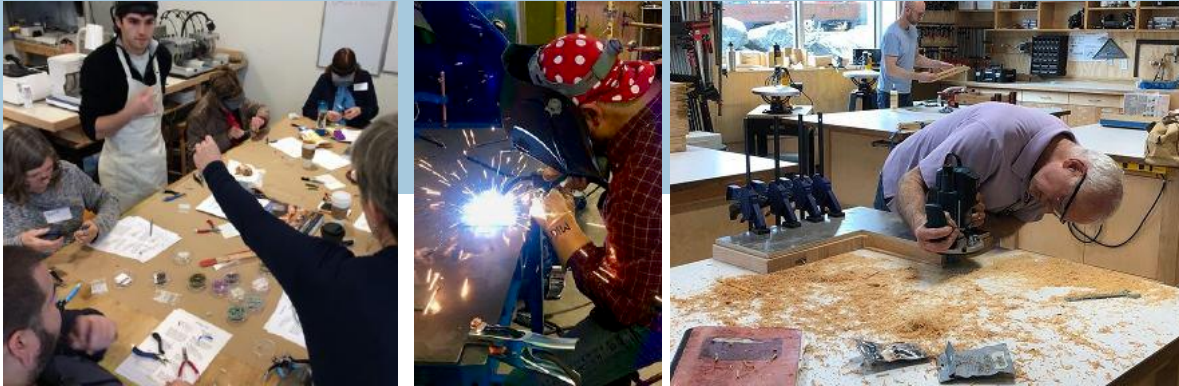
For this report Rain Coast Data studied two unique makerspaces on opposite ends of the spectrum. The Bainbridge Artisan Resource Network is located in Bainbridge, Washington, and Juneau Makerspace is in Juneau, Alaska.

Both makerspaces operate as 501 (c)3 nonprofit organizations in communities of comparable size, but similarities tend to stop there. Both emerged to fill a need but do so in drastically different ways. Combined the two spaces show how much and how little a makerspace requires to offer a beneficial service to its community.

Table 2: Makerspaces Case Study Comparison

Comparison Element	Juneau Makerspace	Bainbridge Artisan Resource Network
Location	Juneau, AK	Bainbridge, WA
Number Of Members	60	900
Operating Budget (2019)	\$34,000	\$974,000
Square Footage	6,000	25,000
Total Employees (FTE)	0	9
Number Of Volunteers	10	200
Monthly Membership Cost	\$50	\$35
Start-Up Funding	\$5,000	\$9,000,000
Number Of Studios	4	11
Hours Of Operation	24/7	7am-10pm
Year Opened	2015	2017
City Population (2020)	32,255	24,825

Bainbridge Artisan Resource Network



The Bainbridge Artisan Resource Network, or BARN as it's known throughout the community, is a 25,000 square-foot facility located on Bainbridge Island 9 miles west of Seattle across the Elliot Bay. Bainbridge is a highly-affluent community of nearly 25,000 people, a quarter of which are age 65 or older. The median home value is more than \$700,000, and the medium household income is nearly \$118,000.

The BARN started in 2012 as a simple community wood shop rented by several people, according to Executive Director Denise Dumouchel, and community interest grew from there. Weavers and jewelry makers also wanted a space to work, and others expressed interest in teaching. “They realized there was a need for something much bigger,” Dumouchel said during an interview with Rain Coast Data. Few could have imagined how much bigger it would get.

The community donated \$9 million to fund the facility. Land was purchased in 2014, and during the next three years the facility was built new from the ground up. In 2017 the BARN opened its doors to the public. Dumouchel said support from the community made the BARN what it is today. “It was a pretty amazing fundraising endeavor,” she said. “That was the biggest advantage we have here. Bainbridge is a relatively wealthy community. Overall, there are quite a bit of people with means.”

Even though all \$9 million that went toward the facility was donated, the BARN was able to gain access to state funding that reimburses up to 25% of capital expenditures for facilities dedicated to the arts. In 2020 the BARN received an \$851,000 partial reimbursement. That money went into a reserve fund to help maintain the facility and equipment.

Facilities

BARN's 25,000-square-foot facility contains 11 studios: electronic and technical arts, fiber arts, glass arts, jewelry and fine metals, kitchen arts, media arts, metal fabrication, print and book arts, woodworking, and a writers studio.

Studios are managed by volunteer coordinators and staffed with volunteer safety monitors. Those who undergo the safety training to become monitors are allowed to use the facility during closed hours, provided at least one other safety monitor is present.

Each studio is governed by a specific set of policies to ensure participant safety and proper use of the equipment, and members who want to access heavy machinery are required to undergo safety classes in advance. Studio coordinators set the tone for cleanliness and organization of each studio, Dumouchel said. “Some are meticulous, others are a little chaotic.”

Members have access to all the studios, provided they’ve undergone any necessary training, during open studio time, which topped 3,000 hours in 2019. Conflicts arise, however, when open studio time is impacted by any of the more than 1,000 classes taught inside the studios. In 2019, the BARN offered 1,112 classes with 5,421 participants, according to its 2019 impact report. Classes ranged from cooking and jewelry making to podcast recording and writing workshops. Classes can include more than a dozen sessions.

Classes and events brought in more than \$424,000 in 2019, accounting for 43% of the BARN’s annual revenue.

The BARN also has developed strategic partnerships with local schools wanting to use its studios. One local public high school contracted with the BARN to use its commercial kitchen while the school’s kitchen was being remodeled. Staff also worked with a private high school to develop classes for students to take at the BARN. A partnership with Bainbridge Youth Services has led to youth and teen events at the facility. The BARN offers studio use at cost to nonprofits and community service projects. The typical relationship with nonprofits and community service projects is that they provide the materials, and the BARN offers its space and the expertise of volunteers on site.

Starting in 2019, the BARN launched nine-month Certificate of Craft programs to prepare students for employment in artisan industries such as jewelry-making and woodworking.

Staff and Volunteers

The BARN has 11 paid staff members, seven of which are full time and four part time. Positions include: executive director, program manager, facilities manager, marketing manager, registrar, volunteer and membership coordinator, certificate programs coordinator, administrative assistant, bookkeeper, business manager, and custodian.

BARN staff coordinates all classes and vets instructors to ensure they possess the knowledge and teaching skills expected. Instructors are paid about \$35 per hour, but some instructors, such as those who oversee writing workshops, may receive as much as \$100 per hour. The BARN handles all marketing and registration, and provides necessary materials for classes offered.

The BARN has more than 200 volunteers, about 40 of which donate between 5-30 hours per week. Approximately 25% of Bainbridge’s population is retirement age (65 or older). Dumouchel credits volunteerism as one of the key reasons the BARN has been successful but noted the large number of current volunteers “is probably not sustainable.”

Dumouchel also credits the BARN’s 12-member board of directors, saying several worked more than 40 hours per week as the facility was being planned and constructed. Two of the board members negotiated sale of the land, and another raised most of the \$9

million to build the facility. The board is currently transitioning from a working board to a governing board. “It’s important to not just have one person but a team of people who are inspired,” she said.

Membership and Fees

The BARN brought in nearly \$1 million in revenue in 2019, of which 28% came from memberships and 43% from classes and events it sponsored. The remainder of its revenue came from contributions (26%) and rentals/other (3%). As of today the BARN has more than 900 members.

Table 3: BARN Makerspace Membership Costs

Type	Monthly	Annual
Individual	\$35	\$400
Family	\$55	\$600
Student	\$20	\$225
Military/Teachers	\$30	\$320
Open Studio Rate	\$20 per hour	Na

An individual BARN membership costs \$35 monthly (or \$400 annually). Memberships provide access to all the studios, provided the individual has been trained on heavy equipment present, and members also receive a 30% discount on classes offered. The cost of taking classes can be as little as \$25-\$35 for a single session, to hundreds of dollars for classes that meet multiple days, such as writing workshops. Dumouchel described classes and workshops as the BARN’s single most important revenue generator. She noted one downside to offering monthly memberships: some people sign up for a membership specifically to receive the 30% discount for a particular class, and will then cancel their membership once they’ve taken the class.

The BARN has multiple membership types, and a small discount is offered for those who sign up for an annual membership. The BARN also has tuition and membership assistance programs available for those who can’t afford to pay. In 2019, \$5,573 in general tuition assistance was provided, and \$2,165 in membership assistance.

The BARN uses monthly print newspaper ads and a monthly electronic newsletter sent to 6,000 subscribers to announce class listings. Dumouchel said 40% of class signups occur within 24 hours of the e-newsletter going out. It also uses social media to promote classes being offered.

Membership benefits include taking part in the annual BARN Bizarre, an open market where members can sell items they create prior to the holiday season. Dumouchel says the attitude of many creators is, “As long as I sell at the Bizarre more than my cost of membership it’s worth it.”

Hours of Operation

The BARN was accessible to member from 7 a.m. to 10 p.m. prior to the Covid-19 pandemic that resulted in the facility's closure for most of 2020. Class offerings moved online as a result. Members gain access to the facility and individual studios using a key fob.

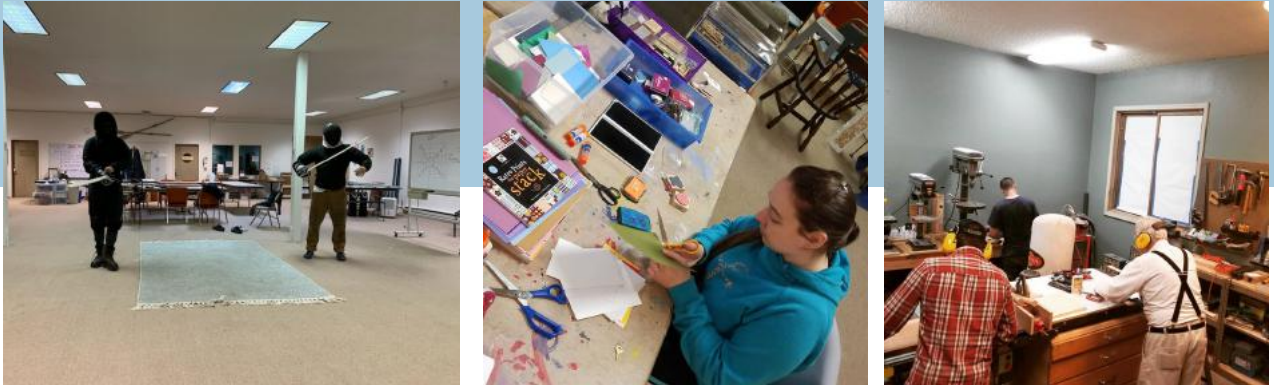
COVID-19 Impact

The Covid-19 pandemic impacted the BARN far more than the Juneau Makerspace, which will be discussed next. The facility closed in March 2020, and remained closed until reopening in 2021 with limited hours (7 a.m. to 7 p.m.) During 2020, the BARN began offering online courses as a way to keep members and course instructors engaged. The BARN offered 197 online classes in 2020, which drew in 1,740 participants. It offered no online classes in 2019.

The BARN saw its revenue cut in half during 2020, to \$490,490. It received \$210,000 in federal CARES Act funding for Covid relief, which allowed the BARN to come a few thousand dollars short of matching the \$700,700 spent on operating costs. It is once again offering in-person classes but has continued with online course offerings as well.

Despite the BARN taking a financial hit due to Covid-19, it serves as an example of the role makerspaces can play during times of crisis. Even though members weren't able to use studios during the pandemic, other groups took advantage of the facilities to meet public needs. More than 8,000 meals were prepared in the BARN's commercial kitchen (200 per week) and distributed by nonprofit groups to households experiencing food insecurity. Studios were used to create more than 7,000 masks for caregivers and first responders, and the facility's 3D printer was used to create parts needed for 500 face shields. A group of volunteers also came together to use the Media Arts Studio to record a new podcast series entitled, "Bainbridge Home Companion," as a way of providing local entertainment. These are but a few examples of how the BARN's facilities were used to provide support for the Bainbridge community during the pandemic.

Juneau Makerspace



Juneau Makerspace is a 6,000-square-foot facility located on Douglas Island a few miles from downtown Juneau. It was formed as a 501 (c)3 nonprofit in 2015 after successfully raising \$5,000 on the crowdfunding website Kickstarter.

Sam Bornstein, founder and current president of Juneau Makerspace, saw a need in Juneau for a makerspace and had researched the concept in other cities. Juneau Makerspace first opened in 2016 in a 1,100-square-foot building in Lemon Creek, and didn't move into its current location, which had previously been a church, until 2018.

Bornstein said he initially envisioned a facility with “more electronics stuff,” but the community had a different vision. “It ended up being artists, and they took this space the direction it's going.” He said the greatest lesson learned about opening a makerspace is to “let the direction go with who's involved. You can't force it in one direction.”

Juneau Makerspace operates on a \$34,000 annual budget (about \$93 per day). It's been able to sustain itself and grow mainly through memberships and occasional space rentals, allowing the facility to add a new piece of equipment each year and tuck away funds for future expansion.

Facilities

Juneau Makerspace's 6,000-square-foot facility includes four primary workshops: electronics lab, ceramics studio, wood shop, and crafting room.

While not technically studios, Juneau Makerspace has other areas that serve a variety of community interests. These include a covered, outdoor area for people to work on large projects; two private studio spaces rented by local artists; a reading area with couches, bookshelves and antique phonograph; kitchen area; performance stage; and in the main lobby is a rolling press, silkscreen tools, and bike repair station.

The kitchen is not a certified commercial kitchen, but Bornstein said Juneau Makerspace will eventually undergo the certification process due to current need and demand. The stage area includes sound equipment and speakers.

Juneau Makerspace is looking to expand its facilities in the next two years, said Bornstein, by adding a metal shop and sound studio. An office space currently used by

volunteers will be converted into a small sound recording studio where podcasts can be recorded, and the board is looking to add a metal shop by purchasing a CONEX container that will be placed near the main building. The metal shop cannot exist within the facility because it would pose a fire hazard. Instead, electricity will run to the CONEX from the main building to provide power generation for equipment and tools in the metal shop.

Most of the equipment and supplies were donated by local businesses and members of the community, such as the electronic lab’s 3D printer and original laser cutter. Many of the saws and drills in the woodshop were floor models donated by Juneau’s Home Depot. The ceramics studio’s two pottery wheels were donated by members of the community, as were most of the crafting supplies in the craft studio. A large table saw in the woodshop and a new laser cutter are among a small number of items that Juneau Makerspace purchased new using a mixture of profits and grant funding. The facility’s kiln is in a separate room from the ceramics studio and is only fired up once per month under the supervision of Juneau Makerspace volunteer.

Staff and Volunteers

Juneau Makerspace has no paid staff and is operated and managed by its six-member board of directors and four additional community volunteers. This group maintains workshop spaces, fixes whatever needs fixing, and drops by regularly to check in on things. “We rely heavily on community support and in the form of donations and volunteers running the spaces,” Bornstein said. Workshops can become a bit disorganized and chaotic, he admitted, as people tend to leave behind the items they are working on. “It’s a balance – people need to leave stuff and let it sit.” This has led to an informal “two-month rule,” meaning after two months “stuff is tossed out.”

Membership and Fees

Similar to the BARN, Juneau Makerspace offers memberships for individuals, families, and students. Discounts are included for those purchasing six-month or annual memberships. It also rents out the main hall for events, classes and rehearsal space either hourly or daily.

Table 4: Juneau Makerspace Membership Costs

Type	Monthly	6-Month	Annual
Individual	\$50	\$275	\$525
Family	\$75	\$415	\$825
Student	\$25	\$140	\$275
Main Hall Rental	\$20 per hour (up to 6 hours) \$150 per day		

More than 90% of Juneau Makerspace’s operating costs are covered through membership fees. The remainder of its revenue is derived from renting the main hall for events, meetings and rehearsals, offering a small assortment of classes, hosting the annual Artpocalypse fundraiser, and renting out two private studio spaces.

Two private rooms, each approximately 300 square feet, are rented as studio space for \$350 per month to local artists (\$1.17 per square foot). Bornstein described the studio spaces as a valued source of extra income, and added that he's had no trouble finding tenants to rent the spaces.

While Juneau Makerspace does offer and coordinate several classes, it does so irregularly, with months between offerings. Members receive a 50% discount on classes. Instead, Juneau Makerspace prefers to rent out its main hall at the daily or hourly rate and have the group renting the hall handle registration and payment. "We try to avoid doing events," Bornstein said. "Classes are more independent." This is because unlike the BARN, Juneau Makerspace doesn't have paid staff to coordinate registration and payment for events and classes, or the resources to offering marketing assistance.

Hours of Operation

Juneau Makerspace is open to members 24-hours per day, 365 days per year. The main door and studios are accessed by entering a four-digit code on a keypad. Codes are changed monthly and distributed to existing members via email. Members are not required to be supervised unless the kiln is in use. "People already know how to use a woodshop, or they know to ask" a board member or volunteer, Bornstein explained. Many of the larger pieces of equipment in the wood shop and electronics studio have instruction manuals attached or nearby.

COVID-19 Impact

Juneau Makerspace closed down for about three months during the onset of the Covid-19 pandemic, reopening in the summer with mask and distancing mitigation guidelines in place. Unlike the BARN, Juneau Makerspace saw relatively little impact to its operations, and even continued to grow in membership during the pandemic. Even though the Main Hall was used less frequently for events like improve, it was still used as rehearsal space for bands and small group meetings. Prior to the 2021-22 school year, Sealaska Heritage Institute, the nonprofit arm of regional Native corporation Sealaska, rented the space for several days to train public educators how to create maker carts.

Nation of Makers Survey Summary

Nation of Makers is a 501 (c)3 nonprofit based in Silver Spring, Maryland, whose mission is to support the advancement of makerspaces nationwide by “encouraging connections, broadly sharing resources, facilitating funding opportunities, engaging in policy development, and advocating for the maker movement,” according to its mission statement.

Potential Revenue Sources

Nation of Makers Executive Director Dorothy Jones-Davis said during a phone interview that most makerspaces she’s worked with began with an initial “fundraising push.” Those that begin with fundraisers are “usually well-funded,” she said. The initial fundraiser also helps establish desire and need in the community, as well as narrow the scope of what the community would like the makerspace to become. Some makerspaces she’s worked with were part of a greater community revitalization effort. Jones-Davis echoed Bornstein’s sentiment that a makerspace can’t be forced to go one direction or the other. “You have to listen to your community and figure out what they want.”

Jones-Davis was quick to note that not every makerspace has means. “You see a lot also that are fully volunteer, labor of love, and doesn’t have a ton of money. Most of it goes into the functioning of the space.” One thing many of the successful makerspaces have in common are co-rented spaces. “The best spaces tend to be the ones that are multi-faceted in what they do,” she said. By multi-faceted Jones means those capable of offering a variety of resources: work studios, private and shared rental spaces, and coordinating and hosting events and classes.

Other popular revenue sources are contracts for city projects, like creating and painting signs, and grant-funded educational partnerships. For example, the U.S. Department of Education provides grant funding to makerspaces working in conjunction with schools, she said.

Jones-Davis said it’s common for makerspaces with co-working studio space to charge more for monthly memberships than spaces with workshops only.

Safety

Nation of Makers has participated in a number of conversations in recent years with insurers. As of now, there isn’t a special classification for makerspaces when it comes to insuring facilities. In general, insurance companies prefer makerspaces employ a buddy system or have some way of restricting untrained members from accessing certain machinery. “Not everybody is on the buddy system,” Jones-Davis said, adding “You won’t be successful getting insurance without some type of rules and supervision.”

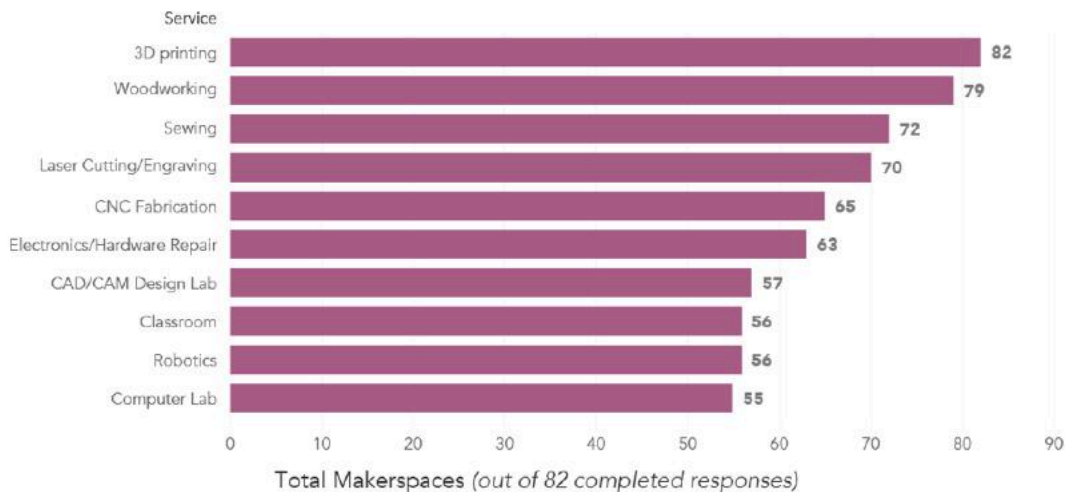
Jones-Davis said some makerspaces use surveillance cameras inside of workshops to “make sure people are okay.” Others have access control mechanisms in place, like the BARN’s key fobs and Juneau Makerspace’s access codes.

Survey Results

Nation of Makers published the [2019 Survey of Makerspaces](#) as part of an effort to learn more about the tools and facilities offered by makerspaces across the U.S. It received 82 responses from makerspaces operated by five types of entities: nonprofit, private, education, library/museum, and government.

Tools/Spaces – The most popular tools/spaces offered by the makerspaces were: 3D printing (100%), wood shop (96%), sewing (88%); laser cutting/engraving (85%), CNC fabrication (79%), electronics/hardware repair (77%), CAD/CAM design lab (69%), classroom (68%), robotics (68%), and computer lab (67%). Among the nonprofit makerspaces, 70% had a “dedicated hang-out space.”

TOP TEN TOOLS & SPACES OFFERED, FOR ALL MAKERSPACES SURVEYED



Demographics – According to the survey, makerspace members are predominantly male (70%) and the makerspaces surveyed tended to be run by men (72%). In terms of age, the largest membership group was among those between ages 35-44 (27%), followed by ages 45-54 (25%), ages 25-34 (21%), and ages 55-64 (16%). Less than 4% of members were under the age of 24.

Key Case Study Takeaways

The greatest pitfall makerspaces fall into, according to Jones-Davis, is not understanding the community’s needs and ensuring the space being provided fills those needs. “The reality is you’re not going to know unless you talk to the community,” she said. Even though every makerspace surveyed reported having a 3D printer, Jones-Davis said that’s a common misconception. A makerspace doesn’t need to have a 3D printer, laser cutter or woodworking shop to be a makerspace. Creating a makerspace, she said, is more about creating a community.

As the BARN and Juneau Makerspace show, makerspaces can be a big or small, and function with millions of dollars or tens of thousands. Some rely on paid staff, others

with volunteers. It depends on the mode, resources available, and what the space is trying to accomplish.

The BARN places a high priority on structured classes as its primary source of revenue generation and to attract new members by offering discounts. Juneau Makerspace's biggest draw is full access to workshops any time of day. However, its ability to generate additional streams of revenue is limited by the time its volunteers can commit on a regular basis. For Juneau Makerspace, keeping the doors open and slowly expanding services is the goal. BARN, on the other hand, began as a large organization and now faces the constant pressure of keeping up with itself.

Multiple revenue streams exist, from memberships and partnerships to grants and rental space, but seizing on those opportunities requires someone's time, if not from a paid employee then by volunteers or board members willing to commit to the work.

Appendix

Interview Table Summaries

Tables with presenting detailed interview data are on the following pages.

Primary Type of Space Interest

The top types of space potential building users would like to see include classroom or teaching space, office space, studio space, and room for rehearsals for performers.

Table 5: Primary Type of Space Interest

Preferred Building Use	Artists	Crafters	Professional Services	Entertainment	Total
Classroom / Teaching	4	3	1		8
Office Space			7		7
Studio space	5				5
Rehearsal				3	3
Gift Store	2				2
Fiber Shop		2			2
Metal Shop		2			2
Ceramics Studio		2			2
Sound Studio				2	2
Wood Shop		1			1
Performance				1	1
No Use		2	2	1	5

Square Footage Desired

On average, potential users would like a 341 square foot space in a potential new building; however this ranges from much smaller office spaces for professional service providers of 124 square feet to 717 square foot rehearsal and performance areas for entertainers.

Table 6: Desired Square Feet

Desired Square Feet	Artists	Crafters	Professional Services	Entertainment	Total
100-200	4	3	5		12
201-500	1	2		1	4
500	1	1		2	4
Average Square Feet Desired	307	367	124	717	341

Rental Space

Most potential users were most interested in using and renting shared space. Overall potential users were willing to pay \$169 per month for use of space in a potential future building, although artists were willing to pay \$271 each month.

Table 7: Desired Rent

Desired Rent	Artists	Crafters	Professional Services	Entertainment	Total
Shared Space Desired Rent					
>\$50				1	1
\$51-\$100	1	3	1	1	6
\$101-\$250	6	2	2		10
\$251-\$500					
\$501-\$1,000					
Hourly Rate		1		2	3
Daily Rate		1	3		4
Private Space Desired Rent					
\$251-\$500			1		1
\$501-\$1,000	2				2
Willingness to pay	100%	78%	80%	83%	82%
Average Monthly Payment Preference	\$271	\$70	\$172	\$157	\$169

Desired Use Per Week

Across all potential user groups, use of space in the new building is expected to be twice per week. Artists averaged 3 days of use per week, while entertainers averaged just one.

Table 8: Desired Use Per Week

Use Per Week	Artists	Crafters	Professional Services	Entertainment	Total
1-2	1	1	1	4	7
3-5	3	3	3	0	9
6-7	2	0	0	0	2
Less Frequent	2	3	3	1	9
Will Not Use	0	2	2	1	5
Infrequent annual use	3	3	1	2	9
Average Days Used Per Week Preference	2.8 days	1.8 days	1.7 days	0.9 days	1.9 days

Location of Respondents

Of the potential facility users interviewed, 25 reside in Skagway year-round; 3 split time between Skagway and somewhere else; 3 lived in Skagway but recently moved ; and 3 live in Juneau and conduct business in Skagway

Table 9: Residency of Those Interviewed

	Artists	Crafters	Professional Services	Entertainment	Total
Skagway Full Time	7	8	4	6	25
Skagway Part Time	1		2		3
Other	1	1	4		6

Specific Needs

Specific need are features or equipment that must be on site, otherwise the respondent cannot use the space. Essentially, these are deal breakers if they aren't present. The top specific needs include sinks, and waste disposal for chemicals that can't be poured down the drain.

Table 10: Specific Needs

Specific Needs	Artists	Crafters	Professional Services	Entertainment	Total
Sinks	5	4		1	10
Chemical/waste disposal (liquid)	5	2			7
Meeting room/Classroom	2		4		6
Tables/chairs	2	2	1	1	6
Wifi			6		6
Lighting	2	2		1	5
Ventilation		3			3
Shelving/storage		3			3
Computers, printers, projectors			3		3
Hard floors		2			2
Welding/metal working tools		2			2
Sound/recording equipment				2	2
White board			2		2
Stage/performance/rehearsal/event space				2	2
Commercial kitchen	1				1
Safety equipment			1		1
Recycling	1				1

Outdoor Needs:

Outdoor needs are similar to specific needs, except outdoors. The top outdoor need is an area for sitting and/or garden area.

Table 11: Outdoor Needs

Outdoor Needs	Artists	Crafters	Professional Services	Entertainment	Total
Sitting area / garden	1	1		1	3
Concrete workpad		1			1
Market space			1		1
Dedicated parking			1		1
Coverd shelter				1	1

Incentives to Move/Use

Incentives to move or use include features, equipment or facilities that would push someone who might be on the fence about renting space, buying a membership, or moving their existing business or studio. These are extras that add appeal but aren't deal breakers outright. The top incentive to use a new building of this type would be the incorporation of classroom or meeting space, the ability to access the space at most times of day, affordability, and being able to use larger spaces.

Table 12: Incentives to Move or Use Space

Incentives to Move	Artists	Crafters	Professional Services	Entertainment	Total
Meeting room/ Classroom	3		4		7
High hours of access	2	1	2	1	6
Affordability	1		1	2	4
Larger space	1	1	1	1	4
Storage		3			3
Privacy		1	2		3
Aesthetics				2	2
Gift Shop	2				2
Lighting	2				2
Sound/recording equipment				2	2
Ceramics Studio			1	1	2
Chemical/waste disposal	1				1
Recycling	1				1
Facility Manager		1			1

Desired Amenities

Desired amenities are value-added features. This category likely won't be the deciding factor for the respondent, but they like the idea of it being included in the final design. They not only would likely use this feature or facility, but they think others would, too. The top amenity of interest is a sink followed by a gift shop.

Table 13: Desired Amenities

Specific Needs	Artists	Crafters	Professional Services	Entertainment	Total
Sinks	1	2	2	1	6
Gift shop	4	1		1	6
Storage	2	2			4
Mezzanine		1	2	1	4
Wood Shop		2	1	1	4
Meeting space/ classroom		2	1		3
Ceramics Studio		2		1	3
Lighting	2		1		3
Location	1		2		3
Sound/recording studio	1			1	2
Facility manager		1			1
Darkroom	1				1
Office space			1		1
Canvas stretcher	1				1
Computers/ printer/projector	1				1
Vending machines		1			1
Metal Shop			1		1
Chemical/waste disposal	1				1
Dust collection system		1			1
Top-floor apartments	1				1
Garden				1	1

Community Needs

Nobody knows Skagway better than the Skagwegians who live, work, and play there. At the end of each interview, respondents were asked two final questions to help researchers understand interest among the larger community:

- What does this facility need to help diversify Skagway’s economy, assist local artists, creators, entrepreneurs, nonprofits, and cottage industries, and to enhance educational and training opportunities for residents?
- The proposed facility aside, what does the Municipality of Skagway need most that would assist creators and entrepreneurs?

Individual responses varied, but clear themes can be found in the responses that show how community members believe the facility being proposed can help achieve those goals. The top elements those interviewed feel the community would most want include studio space, office space, learning space, and housing.

Table 14: Potential Community Interest

Primary Space Interest	Artists	Crafters	Professional Services	Entertainment	Total
Studio space	6	7	4	2	19
Office space	4	3	6	2	15
Education / learning	3	1	2	1	7
Housing	3	3	1		7
Stage/performance/rehearsal/event space		2	1	2	5
Gift shop	2		2	1	5
Metal shop	1	1	2		4
Wood shop		1	2		3
Fiber shop		1	2		3
Childcare	1	1			2
Senior Center	1				1
Gallery	1				1
Darkroom	1				1
Ceramics studio		1			1
Tool rental		1			1
Transportation			1		1

Some of these responses can be found on the following pages.

QUESTION: What does this facility need to help diversify Skagway’s economy, assist local artists, creators, entrepreneurs, nonprofits, and cottage industries, and to enhance educational and training opportunities for residents?

- “I think having the ability for the artist community to be together would be a perk. Given how small Skagway is, having space available would be a great boon to the artistic community. Just having a place to go where they could actually pursue doing artistic things.”
- “Skagway already has some cool stuff like the writers’ symposium and they invite different artists, so having a space like this to work on their project could open it up to an artist retreat.”
- “It would be interesting to be part of a creative, shared space. I know several creators who would use this.”
- “(The facility) also would need to offer community classes for children and adults. The winters can be brutal, so it would be nice to have something like this to offer year-round, like arts camps for kids during the summer.”
- “Having places for people making jewelry is very ideal. There are a lot of artistic jewelry makers in town who could use that space. Having an audio mixing space and quiet rooms for music making would definitely be utilized. I also think having shared spaces for remote employees would be very well utilized as well.”
- “If there was storefront space as well that would be awesome.”
- “(The facility) could definitely stimulate the arts and culture here in Skagway. And we shouldn’t dismiss the fact that if there was a facility, we could have open houses for entertaining local community members and provide music and dance. We have a huge arts community here and we could also share our love of arts with Haines. I think the love of arts between our two communities could really bring them together, and this facility is one step closer to that. Art is the glue that binds our connection together.”
- “Space is the biggest thing, and a place for people to leave their project to work on. And just space to make, so they don’t have to squeeze it in their little apartments.”
- “To ship things outside of Alaska, you need a certified kitchen. There is a commercial kitchen people can rent at the Elk’s Lodge (but) that alone takes all their profit away. If there’s an approved kitchen and they could work there, it would be a big advantage to people.”
- “A lot of people benefit from the energy from being around all the other artisans ... but I’m skeptical it would work in Skagway because the numbers are so small.”
- “People definitely are using makeshift art spaces and need room to create art for sure. There is a demand for studio space, but I am just not sure how much people are willing to pay.”
- “Incorporating a space for the arts in town would be appealing and entice people to pick up different art forms.”

- “I like the diversity and the idea of bringing in workshops. I think a lot of private people started these things, but it would be nice to have a place to house them instead of having people come to their place.”
- “Just having a lot of options and being able to do four or five different things in one building.”
- “Small cottage industries that would employ 5-10 people max is what we need in order to diversify. That would be fabulous.”
- “We are a community of small independent artists, and all of us are always looking for affordable space to work in and create our art. We have all these markets that happen throughout the year ... but it’s the space for creation that is difficult to come by and (creators) can’t expand their production because they’re working out of their homes.”
- “We need a place where summer people or people renting small apartments can work on their art. There’s no place to do serious work if you work in mosaic or stained glass. This facility would be used.”
- “Space is such a hard commodity to find here. A shared-resource facility would help people get their business going and provide a space that otherwise would be nearly impossible.”
- “I think that would be fantastic (if) you could see the artist live working on their pieces. Especially if it’s a community space.”
- “If you could show there was fast enough internet to work remotely, I think it would become extremely popular. Post-Covid world, people will keep working remotely. This could attract more people to spend summers in Skagway. Those are people who will spend money. The remote tech industry is well paying. If you just get a couple of those people to fall in love and stay here, you’ve just increased the viability of the community. How cool would it be for Skagway to become a tech hub.”
- “If we had a space, it would be interesting to sit down with other partners. ... It would be nice to sit face-to-face with clients.”
- “The cost for entering the market is so high. It’s not a friendly start-up environment.”
- “Any time you create a space like that, it’ll give people a chance to work and learn.”
- “Woodworking, art, music, extended learning – all of that would be very beneficial.”
- “We have so many makers here. As a creative person, I want people to be able to make more things.”
- “It makes me very excited that Skagway and Kaitlyn are working on this. We are a very creative community that has potential to be this retreat space. We could have independent travelers come here, like an adult summer camp.”
- “I hardly ever get to do a wedding with (enough space for) dancing.”

QUESTION: The proposed facility aside, what does the Municipality of Skagway need most that would assist creators and entrepreneurs?

- “There’s a lot of different types of businesses in Skagway that don’t have access to office space.”
- “Skagway is always needing more housing in general. It can be difficult to find decent housing.”
- “(Skagway) needs to focus on something else rather than just tourism from the cruise ships.”
- “We need to diversify our economy away from tourism. If we can do year-round tourism that’s a good start. Diversifying is the hard part and getting people here. Accessibility is the biggest thing in the winter, but I think this facility would help diversify.”
- “We need to focus on more off-season or winter season tourism. There’s great hiking and skiing up in the pass. Getting people here year-round would really help the town.”
- “In Skagway, in a normal year, it’s short on housing.”
- “I really feel that affordable housing is going to make or break Skagway in the future if young people can’t afford to live here.”
- “Skagway needs more than to rely on tourism for its whole economy. Becoming more self-reliant would be good for Skagway. Not having cruise ships was detrimental.”
- “We need a shift from squeezing every dollar out of every single person who steps off a ship and pivot to trying to get the highest quality experience for the people who come to Skagway, and give them something unique and special. Shift from low number with a lot of people to higher numbers with fewer people. If someone is going to be here for 4-5 months, they’ll spent more money than someone here for 8 hours.”
- “Skagway needs low-income housing and affordable childcare.”