

Cultural Spaces On the Whitehorse Waterfront

Artspace North Society

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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.

Artspace North Society

Box 16, Whitehorse
Yukon Y1A 5X9

Phone: 867-667-8577

Fax: 867-393-6300

E-mail: info@yac.ca

Executive Summary:

On February 10th 2005, Yukon Minister of Tourism and Culture Elaine Taylor asked Artspace North (ASN) to consult the cultural community on the question:

If Yukon Government builds cultural facilities on the waterfront, what types of cultural spaces would best support the development of a vibrant waterfront neighbourhood and serve to meet some of the long-standing facility requirements of the cultural community?

Building on the research and consultations done for the **2004 Artspace North Survey** and the **2004 On the Waterfront Report**, ASN held discussions between February 15th and March 15th with Whitehorse based artists, arts organizations, cultural entrepreneurs, business owners and industry associations to gather information and form useful recommendations.

The most repeated observation during discussions was the need for an ongoing planning and management process for the waterfront that is open and inclusive of community stakeholders. Consultation participants noted that unity, good will and leadership are needed to create a unique neighbourhood on the waterfront that can meet the economic, social and cultural aspirations of the community.

Recommended Actions for Yukon Government:

1. The key ASN recommendation to Yukon Government is to use its available infrastructure funding to complete the MacBride Museum Expansion Project and to build a studio theatre and/or gallery in the City-Motorways area. ASN is prepared to partner with Yukon Government on the theatre-gallery project to raise additional funds and to advise on facility design, management and programming.
2. Move ahead with the adaptive re-use of government owned heritage buildings as cultural spaces for public programming and cultural enterprises that encourage public access to the buildings.
3. Work in partnership with ASN on the implementation of its Cultural Spaces Plan.

ASN Cultural Spaces Plan:

The ASN Cultural Spaces Plan is a five-year initiative that ASN will pursue with government, business and community partners to complete all of the cultural spaces described in this report by 2010.

As discussed in the report, cultural spaces can be prioritized in different ways depending on whether we consider their value from a tourism, business, cultural or community perspective. In reality, the order in which spaces are created will be most strongly influenced by the availability of suitable property, buildings and funding.

In this paper, the order of priority responds to the current opportunities provided by Canada Infrastructure Program funding, the availability of Yukon Government owned property in the City-Motorways area, and the needs expressed by arts groups for art presentation venues, public programming space and artist work space.

1. Build a 10,000 sq. ft. 150 – 250 seat flexible studio-theatre with rehearsal space for dance and theatre as well as a music rehearsal space for choirs and orchestras.
2. Relocate the Yukon Arts Centre Gallery downtown to a 10,000 sq. ft. facility to better access daily foot traffic and support tourism development.
3. Expand the proposed heritage and arts area at the base of Main Street by re-creating historic warehouse and wharf structures to house additional exhibition facilities for MacBride Museum, education programs for dance, theatre and music, arts recreation, artist-run galleries, and cultural retail and services that attract visitors and locals to the neighborhood year-round.
4. Develop an arts production centre to serve as a joint use administration space for arts organizations with rehearsal, art creation, and production space in a surplus industrial, retail or government building away from prime commercial areas.
5. Develop a Children’s Museum.
6. Restore the Yukon Cinema on Wood Street as a heritage building capable of serving as an art-film location and venue for festivals and film industry events.
7. Ensure that there are open air locations for performances throughout the waterfront and consider developing historic structures such as wharves, train cars or river boats as entertainment venues.

Parallel Projects:

The following cultural spaces already have the land base and funding required for their completion. They are included in the list because they are important foundation elements of a cultural neighbourhood on waterfront.

1. Complete the MacBride Museum renovation and expansion of existing buildings.
2. Support the development of the Kwanlin Dün First Nation Cultural Centre and actively seek synergies in facility management and cultural programming.
3. Complete the summer outdoor festival venue planned for Shipyard’s Park.

Introduction:

This report is based upon information gathered by ASN during its 2004 survey and planning process as well as consultations conducted in 2005 between February 15th and March 15th with Whitehorse based artists, arts organizations, cultural entrepreneurs and business owners and industry associations.

The primary focus of the exercise was to define options for the development of cultural spaces on the waterfront, but the process soon led to broader discussion of related planning issues such as:

- Concern over the potentially detrimental affect of waterfront development on the downtown business community.
- Concern over the lack of a published economic development plan for the waterfront neighbourhood to support investment and business opportunities.
- The lack of buildings and programming opportunities in existing waterfront plans that could attract visitors and locals to the area on a year-round basis.
- Concern that authentic heritage values and the interests of the heritage sector are not adequately reflected in the current waterfront plan.
- A general perception that there has not been enough communication, consultation or community involvement in the waterfront development process.

These issues, and others, are important considerations for waterfront planners. Although they may affect how and where cultural spaces are developed, they are also beyond the scope of this consultation process and report. ASN has summarized these concerns in Appendix A and encourages waterfront planners to respond to them through a consultative and open planning process.

As originally intended, the body of this report responds directly to the question posed to ASN by Minister Taylor. The consultation is one step in a process that began two years ago when artists first raised concerns over the lack of opportunity for businesses and cultural groups to participate in waterfront planning. ASN was formed in December 2003 to give the cultural sector a voice in planning for the waterfront and downtown Whitehorse. Over the past year, culture has become a major theme in community development and waterfront planning.

- In January and February 2004, ASN conducted a survey of artists, cultural groups and arts entrepreneurs interested in participating in the creation of a cultural district in downtown Whitehorse.

- In April, at the request of Yukon Community Services Minister Glenn Hart, 14 members of ASN worked collectively for 10 days to prepare a submission for Yukon Government's application to the Canada Infrastructure Program.
- During public discussions hosted by the City of Whitehorse, Al Baronas from the Winnipeg Forks Projects stressed the importance of taking an inclusive planning approach and ensuring that the cultural community has a place on the waterfront.
- In July, ASN published the *On the Waterfront* report to describe the cultural sector's vision for waterfront development and to contribute information on the regulatory and funding methods used in other cities to support cultural development in projects in Canada, USA and Europe.
- Also in July, ASN partnered with Main Street Yukon to launch the *HeART of Downtown Festival* for two days in July 2004. Plans are now underway to expand the festival in 2005 to run for the entire month of July.
- In a Yukon News series on the waterfront published between July and October, representatives of Yukon Government, Kwanlin Dün First Nation (KDFN), Whitehorse Chamber of Commerce (WCC), Main Street Yukon Society (MSY), and Tourism Industry Association of the Yukon (TIA), confirmed the value of cultural facilities and programs in creating a waterfront neighbourhood that can attract tourists and members of the community on a year-round basis.
- In December 2004, Minister Elaine Taylor consulted with representatives of WCC, MSY, TIA and ASN on how strategic infrastructure funding should be spent. In response, the four associations stated that, after basic infrastructure for City of Whitehorse (COW) and KDFN projects, cultural and heritage facilities and programs are the first priority for funding through the Canada Infrastructure Program.
- In January 2005, Yukon Government identified infrastructure funding and property on the waterfront that could be available for cultural spaces.

During the consultation process, several planning themes emerged.

- A variety of different types of cultural spaces are needed to make a lively cultural neighbourhood and meet the needs of the cultural community.
- Artists, arts groups, and arts entrepreneurs want to be in proximity to each other in a neighbourhood that includes business, residential, recreational and cultural elements, and where they can find affordable program space for their activities.
- Cultural spaces will offer more economic and social benefit to the community if they are spread throughout the waterfront and downtown core rather than in a single large facility.

Cultural Spaces

Using information collected during meetings with arts organizations, as well as data gathered through the 2004 ASN Survey, there is an apparent need for three types of cultural spaces.

Presentational Space:

Exhibitions are presented in public galleries and museums. Performances are presented in theatres and outdoor festival stages. Theatres, museums and galleries draw people to a neighbourhood on a year-round basis and are considered foundation elements in the creation of a cultural tourism district downtown. Presentational spaces have a high-profile because they are usually larger public structures that provide venues for entertainment, education and recreational activities. They are, however, not the only type of space that encourages community interaction, nor do they provide the creative and production space needed by artists and arts organizations on a day-to-day basis.

Program Space:

Program spaces draw people to a neighbourhood on a daily basis. They house visual art education programs, dance schools, music education, martial arts, artist run galleries, rehearsals, artist demonstrations, training workshops, multi-cultural programs, activities for children and for seniors, and other types of public programming. People are drawn to presentational spaces like theatres, galleries and museums on an occasional basis to see a performance or exhibition, but people use program space on a more regular basis and as a result, these types of cultural spaces can enhance daily life in a neighbourhood.

Work Space:

Artists need space to work. They need rehearsal studios, art studios, workshops, specialized equipment, offices, storage and other types of space. They find it in their basements or garages or in derelict buildings. In many cases they migrate from space to space as opportunities arise.

There is a long-standing shortage of affordable and available work space in Whitehorse. And although these types of facilities provide little direct benefit to tourism or the broader community, without them the creative community cannot generate the exhibitions, performances and programs needed to serve the community.

Work spaces do not need to be located in prime commercial areas. Public buildings nearing the end of their useful life, converted industrial sites and abandoned retail structures become ideal work spaces for the arts community.

Although the City of Whitehorse has not historically been involved in the development of cultural spaces, there is a growing recognition within the municipal government that arts recreation facilities are normally considered to be a municipal responsibility in the same

way as sports and community recreation buildings. After a period of successful outdoor and indoor sports facility development culminating in the completion of the Multiplex, the City is well positioned to be able turn its attention to cultural spaces. With Yukon Government taking an interest in developing presentational spaces such as theatres and galleries, the City could, like other municipalities, focus on providing program and administrative spaces for arts recreation.

Creating a Cultural District:

Over the past year, ASN has heard from a range of cultural organizations and businesses that support the concept of developing a cultural district in downtown Whitehorse. As in other communities, artists here believe that a concentration of cultural spaces and activities will create a synergy that inspires creativity, an exchange of ideas, and new projects and programs. This in turn will lead to commercial development, entertainment and tourism.

Cultural spaces were described by consultation participants as the glue that can unite the many disparate elements of the waterfront, as a bridge between City-Motorways and Main Street, and as the theme of the waterfront neighbourhood attracting local people and visitors each day of the year.

It should be noted, however, that almost all of the organizations contacted during the consultation process stated that they had not seriously considered the waterfront as a good location for a cultural district because they did not see an opportunity to access suitable or affordable space for their activities. The waterfront plan, as it has been presented to the community, is made up of attractive parks and landscaping for seasonal use with a few refurbished heritage buildings close to the river which are viewed as important cultural assets, but by themselves are too small for many of the space requirements identified by the community. On the City-Motorways property, the proposed commercial development will make lease costs prohibitive for the cultural sector.

Affordable Space:

Most successful examples of urban re-development based on a cultural theme begin with artists, arts groups and cultural entrepreneurs occupying derelict and often long-abandoned factories, department stores, public buildings or whole neighbourhoods. They are attracted by the availability of affordable space. Their activity creates opportunities for other types of commercial and residential development that leads to the eventual economic success and gentrification of the neighbourhood. When the artists can no longer afford to live there, they move to a new derelict site. This well documented cycle is called the Soho Effect.

In Whitehorse, there are no abandoned structures on the waterfront of significant size. A number of consultation participants noted that there are private and public buildings in

the Fourth Avenue area nearing the end of their useful life including Car Care, Whitehorse Elementary School, Wood Street School, Qwanlin Mall, the “City Blue Building”, the Westmark Klondike and others. Some participants noted that the effect of the Argus project and the City-Motorways development may cause the further devaluation and abandonment of buildings on Main Street and Fourth Avenue and thus inadvertently provide opportunities for the cultural sector.

Among the many successful cultural developments in Canada, USA and Europe researched by Artspace North, there are not many examples of artists and cultural activities being integrated into new urban developments. The cost of lease space for new commercial construction is prohibitive for most artists, cultural groups and even cultural retail. There are three remedies to this situation:

- Governments build new facilities to support cultural activities.
- Governments use development covenants and incentives (Appendix E) to encourage developers to include affordable space for artists in their buildings.
- Building owners subsidize cultural tenants through philanthropy.

Without a visionary and united planning effort for waterfront development by all levels of government, natural market forces will more likely produce opportunities for cultural development in other areas of downtown. At this point there is no indication that there will be affordable space on the waterfront to enable the participation of the cultural sector.

Locations:

The principle locations identified during consultations as being suitable for cultural spaces include:

- Yukon Government land in the City-Motorways area.
- Yukon Government land on the 100 ft. reserve along First Avenue.
- Downtown on Main Street and Third Avenue.
- Reassigned use of older structures on Fourth Avenue.

Consultation participants from the business sector felt that the greatest economic and social benefit of cultural spaces will be achieved by having them spread throughout the downtown and waterfront areas. Cultural groups support this, but also note the natural synergy created by proximity of complementary cultural activities. So the concept of having culture on every block can be further refined to include the development of clustered spaces to form a garment district, a gallery row, or a multi-discipline arts

education centre. The greatest challenge of this type of development is that a series of related spaces is more complicated to conceptualize and build than a single large facility.

Governments tend to build large pieces of community infrastructure and leave the smaller developments to community organizations or private developers. In the case of Whitehorse, a single arts multiplex on the City-Motorways property would be a great addition to the community and would meet many of the space requirements noted in this report, but would also miss many of the community building and economic development opportunities provided by integrating cultural spaces throughout the waterfront neighbourhood and downtown core.

Setting Priorities:

This report identifies cultural spaces that can support the development of a vibrant waterfront neighbourhood and serve to meet some of the long-standing facility requirements of the cultural community.

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| • Studio Theatre | 10,000 sq. ft. |
| • Public Gallery | 10,000 sq. ft. |
| • MacBride Museum | 20,000 sq. ft. |
| • Program Spaces | 30,000 sq. ft. |
| • Work Spaces | 20,000 sq. ft. |

Combined, they represent about 90,000 sq. ft. of building space at a new construction cost of about \$15 million dollars. That is more than the \$5 million in federal-territorial infrastructure funding currently available for secondary projects on the waterfront. So, the community must consider its options. Do we use the money we have for one project and leave the other needs unmet, or do we see the money we have as the first phase of a multi-year plan that meets all of the cultural space needs of the community?

Artspace North is committed to pursuing the development of all of the spaces identified in this report and is prepared to work in partnership with government, business and the community to achieve this goal over the next five years. It is important to recognize however, that priorities must be set within the plan to determine what types of cultural spaces are most clearly defined and ready for development, most beneficial to waterfront and downtown development, and most suited to the property and funding opportunities currently available.

The advantage of a multi-year plan approach is that the value of all cultural spaces is recognized and a clear statement of intent is made to develop those spaces in the longer term. Often, a statement of intent is the catalyst required to inspire the community as a whole, from businesses and service groups to charitable organizations and individuals, to conceptualize and complete a project. Where there is a will, there is a way.

What are the key considerations in setting priorities within a multi-year plan for the development of cultural spaces?

Supporting Cultural Tourism:

Tourism industry data shows that cultural tourism now has the largest share of the international tourism market. Shopping tops the list of cultural tourism activities. Visiting public museums and galleries gets a high rating as well, with live performances farther down the list along with sporting events. So, if we are primarily concerned with providing popular cultural services to tourists on the waterfront, the main priorities may be to expand MacBride Museum, move the Yukon Arts Centre Gallery downtown and develop a series of development covenants and incentives to assist artists and cultural entrepreneurs to secure affordable retail space.

Attracting People to the Waterfront Neighbourhood:

Performance spaces attract people to a neighbourhood when there is a play or concert or festival. From a business or tourism perspective, the economic benefit of these facilities is only realized on days when there is a performance. Similarly, museums and galleries attract people to see new exhibitions, but few local residents visit exhibitions more than once. Program spaces, however, such as visual art education, dance and multi-purpose studios and other program spaces can draw the community to a neighbourhood on a daily basis all year-round. So if we are primarily concerned with relocating programs that can regularly draw the community to the waterfront and downtown core, the main priority would be to build a series of smaller inter-related program spaces to animate the neighbourhood.

Meeting the Space Needs of the Cultural Community:

There is a long-standing need for the expansion of the MacBride Museum and the relocation of the Yukon Arts Centre Gallery to support cultural tourism growth, display Yukon's extensive heritage and art collections, and provide a venue for national touring exhibitions for the enjoyment and education of the community.

There is a well identified need for a new studio theatre and rehearsal space. The theatre at the Yukon Arts Centre is booked beyond capacity and many performing arts organizations want to develop new programming for smaller audiences that feature local artists, students and community productions.

There are many cultural organizations, noted later in the report, that need programming space for art education and recreation programs. There are also many organizations who need work space for rehearsals, production work, administration and storage.

If the primary consideration is to meet these long standing community needs, all of the facilities included in the ASN Cultural Spaces Plan can be seen as priorities.

Duplication:

During consultations, some participants asked how the development of new cultural spaces would affect existing spaces such as the Yukon Arts Centre (YAC) and the Guild Theatre? YAC is heavily booked and welcomes the addition of new spaces, while Guild representatives note that they too will use new spaces for their programs. They anticipate that the Guild will continue to be well used as it is unlikely that there will ever be too much space for cultural programming in the community. It is not a problem to have more than one type of cultural space in the community any more than it is a problem to have more than one ice rink or gymnasium or school.

Funding Sources:

A Yukon Government contribution of strategic infrastructure funding for cultural spaces on the waterfront could provide the essential ‘seed’ for a number of projects identified in the ASN Cultural Spaces Plan. In most cases, projects require capital funding from a number of sources. Consideration must also be given to long-term operating and programming costs for cultural spaces as well as management models.

Yukon Models for Building and Managing Cultural Spaces:

The Yukon Arts Centre provides a useful example for public investment in cultural facilities. YAC was built with a combination of territorial, federal, and community funds. It is owned and maintained by the Government of Yukon, and is managed at arms-length by the Yukon Arts Centre Corporation. Annual core funding is provided by the Government of Yukon through a management agreement that has incremental adjustments every five years. YAC operations have been stable and cost-effective. Core support has been used to leverage significant additional contributions from local and national sources to support programs and initiatives.

The Guild Hall provides another useful example. The Guild was the first theatre in public ownership in the Yukon. It was built with community contributions, sweat equity and periodic funding support from municipal, territorial and federal governments over time. It has a 25 year history of successful facility management and programming supported by earned revenues, corporate sponsors, and program funding from all levels of government.

There are other successful Yukon examples of cultural spaces to consider, such as:

- Northern Lights School of Dance (NLSA),
- MacBride Museum,
- The Yukon Artists @ Work Gallery,
- Dawson City Arts Society (DCAS) Odd Fellows Hall, and
- Klondike Institute of Arts and Culture (KIAC) Art School.

These projects were created through community based initiative, collaboration and understanding of effective project management, administration and programming.

Unique Challenges:

Project development in Yukon has a number of unique challenges.

Most federal funding programs require contributions from provincial and municipal governments as well as corporate sponsorship and community donations. This expectation is based on cost-sharing formulas used in southern Canada and, at times, northern communities to not have an equal capacity to meet these expectations.

In the north, municipal governments have a small tax-base and are largely dependent on transfers from senior governments. They balance many competing demands for new and replacement infrastructure, services, community growth and quality of life initiatives in areas of sports, fitness and cultural activities.

In Whitehorse, there is little industrial development and the commercial sector consists primarily of small to medium-size enterprises, so the capacity for local sponsorship is limited. It should be noted, however, that many local businesses do support cultural projects and programs and some, such as Northwestel and the Hougen Group, are major sustaining partners of the arts. The recent donation of retail space at the Hougen Centre is the kind of contribution and leadership that can attract funding from cost-shared government programs.

An additional challenge is scarcity of northern foundations to provide philanthropic support for capital projects. Also, due to the small consumer market in the north, there is limited potential for national corporate sponsorships.

As a result of these challenges, it can be difficult for project proponents in Whitehorse to demonstrate the type of broad-based funding partnership required for cost-shared government funding programs. In response to this situation, federal programs often give special consideration to northern projects. At times, Yukon Government also takes on a larger role than might otherwise be expected of a provincial jurisdiction.

Government of Canada:

There are a number of federal programs that can provide cost-shared contributions to individual projects and multi-year development plans, such as the ASN Cultural Spaces Plan.

The Government of Canada has a history of supporting cultural projects through Canadian Heritage and the Canada Council for the Arts. More recently, the Minister of State (Infrastructure and Communities) has made arts and cultural facilities eligible for federal funding from strategic and community infrastructure programs. Access to these and other federal programs will require funding participation from Yukon Government and the City of Whitehorse. There may also be a need to demonstrate a community contribution through donations and corporate sponsorships.

Capital:

- Cultural Spaces Canada Program
- Infrastructure and Communities Initiative
- Climate Change Partnership Fund

Operations and Programming:

- Canadian Heritage
- Canada Council
- Climate Change Partnership Fund

National Organizations Capital and Operating:

- Greens Funds administered by Federation of Canadian Municipalities

Canada-Yukon Joint Capital Programs:

- Strategic Infrastructure Program
- Municipal and Rural Infrastructure Support Program
- Northern Development Strategy

Depending on the nature of the project initiative, there is also potential for funding from the Canada Mortgage and Housing Corporation, Indian and Northern Affairs Canada, Human Resources Development Canada, Agriculture and Rural Development, and other federal agencies.

Yukon Government:

Yukon Government program funding support for heritage and culture is higher on a per-capita basis than other provincial jurisdictions in the country. The rationale for this support has been based on the recognition that the cultural sector makes a significant contribution to economic diversification, cultural tourism, and the development of healthy communities. Yukon Government also has a history of creating special cultural funding initiatives such as the 2000 Millennium Fund and the more recent Culture Quest Program.

Capital and operating funding is provided through a range of programs and has also been targeted at the development of significant cultural space projects such as the Yukon Arts Centre, the Yukon Beringia Centre, the DCAS Odd Fellows Hall and the KIAC Art School.

In other non-arts related capital projects in the community, Yukon Government has provided legislative security for design/build arrangements that give non-government organizations access to purpose-built facilities through an operating lease. An example of this approach is the Yukon Family Services Association building on Fourth Avenue.

Capital:

- Annual and five-year capital budget
- Yukon Economic Development Strategy - Strategic Investment Funds
- Community Development Fund
- Yukon Lotteries Commission
- Yukon Development Corporation
- Energy Solutions Centre Programs
- Mortgage/lease/lease-purchase guarantees through legislation

Operations and Programming:

- Annual and five-year O&M budget

City of Whitehorse:

The City of Whitehorse has demonstrated an ability to mobilize and advance community initiatives that are co-funded by the governments of Yukon and Canada. The City is currently supporting a multi-million dollar, multi-year investment in sport and recreation facilities that will soon be completed. Therefore, before long, the City will be in a position to spearhead and make investments in other healthy community priorities such as cultural spaces and program activities.

Aside from facilitating joint ventures, there are many options for municipalities to contribute to cultural infrastructure and programming, including:

- the use of development conditions and incentives described in Appendix E,
- direct contributions to facility construction,
- provision of site infrastructure and services,
- grants-in-lieu of taxes,
- tax relief, and
- on-going program support.

In many instances the most cost-effective, long-term approach is for the City to contribute to facilities owned, operated and programmed by third parties.

The best opportunity to implement development charges, tax incentive zones, business improvement associations and other measures included in Appendix E remains with the municipal government through its zoning and sale of City-Motorways properties and through the development of incentives for private business owners on First Avenue and throughout the downtown area. The best opportunity for private- public partnerships probably remains with the Government of Yukon.

Capital:

- Annual and five-year capital budget plan

Operations and Programming:

- Annual and five-year operating budget plan
- Other measures as identified in Appendix E.

ASN Cultural Spaces Plan:

Most successful urban redevelopment processes are planned and managed through a broad based partnership of local governments, business and community organizations. ASN has provided waterfront planners with well researched examples of successful projects and funding methodologies. ASN has also joined a united coalition of business, tourism and cultural interests to work in partnership with government in developing a successful cultural neighbourhood on the waterfront.

The business and cultural community would like to see cultural spaces on every block in the waterfront and downtown areas. The objective of Artspace North and its partners is to work with the community and all levels of government to complete all of the cultural spaces included in the plan by 2010. Infrastructure funding and property committed by Yukon Government is seen as the first step in the plan.

Heritage Buildings:

One of the planning issues associated with the development of cultural spaces is the use of government owned heritage buildings. Historic structures can be seen as an opportunity to house cultural programs and business activities. The business and cultural community note the need to ensure that government owned heritage buildings are used for a commercial or community activity that includes daily access by the public. While these structures are considered to be important tourism assets, members of the heritage community caution that preservation and authenticity are important values that must be maintained (Appendix A).

If using heritage buildings as public spaces to support tourism and economic development is seen as a priority, planning for the use of these buildings should be integrated into planning for the development of cultural spaces in the waterfront and the downtown areas. During consultations, cultural organizations with public programming activities expressed interest in the White Pass Station, the Fire Hall, the Yukon Cinema, and Taylor House.

Project One - Studio Theatre

There is a need for a downtown performance space that also includes some rehearsal, production and administrative space.

The Yukon Arts Centre 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, has limited production and audience services and is in poor repair.

Many performances lend themselves to an intimate theatre space. There are numerous performing arts organizations that could use this type of performance space including:

- Nakai Theatre
- Guild Theatre
- Sour Brides Theatre
- Moving Parts Theatre
- Yukon Educational Theatre
- Women's Experimental Theatre
- Gwaandak Theatre
- Whitehorse Theatre Ensemble
- Link Dance
- Yukon International Storytelling Festival
- Frostbite Music Festival
- Jazz Society of Yukon
- Whitehorse Concerts
- Yukon Film Society
- Yukon Arts Centre
- Whitehorse folk Society

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 YAC.

All of the groups who participated in the consultation noted their preference for a flexible studio theatre space. Theatre groups prefer a 150 seat model, while music presenters tend to prefer an audience capacity of 250. A truly flexible space can adapt to both requirements.

A 10,000 sq. ft. studio theatre facility could include the following physical elements:

- 4,000 sq. ft. 150 – 250 seat flexible studio theatre space
- 1,500 sq. ft. audience services - lobby, box-office, concession and washrooms
- 1,500 sq. ft. theatre-dance rehearsal space
- 1,500 sq. ft. choir-orchestra rehearsal space
- 1,500 sq. ft. production and administration space

The theatre must meet the production requirements of local professional and community presentations, and have seating and audience services that ensure 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. 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. Parking and load-in access are also important considerations.

Location:

The City-Motorways area is seen as a suitable location for the theatre. With the outdoor festival stage in Shipyard Park one block to the north, the KDFN cultural Centre one block to the south, and the Cultural-Heritage Village located along First Avenue, the theatre would fit into the Artspace North concept of having a cultural space on every block of the waterfront.

Costs:

A studio theatre facility is made up of large open spaces. The structure lends itself to the waterfront architectural guidelines proposed by the City which give preference to simple structures, natural local materials and rough finishes. Aside for the cost of land and service infrastructure, the construction of the building would be about \$175 per sq. ft. or \$1.75 million for 10,000 sq. ft structure. The cost of specialized technical equipment and movable seating would add another \$1 million. Total cost for the building is estimated at \$2.75 million. This does not include the cost of land, site development or service infrastructure.

Project Two - 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. 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 Corporation supports moving the gallery to a downtown location and is prepared to move its gallery programs to a new facility. The existing gallery space could continue to be used for community exhibitions or as programming space for the visual or performing arts. The gallery exhibition lighting and HVAC system installed in 2005 could be moved to the new location.

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
- an animated and computer-generated art gallery to feature contemporary art requiring multi-media equipment for its presentation.

Public Services, Preparatory and Education Space:

- 1,500 sq. ft. of public education and artist demonstration space to present special demonstrations, workshops and public lectures by featured artists.
- 2,000 sq. ft. of preparatory space, collections storage, crate storage, and load-in
- 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.
- 1,500 sq. ft. of lobby, box-office, gift-shop, concession and washroom space

Location:

Like the theatre, the City-Motorways area is seen as a suitable location for the gallery. The smaller Yukon Government owned property on the proposed town square is probably not large enough for both a theatre and a gallery. The larger Yukon Government property closer to the river would support both buildings and a residential project as well. The other option would be to put the theatre and gallery on separate properties opposite each other on the town square.

The disadvantage of locating both facilities on City-Motorways is that, from the business community's perspective, the survival of the Main Street area could be further at risk. There is however, no other land currently available in the downtown core that could support a 10,000 sq. ft. public gallery facility. The only options would be to use an existing parking lot or knock down an existing structure. The cost in both cases is problematic when government owned land is readily available on City-Motorways.

It should also be noted that strategic infrastructure funding currently available can only be used for waterfront projects. As part of the Cultural Spaces Plan, ASN will work with downtown business and land owners find a way to locate cultural spaces in the downtown area.

Costs:

Public galleries tend to be expensive because of the requirement for interior climate controls and because there is an expectation that galleries will demonstrate higher architectural values. Using a commercial construction cost of \$250 per sq. ft. a 10,000 sq. ft. gallery space would cost about \$2.5 million, without land or service costs. Another \$500,000 would need to be budgeted for climate controls and specialized technical equipment.

The estimated construction cost of \$3 million will buy a gallery space that meets the needs expressed by the community. Once a decision is made to build a public gallery however, the costs often start to rise as the community takes an interest in creating something special or unique to their culture and environment. Some of the most beautiful buildings in the country are public galleries. ASN made inquiries about other galleries recently build in small communities and universities and found that costs tended to range from \$3.5 million to \$7 million.

Project Three - Program Spaces

Program spaces are used to create, teach, exhibit, perform and sell cultural products and services. There are models for this type of development throughout Canada, USA and Europe (ASN *2004 On the Waterfront Report* and *2004 Survey Report Appendices*). At times these types of spaces are publicly funded while there are also many successful examples that were created through the use of development agreements (Appendix E). Program spaces are often attached to larger public facilities such as theatres, museums and galleries.

At a minimum, there is currently a need for about 30,000 square feet of program space. This only includes the groups contacted during the consultation:

• Northern Lights School of Dance	6,000
• Visual Arts Education (YAC, YAS)	4,000
• Music Learning Centre (coop of music teachers)	3,000
• Yukon Art Society Gallery	3,000
• The Yukon Artists @ Work Society gallery	2,500
• The Yukon Artists @ Work Society demonstration studios	4,000
• Yukon Apparel and Design artist-run-market space	2,500
• Children's Museum	3,000
• Physical and Theatrical Arts Group	<u>2,500</u>
	30,000

These cultural program elements function symbiotically with cultural retail businesses such as:

- café or restaurant
- music store, art supply store, book store and other cultural retail
- clothing shops
- commercial gallery
- artist run gallery
- art market space
- gift shops

Location:

The preferred option is to expand the proposed heritage and arts area at the base of Main Street by re-creating the historic warehouse and wharf structures to house expanded exhibition facilities for MacBride Museum, dance, theatre and music education programs, arts recreation, artist-run galleries, and cultural retail and services that attract visitors and locals to the neighborhood year-round. The cultural village concept would provide increased cultural program activities around the foot of Main Street and would help to unite the City-Motorways property with Main Street.

There is a desire in the business community to see some programs sited on Main Street although the availability of space is an issue. The recent development of a heritage gallery and art education studio at the Hougden Centre is an example. The use of existing heritage buildings such as the White Pass Station, Fire Hall, Taylor House and smaller heritage structures on First Avenue is another option.

Program spaces could be situated in the City-Motorways area by using development conditions and incentives (Appendix E) or by attaching them to a theatre or gallery build on Yukon Government property.

Cost:

We cannot anticipate the cost of developing program space in commercial buildings. The space would likely be made available on a lease basis with some form of subsidy.

The cultural village option would include historic warehouse structures. They are long and narrow which enables simple construction methods. Most of the program requirements are for large open spaces with simple finishing. Aside from land and services, building construction costs would likely be about \$125 per sq. ft. so for the 30,000 sq. ft. of space noted in this report the cost would be about \$3.75 million.

Project Four - Work Space:

The single most pressing need for most arts groups and individual artists is finding a place to work. They need rehearsal studios, art studios, workshops, specialized equipment, offices, storage and other types of space. They find it in their basements or garages or in derelict buildings. In many cases they migrate from space to space as opportunities arise.

There is a long-standing shortage of affordable and available work space in Whitehorse. And although these types of facilities provide little direct benefit to tourism or the broader community, without them the creative community cannot generate the exhibitions, performances and programs needed to serve the community. Work spaces do not need to be located in prime commercial areas. Public buildings nearing the end of their useful life, converted industrial sites and abandoned retail structures become ideal work spaces for the arts community.

Shared Office Space:

A number of groups including Nakai Theatre, Gwaandak Theatre, Film Society and Whitehorse Concerts noted the need for a shared office space that includes offices and meeting rooms as well as shared intranet, communications, copier and office equipment

Shared Rehearsal Space:

There are two types of rehearsal space use. Some activities, such as classes, require studio time on a regular basis year-round. Creation and production rehearsals however, need studio space for uninterrupted periods of weeks at a time. Regular space users are ideally suited for shared program spaces. Block bookers need dedicated space for creation residencies or theatre and dance rehearsals where a full stage set can be installed.

Shared Production Space:

The Yukon Arts Centre has too many performance bookings to permit the construction of sets on site. Shows load-in and load-out in a matter of hours. The new studio theatre will likely operate in the same way. So there needs to be a place where sets and costumes can be made. The essential elements of a production centre include a carpentry shop for set making and set storage, a prop shop, a costume shop and wardrobe storage.

Clothing Design and Manufacturing:

The emerging “rag trade” in Yukon needs to find a location where young clothing designers can be in residence to prepare original designs and collections for fashion shows. There is a natural synergy between this space requirement and that of the theatre costume makers.

Specialty Art Studios:

A number of visual artists noted the value of having specialty studios available for education workshops and private practice. Few individual artists can afford facilities for print making, pottery, ceramics, metal work, welding, foundry work or large scale carving and sculpture.

Project Five - 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 permanent exhibit areas, special interest events and demonstrations, and community celebrations – all geared to the young and the young-at-heart.

The Children's Museum of the North is a non-profit society dedicated to developing a museum that will:

- 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, and math/science,
- create opportunities for student internship positions, and
- be an exciting family tourism destination.

As conceived, 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, a 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 will be recreated and kids can 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 will have rotating activity areas like a Japanese garden, a kid-sized log building project, a lawn bowling pitch, and an African talking drum centre.

There are children's museums in many cities in the United States and in several in Canada, the closest being in Winnipeg. Children's museums report generating 70% of their own operating expenses through entrance fees, memberships, classes, workshops,

field trip offerings, performances, birthday parties, gift shop sales, café sales, holiday events and summer day camps.

The Children's Museum of the North needs a space. In the longer term, the museum is envisioned as a 15,000 – 20,000 sq. ft. space, but current plans are to find a smaller space and develop programs that build interests and support. The White Pass Station and Taylor House are identified as suitable buildings.

Project Six – Cinema

The Yukon Theatre is a heritage building that, when restored to its original one screen layout, can seat over 300 people. The film society notes that the use of the theatre as a venue for art films and film industry events would meet their needs. They also recommended that the new studio theatre be equipped to present films. The Yukon Arts Centre has been used as a film venue, although the lack of booking availability has been a challenge for film industry events. The main barrier at the moment for showing films in any location is that there is no 35 millimeter film projector in public ownership in Yukon.

Project Seven – Open Air Cultural Spaces

ASN has not done much research in this area, nor is there a specific group or business in the community advocating for public performance space. Yet, most groups contacted noted the opportunity and value of developing historic structures such as wharves, train cars or river boats as entertainment venues. For now, the project is included in the ASN Cultural Spaces Plan as a “bookmark” for further research and planning.

Parallel Projects

The following cultural spaces already have the land base and funding required for their completion. They are included in the list because they are important foundation elements of a cultural neighbourhood on waterfront.

MacBride Museum

The MacBride Museum is an integral part of the downtown business area and the Whitehorse waterfront and is an important cultural institution in Yukon. The Museum is a tourist attraction that is open year-round and is open in the evening in the downtown area in summer.

Over the past two years the Museum has increased its attendance and earned revenue from sales and admissions. MacBride has partnered with local cultural and education organizations as well as government to deliver new online content, revamped exhibits, introduce new educational programs and offer summer visitors 17 daily presentations. In 2004, the Museum had over 16,000 visitors and delivered 200 programs to 3,276 individuals. Currently over 80% of the MacBride artifact collection is located in paid, off-site storage.

Expansion Project on Existing Site:

The MacBride Museum plans to build a stand-alone facility on the Museum site. This will allow the Museum to move all MacBride artifacts to one location. The collection, generously donated by Yukoners, will then be accessible for viewing and research.

The new building will house 3 galleries:

- One smaller photo gallery to present shows based on the 14,000 historic photos in the Museum collection.
- A second smaller sized gallery will house temporary and traveling exhibits. It may also be used for shows in partnership with Yukon Arts Centre and Yukon Archives.
- A larger gallery will be used to create permanent displays that illustrate the Museum's core mandate to tell the Whitehorse and Yukon history.

The expansion will create exhibit and program development space as well as research facilities. It will also ensure safe storage of the artifacts and irreplaceable historical photo collection and reduce moving, staff, conservation, design and exhibit costs.

This onsite expansion will move all of MacBride's artifacts to one site but it will still leave a large percentage in storage. Additionally, the site will be quite crowded given the number of structures, and large outdoor artifacts owned by the Museum.

Expansion Project on the East Side of First Avenue:

MacBride is interested in acquiring land across from the Museum between the WP&YR train-shed and the Train Station at Main Street. Since the completion of the First Nation land claims process, the Museum has been working with Yukon Government to move the project forward.

If the current small expansion on site goes ahead, the Museum will still have interpretation and programming space needs:

- Appropriate facilities for the transportation and wildlife artifacts
- additional outdoor programming and activity space
- Space to undertake a nightly murder mystery summer program for visitors
- Industrial history artifact and interpretation

Additionally MacBride has discussed a number of expansion ideas with partners including:

- Additional interpretation of the NWMP story, possibly locating the RCMP Memorial on the site, as the Museum currently has an NWMP/RCMP exhibit as well as the Patrol Cabin.
- Partnering with Jim Robb to create a facility to illustrate the history of our local characters and important individuals who contributed to the growth of the Yukon.

The Museum is flexible in its approach to the possible expansion across the road. While MacBride is keen to develop the Warehouse-style to reflect the development in this area in the past, we would be interested in a mixed-use facility in which MacBride was a participant in a larger project.

Kwanlin Dün First Nation Cultural Centre

The vision that inspired KDFN members to develop a cultural space on the waterfront was a desire to return to their rightful place by the river, bring life back to the waterfront and make it a place for people to live, work, gather and learn. The Cultural Centre is seen as a way for KDFN people to re-establish pride of place after their recent history of forced relocations. In welcoming people through their doors, they will continue their ancestral tradition of hosting all visitors to their waterfront lands and create a nurturing environment for their own people by using the powerful tools of art and culture.

Facility Description:

The Cultural Centre will have an overall space of 14,000 square feet. Projected use of space within the building includes:

- a central, circular Gathering Space for conferences, performances and gatherings;
- a permanent exhibit space to tell the Kwanlin Dün story to tourists and local people;
- an Artists' Workspace which will double as a convention space as required;
- a multi-purpose meeting area for diverse programming;
- a catering kitchen for special events;
- a gift shop/display area;
- a lobby/reception area; and
- washrooms, administration offices, storage, coat room and maintenance space.

Other features of the Cultural Centre include a curved wall of glass behind the Gathering Space that draws the eye to the Yukon River and an outdoor patio emerging from the Gathering Space towards the river.

The landscaping around the site includes a fire-pit site for traditional activities. Future plans include a boat launch to connect to off-site cultural tourism businesses. As well, the exterior space would allow for large, seasonal activities such as the National Aboriginal Day celebration "Gathering of Traditions," Yukon First Nation High School Graduation ceremony, weddings and receptions.

Programming:

Because the Cultural Centre has been designed around income-generating partnerships, there is room for a diverse range of activities to occur throughout the year.

- Sharing the Space: Conventions Hosting and Community Events
- renting meeting and workshop space for local and visiting organizations
- renting conference and convention space for visiting organizations
- providing space for First Nation meetings e.g. General Assemblies
- renting the Gathering Space as a venue for performances and special events
- catering services for meetings and special events

Telling the Story: Tourism Products

- permanent exhibit providing information to visitors & tour groups
- hands-on cultural learning opportunities for tourists, including educational tourism/learning travel opportunities
- gift items for sale including local FN arts & crafts
- temporary heritage exhibits and displays

Teaching the Story: Heritage and Arts Activities

- providing space for Kwanlin Dün gatherings and ceremonies
- cultural performances
- school tours and hands-on curriculum activities
- cultural arts training
- artist-in-residence program
- academic training for pre-contact studies and fieldwork
- traveling exhibits and outreach

Exhibition Space:

The Kwanlin Dün permanent exhibit area will be housed in approximately 1000 square feet of space in the Cultural Centre. The exhibit space will be a monitored, secure space fitted with state of the art technologies and lighting.

The permanent exhibit will be thematically arranged by seasons. Each segment will explore traditional events and subsistence activities of the season intermixed with Kwanlin Dün citizens telling about their modern-day connection to the water and land through stories, art, and traditional activities that are still practiced today. The exhibit will also thematically explore issues never before presented in a Yukon heritage exhibit such as the residential school experience, the First Nation perspective of the Klondike Gold Rush and building of the Alaska Highway, and the many relocations of Kwanlin Dün families over the last 110 years.

Shipyards Park Festival Venue:

The park was developed by the City to move the big-tent events out of Rotary Park and relocate them in an area where there is improved services and parking. Music Yukon has been working in consultation with the City on the development of the festival stage and report that plans are going well to complete a covered stage with the technical capability to present outdoor concerts and events during the summer.

Closing Comments:

Artspace North wishes to thank Minister Elaine Taylor for the opportunity to participate in the waterfront planning process. Artspace North also expresses its gratitude for the support of its members and its industry partners the Main Street Yukon Society, Whitehorse Chamber of Commerce and Tourism Industry Association of the Yukon.

ASN Project Team:

Chris Dray
Duncan Sinclair
M.J. Warshawski

Appendices:

Appendix A	Summary of Related Issues
Appendix B	Consultation Participants
Appendix C	Physical and Theatrical Arts Group Survey
Appendix D	Consultation Notes
Appendix E	How Municipalities Finance Cultural Projects
Appendix F	Correspondence

APPENDIX A

Summary of Related Issues

The primary focus of the consultation was to define options for the development of cultural spaces on the waterfront, but the process led to broader discussion of related planning issues that are important considerations for waterfront planners. Although these issues may affect how cultural spaces and programs are included in the waterfront and downtown area, they are beyond the scope of this consultation process and report. ASN encourages waterfront planners to respond to them through a consultative and open planning process.

Effect on Downtown:

There is growing concern among some business owners that the current plan for waterfront development may adversely affect the economic viability of the downtown core. Some Main Street Yukon and Chamber of Commerce members fear that commercial development in the City-Motorways area, like Argus, will cause further displacement of commercial business and will result in the abandonment of the downtown area.

The business community is also concerned that commercial development planned for the City-Motorways area is disconnected from the downtown area by six-blocks of pathways and landscaping along First Avenue which will not draw the community or visitors to the downtown area on a year-round basis. They want to see a more unified plan that includes a stronger connection between City-Motorways and Main Street through the addition of structures and activities that daily attract people into the area.

While supporting the development of a cultural facility such as a public gallery or theatre, business associations are concerned that locating a single large piece of new public cultural infrastructure on the City-Motorways property will compromise their efforts to create a synergy of arts and business in the downtown core and would prefer to see cultural spaces developed on the City-Motorways property balanced by the development of other cultural spaces along the waterfront and throughout the downtown area.

In an effort to redefine their services and markets, a number of businesses are developing a new relationship with the arts and heritage community to revitalize Main Street and the downtown as a place where people are drawn by art education, events and activities and a blend of locally owned retail and service outlets. Main Street hopes to become an authentic reflection of Yukon culture, as opposed to the commercial culture reflected by the Argus project. As a result, there are also concerns that current plans for the arts and heritage area at the foot of Main Street using the White Pass Station and the Fire Hall will not create sufficient activity to draw a significant number of people to the area. Having accepted the value of cultural activity and entertainment to economic development, some businesses want to see additional space made available for cultural activities and suggest that there needs to be higher density use of waterfront land closer to the downtown area.

Intergovernmental Planning:

One of the areas of concern expressed by business participants in the consultation process is the withdrawal of the City-Motorways property from consideration in waterfront planning. There seems to be a misunderstanding among the municipal, territorial and first nation governments on the value of joint planning for the waterfront. The development of a neighbourhood plan, or local improvement area, should not be seen as a limitation or intrusion by individual property owners. Consultation participants noted that investment decisions on the purchase of property and the types of building constructed will be partially based on what else is happening in the neighbourhood. Successful projects such as Granville Island, Winnipeg Forks, Ottawa Market and others were based on a thematic development of an area that created strong investment opportunities and business markets.

Investment and Business Opportunity:

Another point of discussion during consultations was the use of development conditions, incentives, taxes and other methods described in Appendix E to create affordable spaces for community activities in commercial buildings and to create a unique neighbourhood or local improvement area. During discussions, ASN noted a consistent reluctance on the part of municipal government representatives to consider these types of conditions out of concern that the business community would object, while the comments from businesses were consistently supportive of these conditions. A unique neighbourhood with a well conceived economic development plan will be attractive to investors and will provide better markets for businesses once the neighbourhood is developed.

Economic Development Analysis and Planning:

Some consultation participants expressed concern that the business case for waterfront development needed further consideration. Participants noted there is no published Economic Development or Tourism Development plan. There is no published evaluation of the economic impact of commercial development in the City-Motorways area. Nor is there a plan to create a distinct neighbourhood on the waterfront. Participants noted the need for this type of planning before final decisions are made on waterfront development.

Heritage Values:

During the consultation process, concerns were expressed about the need to represent authentic heritage values in waterfront development. There are culturally significant sites for First Nations people throughout the 100 ft. reserve that runs along the Whitehorse waterfront. These sites must be considered before additional structures are added. Most of the wharves and warehouse sheds in the riverboat era were built near the foot of Main Street. Any development in this area should authentically reflect this part of our heritage. Shipyards Park was built on a former residential area that was never used as a shipyard. The placement of artifacts in this area is viewed by some heritage advocates as being unauthentic. They prefer that artifacts be located closer to the historic shipyard area.

APPENDIX B

Consultation Participants

Artspace North used the following methodology to manage the consultation process:

1. Interviewed individual cultural groups, associations and collectives that have facility requirements and/or an interest in relocating their programs and activities to the waterfront.
2. Met with representatives of the business community including Main Street Yukon, Chamber of Commerce, Tourism Industry Association and the Hougen Group.
3. Hosted a public meeting to gather the perspectives of the broader cultural community.
4. Met with Whitehorse City Council.
5. Had the draft-report reviewed by the ASN membership and representatives of partner associations including the Whitehorse Chamber of Commerce, the Main Street Yukon Society and the Tourism Industry Association of Yukon.
6. Submitted the report to Minister Taylor by March 24, 2005.

Meetings with Cultural Groups, Associations and Businesses:

Northern Lights School of Dance
Yukon Art Society
Yukon Apparel and Design Association
Whitehorse Concerts Society
The Yukon Artists @ Work Society
Guild Theatre Society
Hougen Group
Frostbite Music Society
Yukon Arts Centre Foundation
Nakai Theatre Society
Music Yukon Association
Music Teachers Group
Whitehorse Chamber of Commerce
Yukon Arts Centre Corporation
Kobayashi and Zedda Architects
Tourism Industry Association
Whitehorse City Council
Main Street Yukon Society

By Correspondence:

Physical and Theatrical Arts Groups
Gwaandak Theatre
Life Drawing Group
Yukon Film Society
Whitehorse Chamber of Commerce Members
Yukon Historical and Museum Association
Children's Museum of the North Society
MacBride Museum

Public Meeting Participants:

Chris Dray
Duncan Sinclair
MJ Warshawsky
Dianne Homan
John Quinsey
Cathy Constable
Sylvie Walton
Eric Epstein
Tina Woodland
Dennis Zimmerman
Zoe Morrison
Susie Anne Bartsch
Harreson Tanner
Margriet Aasman

APPENDIX C

Physical and Theatrical Arts Groups			
Hourly/weekly Renters			
Company	Contact Name	Practice	Purpose
Bodhi Balance	Bodra Elia	Yoga/Voice	Instruction
Celebrations Bellydance	Nita Collins	Dance-Belly	Instruction
LINK Dance Foundation	Michel Bisson	Dance-Modern	Creation
Independent	Jessica Garstin	Dance-Belly	Instruction
Independent	Dave Haddock	Theatre/Music	Creation/Instruction
Independent	Gail Lotenburg	Dance-Modern	Creation/Instruction
Independent	Jude Wong	Adult Movement	Creation/Instruction
Independent	Laurie	Yoga	Instruction
Independent	Claire Strauss	Yoga	Instruction
Independent	Lilian Strauss	Yoga	Instruction
Independent	Ian	Yoga	Instruction
Whitehorse Jiu-Jitsu		Martial Arts	Instruction
Aikido Yukon	Gael Marchand	Martial Arts	Instruction
Kiza Karate	Rob Ingram	Martial Arts	Instruction
Independent	Todd Hardy	Martial Arts	Instruction
Northern Lights School	Deborah Lemaire	Dance	Instruction
Block Booking Renters:			
Company	Contact Name	Practice	Purpose
L'Ark	Arlin McFarlane	Theatre	Creation
Nakai Theatre	Michael Clark	Theatre	Creation
Sour Brides	Celia MacBride	Theatre	Creation
Sour Brides	Moira Sauer	Theatre	Creation
Independent	Brian Fiddler	Theatre	Creation
Independent	Heather Hale		Creation
Independent	James McCullough	Dance-Social	Instruction
Independent	Mitch Miyagawa	Theatre	Creation

Consultation Notes

The following are hi-lights of points made during meetings with cultural organizations with facility needs and/or with a desire to relate or develop programs in the waterfront and downtown core. The group consultations did not include all cultural organizations with facility needs, only those who could be contacted and were available for meetings within the month-long time-frame of consultation.

Notes appear in the order of meeting dates:

Northern Lights School of Dance – Feb 16

- Current facility is too small... program growth limited by facility size
- Looking for options to the Guild site
- Considering ownership and lease scenarios
- Open to partnership with groups with similar studio requirements
- Require dedicated space... not multi use space shared with other users
- Need 6,000 sq. ft. of space: three 1,500 sq. ft. studios and 1,500 of space dedicated to entrance, change rooms, office and storage
- Natural light important
- Studio ceiling height a minimum of 12 ft.
- Parking and safe drop-off area for children considered important
- NLSD has 321 registered students and offer 824 hours of instruction per week.
- Traffic-flow is currently an average of 61 students visiting the studio a day, six days a week from September to May with 50 per day during summer programs.

Monday	101
Tuesday	62
Wednesday	55
Thursday	50
Friday	28
Saturday	68

Gwaandak Theatre – Feb 17

- Would use 200 seat theatre as a venue for plays
- Need access to affordable rehearsal space
- Need an office space.

Yukon Arts Society – Feb 18

- Looking for alternative site to Captain Martin House... program growth limited by facility size.
- Need two public gallery spaces, one for recreation artists and one for emerging professional arts... have identified Fire Hall as a suitable facility
- Interested in developing Artist Demonstration Program during summer.

- Need art education program space... minimum 2,000 sq. ft. studio. Hougen Centre Education Studio may meet this need.
- Need office space.
- Could relocate Arts in the Park summer performance program to waterfront
- Advocate the relocation of the Yukon Arts Centre Gallery to a downtown location
- Would like to see a range of gallery spaces throughout the neighbourhood to include public gallery, artist run gallery, individual artists and commercial galleries.
- Would like to see a small glass foundry on the waterfront and other types of workshop space.

Yukon Apparel and Design Association – Feb 18

- Nine designers current associated with association
- Looking for 3,000 sq. ft. of affordable space for display, sales, design studio, workshop and manufacturing
- Looking for a sales outlet for original clothing and accessories
- See natural association with fabric dyers, weavers, knitters and fabric artists
- Looking for synergy... the creation of a garment district in downtown area

Whitehorse Concerts Society - Feb 21

- Would use a 200 seat theatre to develop new programming such as student recitals, recital concerts for local artists, workshop concerts and other events suited to a small space.
- Would leave main stage concert series at YAC
- Small theatre would support new summer programming ideas.
- Need a performance venue with a catering kitchen (YAC has no kitchen facility)
- Rehearsal space attached to the theatre would support teaching programs.
- Need a choir or orchestra rehearsal space in the city.
- Strongly supports moving the YAC gallery downtown.
- Need an office space and archive space.

The Yukon Artists @ Work Society – Feb 22

- Currently operating successful collective gallery in McCrea Area where many member artists have studios. Price for space is less than \$1 per sq. ft.
- Membership is currently about 40 senior artists.
- Would consider relocating gallery and artist demonstration function to the waterfront if affordable space is available.
- Ideal... 3,000 sq. ft. gallery with 10 small studio spaces totaling 7,000 sq. ft. with minimum 11 ft ceiling.
- See potential in “communal” workshop space requiring equipment such as print making, ceramics, glass foundry, metal foundry, etc.
- Interested in artist demonstration programming.
- See White Pass Station and Fire Hall as suitable locations for their activities.
- If the waterfront is not suitable for cultural activities due to lack of affordable space, group is interested in Fourth Avenue option.

- See synergy with YADA and groups working to create a garment district.
- Also interested in building stronger referral and transportation links between downtown and existing site in McCrea

Guild Theatre Society – Feb 22

- Supports the concept of a 200 seat theatre with production support space downtown.
- Will consider new venue for Guild programming in the same way they currently use YAC.
- Facility ownership is important to the Society and they will continue to operate the Guild Hall and seek funding to improve the facility.
- Society members feel that it is still important to have a community theatre in Whitehorse.
- Even if Guild shows are presented at YAC and the new theatre, and NLSO moves to a new location, the Society feels that there will still be a need for the Guild as a performance venue and rehearsal and production space.
- Not feeling any pressure to move, but would be willing to relocate Guild operations downtown in future to be part of a cultural district only if they can own a new facility of equal or better value than the current facility.

Hougen Group – Feb 23

- Participated in the dialogue because of their interested in supporting cultural development on Main Street
- Have donated 4,500 sq. ft. basement floor of the Hougen Centre as a gallery and art education space.
- Support the concept of increased heritage development on the riverfront near the base of Main Street. Also supportive of MacBride Museum expansion.
- Concerned about the possible impact on Main Street of commercial development in the motorways area.

Frostbite Music Festival – Feb 24

- Will move their office to the Chambers House in Shipyards Park in 2006.
- May take on some form of management responsibility with the festival stage in Shipyards Park
- Considering future summer concert programming in the park.
- Prefers a theatre facility on the motorways property
- Some thoughts about the possibility of doing the winter festival on the waterfront using new theatre, festival stage and KDFN facilities.
- Would program concerts in a small theatre venue.

Nakai Theatre Society – Feb 25

- Has published requirements for theatre and production space... need a place to perform, a place for production, an office and storage.
- Could share production space as long as rehearsal and production schedules can match performance schedules.

- Need dedicated space for an office and for storage
- Will program in a 200 seat theatre and YAC
- In order to ensure rapid load-in and strike at the new theatre or YAC, need to have a better production space to prepare shows off site.
- Recommendations on small theatre space: (1) design for low maintenance, (2) energy efficient, (3) studio space with flexible seating for 150 – 250, (4) comfortable seats.
- Supports management model based on YAC
- Concerned expressed about competition for space and market-share of local audience and noted the need to ensure that local productions have priority use at the studio theatre.

Music Yukon Association – Feb 25

- Supports the concept of a 200 seat theatre
- Hopes it will loosen schedule at YAC and make more room for concerts
- Need a music rehearsal space attached to the theatre suitable for large classes, orchestras and choirs
- 200 – 250 seats is suitable for Yukon Women in Music concerts, CD releases, local musicians, student recitals, Yukon Music Camp, Rotary Music Festival Events
- would like a flexible space to use as a concert venue or a cabaret venue
- need a good concert piano... 6' or 7' grand of recording studio quality
- the more rehearsal space, class space and workshop space the better
- Install a sound system able to adapt for recording projects

Yukon Arts Centre Corporation - Feb 28

- Available to manage additional venues including a theatre space and program spaces
- Supports moving the Gallery to a downtown location

Music Teachers Group – March 3

- need for large rehearsal space for orchestra, choir or large classes
- individual studios with pianos would be helpful for private teachers
- studios need natural light

Kobayashi and Zedda – March 2

- Cultural activities should not be concentrated in one facility. The best benefit to the community would be to have cultural spaces spread throughout the community.
- The village of heritage style structures on First avenue would develop the arts and heritage area planned for the foot of Main Street. Excluding land and site costs, we can estimate construction costs of shed type buildings at about \$125 - \$150 per sq. ft. depending on the use of the space.
- Supports the construction of a theatre and gallery on Motorways. The lot on the town square is not large enough to support both structures, but suggests that part

of the other YG lot on the town square could be used to place the two structures side-by-side. Excluding land and site costs, we can estimate construction costs of commercial type buildings at about \$150 - \$175 per sq. ft. Specialized technical equipment and environmental controls will have significant additional costs.

Life Drawing Group - March 7th

- Have been offering life drawing classes for almost 30 years
- Currently operating out of Wood Street School
- Need a better studio with improved lighting and a platform for models

Film Society: (by correspondence)

- Need for additional, flexible workshop and screening space.
- Need to consider a white backdrop, projection and sound requirements when designing the technical/lighting booth.
- This space could also be utilized by media artists for rehearsal and even as a small studio for film/video shoots.
- Supports the adaptive re-use of the Yukon theatre, though it is standard industry practice for a cinema chain to prevent a building it vacates being used as a screening space by future owners. The utilization of the building may take considerable time to negotiate and come to fruition. In the meantime YFS would benefit from access to another screening space.
- Currently occupy two offices and a storage room at the Carpenters Hall, but will outgrow this space in the next three years, and would welcome the opportunity to move into a building shared with other arts organizations.

Children's Museum of the North Society: (by correspondence)

- The Children's Museum of the North board is meeting in March to do planning about getting their project underway.
- Museum will provide an educational, social, and cultural venue for children, infants to age ten, their families, and pre-school and elementary school classes.
- Yukon Family Services and Yukon Literacy Coalition have expressed interest in partnering.
- Children's Museum will encourage family tourism.
- Depending on the scale of our project, might be interested in creating a home for Museum in a building as small as the Taylor House, or as large as the Saan and Jean's Warehouse stores.

Yukon Historical and Museum Association: (by correspondence)

- Culture and Heritage should be the first priority on the waterfront and all development on the waterfront should be undertaken with a view to incorporating heritage interpretation.
- Also understand the desire and necessity of creating a thriving economic community on the waterfront.

- YHMA believes that there needs to be a more equitable approach between heritage and arts to ensure the nature of the development does not detract from the heritage core of the waterfront.
- YHMA has concerns that an arts and culture center would overshadow the importance of including First Nation heritage on the waterfront.
- Additionally, an adequate Arts facility already exists next to the Yukon College. YHMA questions the value of investment in another performance space.
- The waterfront needs market space, retail, cultural product space, agricultural product space and heritage interpretation.
- YHMA supports the expansion of the trolley and the construction of a combined foot/trolley bridge at Spook Creek as well as the dock construction at Alexander Street.
- YHMA supports the MacBride Museum's application for expansion.
- As for the relocation and restoration of heritage buildings, YHMA has already been in consultation with the Frostbite Music Society over its plan to move the Chambers House to the waterfront and feel confident that the Society will appropriately restore the building and will add to the heritage aspects of the waterfront.
- YHMA would support future plans to relocate other heritage buildings to the waterfront but would like to ensure that historical accuracy and integrity of the proposed relocations be foremost in these situations.

How Municipalities Finance Cultural Projects

*The following information is taken from the **On the Waterfront** report published by Artspace North in July 2004. We recognize that some methodologies are more suited to Whitehorse than others. *** Indicates that an option is considered to be well suited to our community. ** Indicates that there may be an application here. *Indicates that the measure is probably unsuitable for Whitehorse.*

The 10 financing methods described in the paper come from 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.

1. 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).

2. 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).

3. 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.

4. 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

5. 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).

6. Business Improvement Association Model ***

Business Improvement Association’s (BIAs) 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 BIAs 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, BIAs 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 BIAs can invest in projects or events and other strategies to benefit their business area.

7. 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).

8. 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).

9. 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).

10. 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).

End notes for this paper are included in the On the Waterfront publication available from ASN.

Correspondence

Visual Arts Groups

Yukon Historical and Museums Association

The Hon. Elaine E. Taylor
Minister of Tourism & Culture
Box 2703
Whitehorse, YT
Y1A 2C6

March 21, 05

Attention: The Honourable Elaine Taylor

Re: Proposed Relocation of the Yukon Art Centre Gallery

As representatives of the visual arts community we would first like to express that we feel we are witnessing an exciting phase in the growth of our community. Waterfront development has long been on the table and it is encouraging to see strides forward. We appreciate being invited to discuss the direction development takes and believe it is to the credit of community leaders that there is a recognition of the vital role that the arts can play in this project. As a result of our position as the leaders of the organizations that serve the visual arts community we have become fully aware of the infrastructure necessary to nurture growth that will in turn benefit the whole community. Whitehorse is experiencing growth and change on many fronts and the visual arts community no exception. We find ourselves literally bursting at the seams. In the space of just over a year we have seen:

- The ***Yukon Artists at Work*** co-op was launched and has gone onto notable commercial success. Local artists work together to maintain the gallery and promote Yukon art regionally and outside.
- The ***Yukon Art Society*** has committed to managing education and presentation space in the ground floor of the ***Hougen Centre*** - a project that came to fruition as a result of the generosity of the Hougen family; the concentrated fundraising efforts of the ***Yukon Art Centre***; and the Yukon Art Society's mandate to work for the development of the whole visual arts community. We are witnessing a dynamic partnership between business; a grassroots arts organization; and our public institution;
- ***The Ted Harrison Artist Retreat Society*** opened it's doors just over a year ago. The residence is open to local and visiting artists. The 2nd call for submissions went out nationally and we will be hosting two internationally known artists, political artist/activist, Deryk Houston; and Sobey Award finalist, (currently showing at the Yukon Art Centre Gallery), Germaine Koh. (*The Sobey Award Foundation established the Sobey award in 2002 to stimulate interest in Canadian contemporary art and young artists. This prestigious award is offered biennially and offers a first prize of \$50,000.00*)

- Representatives from the artist's union **CARFAC** (Canadian Artist's Representation) have visited the Yukon on several occasions recently and have committed to opening an office in Whitehorse. CARFAC is a national body, which supports and promotes professionalism in the arts; protects artist copyright; provides information and referral services; and sets the fee standard that is followed by our public institutions and other professional organizations.

Clearly, the local visual art community is a vibrant, growth industry. Our one area of concern, however, is our public gallery, located in the Yukon Art Centre, on College Drive. In spite of the fact that past and current curatorial staff have done a commendable job of presenting internationally recognized artists and their work to the community, and have managed to increase attendance through their programming, attendance is still lower than one would expect.

The Sobey Art Award 2004 Touring Exhibition began its national tour in Whitehorse. This is a significant national event, launched from our community and yet many people will not attend that exhibition. Even fewer people will attend the lunch hour artist talks. This is not a result of lack of interest. Whitehorse has a large artist community and a strong tradition of community support for the arts. Unfortunately, because of the location, many people wait to combine a visit to the gallery with some other task before making the trip to the Arts Centre. It is very common for people attending the theatre to take in the gallery show at intermission. A few minutes in a crowded gallery is not enough time to appreciate exhibitions that are often years in the making. We are convinced the problem with attendance lies solely in location.

The YAC Gallery cannot possibly meet its mandate to bring art to the public or serve the local arts community from the outskirts of town. Perhaps there would be some logic to having the gallery in close proximity to the college were there an arts program offered there. Whitehorse is the only centre we are aware of that has chosen to isolate its public gallery away from the downtown core. KIAC's Odd Gallery is an example of a visual art exhibition venue successfully located in a high traffic, central business district. We would like to present a very convincing case for relocation of the gallery to the waterfront:

- **The Yukon Art Centre Gallery is a public “A” level gallery presenting nationally and internationally recognized artists.** We are doing exhibited artists a disservice by not making every effort to insure that their work is accessible to everyone. The success of this gallery is also very important to local artists as it is their national connection.
- **Public access would improve dramatically** which would be reflected by an increase of foot traffic, including youth; elderly; and visitors – visitors are more likely to go to the gallery if it is readily accessible. The YAC Gallery would be more successful in bringing art to the public.

- **Schools would be more likely to include the YAC Gallery in their programming if within walking distance.** We are missing out on tremendous opportunities for educating our youth, public and northern artists. We would have enough time to attend the lunch talks if a 10-minute drive on either end was eliminated. The YAC Gallery could play a larger role in bringing art education to the community.
- **The public gallery could become a hub for the visual arts community.** Artists would frequent the space if accessible. We have all the aspects of a thriving community – presentation, production, and teaching space but lack a central, physical location that is significant to the whole visual arts community.
- **A downtown gallery would attract other associated venues and industry into the area.**
- **Finally, an art gallery can be open everyday, all day, and as such be presenting northern culture to visitors and the community on a continual basis.**

In closing, we would like to reaffirm that the Yukon Art Centre Gallery is a critical part of the visual arts community and left in it's present location, cannot grow with the rest of the community. We are very inbeing informed of any developments regarding this matter; please feel free to contact us at anytime.

Best Regards,

Life Drawing Group
John Quinsey 393-4848

THARS Ted Harrison Artist Retreat Society
Marlene Collins 667-4080

YAAW Yukon Artists at Work Society
Harreson Tanner 393-4848

YAS Yukon Art Society
Charlene Alexander 456-7373



Yukon Historical & Museums Association

The Donnenworth House, 3126 Third Avenue, Whitehorse, Yukon, Canada Y1A 1E7
Phone 867-667-4704 Fax 867-667-4506 e-mail: yhma@northwestel.net

March 2, 2005

Hon. Elaine Taylor
Yukon Legislative Assembly
Box 2703
Whitehorse, Yukon
Y1A 2C6

Dear Ms. Taylor:

The Yukon Historical & Museums Association would like to reiterate the position expressed by the representatives from Main Street Society, Artspace North and the Chamber of Commerce that Art, Culture and Heritage should be the first priority on the waterfront.

Undoubtedly, heritage is our number one concern and YHMA feels that all development on the waterfront should be undertaken with a view to incorporating heritage interpretation. We also understand the desire and necessity of creating a thriving economic community on the waterfront. Upon reviewing Artspace North's vision for the waterfront and its recent recommendation to prioritize the Yukon Government's list of secondary projects, the Board believes that there needs to be a more equitable approach between heritage and arts to ensure the nature of the development does not detract from the heritage core of the waterfront.

YHMA would also like to highlight the Kwanlin Dun's plans to build a cultural center to reclaim their rightful waterfront heritage. YHMA has concerns that the arts and culture center, as proposed, would overshadow this important first step towards KDFN's renaissance of First Nation self- government and the importance of including First Nation heritage on the waterfront.

Additionally, an adequate Arts facility already exists next to the Yukon College. The waterfront needs market space, retail, cultural product space, agricultural product space and heritage interpretation. YHMA questions the value of a \$10M investment in another performance space.

YHMA supports the expansion of the trolley and the construction of a combined foot/trolley bridge at Spook Creek as well as the dock construction at Alexander Street. These projects will help create awareness and understanding of the important heritage of the waterfront but they will require appropriate interpretive signage. The shipyards and several of the stops along the trolley line will also require interpretation.

YHMA supports the MacBride Museum's application for expansion. Founded in 1957, MacBride Museum has grown over the years to become a successful, well respected museum. Past expansion has allowed the museum to increase its collection and better reach its mandate. Increased expansion will help to ensure the continued success of the museum for many years to come. The expansion will also help to ensure that the heritage component of the waterfront is emphasized.

As for the relocation and restoration of heritage buildings, YHMA has already been in consultation with the Frostbite Music Society over its plan to move the Chambers House to the waterfront and feel confident that the Society will appropriately restore the building and will add to the heritage aspects of the waterfront. YHMA would support future plans to relocate other heritage buildings to the waterfront but would like to ensure that historical accuracy and integrity of the proposed relocations be foremost in these situations.

In conclusion, YHMA supports a vibrant cultural and heritage community on the waterfront. The board is more than willing to work with you and the other organizations to create an economically sound, more equitable approach between arts and heritage on the waterfront.

Sincerely,

Dave Sloan
President

cc. Premier Dennis Fentie
Larry Bagnell, MP
Senator Ione Christensen
Mike Smith, Kwanlin Dun First Nation
Lesley Cabott, City of Whitehorse
Eric Magnusson, Director of Community Development, YTG
Chris Dray, Artspace North
Chris Sorg, Main Street Society Yukon
Patti Balsillie, Tourism Industry Association Yukon