



On the Waterfront

*The vision of Artspace North for
Whitehorse Waterfront Development*

July 2004

*Artspace North is dedicated to
the creation and management of affordable
studio and living space for artists,
and to the development of public venues
for the presentation of art
and the sale of cultural products and services.*

Introduction

This report describes the collective vision of the members of Artspace North for the development of the Whitehorse Waterfront. The report also includes an extensive list of studies and articles that describe other successful urban development projects with a cultural theme and explain how culture generates economic growth. These studies are available upon request from Artspace North.

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Vision of Artspace North...

Imagine a neighbourhood by the river where the character of the buildings, gathering places and open spaces reflect our unique cultural heritage and our relationship with the land. Vehicle traffic and commercial signage are limited. Footpaths and tram cars carry community residents and visitors from other shopping areas and parking to destinations along First Avenue. The street is lined with wooden boardwalks and boat wharfs that link the cultural neighbourhood together from the Tourism Reception Centre to Shipyards Park. This is the city's centre with connections to Main Street and downtown businesses and beyond to Rotary Peace Park, river trails, Whitehorse Rapids and Canyon City.

First Avenue is an outdoor mall of retail stores and services, cafes, restaurants, cabarets and clubs. This is the entertainment district in Whitehorse, the place where people come for a night out or a break during the day. You can join a studio audience at the television station or watch the DJs at the open radio station café. It is a place to shop, meet friends, take in a gallery exhibit, attend an art class, enjoy street entertainers, jog, stroll, or just sit and watch the river roll by. Along the way people flow in and out of the museum, gallery, theatre, and First Nation cultural centre. Their exhibitions, displays and performances draw visitors, students and residents to the neighbourhood year-round.

At the Arts Market Complex managed by Artspace North, people visit the cafe, book store, music shop, designer clothing outlet, and artist run gallery and craft market. On the second floor, hundreds of students daily climb the stairs to attend art classes. Independent music teachers have their studios here as do visual artists and dance instructors. There are also studio spaces for martial arts, yoga and palates. Above them is a floor of studios owned by artists and other cultural industry professionals who add to the bohemian ambiance of the neighbourhood.

In other buildings along the street, second floor studios serve as rehearsal spaces for dance, theatre and music groups. Clothing designers, potters, carvers and other artists have similar work spaces that overlook the neighbourhood. In some studios, visitors can watch as artists create their glass works, pots and woven fabric. In one building, arts organizations have established a shared administration area to pool their resources and reduce their operating costs. In others there are offices and studios of architects, designers and other cultural professionals. First Avenue is the creative hub of the City.

On the third floors throughout the neighbourhood, visitors find locally owned guest houses and small hotels mixed with apartments and condominiums for residents of the neighbourhood. The views of the river and city are inspiring.

In the summer there are buskers in the street and events to entertain the visitors. Walking tours guide groups through the neighbourhood. First Nation carvers and drum makers demonstrate their craft in an open carving shed. Traditional First Nation foods are roasted in pits by the river to feed family gatherings and potlatch ceremonies. The gallery and museum are major tourist destinations during the day while the theatre and the entertainment district heat up the night. Every weekend, there are concerts and events on the festival stage.

The traditional culture of the Ta'an Kwach'an and Kwanlin Dun people is showcased on the waterfront. First Nations also have a strong business presence along with other locally owned businesses. Culture is the matrix that bonds the many pieces of the neighbourhood together to become is the economic engine of the downtown core of the city and a unique cultural tourism attraction for Yukon.

Cultural Tourism – A Yukon Opportunity

The growing international interest in cultural development is driven by rapidly expanding markets for cultural industries. Television, film, sound recording, new media, publishing and cultural tourism have created a strong demand for cultural products and services. In the new cultural economy, creativity is a highly valued commodity that is driving business growth and employment.

The most immediate opportunity for Yukoners is cultural tourism. In 2003, the Yukon Arts Centre, Whitehorse Chamber of Commerce and Yukon Tourism Association hosted a presentation by Cultural Tourism Consultants *Stephen Burnett* and *Steven Thorne*. In their presentation, Burnett and Thorne defined the cultural tourism market in North America:

- The growth of cultural tourism is being driven by a shift toward experiential, learning-based, enrichment travel. Increasingly, travelers are seeking to explore other peoples, other places, other cultures.
- In Canada, more trips by Canadians include cultural activities than skiing, or golfing, or fishing, or hunting, or wildlife viewing, or cruising, or casino gambling. (*Statistics Canada, Canadian Travel Survey, 2001*)
- Domestic spending by Canadian cultural tourists exceeds \$3 billion. (*Canadian Tourism Commission, 2002*)
- Canada's "Culture Enthusiasts" (travelers who are primarily motivated by culture), account for 15 percent of all Canadian travelers, for a market of about 2.6 million travelers annually. (*Canadian Tourism Commission, Domestic Tourism Market Research Study, Canada: Main Report, 1996.*)
- In the U.S., two-thirds of all adult travelers (93 million people) participate in cultural tourism each year. A total of 21% of all domestic person trips taken by Americans include cultural tourism activities. (*Travel Industry Association of America, Travelscope Survey, 2001*)
- In the U.S., among the 55-74 age cohort, attending cultural events is the 3rd most popular travel activity. Visiting museums and historic sites is

the 2nd most popular travel activity. Only shopping eclipses them both. (*Travel Industry Association of America, 2000*)

- According to polling by the Lou Harris organization, frequent American travelers (well-heeled boomers) are increasingly seeking experiential vacations that feature cultural enrichment. In the decade from 1982 to 1992, an interest in “understanding culture” showed the most significant growth among 11 travel motivators tested by Lou Harris. An interest in “gaining a new perspective on life”, and “traveling off the beaten track”, ranked as number two and number three. (*Harris Interactive Inc.*)
- In Canada and the U.S., cultural tourists tend to belong to mature age cohorts (boomers and 55-plus), have higher education profiles, hold managerial or professional occupations, take longer trips, stay longer in the destinations they visit, and spend about 50% more per trip.
- By the year 2025, the retired baby boom generation will add 35 million North Americans to the 55-74 age cohort... an increase of 75%. (*CTC, The American Tourism Market: Evolution to 2010*)
- The aging of the North American population is being mirrored throughout the developed world. This year, 18.5 percent of the population of Italy surpassed the age of 65... the same percentage as in Florida. Japan will reach this threshold in 2005, followed by Germany (2006), France and the U.K. (2016), Canada (2021), and the U.S. (2023).
- Retired boomers are anticipated to travel widely, and to consume cultural tourism experiences when they travel. The best-educated and salaried generation in history, boomers will be largely mortgage free, and will possess robust health into a far later stage of the life cycle than any previous generation. In North America, boomers are projected to inherit as much as \$10 trillion from their parents’ generation.
- According to William S. Norman, CEO of the Travel Industry Association of America, “The sheer volume of travelers interested in arts and history as well as their spending habits, their travel patterns and demographics leaves no doubt that history and culture are now a significant part of the U.S. travel experience.” (*Travel Industry Association of America, 2002*)

- According to the Canadian Tourism Commission, “Cultural heritage tourism presents an enormous opportunity for the tourism industry, for cultural and heritage organizations, and for Canada as a whole.” (*Packaging the Potential, 1999*)
- Approximately 100 U.S. convention and visitor bureaus now have cultural tourism initiatives, with dedicated cultural tourism staff. (*Partners in Tourism, Culture and Commerce, 2003*)
- U.S. cities with cultural tourism initiatives include Atlanta, Miami, Tallahassee, San Antonio, Los Angeles, San Diego, San Francisco, Portland, Seattle, Chicago, Milwaukee, Indianapolis, Pittsburgh, Philadelphia, Baltimore, Boston, and Washington, D.C.
- U.S. states with cultural tourism initiatives (regional or state-wide) include North Carolina, Florida, Louisiana, Kentucky, Indiana, Tennessee, Mississippi, Texas, Arizona, California, Virginia, Washington, Connecticut, New York, Vermont, and Maine.
- The post-911 environment has created a fast-growing market for continental travel by Americans. Moreover, research by the Canadian Tourism Commission consistently reveals a desire for authentic cultural experiences among U.S. travelers to Canada.
- The population of U.S. adults is 200.4 million. Of this figure, about 34.5 million (17%) are “Heritage Enthusiasts”. Of these, almost one in four report taking a leisure trip within Canada during the past two years or so. Thus, the U.S. market for Canada’s heritage segment is approximately 8.3 million adults. (*Canadian Tourism Commission, Travel Activities and Motivation Survey, 2003*)
- Of the 200.4 million U.S. adults, about 27.6 million (14%) are “Visual Arts Enthusiasts”. Of these, one-quarter report taking a leisure trip to Canada during the past two years or so. Thus, the U.S. market for Canada’s visual arts tourism products is approximately 7 million adults. (*Canadian Tourism Commission, Travel Activities and Motivation Survey, 2003*)

- Of the 200.4 million U.S. adults, about 15.6 million (8%) are “Performing Arts Enthusiasts”. Of these, one-quarter report taking a leisure trip to Canada during the past two years or so. Thus, the U.S. market for Canada’s performing arts events and festivals is approximately 3.8 million adults. (*Canadian Tourism Commission, Travel Activities and Motivation Survey, 2003.*)
- No jurisdiction in Canada’s north has launched a cultural tourism initiative. Neither has Alaska. This leaves the Yukon positioned to capture the cultural tourism market for the "North Experience" in the Western Hemisphere.

Artspace North – Responding to the Opportunity

Artspace North was founded in January 2004 by a group of artists, cultural entrepreneurs, arts organizations, cultural industry associations and individuals who believe that creating a *Granville Island North* on our waterfront will support cultural tourism and business growth and will provide services that our community wants and values.

Artspace North has drawn together individuals, businesses and organizations that have an interest in being more directly involved in waterfront planning and who share a belief that a cultural theme can create a neighbourhood that thrives and contributes to the economic and social fabric of the city. Inclusion, collaboration and partnership are important values for our organization. All of the stakeholders on the waterfront want an opportunity to engage in a process that will encourage dialogue and synergy between property owners, developers, business owners and community organizations.

We want to present a vision for the future of our waterfront and our town. We want to ensure that economic planning processes in Yukon acknowledge culture as a valuable economic driver, and that cultural sector representatives have a place at the planning table for economic and community development. We look to government to support our industry, as it does other industries, through leadership and advocacy, regulation, incentives and infrastructure.

Cultural Neighbourhood on the Waterfront:

Culture is the main economic theme driving reclamation projects on city waterfronts and derelict industrial areas and neighbourhoods in Canada, Europe and the USA. Examples of development projects that use culture as a business theme are appended in a report by Chris Best called *Catalysts*.

The closest example is Granville Island in Vancouver which is a hub of community life and cultural tourism. The district includes cultural infrastructure such as the Arts Club Theatre, Waterfront Theatre, and outdoor performance venues. Art education is a major theme with the Vancouver Arts Umbrella Studio Complex and the Emily Carr School of Art. Most of the retail outlets on the Island sell cultural products, or the culture of west coast lifestyle and recreation. There are cafes, bars, restaurants and a hotel to serve the people drawn to the Island by cultural programs and activities. Granville Island is managed by a CMHC regulatory regime that defines the character of the neighbourhood and provides coordination between the many business owners and cultural organizations.

Granville Island is successful because it was developed with clear intent. It has a business plan. It has a structure that supports coordination and planning. And most importantly, the economics of the project are based on cultural tourism which is now the largest segment of the tourism industry.

What are the components of a cultural neighbourhood on the Whitehorse waterfront? As in the case of other cultural and entertainment districts, cultural activities or businesses have a greater economic impact when there are enough of them in close proximity to create a cultural character for the area. They also produce greater benefits when they are integrated into a neighbourhood with other types of businesses and land uses. Culture and entertainment tends to draw people to an area, but it is the non-cultural services such as café's, restaurants, retail, hotels in the area that are the primary beneficiaries while in the case of art education and fine arts organizations, subsidies are often required to maintain their programs. It is the combination of not-for-profit organizations and for-profit businesses that creates the economic synergy that makes a cultural neighbourhood successful.

Cultural Businesses:

A cultural business is one that sells cultural services or products. Most of the following businesses can exist in a competitive market. Each is a key element in a successful cultural neighbourhood. A cultural business alone on a street can be a marginal or failing business, but 10 together on the same block make a dynamic cultural district.

- book store
- clothing store (original designs)
- craft and gift store
- jewelry makers
- pottery shop
- commercial gallery
- film cinema
- restaurants and cafés
- club (bar with music and dancing)
- cabaret (bar with entertainment presented to an audience)
- television station
- radio station
- recording studio
- record label
- artist management agency
- graphic design studio
- advertising agency
- architect office
- photography studio
- publication business (books, magazines and newspapers)

Artist Run Organizations:

Artist run organizations support and enable the work of individual artists as well as provide management, representation and a market venue for their work. The result is creative content that is used for commercial ventures such as music recordings, television programs, films, commercial galleries, graphic design, internet design and other for-profit enterprises. Without creative content, the lucrative and growing cultural economy cannot thrive. The following are examples of artist run organizations:

- artist run galleries
- artist cooperatives
- artist residency studio programs
- performing arts companies
- performing arts presenters
- artist live-work cooperatives

Arts Education:

There is a high community demand for art education in Whitehorse. For example, the Northern Lights School of Dance and Leaping Feats Creative Dance Works have a combined student registration of over 600 children. There are many private music teachers in the community and visual art courses offered by the Yukon Arts Centre, City Recreation and Yukon Arts Society are well subscribed.

Art education is also an important element of cultural tourism. In 2000 the Yukon Arts Centre study *Developing the Arts Scene* described how art education drives the cultural tourism economy of many communities. Banff Alberta is a well known Canadian example. In Santa Fe New Mexico, 25% of the city economy is generated by art schools galleries and other cultural businesses. In San Miguel de Allende in Mexico, the economy is based on cultural tourism driven by visual art classes and language courses. As indicated *Developing the Arts Scene*, culturally based learning travel also has strong potential for growth in Yukon.

Arts schools are not big money makers. In fact, many are operated as non-profits and require funding assistance. They make an important contribution to the cultural economy by drawing local students and parents into a neighbourhood year-round, and by attracting cultural tourists to stay for longer periods in the community where they purchase accommodation, services, entertainment and products from neighboring businesses. Some examples of art education include:

- dance school
- visual art education
- music education
- courses on traditional culture
- theatre education
- language schools
- health arts – martial arts, yoga, dance, palates

Artists:

There are currently over 735 people in Yukon making their principle income through cultural occupations. The 2004 *Yukon Cultural Labour Force Study* commissioned by the Yukon Arts Centre catalogues cultural occupations including the fine arts professions listed in this section which account for 55% of the cultural labour force in Yukon. Each of these professionals has

the potential to create a businesses or program activity that can enhance the cultural economy of the waterfront neighbourhood.

- visual artists
- weavers, knitters & fabric makers
- artisans & craft makers
- jewelers
- dance artists
- theatre artists
- storytellers
- comedians
- musicians
- composers
- performance artists
- clothing designers
- architects
- filmmakers
- writers
- editors & publishers
- journalists
- photographers
- directors
- choreographers
- producers
- First Nation craft makers
- interior designers
- graphic designers and illustrators

Cultural Infrastructure:

The following examples of cultural infrastructure have been built by governments, or with government support in other communities.

- public art gallery
- museum
- theatre
- library
- children's museum
- outdoor festival venue
- street busking venues
- art school
- public art
- film studio
- broadcast centre
- artist live/work cooperatives
- arts markets (mixed retail, exhibition, studio, work space)

The Role of Government

Governments participate in economic development in four ways:

- Provide leadership in planning process that are inclusive and that fairly consider the interests of all stakeholders.
- Develop regulations to ensure certain values or themes are maintained or that communities are protected from undesirable development.
- Offer financial incentives to businesses and organizations to encourage their participation. This can be in the form of labour allowances, tax credits and other types of grants.
- Invest in the development and maintenance of infrastructure that supports economic growth.

Leadership and Planning:

Government participation is necessary to create a distinct neighbourhood on the waterfront. Territorial, Municipal and First Nation governments are currently the primary land owners on the waterfront, although there are single properties in private ownership as well as a group of properties owned by the Northern Vision Corporation.

The City provides zoning, infrastructure and services and is a key planning partner in the development of guidelines required to define a distinct character for the area.

The Yukon Government has responsibility for economic development and may provide cultural infrastructure and financial incentives to support tourism and cultural industry development on the waterfront. The 2003 Economic Strategy notes the development of sectoral plans for cultural industries and tourism that can address the economic opportunities on the waterfront.

First Nation governments will be major developers and may also have an interest in a cultural theme for the area that incorporates and enhances their traditional culture.

- The primary leadership opportunity for all levels of government is to initiate a planning process that includes all of the stakeholders in waterfront development.
- The second task is to facilitate the creation of a shared vision for the waterfront, one that can truly meet the economic development, social and cultural needs of the community.
- The third task is to create a business plan for the waterfront and an organization to facilitate the implementation of the business plan with government and community partners.

It is the view of Artspace North that the current level of planning and coordination is insufficient to generate economic benefits or attract community participation. Vision, leadership and investment are needed from all levels of government to create a legacy that can support business growth and attract people to the downtown area year-round.

Regulation:

In creating a cultural neighbourhood, the stakeholders may see value in developing guidelines for architecture, parking, signage, types of businesses permitted, or types of activities permitted and encouraged. The objective is to ensure that the character of the neighbourhood is preserved and that it continues to function as intended. Granville Island, for example, has a clear set of development guidelines that are managed by CMHC. Other examples of regulation and funding mechanisms to support community development and marketing programs are included in an appended research paper by Tanis Davies called *Methods Used to Finance Cultural Projects*.

Regulation is generally considered to be a sensitive issue. Land owners and developers may be interested in plans that enhance the value of their properties and the future viability of their business. They may also resist regulation that limits their business options. If they believe in the vision of a cultural neighbourhood and they believe that a unified approach will be

beneficial to their interests, they will participate in the creation of guidelines that protect and enable the vision to be realized.

Incentives:

Some businesses will be able to function on a purely commercial basis. For example, restaurants and retail stores operate in highly competitive markets that do not require incentives. Other types of business or programs may not be able to operate competitively or afford the cost of space in a newly developed neighbourhood, yet their presence and participation in the neighbourhood may be important to create a cultural ambiance, or provide entertainment, or offer art education programs that are considered desirable by the community and tourists.

Incentives are essentially grants given to businesses or community organizations to enable them to operate and offer their services. There have been many examples in Yukon of marketing and product development grants, local labour and services subsidies, tax relief, training incentives, resource exploration grants, and arts and recreation grants. There are also many examples of government financing programs such as programs operated by Business Development of Canada, DIAND, Industry Canada, CMHC, and Federation of Canadian Municipalities. Governments of all political beliefs in Canada use incentives to support their policy objectives.

Cultural Infrastructure:

Governments either own, or contribute to the construction and management of four types of cultural infrastructure including public art galleries, museums, performance venues and facilities dedicated to art education, cultural preservation, art creation, art demonstration and art distribution. The Yukon Arts Centre is a typical example of a public theatre and gallery owned and maintained by government and programmed by a resident cultural organization. When considering the development of a cultural district, museums, galleries, theatres and cultural centres become foundation elements to attract people to the area and establish a cultural theme.

The more common concern related to the construction of public buildings is the cost of ongoing operation and maintenance. Some facilities, like the

Arts Market Complex described in the appendix, include a mix of retail, food services, arts programs and studios that can attract sufficient investment to cover part of the cost of construction and can also generate income to cover operating costs. Numerous examples of this type of development are included in the appended Best Solutions study *Catalysts* and in the 2004 *Artspace North Survey Report Appendix*.

An expectation that public infrastructure should pay for itself is sometimes unrealistic. For example, sports and recreation facilities, schools, colleges, archives, libraries, museums, galleries and theatres are generally not self sustaining. Governments build and operate these facilities because they improve the quality of life in the community and because their existence supports events and programs that draw increased traffic and business activities to the for-profit businesses in the neighbourhood. In this way, public infrastructure can support the economy of the neighbourhood, and of the broader downtown area.

In the case of the waterfront in Whitehorse, the MacBride Museum is ideally situated and can be expanded to play a more significant role in supporting cultural tourism. The new Kwanlin Dun Cultural Centre will also be a showpiece of First Nation culture and will set the cultural tone for the neighbourhood. In this report, five other pieces of cultural infrastructure are proposed including a 200 seat theatre, public gallery, outdoor festival venue, children's museum and the Artspace North Art Market Complex.

Community Support

At the *Creative Places and Spaces Conference* in Toronto in 2003, one speaker noted that if the conference had been held five-years earlier, all of the interested participant could have met in a local café. The conference included over 500 business and community leaders from Canada and the USA who confirmed that culture is sweeping North America and Europe as an economic force that is changing the face of urban development, tourism, employment, and investment. The amplifiers of cultural industries such as television, film, radio and internet have created global markets for cultural content such as music, theatre, stories, art, designs and images. Cultural tourism, including learning travel, is now the largest segment of the international tourism market.

In Whitehorse, the community is increasingly aware of the market opportunities that cultural industries can offer. The Tourism Industry Association acknowledges that the cultural tourism is important for tourism industry development in Yukon and has written to Yukon Government to support the development of cultural tourism. Main Street Yukon Society has stated that cultural activities are essential to support business growth in the downtown core of Whitehorse. The Chamber of Commerce has stated its support as have many other business and industry associations. As one Main Street Business owner noted... *“a cultural district on the waterfront could save this city”*.

Appendices:

Cultural Infrastructure Proposed for the Waterfront

- Arts Market Complex
- 200 Seat Theatre
- Public Gallery
- Children's Museum
- Festival Venues and the Wharf

Cultural Economic Development

Description of the Cultural Economy in Yukon - *Luigi Zanasi*

Methods Used to Finance Cultural Projects - *Tanis Davey*

Catalysts: Organizations and Cities that Provide Cultural Infrastructure - *Chris Best*

Articles, Reports and Publications Available from Artspace North

Yukon Cultural Labourforce – February 2000 - *Luigi Zanasi*

Cultural Places and Spaces – March 2004 - *Chris Dray*

Artspace North: 2004 Survey - *Didier Delahaye*

Developing the Arts Scene: Art Education as a Cultural Tourism Industry in the Yukon - *Luigi Zanasi*

Kelowna – A Cultural Tourism Case Study - *Steven Thorne*

Critique and Consolidation of Research on the Spillover Effects of Investments in Cultural Facilities - *Department of Canadian Heritage*

Culture Plan: for the Creative City - *City of Toronto*

The Economic Importance of the Arts and Cultural Industries in Santa Fe County - *University of New Mexico*

Cultural Infrastructure Proposed for the Waterfront

Members of Artspace North envision five cultural infrastructure projects for the Whitehorse Waterfront.

1. *Arts Market Complex* – retail outlets, food services, commercial gallery, art education studios, offices of cultural professionals, NGO offices, and artist studios.
2. *Theatre* – 200 seat venue for theatre, music, dance and other events.
3. *Gallery* – relocation and expansion of Yukon Arts Centre Gallery
4. *Children's Museum* – presenting our cultural heritage to our kids
5. *Outdoor Performance Venues* – festivals performances and events

Arts Market Complex

The Arts Market complex is where artists and other cultural professionals create, teach and sell their products and services. There are models for this type of project throughout Canada, USA and Europe. The Complex provides an opportunity to blend public funding with private investment and to create a centre of business and community activity that draws people to the downtown area on a daily basis year-round.

As envisioned, the building is the length of a city block and two lots deep (about 100 ft. x 200 ft.) with 20,000 square feet of space on each of three floors. The street level is dedicated to commercial arts, retail and food service. The second level is for community programs such as visual art, music and dance education, and administrative space for arts organizations. The third level is dedicated to studio spaces for artists, filmmakers, writers, architects, and other cultural professionals.

The cost of the building would be about \$10 million. The goal would be to form a private public partnership (P-3) and combine 50% public funding

with 50% private investment provided by the businesses, arts organizations and cultural industry artists, artisans and entrepreneurs in the building.

The building could be owned and managed by government, or an arms length agency such as the Yukon Arts Centre Corporation, or by a community based organization such as the Artspace North Society. The ownership would be based on a condominium structure. Retail spaces could be sold or leased at commercial rates. Other spaces could be sold or leased on percentage of full value with the building owner using the 50% public funding portion to retain a partnership position in spaces sold or leased for less than full value. On-going operating costs would be met through condominium and lease fees. The end result is that all of the businesses, arts organizations and artisans can buy into the project at a level that is affordable to them. The resulting synergy of business, community and artist residents serves as an economic generator for the Arts Market Complex and for the neighbourhood.

Street Level:

- café or restaurant
- music store, book store and other cultural retail
- commercial gallery and gift shop
- public art market space
- artist run gallery
- clothing outlet for Yukon designers (YADA)

Second Level:

- Dance School
- Music Learning Centre (coop of music teachers)
- Visual Arts Education Centre (YAC, City, YAS, and private classes)
- Studio space for rehearsals, martial arts, yoga and other physical activities

Third Level:

- Studios for artists and cultural industry professionals

Public Theatre

There is a need for a downtown performance space that also includes rehearsal, production and administrative space. The Yukon Arts Centre in Takini and the Guild Theatre in Porter Creek are currently the only theatre performance spaces in public ownership in Whitehorse. The Yukon Arts Centre serves the community as a formal theatre space with 424 seats. It is heavily booked and has a limited ability to support new programming. The Guild, by contrast, seats 60 to 90 people depending on the stage configuration and has limited production and audience services.

Many performances lend themselves to an intimate theatre space. In addition to professional theatre companies like Nakai and community theatre groups like the Guild, there are numerous performing arts organizations that could use this type of performance space including Link Dance, Yukon Educational Theatre, Women's Experimental Theatre, Moving Parts Theatre, Yukon International Storytelling Festival, Frostbite Music Festival, Jazz Society, Brave New Works, Yukon Film Society and others.

As envisioned by Artspace North, Yukon Government would own and maintain the facility as it does the Yukon Arts Centre. The management and programming of the theatre could be done as a second venue for the Yukon Arts Centre or as an artist run theatre managed by resident companies such as Nakai and the Guild.

The facility could be a proscenium or black-box studio theatre. The primary concern is that the theatre is designed to meet the production requirements of professional and community presentations, and that the theatre seating and audience services support the comfort and enjoyment of audiences. As a rule of thumb, well designed theatre facilities dedicate 50% or more of the building to stage, production, rehearsal and administrative space. It is hoped that the facility will resolve the current shortage of studio and production workshop space in Whitehorse. There are also specialized technical requirements for a theatre facility including acoustics, air exchange, silent running mechanical systems, as well as specialized stage rigging, lighting and sound systems.

Detailed theatre specifications are available upon request from Artspace North, Nakai Theatre or Guild Theatre.

Public Gallery

The location of the Yukon Art Centre Gallery at Yukon College has affected its ability to serve as a fully developed public art gallery. Galleries function best when they are easily accessible by foot-traffic. Visitors to the gallery tend to drop in or make a gallery visit part of a social activity. In its current location, the gallery is inaccessible to drop-in traffic and is difficult for tourists to locate. The remote location also inhibits the development of a commercial outlet for art products. The majority of visitors to the gallery attend during exhibition openings or during theatre intermissions.

The curatorial practice and exhibitions at the gallery are of national quality, but in its current location it is an exhibition space attached to a theatre. In a downtown location it could develop its own identity as a public gallery, and better serve the community and the cultural economy.

The Yukon Art Centre supports moving the gallery to a downtown location. In 2000, YAC held preliminary discussions with the City of Whitehorse to combine a new gallery with a parkade project on Steele Street. The cost estimate for the new gallery space was \$3 to \$5 million. The existing gallery space could be re-developed as rehearsal and educational workshop space.

Exhibitions Space:

About 5,000 sq. ft. of multipurpose flexible exhibition space is required. The advantage of multiple and flexible space is the ability to highlight several mediums and artists concurrently. The space should include:

- large flatwork gallery
- sculptural gallery for exhibition of three-dimensional art to include metal works, ceramic and stone
- carving gallery for exhibition of bone, ivory, antler, stone, and wood such as traditional carvings and works of First Nations peoples, and
- animation and computer-generated Art Gallery to feature contemporary art requiring multi-media equipment for its presentation.

Public Gallery Features:

- Public Education and Artists Demonstration Areas should be available to present special demonstrations and public lectures by featured artists.
- Virtual Displays of previous shows and previews of upcoming exhibitions. User-friendly pre-programmed monitors should be available to the public for self-guided computer generated on-line gallery tours.
- Retail Space to include visual art gift-shop and bookstore.

Children's Museum

A children's museum is an exploratory, interactive, and fun learning environment for children ages birth to ten. Children discover their world and themselves as they, and their caregivers, visit exhibits, events, demonstrations, and community celebrations geared to the young and the young-at-heart.

The Children's Museum of the North would:

- foster learning, thereby supporting the efforts of families, day care providers, home school associations and elementary schools,
- provide a welcoming environment that supports positive interactions on child/adult and peer levels,
- enhance and supplement existing programming in arts, culture, literacy, math and science,
- create opportunities for student internship positions, and
- be an exciting family tourism destination.

The inviting and open space would include features such as:

- carousel of northern animals,

- mining tunnel where children enter the world of fossils and minerals,
- Hudson's Bay Trading Post where children weigh, measure, sort and transact business,
- mountain for climbing with camping gear at the top for dramatic play,
- puppet room for promotion of literacy and multi-cultural understanding,
- model of the White Pass Railroad and Whitehorse Rapids where our history is recreated and kids try their luck at loading a raft,
- First Nations art wall where adhering plastic pieces in traditional art colours, and cut to traditional art shapes, can be arranged into totem poles and representations of animals, and
- *Four Corners of the Earth* courtyard which has rotating activity areas like a Japanese garden, a kid-sized log building project, a lawn bowling pitch, and an African talking drum centre.

The Children's Museum of the North is a non-profit society formed by early childhood education professionals, art educators, and classroom teachers. There are children's museums in many major cities in the United States and Canada (the closest being in Winnipeg). Children's museums report generating 70% of their own operating expenses through entrance fees, memberships, classes, workshops, field trips, performances, birthday parties, gift shop sales, café sales, holiday events and summer day camps.

The Children's Museum of the North needs approximately 15,000 - 20,000 square feet of space to develop into exhibit and activity spaces. It could be a new building on the waterfront that visually connects to the MacBride Museum and other cultural facilities. It could be an expansion of historic buildings such as the Taylor House or Horwood Mall. Another possibility under review is to use part of a decommissioned downtown school.

Festival Venues

Many festivals and events have been held in Whitehorse over the past 20 years. Venues have included Yukon College, Yukon Arts Centre, Ice Palace, hotels, Rotary Park, Main Street, Motorways Yard, waterfront, SS Klondike and Robert Service Way. Some of the festival organizers have included Frostbite Music Society, Association Franco-Yukonnaise, Yukon Agricultural Association, Yukon International Storytelling Festival, Yukon Sourdough Rendezvous, Big Brothers and Sisters, Yukon Rodeo Society, BYTE (Bring Youth Towards Equality), Soulstice Association, Stay Another Day Program, Canada Day Festival, Streetfest 2000, and the Commissioner's Potlatch.

Existing Venues:

The *Yukon College Gym* has been used for festivals and dances and even special event dinners with the food cooked elsewhere and brought in. This venue requires all staging, lights, equipment, bar, tables, chairs to be rented or borrowed and transported in and out. It holds up to approximately 800 persons standing, 450 to 600 seated.

The *Mount McIntyre Recreation Centre* curling rink is available 5 months a year. Like Yukon College, there is no stage or production capability on site. It holds approximately 1000 persons standing. The acoustics are poor, but improved by acoustic panels installed several years after construction. It is rarely used for performing arts or music events.

The *Takini Arena* is available 4 to 5 months a year. There is no on site production capability. It holds approximately 2000 persons standing and another 1200 seating in bleachers. The acoustics are poor and the venue is used rarely for performing arts events.

The *Rotary Park Gazebo* has had occasional use for music performances in conjunction with a tented stage. The tent and gazebo give rain protection for the performers, technicians, speakers, lights and other equipment, but not the audience.

Tents have been used at locations in and around Whitehorse and the Yukon. They have served as venues for large numbers of persons in all seasons.

There is need for guaranteed rain protection for many events. This limits the size of the audience to the tent size, and if the weather is good the tent becomes a wasted effort and expense.

Proposed New Festival Venues:

The *Multiplex* may be sufficient for 1000 persons or more, depending upon staging location in one of the indoor field houses. None of the spaces can be combined to provide for a larger size audience, and there is no provision as yet for staging, lighting, or equipment. It is unknown how well this venue will work for events. The facility would need to have equipment built-in to serve as a useful concert venue. Equipped would include a stage, load-in access and sound and lighting systems. The management regime would also need to be designed to facilitate access by arts organizations, cultural entrepreneurs and other associations and groups.

Shipyards Park may include two venues for medium to large events. The first is proposed as service building with a stage which includes washrooms, concession, warm up room, service facilities, with the audience in a flat plaza area and on the inside curve of the toboggan hill. The Second is the festival grounds to the north of the service building. Details on the technical specification for this facility are available upon request from Artspace North or Music Yukon.

A *wharf* on the banks of the Yukon River could be used as an outdoor event venue. The wharf area on Granville Island in Vancouver has become an import venue for buskers and outdoor concerts and events. The re-creation of a portion of the historic White Pass docks would reflect an important part of Whitehorse's heritage and culture. The wharf would also serve to connect facilities on the waterfront and highlight the connection of the neighbourhood to the river. The wharf could extend from the White Pass Buildings, downriver approximately ½ km to link with boardwalks, shore trails and services in the area such as restaurants, coffee shops, retail outlets and cultural attractions. A floating dock, similar to what is used on the Yukon River downstream in Dawson City, could also be installed during summer months.

Description of the Cultural Economy

Luigi Zanasi, Economist

Cultural industries have become more important over the last ten years, and their growth in the Yukon has outstripped that in Canada.

Publicly available figures make it difficult to estimate the dollar size of cultural industries in the Yukon. What Statistics Canada's industry classification system defines as Information and Cultural Industries as well as Arts, Entertainment and Recreation industries have seen a big growth, larger than almost any other industries. From 1997 to 2002, the Yukon's Information and Cultural Industries grew by 63% while the Yukon's economy stagnated with a 2% growth rate following the closure of the Faro mine and the collapse of the mining industry. Similarly, Arts, Entertainment and Recreation grew by 60%.

It should be noted that the Information and Cultural Industries also includes information technology and telecommunications sectors, while Arts, Entertainment and Recreation includes professional sports and gambling. On the other hand, a number of other cultural industries are not included in those groups including: music and book stores, art dealers (who are buried in the statistics with pet shops and mobile home dealers), architects and designers, some manufacturing industries (printing, jewelry, musical instruments), and arts education. Keeping these caveats in mind, the two sectors (Information and Cultural Industries and Arts, Entertainment and Recreation industries) directly added \$55.7 million to the Yukon's economy, representing 5.2% of the Yukon's economy. This percentage refers to value added rather than sales and excludes the purchases that sector made from other industries.

More useful is the labour force data obtainable from the quinquennial census. A recent study of the cultural labour force in the Yukon showed that, in 2001, there were at least 645 people directly employed by the cultural sector. This represented 3.6% of the Yukon's labour force, which employed 17,950 people in 2001. Another 130 people worked in other industry groups that are comprised mainly of cultural industries, while 800 people worked in industry groups that included some cultural industries.

But the size of cultural industries does not tell the whole picture, as many cultural workers work in other industries. According the 2001 Census, 735 people worked in cultural occupations, representing 4.2% of the Yukon's labour force. The number of workers in cultural occupations grew greatly in the previous 10 years. The cultural labour force increased by 37% from 1991 to 2001. The growth of cultural employment in the Yukon has been much faster than in Canada as a whole. While the total Canadian labour force grew by 10% from 1991 to 2001, cultural occupations grew by 14%, compared to 37. Creative and artistic occupations grew by 33% in Canada compared to a phenomenal more than doubling in the same period in the Yukon.

Methods Used to Finance Cultural Projects.

Tanis Davey

This section is intended to inform the reader of the various financing models used to support arts and culture spaces. This information comes from arts-space organizations from around the world that are presently responding to an international demand for the creation of arts-spaces.

Research indicates that funding models used to support arts and culture are as unique and varied as the municipalities who use them. There is no one funding model that can be used for every culture and arts-space initiative or one model that is used in its true form. Securing arts-space funding often requires a number of innovative funding methods. There is, however, a popular funding model that is being used amongst a number of arts-space organizations. This model is the Private Public Partnership model, commonly referred to as the P3 Model. This model is often used in combination with a number of municipal bylaws to fund arts-space projects.

This section of the report lists a variety of funding models that have been used or have been suggested as possible ways to secure funding for arts-spaces. This information is based upon a variety of research techniques including numerous telephone interviews with city planners, non-profit arts and cultural organizations and government officials.

Phone interviews were the most important research tool as there is very little documented information on funding models for arts-spaces. The following information is only a brief summary of the various concepts found within the research time allotment.

The P3 Model:

The P3 Model stands for public, private, partnership and it refers to “any transaction structure involving both private and public parties working together towards a common goal” (1). This model is a community and corporate driven initiative.

The P3 model is often used to link non-profit enterprises like arts and culture with commercial enterprises within the same facility. This strategic union

creates affordable space for artists and other non-profit organizations that are subsidized by the commercial space in the building (2). The P3 model relies on a variety of funding sources to cover the initial development costs of the project. These sources include government, large funding organizations, private individual donations and municipalities (3). The P3 Model works at designing a project that is self-supporting so that the operational costs are sustainable. Rather than depending on the government for financial assistance throughout the lifetime of the project, the P3 Model ensures that the governments initial funding is a one-time investment that is used as seed money to leverage other funding resources. (4). These facilities then function on a cost-recovery based on the rental income.

The P3 model is growing in popularity with municipalities and non-profit organizations all across the world. Many work/live spaces have been created for artists throughout the United States, England, Toronto and Vancouver. These live/work spaces generate below market rent from artists that is subsidized by the commercial spaces in the building. The benefits are believed to exceed the artist's subsidized rent. The walk-in traffic from the arts space indirectly benefits the commercial spaces (5). This model also has proven to benefit its surroundings. The Custard Factory in Brighton England is a P3 model developed by the Space Organization. The Custard Factory provides subsidized workspace for over 250 artists. This P3 facility was initially located in a derelict area, but is now surrounded by new development in what is now a trendy area of the city (6). The Custard Factory's Marketing Manager, Dave Peoples states that a college for arts, media and music strategically opened next to the Custard Factory to reap the benefits of the arts community (7). Many P3 projects attract tourists, create jobs, and develop an economically viable community (8). Artscape USA states that this model creates a broad sense of ownership that leads to the success of P3 initiatives (9).

Development Charges:

Municipalities impose development cost charges on specified developments in order to pay for basic infrastructure that is needed to support the community. Cities use this charge to pay for services such as, fire, roads, transit, sanitary sewerage, water works, parks and recreation and child care.

The charges depend on the type of development and/or the square footage of the proposed building.

The City of Whitehorse imposes the development charges upon application of residential building permits or the subdivision of land (10). The City of Whitehorse uses these funds “to acquire sufficient funds to assist in the expansion of municipal infrastructure, facilities and other growth related infrastructure” (11). The money for these charges is placed in a reserve account and is used for capital payments that provide, alter or expand utilities and “other benefit to the municipality”. The city has identified a percentage of the development costs for recreational facilities, “Forty percent (40%) of the levied country residential development cost charge, and twenty percent (20%) of levied urban and multi-unit residential development cost charges shall be identified for expenditure on recreation facilities” (12).

One Canadian municipality is moving to make cultural facilities a component of the development charges. The City of Toronto’s Culture Division has released a Culture Plan (included in Appendix D.6) to guide Toronto’s cultural development in the next 10 years. One of the many recommendations listed in the document is to advocate the Ontario government to include culture under the development charges act (13).

The City of Vancouver has considered making arts and culture a recipient of development cost levies. The city has since decided against this idea on the principal that there isn’t enough money from these charges to cover all of its recipients adequately (14).

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 world renowned, 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.

Rear End Loaded Lease:

The Rear End Loaded Lease is a long-term lease agreement that is used to assist new businesses in reducing their initial start up costs (22). This financing method is designed to provide affordable rent for the tenant and long-term rental certainty for the owner.

The rental space is assessed for its rental value over the lifetime of the lease. The total value of the lease is then broken down into incremental amounts

that increase throughout the lifetime of the lease. This allows the tenant to pay minimal rent in the first few years of the leasing agreement. The rent at the end of the lease is higher than the going rate, in order to make up for the cheap rent during the first few years of the lease.

For example: If a five year lease agreement is established on a property that is worth \$2000/month, the total lease amount is \$120 000. This amount is then divided throughout the five years in a manner that is affordable to the tenant. The first year the tenant may pay \$1500/month. The second year, \$1700/month. The third year 2000/month and the fourth year 2300/month and the last year is \$ 2500/month

Hotel/Motel Tax:

A Hotel/Motel Tax or Hotel Room Levy is common in the United States and is often used to support the tourism industry. This model recognizes the interdependent relationship between hotels and the tourism industry and works to assist both entities. The Province of British Columbia has had a Hotel Room Tax Act since 1987. This act enables the province to collect a tax “up to two percent on sales of accommodation in designated areas within the province” (23). This hotel tax is used to finance and operate tourist facilities. The City of Montreal also charges hotel visitors \$2 a day for the same purposes (24).

An organization in the United States has recognized how culture can contribute to a vibrant tourism industry and includes arts and culture as a beneficiary of the hotel tax. The Grants for the Arts/San Francisco Hotel Tax Fund (GFTA) has distributed “over \$145 million to hundreds of nonprofit cultural organizations in San Francisco” (25).

Business Improvement Association Model:

Business Improvement Association’s (BIA’s) are made up of a number of businesses within a specified area. The purpose of these associations is to “pool their efforts and financial resources in order to improve and promote their business area” (26). Most commonly known for beautification efforts within the BIA area, these associations contribute to events or projects that will directly benefit their businesses. As BIA’s focus on downtown

revitalization (27), the development and investment of arts and culture in the development area could be of great benefit to a Business Improvement Association. Most often, BIA's simply invest in a cultural event.

Business Improvement Associations are financed through a business improvement area levy. This levy is collected annually from the various property and landowners within the association. (28). There are three common levy methods that associations often chose from. The first method involves businesses paying a percentage of their property assessment. The second method involves a fee per lineal footage of each business. The third method is a fee that is based on a per parcel basis (29). It is from these fees that BIA's can invest in projects or events and other strategies to benefit their business area.

Tax Increment Financing:

Tax Increment Financing or TIF is a very common practice in the United States but uncommon in Canada. This financing method is often used to encourage development within an area that is derelict or contaminated and unattractive to developers (30). The TIF "provides property tax incentives to attract private development that would not otherwise occur" (31). TIF then uses the property tax revenue increase (increment) of the redevelopment to pay for the construction and development costs (32).

It is uncertain whether arts-spaces could be supported through a TIF. In theory, a municipality, with permission from the provincial or territorial government, could divert a portion of a projects tax base to bonds in order to pay for a new cultural development.

This new cultural facility could then be used as a magnet to draw other developers into the area to increase the property tax revenue of the area. However, this practice is unheard of as the city often invests in basic infrastructure like widening roads in the area etc. rather than facilities. Jay Reich, a lawyer who has written reports on TIF, believes that the traditional model of a TIF would not support an arts or cultural facility (33). The same sentiments came from City planner Terry Nicholson with the City of Toronto (34) and Sue Harvey with the City of Vancouver (35).

Tax Incentive Zones:

Tax Incentive Zones have been created in various municipalities across Canada. These zones are created to stimulate the economy through the improvement of economic development opportunities and job creation (36). This concept was developed in the United Kingdom in the 1980's and is now used by the majority of the states. Tax incentive zones are also found in Prince Edward Island, Newfoundland and Quebec (37). Vancouver also uses this model to relieve cultural development of development charges in specific cultural areas (38). 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" (39).

Ticket Surcharges:

The ticket surcharge model is based on the concept that arts and cultural sales could assist in the repair of existing cultural facilities. Ticket surcharges have been used throughout Ontario at the Hummingbird Centre, the St. Lawrence Centre and the Toronto Centre for the Arts. These surcharges were used to raise funds which are held in reserve to pay for capital repairs. The city of Toronto's Culture Plan has recommended that the Culture Division "develop a plan to establish a surcharge for ticketed events at City-owned cultural facilities, where market conditions allow. The proceeds from any surcharge should be held in facility-specific reserve funds to support capital repairs (40).

Parking Meter Tax:

The parking meter tax is based on the concept that evening cultural events benefit the economy by drawing people to the downtown core who then spend money. The municipality therefore assists cultural facilities in their operating costs by donating a percentage or the full amount of profits made from parking meters in the evening hours. This concept was raised by Vancouver City Planner Sue Harvey who says it's been used by other communities (41).

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