



# Indigenous Roots

## Planning for a Cultural Movement

Urban Planning Studio Final Report  
Columbia University GSAPP  
Spring 2023





# Land Acknowledgement

We acknowledge that as Columbia University students and faculty, we are on the traditional territories of the Lenape Peoples. This land, on which we gather today, has been stewarded by the Indigenous peoples since time immemorial and we recognize the harmful colonial legacy of this institution. As members of this community, we commit to honoring, listening, and learning from Indigenous Peoples in an effort to mitigate the effects of marginalization and erasure through our work in this studio and onwards.

The image you see is of present-day Inwood Hill Park at the northern tip of Manhattan. Inwood Hill Park is original Lenapehoking nature and an enduring symbol of Lenape presence and identity.

Inwood Hill Park



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# Executive Summary

This report was produced as part of Columbia University’s Graduate School of Architecture, Planning and Preservation spring semester studio course in the Masters in Urban Planning program. Our team collaborated with Sandra Laronde, Founder and Creative Director Red Sky Performance. Red Sky Performance is a leading company of contemporary Indigenous performance in Kanata (Canada) and worldwide.

Our purpose through this studio is twofold:

- *To propose a strategic plan for the development of Red Sky Performance sites in Tkaronto (Toronto) and Teme-Augama (Temagami), Kanata.*
- *To deconstruct Western planning paradigms to center Indigenous ways of knowing.*

We use Indigenous place names throughout this report in honor of the legacy they hold.

Our team has reviewed and synthesized scholarship on decolonizing planning, Anishinaabe histories, land back movements, and Indigenous planning processes in concert with our site proposals. At the core of our project lies a complex dynamic between Western planning paradigms and Indigenous ways of knowing. Western planning has a tendency to prioritize individual property rights and economic incentives over communal ownership and land stewardship. More concisely, we ask whether urban planning can meaningfully contribute to Indigenous ways of life. Our studio reflects the position that Indigenous Nations must not only be consulted with but included at all stages of the planning process. After reviewing the current urban planning procedures in Kanata, Tkaronto and Teme-Augama, we propose an amended planning process that centers Indigenous voices to begin to reconcile Western engagement practices. The amended engagement process prioritizes the co-production of knowledge between planners and Indigenous peoples.







# Context

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*"I want the audience to feel elated when they walk out... they might need a bigger door." - Sandra Laronde*

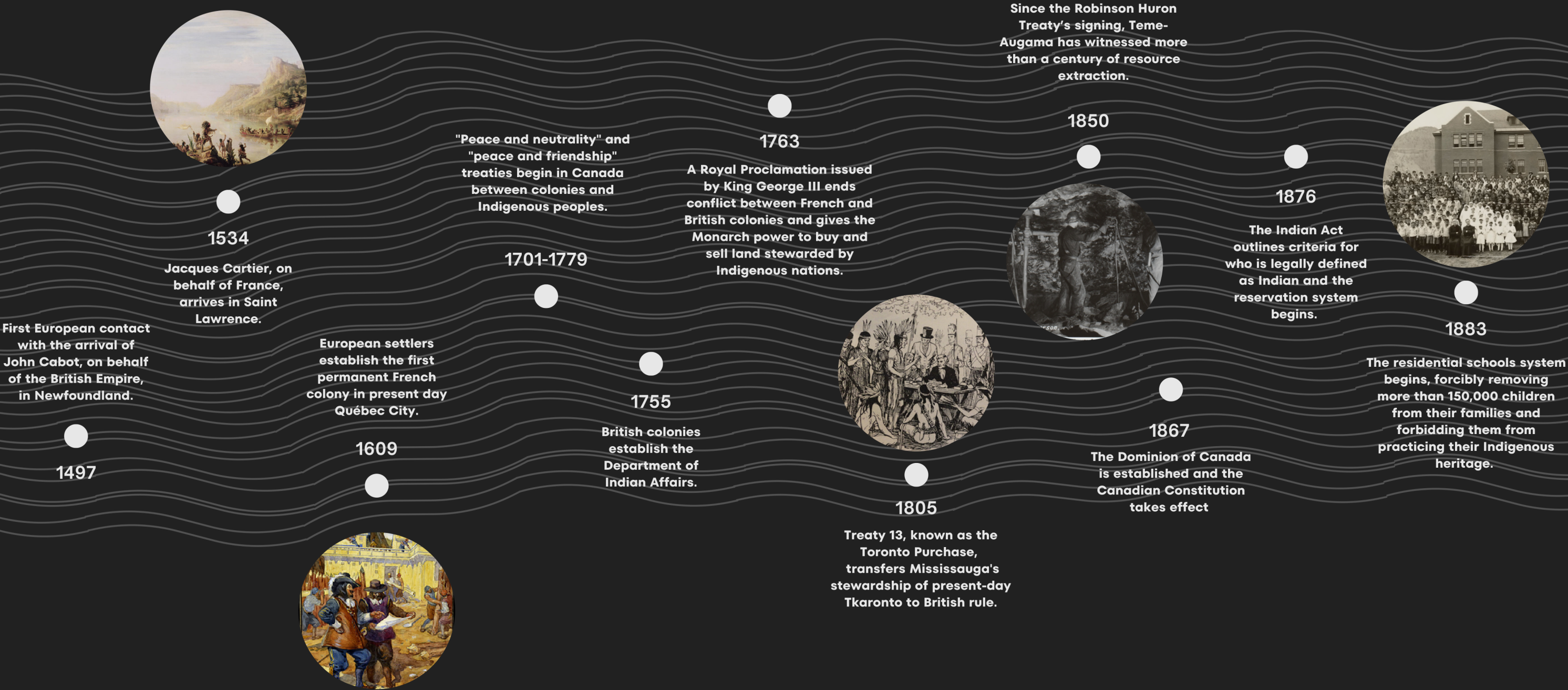




**The Teme-Augama  
Anishinaabe have  
occupied Teme-Augama  
for thousands of years.**



# An Ongoing Struggle for Justice

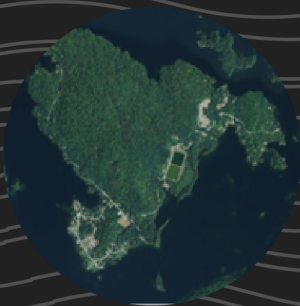




# An Ongoing Struggle for Justice

The Canadian Government purchases Bear Island from the Province of Ontario for \$3,000 to settle the Teme-Augama Indian Band.

1943



1969

The involvement of United Churches in Residential Schools ends.

Teme-Augama blockade defends the sovereign rights of the Teme-Augama Anishinaabe in their spiritual, and sacred places.

1988



1996

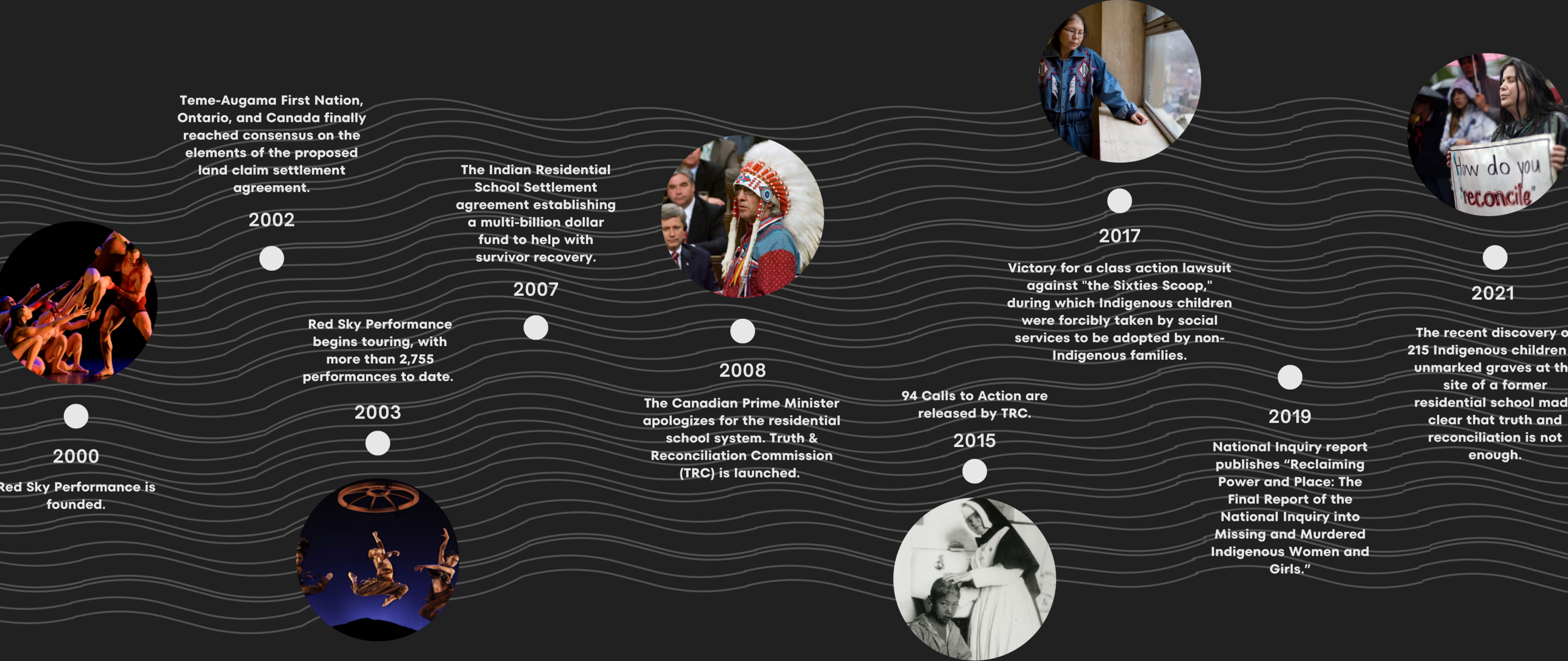
After more than a century, the last residential school closes in Saskatchewan. On June 21, the Governor General proclaims the first National Indigenous Peoples Day.

The General Council Executive issues a formal apology to residential school survivors, their families, and Indigenous communities.

1998



# An Ongoing Struggle for Justice







# 2023 & beyond

**"The struggle for justice  
regarding lands for  
Temagami First Nation  
continues."**



# Our Studio Spans Three Landscapes



**N'DAKI MENAN**  
(ANISHINAABE  
HOMELAND)

**TEME-AUGAMA**  
(TEMAGAMI)

**TKARONTO**  
(TORONTO)

MISSISSAUGA LANDS

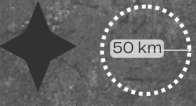


MUNSEE LENAPE  
LANDS

**MANAHATTA**  
(MANHATTAN)

Our studio is based in New York City, on Columbia University's Manahatta (Manhattan) campus. Our client seeks sites in Tkaronto and Teme-Augama. In Tkaronto, our client is searching for a headquarters space and a first-of-its-kind Indigenous performance venue. Tkaronto is the capital city of the province of Kanadario, Kanata (Ontario, Canada). It is the largest city in Canada and the fourth-largest city in North America, with a population of over 2.9 million people. Tkaronto is a vibrant and diverse city, with a rich cultural scene. It is also a major center of business, finance, and technology, and home to several universities and colleges. Red Sky Performance's key priorities in Tkaronto include access to both Downtown and Ontari'io (Lake Ontario), financing flexibility, and programmatic autonomy.

The second site is a Red Sky Performance center and retreat in Teme-Augama, our client's childhood home and N'Daki Menan, the ancestral lands of the Anishinaabe people. Teme-Augama is a small municipality five and a half hours north of Tkaronto by car. Highway 11 is the most direct and accessible path between the two localities although the Northlander Train will re-open in the next few years and provide another connection between the two sites. The priorities for this site include access and proximity to Dimii-Agamiing (Lake Temagami), low-impact construction, and scalability of development.





# Our Client is Leading a Cultural Movement

Red Sky Performance, founded by Sandra Laronde, elevates contemporary Indigenous performance around the world and is currently headquartered in Tkaronto. Red Sky Performance has toured numerous times since its founding in 2000, including performances at the Shanghai World Expo and recently at The Kennedy Center.

Red Sky Performance seeks a new location for its headquarters in Tkaronto. The envisioned program for this site includes flexible office space to support a full time staff of 3-5 individuals with room to grow, performance space accommodating up to 300 audience members and upwards of 80 people on stage including the orchestra, dressing rooms, and practice space for an average company of 12 performers.

Red Sky Performance also envisions a space in Tem-Augama. This programming will be considerably smaller in size and scale, offering an artist's retreat, lodging and workshop space.

*"I like being attached to the Indigenous community, but in a global world where I can come and go... I want to be in the wider world."*  
- Sandra Laronde







# Methods and Learnings

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*"The erasure is by design."  
- Hadrien Coumans*



# Theoretical Landscape

Since the establishment of the United States, Kanata, and other settler colonies, Indigenous communities have been subject to violence by state institutions. Urban planning has not been removed from this history of violence, with planners often being at the heart of state takeovers of land along with other forms of land-based violence justified under the banner of serving the public good. Today, as the settler state dissects its histories, origins, and manifestations of violence, rehabilitating and re-centering Indigenous communities moves towards the center of discussions on equity, justice, and decolonization.

Moving forward, theorists, planners, and Indigenous communities have formed several theories and approaches as to how to best approach the field of urban planning. This wealth of literature falls into three camps: methodology, epistemology, and insurgent – although often authors fall in between two or all three approaches. The first approach, methodological, questions how planners do planning. These authors focus on how to better include Indigenous communities and what it truly means to center Indigenous voices within the planning process. The second approach, epistemological, takes the question further, asking how the knowledge from which planning is approached is known. This approach seeks to recalibrate sources of knowledge and create new ways from which to understand the world. The third approach, insurgent, refutes the idea that planning can be reformed by either changing the methods through which it is done or the epistemologies through which it is understood. This final approach argues that, because planning arose as an inherently violent form of knowing, and is used as an appendage of a violent institution (i.e. the state), there can be no way

of reforming it. From reviewing these resources, this project presents a series of recommendations from which we can improve our project within the scales applicable to us as students and future planners.

## ***Planning as a Methodology***

To form a planning methodology, planners must begin by questioning how they do planning. An MIT project has presented a methodological approach through their Indigenous Community Planning research effort (Lee et al, 2021). In this work, the authors encourage planners to focus on examining how Indigenous peoples have built relationships to their homelands and local environments and then on addressing the environmental challenges currently put forward by decades of capitalist harm. Furthermore, they push for participatory action research as a recommended methodology for future work within the field. In a similar stance, Fawcett, Walker, and Greene (2015) also highlight the need to involve Indigenous communities in methodological processes. Through their work on Saskatoon, Kanata, these authors trace the dispossession that has occurred and is occurring to Indigenous peoples to the current bureaucratic processes, perceptions of ‘universal’ values and structures, and lack of collective ownership of knowledge, land, and more. In this framework, simply asking for Indigenous people to provide their opinion on a plan is insufficient, their voices must be incorporated through every part of the process.

In the process of deconstructing universal frameworks, Koh (2018) argues that there is no need for an all-encompassing theory or methodology of decolonial planning, instead,

she argues that “the process is necessarily site specific.” While on the site, Patrick (2017) cautions against a provision of opinion without regard for inclusion throughout the methodological approach, advocating instead for an unsettling of the tokenism of the settler colonial relationship to the Indigenous population through the creation of something new. He states “What I advocate for is a deep rethink of settler colonial relationships while generating spaces of belonging and inclusion within dominant cultural systems that is not about indigenizing those spaces as much as it is about creating something new – and potentially regenerative – in the interstices of the urban settler state (ibid: 649). To serve this “something new”, Porter (2017) presents the suggestions that communities should build a capacity for regenerative conversations through organizations that “can reconnect people and create a space for Indigenous law and practice” (ibid: 651). In this, Porter argues that we must move beyond the urban framework as the goal or the ‘universal,’ moving instead to viewing the urban as “a condition of Indigenous extermination,” and as such the need to create spaces for Indigenous law and practice become the method through which their voices may be heard outside of the destructive narratives already set in place.

## ***Planning as Knowledge***

Next, to understand the violence inherent in most established methodologies of planning, the literature questions the entire systems of knowledge in which planning and other fields are situated. On a similar note to that of the methodological changes approach, authors who advocate for epistemological changes argue that within current frameworks, what is considered to be universally accepted is often

dependent on the settler colonial perspective. For instance, Jojola (2008) argues that the current narratives surrounding planning for the moment are part of the violence against both environmental systems and Indigenous people. Instead, Jojola highlights a belief that we must begin to plan for “seven generations,” integrating the past, present, and future.

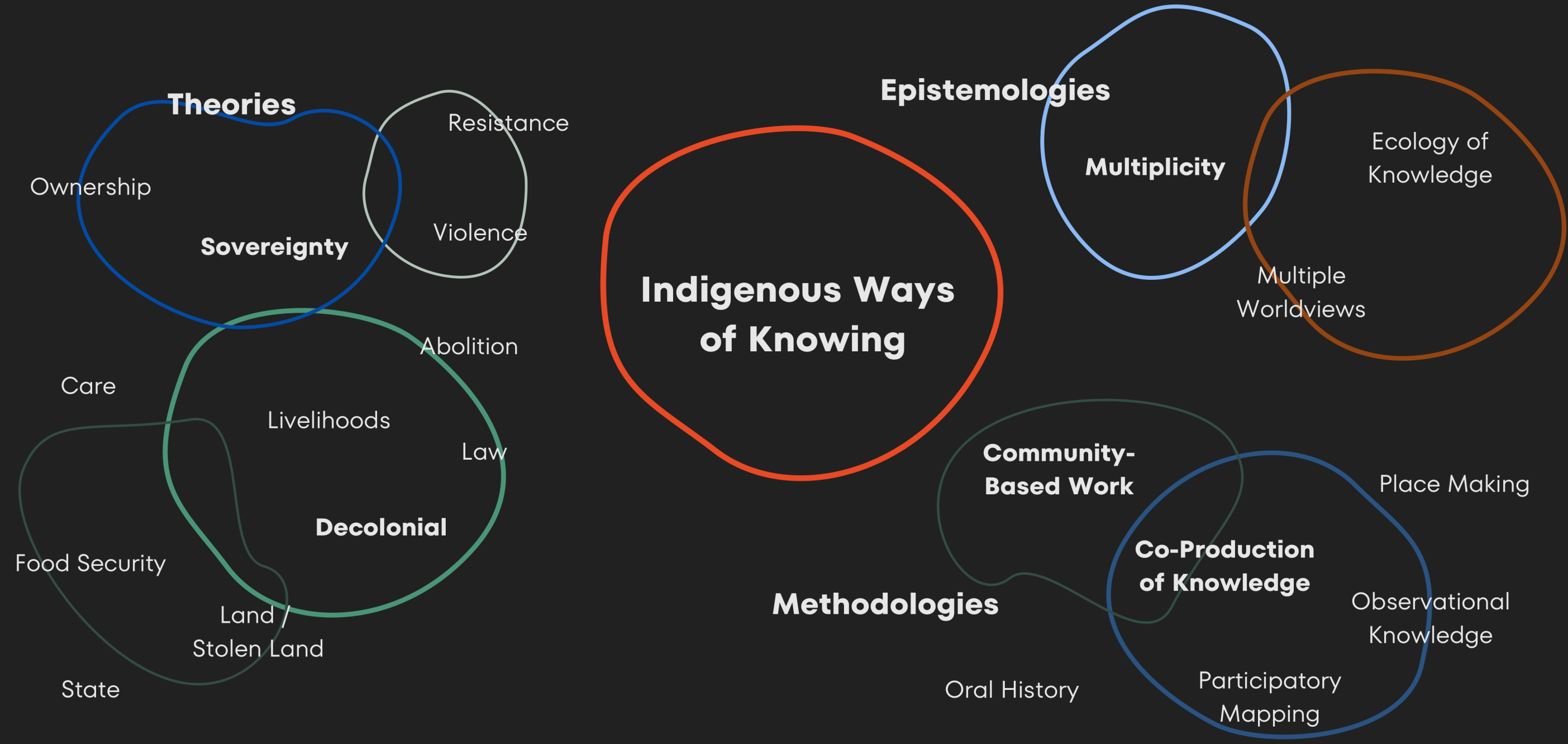
Matunga (2008) discusses a similar epistemological change, arguing that the planning process should be a cyclical loop rather than a process with a beginning, middle, and end. In this cycle, there should be constant conversations between people, place, knowledge, worldview, and decisions, with each part of the process in conversation with the other. Within this understanding, it is important to understand and highlight that settler-colonialism, much like the White supremacy that drives it, is a continuous structure. The violence of the settler colony is ongoing through the systems of knowledge, social, and cultural creation and dissemination that uphold it. To question this settler colonialism as epistemology, not only must planners produce new values, they must also question the very means through which their work produces value. Planners must question the language they use and, at the heart, the mapping processes that have been constructed.

## ***Radicalism in Planning***

The next frame of literature we wish to highlight is that which focuses on abolitionist, insurgent, or radical changes. Instead of arguing around how we should know or do planning, this framework often asks if we should plan at all. Miraftab (2009) places these understandings of abolition, Indigeneity, and



The Theoretical Landscape is Complex





# Theoretical Landscape

planning in conversation with the neoliberal system. In her work, Miraftab highlights how participation within the current neoliberal hegemony “depoliticizes community needs and struggles” (ibid: 40), placing people into two camps: the ‘civilized’ who may participate in what are promoted as democratic processes - despite major reform or abolition of White supremacist structures that have upheld regimes of violence - and everyone else. To move around this, Miraftab argues that planners should not only work through state-sanctioned, official methods of governance and political inclusion, instead they should work within the grassroots, “disrupting Western imaginaries of what constitutes ‘failing’ cities and economies.”

In this process of disrupting Western imaginaries of failed or successful and civil or uncivil, the historical and violent roots of planning and governance must constantly be upheld. The memory of this violence must never be removed from the fields that enact it today. Within this framework, Tuck, Eve, and Yang (2012) present “Decolonization is not a Metaphor.” In other words, reforming planning ideals and practices that were established to uphold the settler colony is but another form of settler violence. These practices, much like other systemic issues, cannot be reformed and the idealization of decolonizing colonial frameworks within these colonial frameworks is a form of cooptation of the decolonial movement. Instead, they argue that “decolonization is not a metaphor but a material circumstance;” involves leaving behind these frameworks, epistemologies, and methodologies, and much like Patrick (2017), move towards the creation of something entirely new. Dorries and Harjo (2020) follow a similar line of reasoning, tracing the historical

developments of policing as it has related to planning and violence against Indigenous women. They argue that planning practices, given their historical and inherent violence, cannot undo the violence that has already been enacted, and as such the concept of abolition is inherently intertwined with the colonialism of planning, creating a consistent conversation between both sides.

With this in mind, the literature points to an array of conversations. To start, planners must work on:

### Refuting tokenism:

- Indigenous planning starts before the meeting. On a large scale, governments and universities should invest in scholarships and other opportunities for Indigenous students interested in studying or pursuing a career in planning.
- 
- Planners should “flip the table” so to say, and find where Western paradigms fit within Indigenous plans rather than attempt to “Indigenize” current paradigms.

### Reviewing planning:

- Planning should focus on more than the present. Planning efforts should attempt to address how they will help or harm future generations, centering these concerns and perspectives in their goals.
- Centering the idea that land, and the plans placed on land, are part of a scheme of collective ownership rather than current understandings of land as personally or privately owned by individuals and corporations.

- Locating and disseminating the political history of planning, so that the process is never depoliticized from its colonial origins.

### Planning outside of formal processes:

- Beyond governmental and university participation, planners should participate in and collaborate with community organizations and grass-roots movements to disrupt current colonial frameworks. The co-production of knowledge, at every part of the process, is necessary.

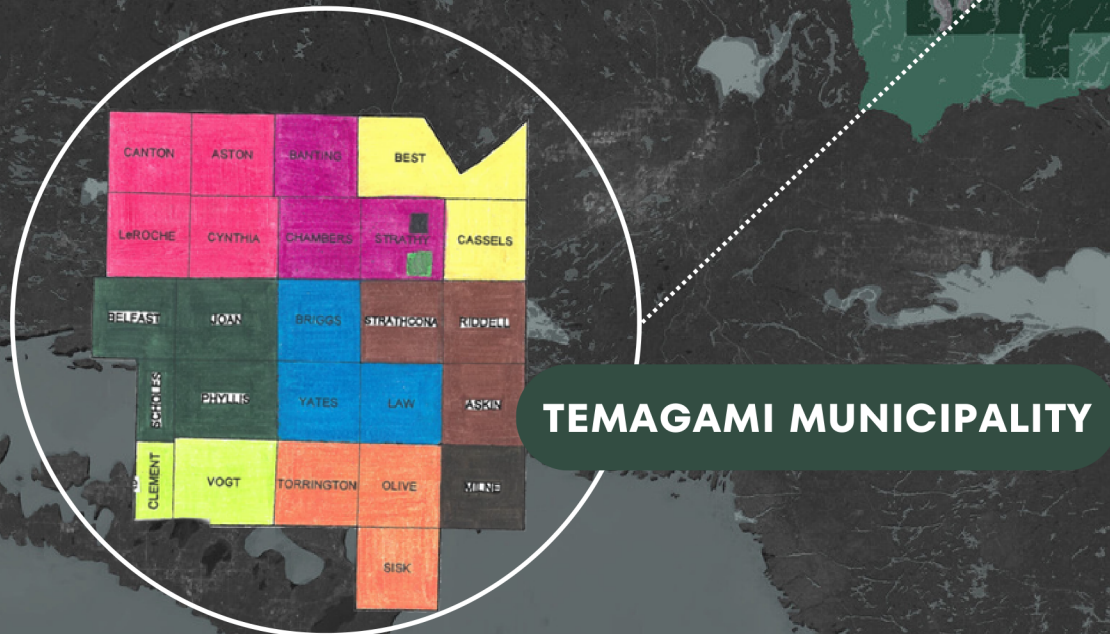
## Decolonizing Planning Means Co-Producing Knowledge



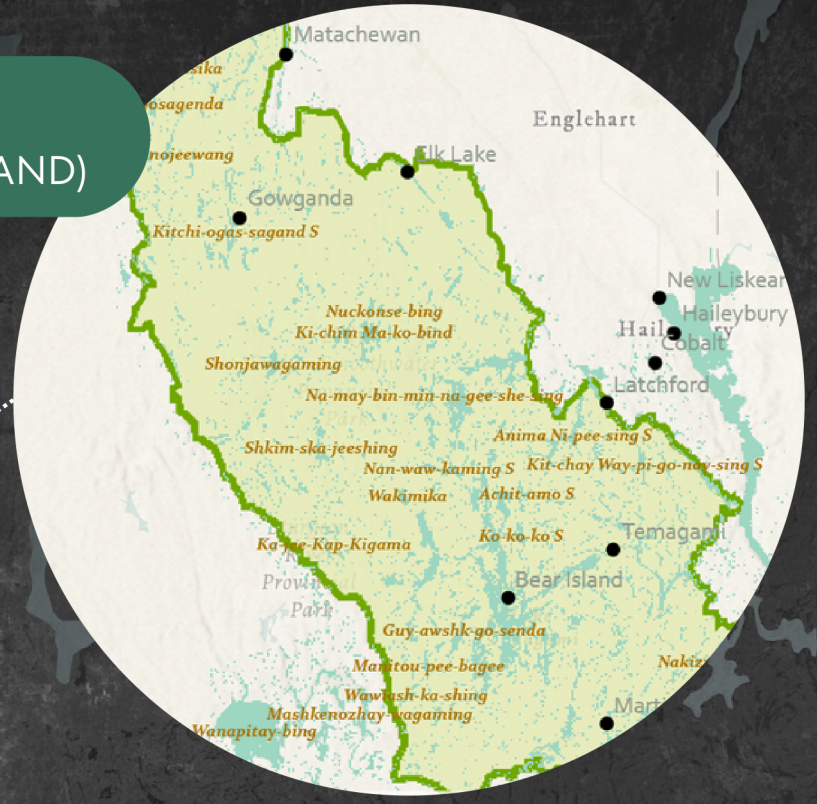


# Mapping as a Form of Resistance

Our own experiences in these spaces guide our final recommendations. Here, we emphasize the slow changes that occurred on the journey between Tkaronto and Teme-Augama, where the skyscrapers, highways, and other features of the city's skyline faded into the Canadian Shield, old growth forest, and vast landscapes of fresh snow. The boundaries where Tkaronto stops and Teme-Augama begins are completely arbitrary, but the changes between the allowed land uses were clear as day. The boundaries and borders created by colonial forces become imperative to our understanding of planning beyond the colonial frontier. In our conversations with Second Chief John Turner, he shared a map that had been spoken into existence through combined efforts of oral storytelling, historians and map-makers. This is a map created by the municipality to divide the land. The grid-like rigid lines cross over lakes, different topographies, and create structured boundaries where there once were not. Fluid Indigenous boundaries were erased and the jurisdictions were named after colonizers and land-owners.



**N'DAKI MENAN**  
(ANISHINAABE HOMELAND)



In comparison, this is a map by the Anishinaabe that documents Lake names. (Temagami First Nations Lands and Resources Department, 2023). This map was created to reclaim history and narratives, instead mapping through stories passed down generationally about issues that are important to the communities being mapped, as part of a larger project. In this case, the project focused on visualizing information on gathering, techniques of use, ecological sites, and languages, among other things (ibid). Although rigid frameworks and approaches to mapping, land ownership, and governance have been accepted, they must be reevaluated through official processes and other catalytic forms of engagement to produce an understanding of land that is more porous and collectively-informed.



# Conversations and Oral Histories

An additional area where rigid frameworks and approaches to land were highlighted in our site visit is the importance of oral storytelling as a legitimate documentation of historical events, environmental phenomena, land uses, and other sources of information. Within colonial eras, colonized peoples have often utilized oral storytelling techniques to maintain knowledge of violence occurring under occupation, spread the word of liberatory strategies, and illustrate the resistance struggles for current and future generations, with these stories being passed down. For instance, Indigenous nations in Kanata have been passing down stories of what occurred within the residential school system for decades. It was only when the graves were discovered that these stories were legitimized nationwide (Chang et al., 2021).

By negating or otherwise ignoring the fluid boundaries of Indigenous map-making and the legitimacy of oral storytelling as a methodological approach, planners are complicit in the continuous erasure of Indigenous knowledge and histories. In addition, planners are further complicit in the violence occurring against Indigenous nations when considering the regulatory frameworks they have created.

## Conversations with Indigenous Knowledge Holders and Leaders

Some of our most important learnings are derived from conversations with others. Throughout our studio, we had the opportunity to meet with several Indigenous planners, designers, artists, and leaders. Our client and primary collaborator Sandra Laronde is from the Teme-Augama Anishinaabe. Sandra's insights on her positionality

as a member of Temagami First Nation were foundational to the site selection process and the ideation of a development plan.

Early in our studio, we met with Hadrien Coumans, the Co-Director, Co-Founder and Emissary for the Lenape Center, along with Pamela Coumans, interior designer and founder of PA Design Group. During our meeting with Hadrien and Pamela, we learned about the history of the Lenape in New York and the long history of erasure experienced by Indigenous peoples. We began exploring the ethical questions surrounding our own positionality as non-Indigenous planners attempting to work on an Indigenous planning project and problem. We asked Hadrien how we can meaningfully contribute to this project as outsiders, without overstepping boundaries or making inappropriate claims of knowledge. He explained that "the erasure is by design," and our lack of knowledge around indigeneity is part of the intentional systematic oppression, dispossession, and displacement of Indigenous nations. This set the tone for the beginning of our site selection process as we began to refine our project values.

Throughout the semester, we met with several other Indigenous leaders, including Ryan Gorrie, principal architect at Brook McIlroy. Ryan is of the Bingwi Neyaashi Anishinaabe. Our meeting with Ryan helped us begin to understand the design and planning process behind Indigenous projects, like the Deer Clan Longhouse and the Indigenous Cultural Markers at Humber College. Our key takeaway from our conversation with Ryan was the complexity of needs when working on Indigenous projects. That is to say that there is not one kind of Indigenous project; different Nations have unique values that are rarely transferable across projects.

Indigenous environmental knowledge is diverse...

... but fundamentally centers respectful relationships among all living things, the spirit world, our ancestors, and those yet to come.



# Conversations and Oral Histories

We also met with Matthew Hickey of Two Row Architects. Matthew is a member of the Mohawk Nation. During our interview, we asked him what Indigenous involvement in the design and planning process should look like. He stressed the importance of beginning collaboration with Indigenous clients long before the design process begins. This kind of collaboration requires an alignment of values from the beginning, prioritizing relationships with Indigenous communities. He conveyed many lessons learned from community engagement and consultation with Indigenous communities and noted that in his experience, he approaches engagement with two parallel timelines. On one hand, there is a Western timeline that has milestones and culminates in a tangible deliverable. On the other hand, there is an Indigenous timeline that, “like a river with tributaries,” feeds into the project as it evolves. This informed a similar dual approach to our studio’s task, where we negotiated colonial timelines and paradigms with decolonial perspectives gained from our meetings and research.

During our visit to Teme-Augama, we had the privilege of meeting with Second Chief John Turner of Temagami First Nation. Second Chief John spoke to us candidly about the Anishnaabe creation story of N’Daki Menan, indigenous forms of governance, mapping, and what he saw for the future of Teme-Augama. He relayed to us the significance of the Anishinaabe re-creation story, in which the Earth has almost perished from a flood and can only be rebuilt through collaboration among the remaining creatures. A real life example of that story’s collaborative

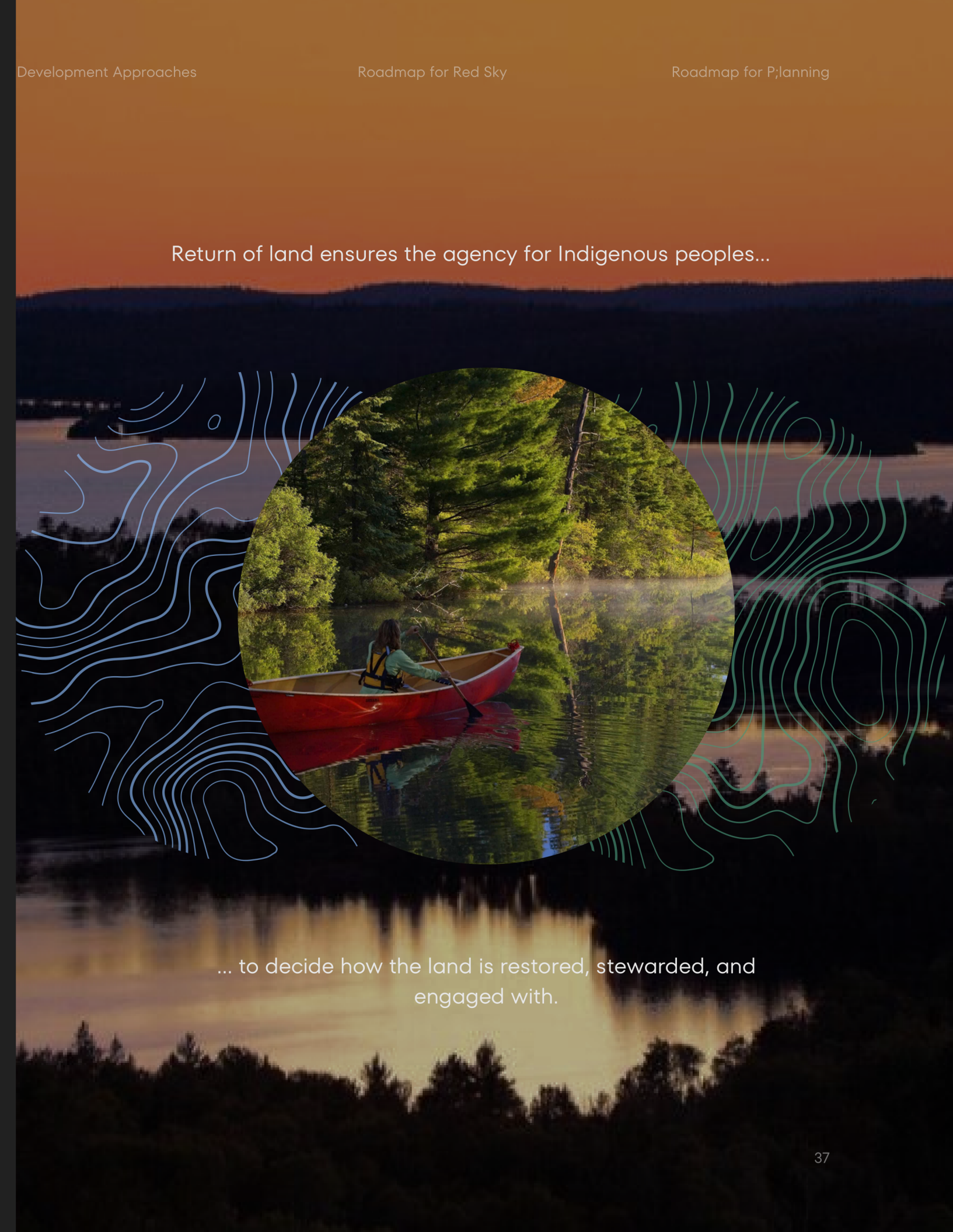
stewardship plays out in the land back movements. Return of land ensures the agency for Indigenous peoples to decide how the land is restored, stewarded and engaged with for future generations. While discussing Teme-Augama, Second Chief John envisioned an expansion of the tourist industry as an opportunity to strengthen the local economy, but stressed it be done in a way that prioritized the sanctity of the land. He also spoke about the importance of passing on Indigenous knowledge to future generations, for both Indigenous and non-Indigenous people alike. Second Chief John, and what he explained about Teme-Augama’s land and its future were exceedingly influential to our project.

## **Fundraising and Financing Consultants**

We also spoke with experts in fundraising and financing cultural arts spaces in Kanadario. These consultants helped us understand key considerations and factors in creating a financing and capital funding strategy. We spoke to experts like Mary Hofstetter, an arts and non-profit development consultant who has worked on the Banff Center, Duncan Webb, a performing arts project advisor who works on creating business models for cultural centers, and JoAnne Murray, senior quantity surveyor who estimates construction costs for similar projects. These conversations assisted in formulating the assumptions used to drive our financial estimations for Red Sky Performance facilities in Tkaronto and Teme-Augama.

Return of land ensures the agency for Indigenous peoples...

... to decide how the land is restored, stewarded, and engaged with.





# Conversations and Oral Histories

## Planners and Policymakers

To be comprehensive in our pursuit of understanding, our studio needed to hear from local municipalities as well. We met with local planners, designers, and town administrators that neighbored and encroached on Indigenous nations. Early on, we met with urban designers for the City of Toronto, James Parakh, Nathan Bortolin and Sonja Vangjeli. James shared his experiences and observations throughout his tenure on the state of affairs between Indigenous nations and non-Indigenous Tkaronto residents. He explained recent efforts to expand Indigenous representation in the city, and the movement for Indigenous cultural spaces and community assets to be incorporated into the city's growing fabric.

We learned how cities and towns outside of Tkaronto are trying to initiate this movement and reconcile with their flawed pasts through our meetings with city officials in Orillia and

Severn. In Orillia, planners like Jamie Robinson and Patrick Townes explained that while communication between Indigenous and non-Indigenous communities have long been limited to mail and e-mail, steps were being taken to directly involve each other in their respective council meetings. This was explained as their starting point, and an attempt to begin forming real, long-term relationships with Indigenous nations.

In the Municipality of Temagami, town administrator Craig Davidson and planner Nicole Claveau remarked on their challenges in forming partnerships with Temagami First Nation, citing that rural townships have limited resources and staff to dedicate to projects not directly benefiting the residents they currently represent. These meetings offered us an opportunity to critically examine the intricacies of planning at all levels of government and identify the obstacles that prevent strong partnerships.

Relying on Western development and planning paradigms makes planners complicit in the erasure of Indigenous knowledge...



... Indigenous insurgent planning favors self-determined inclusion over representation and engagement.



Our Own Experiences in These Spaces Guides  
Our Final Recommendations





# Regulatory Landscapes

Federal Level

44

Provincial and Municipal Levels

46

*"In Canada, we say 'the city is a creature of the Province.'" - James Parakh*

Downtown Tkaronto



# Federal Level

Understanding the regulatory landscape is crucial. There are federal, provincial and municipal regulations that impact land use and development processes, and Indigenous relations.

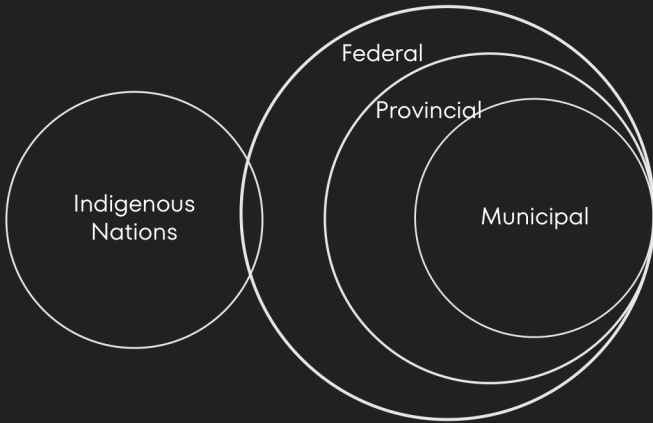
## Truth and Reconciliation

In 2008, Canada launched the Truth and Reconciliation Commission, a national program aimed at rectifying injustices against Indigenous peoples. In 2015, the Truth and Reconciliation Commission released the 94 Calls to Action, policy recommendations aimed to “redress the legacy of residential schools and advance the process of Reconciliation”. Since they were released, only 13 calls to action have been completed. At this rate it will take 42 years to complete the rest. The discovery of 215 Indigenous children in unmarked graves at the site of the former Kamloops residential school spurred national outcry in 2021. This brought the legacy of residential schools into the public’s consciousness, and demanded more from the Truth and Reconciliation efforts.

## Disconnect at Federal and Provincial Levels Complicate Indigenous Inclusion

Today, Indigenous Nations are still disconnected from municipalities as a consequence of Kanata’s political structure. First Nations, Métis or Inuit interact with the Federal government through the Indian Act, which legally governs their relationship with the country. The Indian Act was created in 1876. It established Band councils, the reservation system, and qualifications for who has access to treaty rights as a ‘Status Indian.’

While the Act connects to the Federal government, there isn't a formal connection or mediation body to Province or municipal governments. There is a gap in governance when it comes to the role of Indigenous voices in local affairs. This disconnect can exclude Indigenous peoples from political decision-making processes. The lack of participation in local decision-making has proven especially problematic when it comes to land-use planning, as municipalities may make decisions that impact Indigenous peoples' traditional territories without proper input or consent. This disconnect siloes the Truth and Reconciliation effort, and outdated procedures, limited resources and a lack of inclusion in rural municipalities further delay progress on Truth and Reconciliation.



## The Shortcomings of 'Duty to Consult'

Duty to consult is based on the recognition of the unique legal and constitutional rights of Indigenous peoples, including their inherent right to self-government, treaty rights, and their rights under section 35 of the Canadian Constitution Act, 1982. Section 35 was amended and updated through the Supreme Court's ruling in the early 2000s. Prior iterations only recognized treaty rights. Today's version, from 1982, requires that Indigenous peoples be meaningfully consulted and accommodated before any decision is made that could affect their rights or interests.

The scope of consultation varies depending on treaty rights, project nature, and potential impact. Consultation may involve community meetings, information sharing, and collaboration to develop solutions that respect Indigenous rights and address concerns. It may arise in matters of land development, infrastructure improvements, natural resource management, and public policy development. However the duty to consult typically manifests as a comment period to conduct an archaeological study prior to development. The archaeological study is often sent through email, which limits genuine engagement and input on land use and development.

For example, Temagami First Nation asserted their inherent rights and title to their traditional lands and waters, which include the Temagami Forest. The Forest is an ecologically important area that has been the subject of various land use conflicts and controversies over the years, including forestry practices, mining, and land development. If the Crown, a government agency, or a private company proposes an activity or decision that may impact Temagami Forest, they must meaningfully engage and respectfully consult with Temagami First Nation and accommodate as appropriate.

In 2014, the Ontario Superior Court of Justice issued a landmark decision in the Temagami Anishinaabe First Nation v. Ontario case, which recognized the First Nations’ treaty rights to hunt, fish, and trap in the Temagami Forest, as well as their right to be meaningfully consulted and accommodated with respect to any decisions or activities that may impact these rights. The decision confirmed that the duty to consult is a constitutionally protected right that must be respected and upheld by governments and industry in their dealings with Indigenous peoples in Canada.



Truth & Reconciliation frames a healing process, beginning at the Federal level



# Provincial and Municipal Levels

## *In Ontario, the City is a Creature of the Province*

### *Ontario Planning Act*

The Planning Act is a provincial law in Kanadario, Kanata (Ontario, Canada). The Act sets a legal framework for land use, development and preservation, balancing economic, social, and environmental considerations. It gives the Province power to intervene in municipal planning decisions. Local governments often refer to this dynamic as “the city is a creature of the province.”

The Act requires that all municipalities in Kanadario prepare official plans that set out their land use policies and goals, and that all land use decisions be made in accordance with these plans. The Act provides various planning tools, such as zoning bylaws, subdivision approvals, and site plan approvals. These tools are designed to ensure that development is consistent with official plans, and that it meets community housing, transportation, and infrastructure needs.

At times, Provincial priorities are disconnected from municipal needs. During our site visits, rural Kanadario municipal leaders explained how Provincial priorities change depending on who is elected and when. Local priorities largely remain consistent with resident concerns despite who is elected.

### *Housing Act*

Recently passed laws further illustrate Provincial power over municipalities. Ontario Bill 109 requires municipalities to follow a

specific approval schedule or forfeit upfront development fees. Ontario Bill 23 ‘Build More Home Faster’ Act 2022 amends various statutes encouraging the development of homes through relaxed regulation to avoid government ‘red tape.’ The most relevant aspect of the new bill to the rural Municipality of Temagami is the removal of site plan controls for residential development proposals under 10 units, except for land lease communities. Many of these towns are at a disadvantage from Ontario Bill 109 because they lose out on fees that enable critical projects and programs.

## *At the Municipal Level, these Regulations are Complicated*

At the municipal level, the planning process is highly influenced by the local development landscape. In the three jurisdictions, City of Toronto, Municipality of Temagami and Bear Island, there is an official planning document that outlines the local vision and strategic priorities. Within these contexts and planning processes, there are different actors that are important to know; we have compiled a list of key contacts in the Appendix for reference. Specific development and land use nuances affect how projects materialize in each place. In Tkaronto, development is welcomed and incentivized. Toronto’s Official Plan highlights the importance of matching housing demand with population growth and aims to position the city as a cultural capital. In Teme-Augama, its own rurality dictates how development is approached and executed. On Bear Island, the First Nation’s Chief and Council inputs are crucial in understanding local appetite for development.

## *Tkaronto has Robust Regulations and Procedures*

The development process in Toronto is fairly robust. The City’s pro-development agenda makes it easier to get projects approved. However, no site contains as-of-right zoning – every development gets approved by the city on an individual basis. Ward councilors, City, Provincial and Federal agencies, grant providers and planning commissions are important in the case-by-case approval process.

## *Teme-Augama’s Rurality Dictates its Development*

The Municipality of Temagami provides a high-level overview of their development process on their website. Their Official Plan prioritizes environmental stewardship and economic diversification. Project proposals are reviewed on an individual basis by municipal administrators, planning consultants, and city council. Many of Teme-Augama’s guiding documents are out of date and do not reflect existing municipal intentions. For example, much of the township is generically labeled for future development. Future development zones allow for city council to designate an area for development without limiting it for a particular use.

Another important thing to consider is the local presence of ‘duty to consult.’ Many developments, particularly those occurring near water, will require approval from Temagami First Nation. As it stands, this is the only formal process through which

collaboration or consultation between Temagami First Nation and the Municipality occurs. There are also more logistical hurdles if a site needs connection to municipality’s limited water and sewer systems.

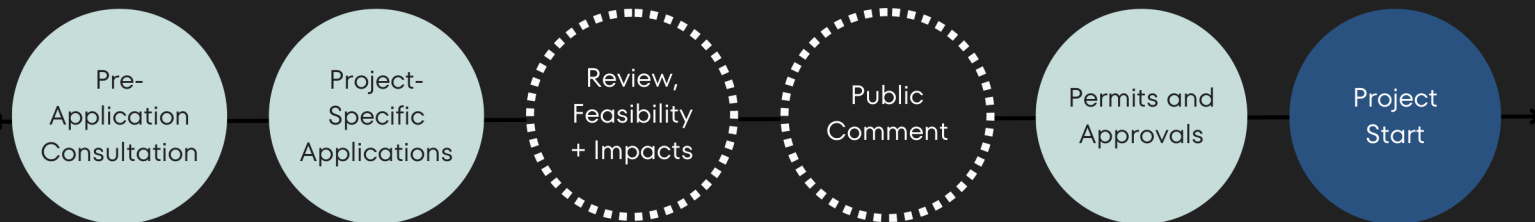
## *Bear Island has a Self-Governed Process*

Temagami First Nation, which governs Bear Island, has recently started to develop a more robust land use plan. They articulate key goals, including community engagement, education, partnerships and economic development. In 2022, Temagami First Nation announced they are creating a zoning plan for Bear Island. Development approvals would involve the Chiefs, First Nation council, local elders and may reflect a similar process to that of their new community center. While Temagami First Nation and the Municipality of Temagami share infrastructure and utilities, the disconnect between Federal and Provincial oversight complicates greater collaboration and resource sharing.



**Tkaronto has Robust Regulations and Procedures**  
*This Means Greater Complexity in Regulations and Engagement*

**Development Review Process (~ 4 months)**  
*In accordance with Ontario Bill 109*



- Important Actors**
- Ward Council Member
  - City Planning
  - Chamber of Commerce
  - Theater District Organizations

**Judicial Hierarchy**

Federal - mostly limited

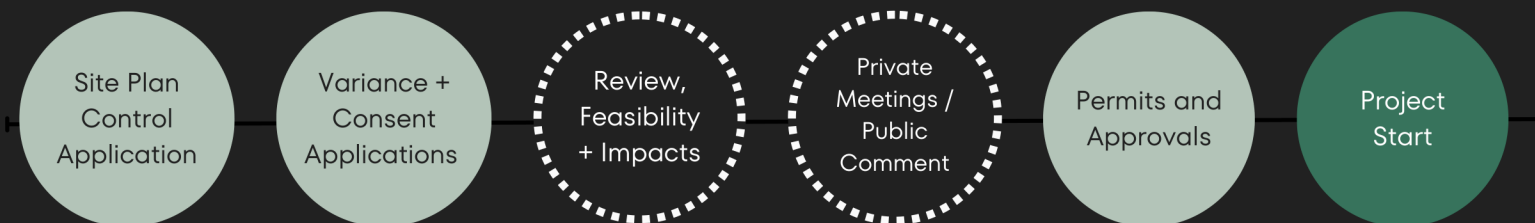
Provincial powers through the Planning Act; governs much of local planning (ex. building codes, infrastructure)

**Land Use Code**

Zoning by-laws by lot, designated use

**Teme-Augama's Rurality Dictates its Development**  
*Intermediary Regulations and Engagement are Unclear*

**Development Review Process (< 4 months)**  
*In accordance with Ontario Bill 109*



- Important Actors**
- Mayor
  - City Council
  - Chamber of Commerce

**Judicial Hierarchy**

Federal - mostly limited

Provincial powers through the Planning Act; governs much of local planning (ex. building codes, infrastructure)

**Land Use Code**

Zoning by-laws by lot, designated use

**Bear Island has a Self-Governed Process**  
*Consensus Requires Buy-In from Community Leaders and Elders*

**Development Review Process (time period unknown)**



- Important Actors**
- Chief
  - City Council
  - Dept. Land and Resources Staff
  - Dept. Economic Dev. Staff

**Judicial Hierarchy**

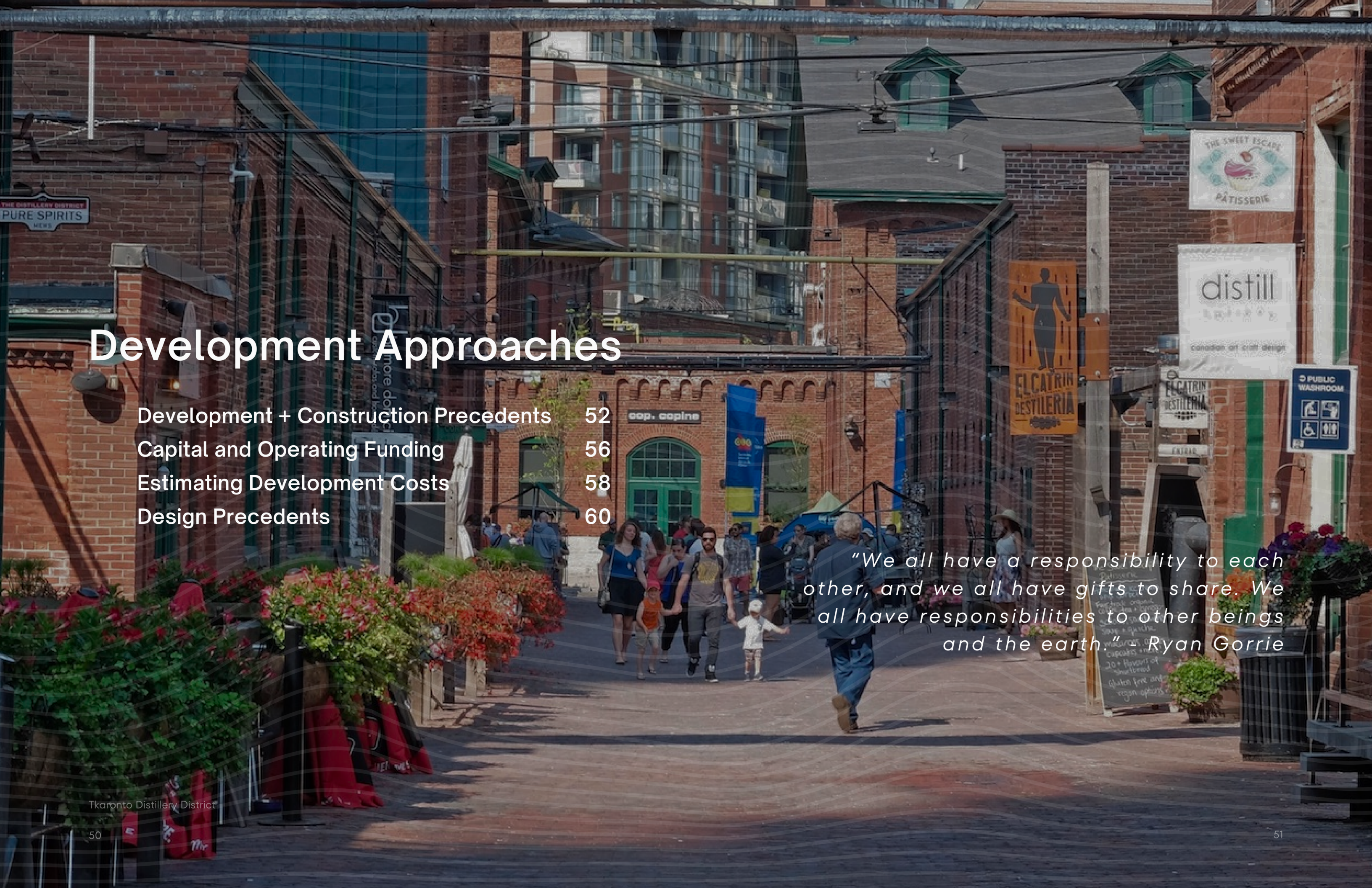
Self-governed

Relies on Federal codes and guidance when needed (ex. building codes, infrastructure, zoning changes)

**Land Use Code**

Land Use Plan





# Development Approaches

Development + Construction Precedents	52
Capital and Operating Funding	56
Estimating Development Costs	58
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*"We all have a responsibility to each other, and we all have gifts to share. We all have responsibilities to other beings and the earth." - Ryan Gorrie*



# Development and Construction Precedents

We studied strategies for development by looking at case studies of existing precedents. We defined two categories to inform a development approach: ownership or partnership models, and construction types. To provide a clear understanding of our work we have provided definitions and considerations for each partnership model and construction type below. It is our hope that these details provide insights into our client’s potential position in relation to other parties involved in the project.

### Ownership and Partnership Models

- Self-Owned: This model provides full ownership and autonomy over the resulting development. This means that our client has sourced their own funding through whatever means they have deemed appropriate. This can involve a number of strategies such as qualifying for financing or fundraising for the project. Finally, it must be noted that this ownership model in combination with a ground-up development will expose the client to the highest financial burden out of any other strategies we have explored.
- Institutional or Academic: In this model the client partners with an academic entity or other relevant institution such as a cultural center. This strategy may offer more autonomy (in some aspects) than a developer-led project, but less than a self-owned one. Similar to a developer-led strategy, less of the financial burden falls upon the client. However, one important factor to consider is that the client may have decreased creative and/or programming autonomy.

- Developer-Led: The resulting ownership of this model can range by percentage dependent upon negotiations. The basic idea here is that the client must give up a certain amount of equity (ownership) in the project to a developer. This model relieves some of the financial burden associated with development as the developer may provide a “buy-in” to the client. Developer-led projects often position sites as mixed-use programs to diversify revenue streams and/or accelerate construction and approvals by providing community assets, such as health infrastructure, a public library or green space.

### Construction Type

- Ground Up: With this construction approach, a project must be built from scratch. It may be necessary to demolish any existing buildings on the chosen site and/or connect services such as utilities. This approach is often costly due to the scale of investment and construction required.
- Adaptive Reuse: This strategy takes advantage of existing structures or facilities and adaptively reuses or preserves them for future use. It is often a more environmentally sustainable approach to construction, and depending on the conditions of the existing structure can be more cost-effective.

To clarify these approaches, we have provided four case studies on the following page that represent paths to development relevant for our client.

Ownership/Partnership Model + Construction Type

Self-owned	Ground Up
Developer	Adaptive Reuse
Institutional or Academic	



# Development and Construction Precedents



**Stand Alone Developments Have Greater Autonomy, but the Market Is Competitive**

The Tom Patterson Theatre in Stratford is a performing center developed as self-owned, ground up construction. This model requires a self-funding campaign and gives the organization total control and ownership of their site. Stand alone developments have greater autonomy, but the market is competitive

Ownership/Partnership Model	Construction Type
Self-owned	Ground Up



**Mixed-Use Developments Require Strong Partnerships, but Expand Programming Opportunities**

The Indigenous Hub is a recent mixed-use project that prioritized Indigenous community facilities and programs. This project leveraged a developer partnership to enable community programs alongside a high-rise residential condo building to qualify for city incentives and funding.

Ownership/Partnership Model	Construction Type
Developer-Led	Ground Up



**Institutional Partnerships Have Smaller Capital Commitments, but Risk Autonomy**

The Awitgati Culture Centre is an Indigenous cultural center developed in partnership with University of New Brunswick's Fredericton campus. This is a less desirable model for Red Sky Performance as academic partnerships can limit creative and program flexibility, but it's a strategy we wanted to explore for the range of funding opportunities it provides.

Ownership/Partnership Model	Construction Type
Institutional/Academic	Ground Up



**Adaptive Reuse Is the Most Sustainable Option, but Can Be Cost-Prohibitive**

Lastly, we studied an adaptive reuse project: 401 Richmond, a mixed-use creative hub and co-working space in Tkaronto where Red Sky Performance's current offices are housed. Considering adaptive reuse can leverage heritage status and redevelopment incentive programs and grants. It can also align with Red Sky's goal to promote sustainable development.

Ownership/Partnership Model	Construction Type
Developed-Led	Adaptive Reuse



# Defining a Capital and Operating Funding Campaign

It must be understood that there are two different kinds of campaigns. Capital campaigns are fundraising campaigns for the purpose of funding a large, one-time development or program construction. This is considered a “jump starting” campaign. The second kind of campaign is an operating campaign, leveraged when an organization seeks to cover the cost of continuing operations and programming. Operating fund campaigns can occur year-round based on the needs of an organization. An operating campaign is essential for any kind of cultural organization, especially theaters as it is very rare that a theater can completely cover all operating costs from program revenue. Scalability and network development are key to an effective campaign.

The fundraising process for a small to medium sized organization largely depends on the ability to leverage and influence existing funding avenues and players. Regardless of size, the organization seeking financing must be able to convey a passionate and compelling story with the ability to position itself in the appropriate setting. The donors (individual or institutional) must understand the goal of the organization and how it positions itself within the larger setting. In this case, the client must position themselves appropriately in the larger context of Indigenous reckonings in Canada. Finding partnerships with political leaders at the local level and aligning with community interests can be critical in larger urban settings.

## There Is a Growing Momentum to Fund Indigenous Projects

Looking more specifically at this project, we considered funding streams as part of a development strategy. Throughout Canada there is a growing number of initiatives to fund Indigenous projects in the public and private sphere. These include community benefits programs, financial contributions to Indigenous nations, tax breaks/incentive programs, Federal grant programs, and cultural funds like the Community Buildings Program or the Canada Cultural Spaces Fund. There has also been an increase in projects in which Indigenous organizations identify private funding.

The chosen development approach will ultimately determine a capital funding strategy. For a self-developed site, a plan to secure funding will be key. Based on the public and private funding opportunity and our conversations with experts, we have outlined aspects of a capital funding plan for Red Sky Performance, prioritizing:

1. Forming relationships with political leaders to help secure funding and matching available public money to the project.
2. Helping the community understand how this project will be an asset can be helpful in gaining support.
3. Funding strategies have to be considered in preliminary stages of the project. When Red Sky Performance has a clear, articulated plan for development, more concrete partner agencies and funding schemes can be identified.





# Estimating Development Costs

This section deals with our financial modeling and valuation approach for this project. A ‘Dictionary of Terms’ is provided in the Appendix to ensure the accessibility of this content. This section is not meant to be an exhaustive explanation of our financial model, but rather provide a guide to estimating costs and orient the reader.

As our team considered sites throughout Kanata, it became very clear that in order to orient our client properly and provide a sense of scale, it would be necessary to develop a financial model. This financial model needs to not only account for the cost of acquisition and development but also be able to project into the future the expected operating revenue based on the feasible programming at each site. This can be a useful tool for understanding the feasibility based on an organization’s financials. This understanding of the cost to development can also help determine the appropriate partnership structure needed to make each site financially viable.

As with any financial model, we start with the assumptions, these drive the underlying theory and understanding behind the projections. The assumptions include the size of the theater to broader macroeconomic issues such as interest rates. It is important to ground these assumptions in as much research/justification as possible to make future projections realistic.

For the purposes of this project, we adapted a simplified real estate development pro forma. This pro forma begins in Year 0, commonly considered the “acquisition year.” The next two years (Years 1 and 2 in the model) are reserved for construction on the site, this period can

vary depending upon the details of the development but usually a two year period is appropriate. It is important to note that there are revenues present in the model during these years, but the turnover rate is 100% meaning that none of the revenues are being acquired due to the construction. These construction years also account for the development costs split evenly between both years. Actual expenditure during this point in time may vary. Revenues during year 3 are subject to a turnover rate of 50% meaning that we are capturing only half of the potential revenues. We assume this due to the potential need to adapt the built space to the desired program. This assumption may not be necessary, but provides breathing room for the programming to get up to operational levels. Year 4 is considered the “stabilized year,” meaning that the program is up and running, capturing 100% of possible revenue.

The revenue assumptions of the model are where we developed our year 1 revenue based on our understanding of the programming possible on each site. In the model we then input that year 1 revenue into the cell D16 (on both Toronto and Temagami pages) which the model will use to automatically map out the financials for the site. The revenue assumption page contains links to the relevant data and comparable programs we sourced to define our revenue for each site. The year 1 revenues are based on calculations of what is realistic in a best case scenario. The model then assumes, during operating years, the best case scenario occurs 90% of the time. At first glance this may seem ambitious, but our understanding of our client’s customer demand makes this realistic. In the future this assumption should be adapted to what is considered realistic for the client.

After the appropriate revenue is placed in the model, the calculation of net operating income (NOI) proceeds by accounting for expected operating costs and other expenses. This may be a weak point in our model as we struggled to understand what realistic costs applied to our client. For our purposes, we felt that assuming operating expenses as 20% of revenue would be appropriate, however, there are many ways to account for expenses in a model. We also struggled to understand the taxation implications in Kanata, especially for a cultural institution. We assumed that property tax would take place, but no income tax. This may be inaccurate and should be adjusted in the future to better reflect Red Sky Performance’s financial position.

Once an accurate unlevered cash flow is developed, it is time to account for any debt considerations that may apply. This is the process of creating the levered cash flow. As an industry-standard in real estate development, we assume two loans take place based on different factors. The construction loan is acquired based on either the loan-to-value ratio of the lender or the required debt service coverage ratio of the lender. The model simplifies the loan situation to one entity but in reality, there may be more than one lender. The permanent loan is based on the future cash flows of the organization and is sized at an appropriate level with these cash flows in mind. This is the area of the model in which financial feasibility becomes clear. Industry practice requires a permanent loan to pay off the construction loan in the model. If this is not possible based on the future cash flows (as was the case in our analysis) this points to the need to have additional sources of funding. This is perhaps the most important part of the financial model as it

is the main determinant of financial feasibility for the development. If the permanent loan cannot pay off the construction loan, then the project is not feasible from a sole ownership perspective. In this scenario, the feasibility problem may be resolved through fundraising or giving up equity in the resulting development. There are many potential solutions to this, some of which may be more appropriate based on Red Sky Performance’s needs.

Overall, due to the early stages of this project, our financial model may not be accurate, however, the process of developing these projections remains the same. A developer or consultant will be able to create a more applicable model as the project moves forward. We felt it necessary to include this analysis in order to provide a sense of scale for our client. Our takeaways from this analysis can be summarized as the following:

- Our client will need to source financing/funding from multiple sources.
- Unless there is a significant fundraising campaign, sole ownership of the project is unlikely to be feasible.
- In all the proposed development scenarios we envisioned, the projected revenues are not enough to size an appropriate permanent loan or cover the cost of construction.
- The best pathway forward for our client is to find a way to finance development in a way that does not require out-of-pocket expenses.



# Drawing from Design Precedents

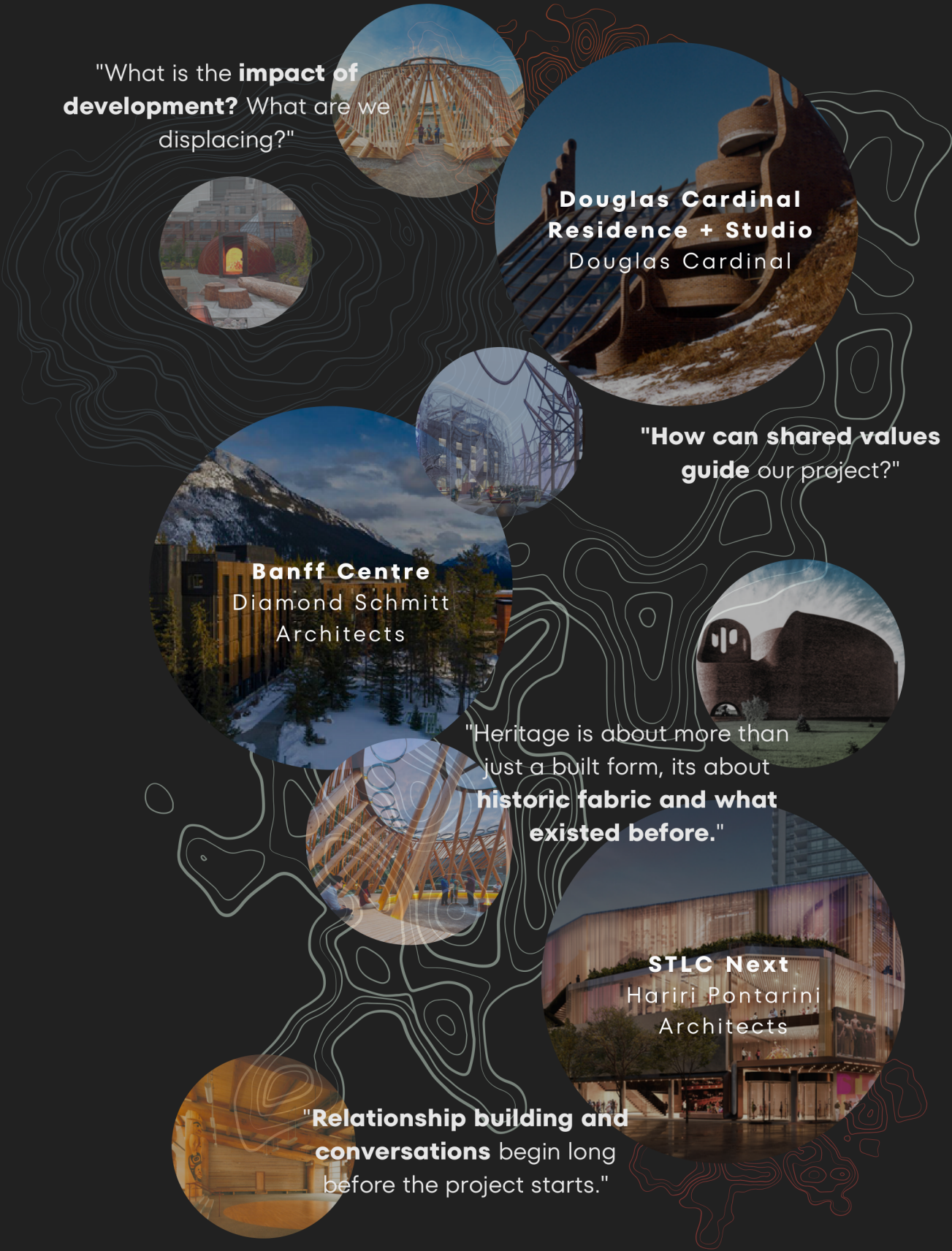
We also considered case studies to inform design decisions for Red Sky Performance in Tkaronto and Teme-Augama. We have taken inspiration from developments that centered Indigenous ways of knowing either through their design approach or programming. Although each of these projects take a different approach, they share common values and lessons, including a consideration of how they impact environment and displacement, and how heritage is about much more than just built form.

Douglas Cardinal is one of the most famous and influential indigenous, Canadian architects practicing today. Cardinal frequently draws inspiration from the natural environment and challenges the notion that architecture is purely about practicality and function. His distinctive architectural style is characterized by organic, curvilinear forms. For Cardinal's own residence and studio, he was inspired by pit-house dwellers, who built houses deep in the ground, covered by earth. These structures were incredibly energy efficient as a result. The studio's structure is built on a hill and covered with earth in order to protect it from the north winds, while the southern exposure faces the sun to improve energy efficiency.

The Banff Centre in Alberta, designed by Diamond Schmitt Architects, is a leading organization that fosters excellence in visual and performing arts. Drawing inspiration from the Canadian Rocky Mountains, the design facilitates artists and visitors' engagement with the natural surroundings. The Centre presently fosters Indigenous artists and performers through robust residencies, programs and funding opportunities – a legacy instilled in the organization during our

client's tenure there as Director of Indigenous Arts.

The adaptive reuse of St. Lawrence Next (STLC) challenged designers to consider Indigenous stewardship of Tkaronto's waterfront to inform the design of the space. The winning proposal seeks to honor Indigenous culture by drawing inspiration from Wampum belts as articles of storytelling, artistry, craft and unity. A woven texture is incorporated into the facade of the building as a symbol of STLC mission to unify people through storytelling and performance.





# A Roadmap for Red Sky Performance

Tkaronto  
Teme-Augama

64  
90

*"In Toronto, I like being near the water.  
In Temagami, it's about nature being  
brought in as much as possible."  
- Sandra Laronde*

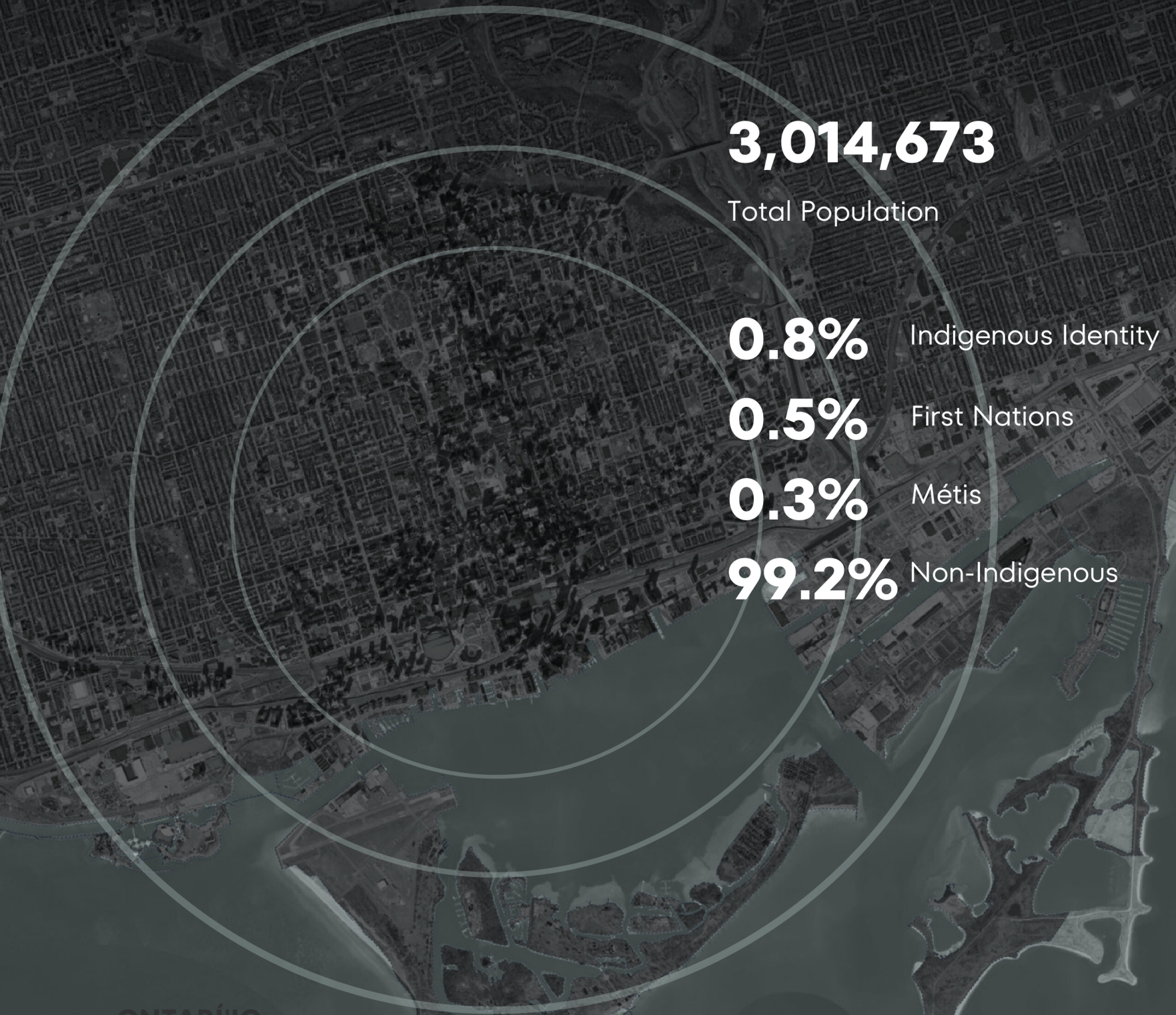


# A Roadmap for Red Sky Tkaronto

In this section, we lay out a process for selecting and evaluating sites for Red Sky Performance’s future facilities in Teme-Augama and Tkaronto. It is important to note this study and series of analyses serves as a roadmap of processes and considerations to consult when creating a development plan for Red Sky Performance. Our team conducted an analysis of potential sites based on present-day information and conversations with our client with the intention of creating a replicable methodology. We’ll begin by outlining considerations and opportunities in Tkaronto and then explore considerations and opportunities in Teme-Augama.

Toronto has a population of about 2.8 million people and is rapidly urbanizing, with 22.3% of the population falling below the poverty line. The city has seen a population increase of 2.3%. The diverse population reflects that of a large metropolitan area, with 44.3% of the population identifying as White, 35.9% of the population as Asian, 9.6% of the population as Black, 3.3% of the population as Latino, and 6.9% of the population identifying as another racial demographic. Additionally, about 50,000 individuals identify as Indigenous, only less than 1% of the total population. As of 2020, Toronto’s household median income is \$84,000 and the median age is 39.6.

ONTARI’IO  
(LAKE ONTARIO)








# Tkaronto has a Robust Cultural Scene

By mapping existing performance centers we were able to evaluate where Red Sky Performance could locate itself to fit into a broader performing arts landscape. We also considered transit accessibility, evaluating connectivity between different neighborhoods by looking at key transit routes.



0.5 km

-  PERFORMANCE CENTERS
-  SUBWAY LINE
-  TRAIN LINES
-  DOWNTOWN TKARONTO

ONTARIO  
(LAKE ONTARIO)



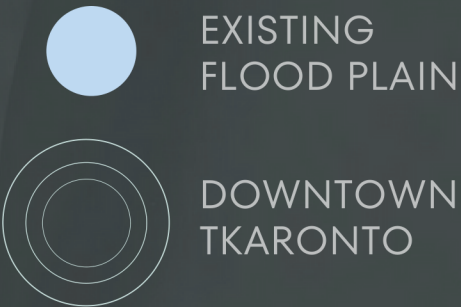
# Environmental Considerations

Tkaronto has had a long history of flooding, starting with the city's first recorded flood in 1797 (The Portlands). In 1954, Hurricane Hazel brought down over 200 millimeters of rain on the city, causing unprecedented damage to roads, parks, and public utilities across the city. A storm of this magnitude today is estimated to cause around \$1 billion worth of damage. There are several factors that make Tkaronto, and urban areas in general, at risk of flooding. Heavy rainfall, and hurricanes are the most common causes of flooding in cities. Urbanization further compounds the effects of flooding due to the non-porous materials used in cityscapes which prevent rainwater from seeping into the soil and contribute to storm sewer overflow. The addition of more greenspace and naturalized areas can help reduce flooding on streets by absorbing more rainwater.

In Tkaronto, the Don River is particularly vulnerable to flooding and over 290 hectares of southeastern downtown Tkaronto sits within the Don River floodplain. The Port Lands – a site of interest for Red Sky Performance's development – is located in former wetlands, and served as the natural mouth of the Don River. This allowed the Don River to carry excessive storm water into Ontari'io (Lake Ontario). When the area was industrialized, this ecology was destroyed. Currently, the Port Lands lie directly on the floodplain of the Don River, facing the possibility of being overwhelmed by storm water that comes rushing down the river. The City of Toronto and Waterfront Toronto are in the process of restoring the mount of the Don River through the Villiers Island master plan, re-naturalizing the surrounding area to prevent future flood risks.

## A Dish with One Spoon

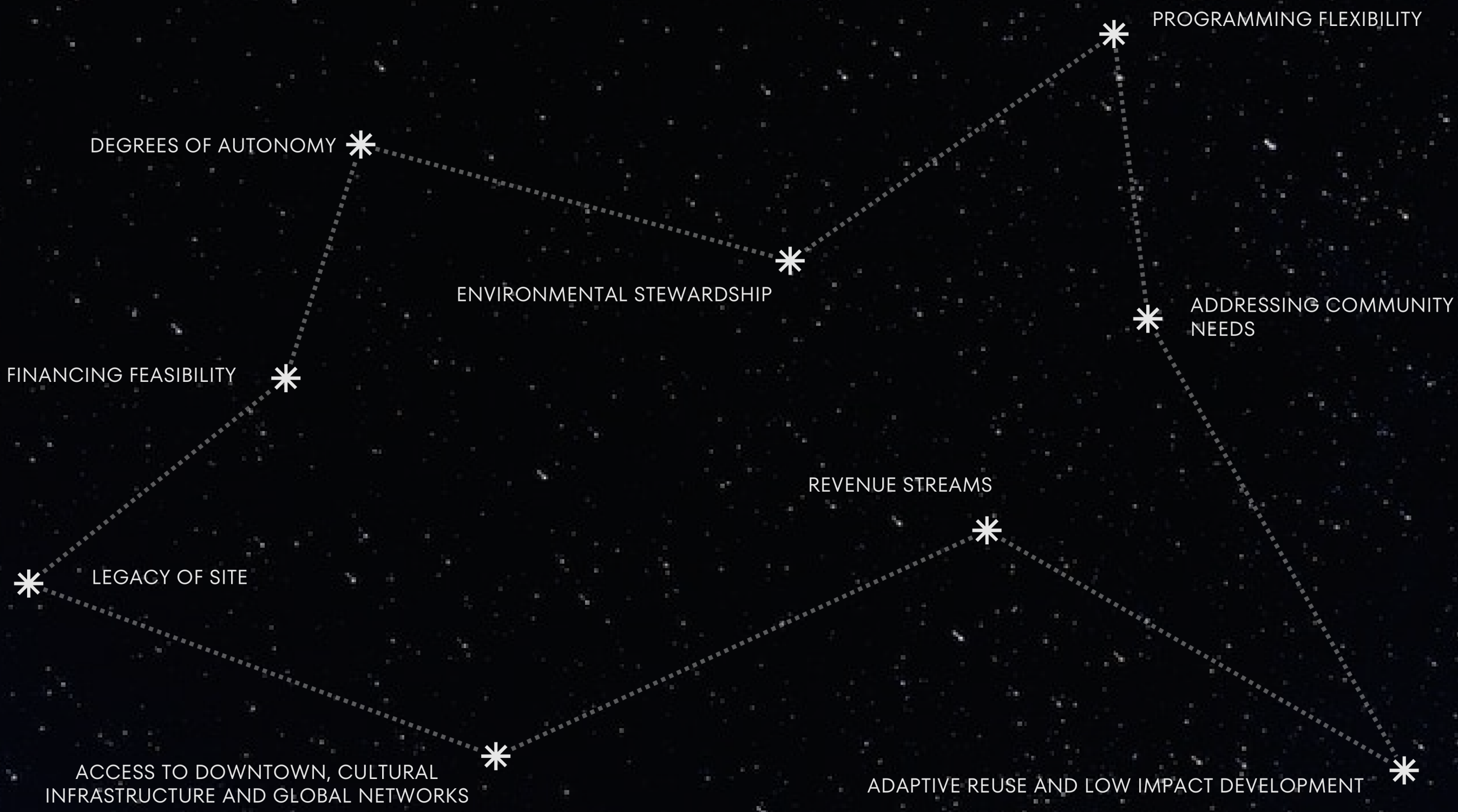
The Anishinaabemowin name for the Don River is thought to be Waasayishkodenayosh. For thousands of years, this landscape was a fertile wetland, fishing ground and gathering place for Indigenous peoples. While the mouth of the Don River lies within the Treaty and Traditional Territory of the Mississaugas of the Credit First Nation (MCFN), it was also historically inhabited by many other Indigenous people including the Anishinaabe, Haudenosaunee, and Huron Wendat peoples. The term a dish with one spoon often refers to the peaceful stewardship of the Great Lakes region by many Indigenous peoples who shared an understanding of how land could mutually benefit all of its inhabitants.



ONTARI'IO  
(LAKE ONTARIO)



# Values Informing Red Sky Tkaronto





# Values Informing Red Sky Tkaronto

To begin our site selection process, we returned to our research, conversations with our client and municipal regulators, and some of the oral histories we had been told. From the collective materials, we reflected and distilled this into a list of core values that would drive the project, site and program in each municipality. It was important for our team to bring in all voices we heard and formulate a method for site selection that did not assign implicit hierarchies or emphasize quantitative values over qualitative priorities. These values encompassed sustainable practices such as the potential for low-impact development and environmental stewardship. We also considered client autonomy and flexibility regarding both programming and financing. Finally, we looked at site legacy, or the ability to address community needs, and accessibility to downtown Toronto and surrounding cultural facilities.

## Sites and Shortlist

Through our research, including conversations with Toronto’s Planning department, conducting site visits, and identifying client needs, we identified several sites that represented diverse approaches for Red Sky Performance. Each site identified on the following page provides a set of opportunities for development strategies, alignment with public sector priorities, or program options.

**1. A pan-indigenous waterfront hub on Tkaronto’s Villiers Island.** This is a highly visible site with significant investment from the City of Toronto and Waterfront Toronto. A [master plan](#) for Villiers Island has been in the works to create a new waterfront district for Toronto (Urban Strategies, Inc. et al., 2017)

**2. An emerging arts hub on Sterling Road.** Planning professionals have discussed the emerging arts district around Sterling Road as a prime opportunity for a new cultural center. This site would sit near the new Museum of Contemporary Art and is currently primarily industrial, but is quickly becoming a mixed-use district.

**3. An expansive waterfront site on the Toronto Islands.** The current [master plan](#) outlines future plans for Toronto Island Park including beaches, amusement park, marinas, clubs, nature trails, cultural places and events. The city is working closely with Mississaugas of the Credit First Nation, other First Nations and Indigenous communities, island and waterfront communities and businesses, and people across the city in the development of a master plan that will preserve Toronto Island Park as a cherished gathering place for many generations to come.

**4. A campus-adjacent arts center at the University of Toronto.** This site creates strategic opportunities for academic partnership, but drawbacks include distance to the urban core, arts districts, and waterfront.

**5. A sustainable waterfront development.** Quayside is being positioned as the cornerstone of Toronto’s waterfront. The current [master plan](#) has outlined plans for an inclusive, vibrant mixed-use neighborhood that offers amenities and a high standard of living. Block 5 of the Master Plan is slated to be a cultural destination. (Larsen, 2023)

**6. A growing film and arts district near the East Harbor neighborhood.** East Harbor and surrounding areas are seeing more investment and mixed-use programs. East Harbor currently has a large commercial project and a transit hub project underway. The area will likely see more investment in the coming years; currently, there are warehouses for viable adaptive reuse and film studios nearby for production projects.

**7. A retreat within Don Valley Park.** Responding to Red Sky Performance’s interest in proximity to green space and natural landscapes, our team considered development potential near the Don Valley Park, which sits in a larger corridor of the park along the Don River.

**8. A remote waterfront retreat.** The waterfront east of Downtown is referred to colloquially as ‘The Beaches.’ This neighborhood offers an option for a site near the water that feels slightly more remote than the urban waterfront options. This site has less momentum around development at this moment and does not benefit from the surrounding neighborhood activity.

Ultimately, we fleshed out a site analysis and development pathway for two site options for Red Sky Tkaronto. This serves as a site analysis demonstration for future site selection and evaluation. Our team chose sites #1 and #2 due to the alignment to site values discussed prior as well as strong interest from our conversations with the Toronto Planning Department for cultural, performing arts, and/or indigenous programs in these neighborhoods.



# Our Shortlist Offers the Most Compelling Opportunities for Red Sky's Headquarters





# Taking a Closer Look at the Neighborhood-Level



DAVENPORT WARD

**6%**

Population Growth

**\$64,866**

Median Income

**2**

**196**

Active Applications

AN EMERGING ARTS HUB

DANFORTH WARD

**2.7%**

Population Growth

**\$70,920**

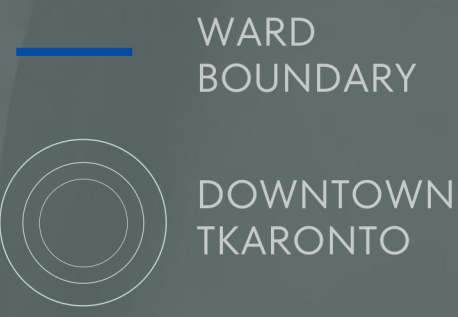
Median Income

**1**

**233**

Active Applications

A PAN-INDIGENOUS WATERFRONT HUB



ONTARI'IO  
(LAKE ONTARIO)



# Path 1: A Pan-Indigenous Cultural Center

Ownership/Partnership Model

Construction Type



The first pathway is a developer-led, ground up project that would become a global hub for Indigenous cultural programming located on Villiers Island. Located at the mouth of the Don River, Villiers Island is land that has been stewarded by Indigenous peoples for centuries. The waterfront is also a space our client often comes to for inspiration and respite. The Villiers Island Precinct Plan seeks to re-naturalize the mouth of the Don River and create a channel to make the area more resilient to flooding. The formerly industrial area will become a mixed use community with residential and commercial districts. Currently, the Port Lands neighborhood is predominantly industrial with some residential districts.

The Villiers Island Precinct Plan presents a unique opportunity for Red Sky Performance to be an anchor institution for the Villiers Island community. The reserved lot, which will host a major cultural, civic, or institutional space, is a prime location for the development of a performing arts center. Red Sky Performance would be an appropriate and competitive organization to take on this project given the company's experience and reputation as a leading Indigenous dance company in Tkaronto. As an anchor institution, the organization will contribute to the development of the Villiers Island community and foster social cohesion, economic growth, and cultural exchange. A waterfront location also presents opportunities for elevating Indigenous approaches to environmental conservation and stewardship through creative programming.





# This Site is Zoned as a Designated Growth Area

As shown in the zoning map, the site sits in a "Designated Growth Area," meaning it is unzoned. The zoning will be decided further into the development process once uses have been approved in accordance with the Villiers Island Precinct Plan.

 SITE

TORONTO ZONING CODES

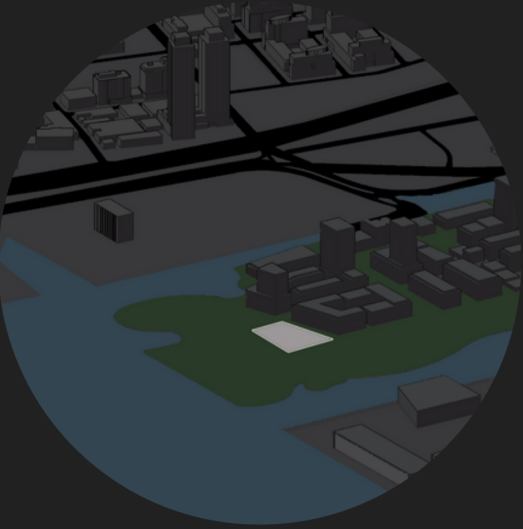
 MASTER PLAN OUTLINE COMMERCIAL ZONE EXISTING TRANSIT COMMERCIAL / RESIDENTIAL ZONE INDUSTRIAL ZONE DESIGNATED GROWTH AREA  
169,640 SQ FT

40m

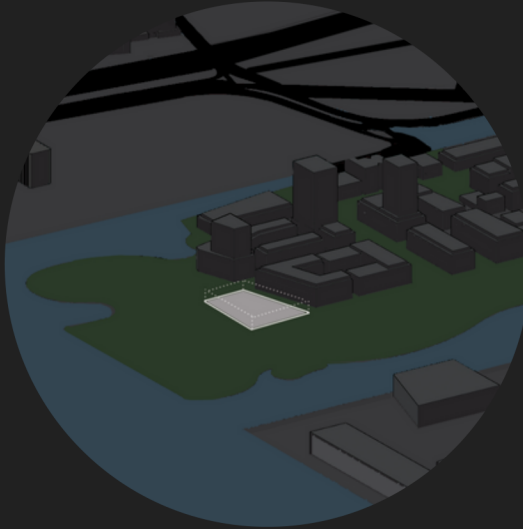


# The Proposed Master Plan Restores the Mouth of the Don River

The site is located on the Western portion of the island, in front of the proposed Promontory Park. The roughly 16 acre park will have abundant outdoor seating and trails, featuring a large lawn and natural coves along the water. The location of the development site will be in close proximity to the water, and with no proposed developments between the site and the lake, will preserve unobstructed views of downtown Tkaronto. Here, we show a speculative building envelope informed by existing massings in the surrounding area and our client’s programmatic needs.



EXISTING SITE



SUGGESTED BUILDING ENVELOPE  
INFORMED BY LOCAL ZONING





# Path 2: An Arts Hub in an Emerging District



The Sterling Road area of Toronto has undergone significant development in recent years, with many industrial buildings being converted into commercial and mixed-use spaces. This has led to a transformation of the area, making it an attractive location for new businesses and creative uses. The area has increasingly been referred to as Toronto's Creative Corridor due to the large number of arts and design-focused businesses that have moved into the neighborhood. The increased property values have led to a boom in development activity, with many developers seeking to capitalize on the area's growth potential.

Given the high demand for commercial and mixed-use space in the Sterling Road area, rezoning the site from industrial to commercial could facilitate the development of Red Sky's venue. Moreover, a higher density, mixed-use redevelopment of the site would allow Red Sky Performance to consider varying needs across seasons, ensuring that the space is utilized year round and able to grow and expand over time.

Overall, the adaptive reuse pathway of Sterling Road presents Red Sky Performance with a large degree of flexibility, allowing them to design and develop novel programming for the previously industrial space. With the Sterling Road area experiencing significant growth and development, this pathway presents an exciting opportunity for Red Sky Performance to be a part of the area's continued evolution as a thriving creative hub.

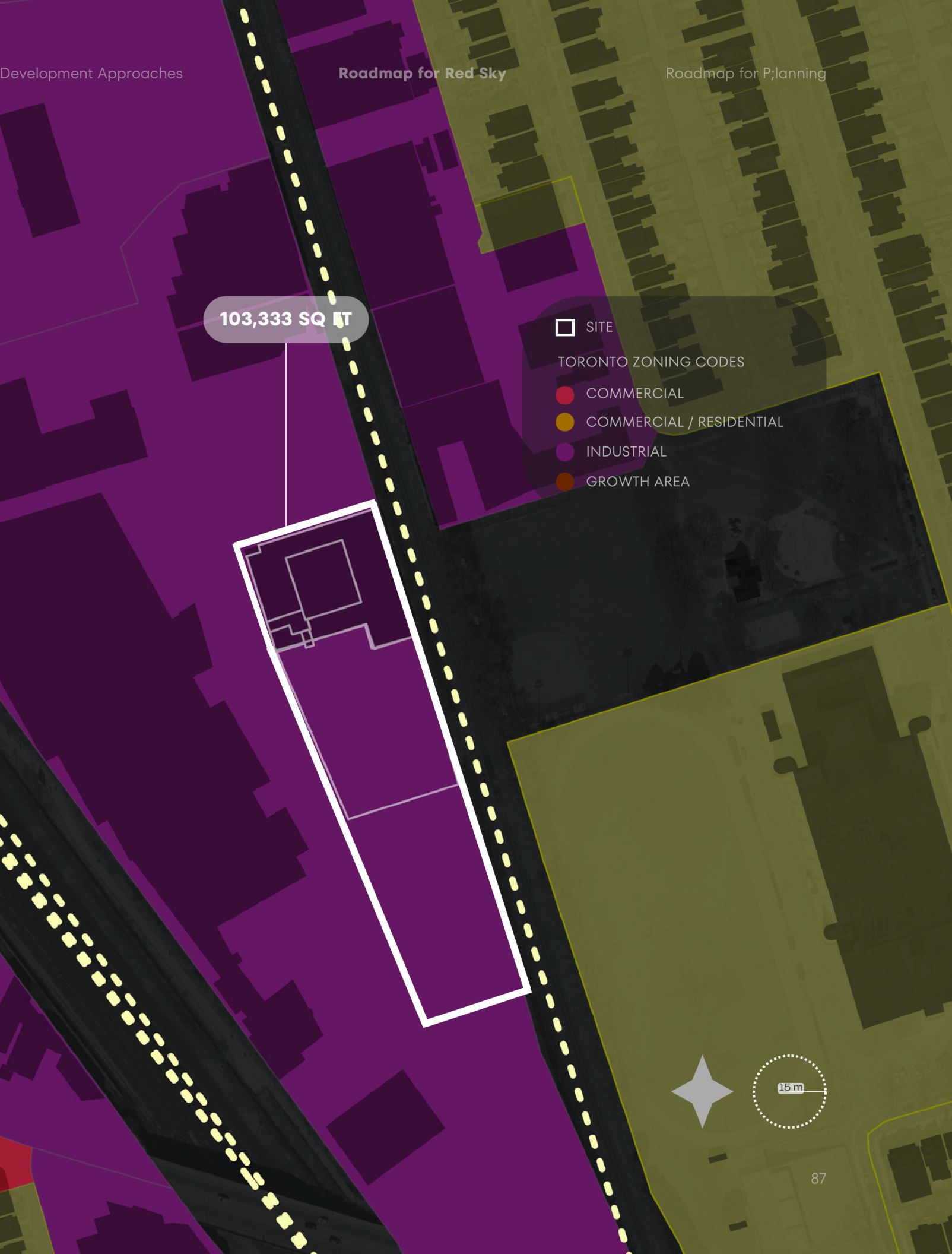




# The Site is Currently Zoned Industrial, Providing Opportunities for Adaptive Reuse

The site is zoned for industrial use, but would likely be rezoned to commercial or mixed-use to accommodate Red Sky’s programming needs, which is in line with future plans for the area. The zoning allows for high density up to 20 stories; however, our recommended building envelope seeks to respect the bulk and height of the surrounding built fabric.

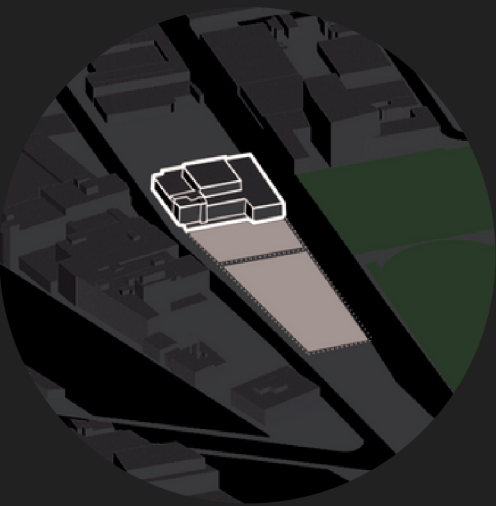
Zoning	Regulation
Lot Frontage	65 ft. min.
Building Height	260ft. max
Front and Side Setback	10 ft. min.
Rear Setback	24 ft. min.



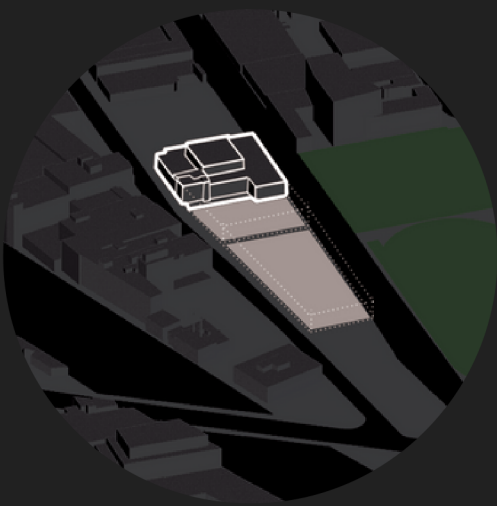


# The Site Merges Several Lots to Accommodate Indoor and Outdoor Programming

The proposed site at Sterling Road is currently occupied as a film rental store. We have included in our proposals the two neighboring lots to the south of the building to accommodate our client's programming needs. The site is roughly 45,000 square feet or 1 acre. Based on current building height restrictions, the Sterling Road site allows for a construction height of up to 20 stories. The site is located across the street from the Museum of Contemporary Art, and there is ample street and private parking space along Sterling Road.



EXISTING SITE



SUGGESTED BUILDING ENVELOPE INFORMED BY LOCAL ZONING





# Values Informing Red Sky Teme-Augama





# Values Informing Red Sky Teme-Augama

We compiled a set of specific values for Temagami to guide the site selection process. Environmental stewardship is central to Indigenous knowledge and place-keeping. As Indigenous Peoples have a long, spiritual, and cultural relationship with the land, this project aims to maintain this relationship through all phases of its development and programming. After speaking to Second Chief John, we understood the importance of low-impact development that preserves Teme-Augama’s natural landscape. Red Sky Performance may promote educational programming catered to the Indigenous, tourist, and local populations based on the community’s needs. Extreme weather conditions in Teme-Augama call for seasonal flexibility between the summer and winter months. The scalability of the site is also important; Red Sky’s Teme-Augama site may scale to become a destination for vacation rentals, lodging and large-scale retreat in the future. Another key value to our process is the financial feasibility. The programming in Teme-Augama allows for greater financial stability and brings economic benefit to the Bear Island and Teme-Augama communities. Land-back provides opportunities for a collaborative ownership scheme between Red Sky and Temagami First Nation. Refer to the map on the follow page for the sites and shortlist.

## Sites and Shortlist

**1. 0 Fox Run Drive** is a 12-acre untouched plot of land that allows for programming flexibility. Potential uses include an amphitheater, retreat space, residency, and community facility. This site is a waterfront location and already has access to utilities like water and electricity due to its proximity to the town. As there are no existing buildings on the site, it would require a ground-up development and tree removal.

**2. Island 336** is a 2 acre private island with an existing turn-key lodge along Lake Temagami. The island is zoned Tourist Commercial which allows for Red Sky’s intended use without the need for rezoning. The existing building is approximately 1,800 square feet with a dock and shed for snowmobiles.

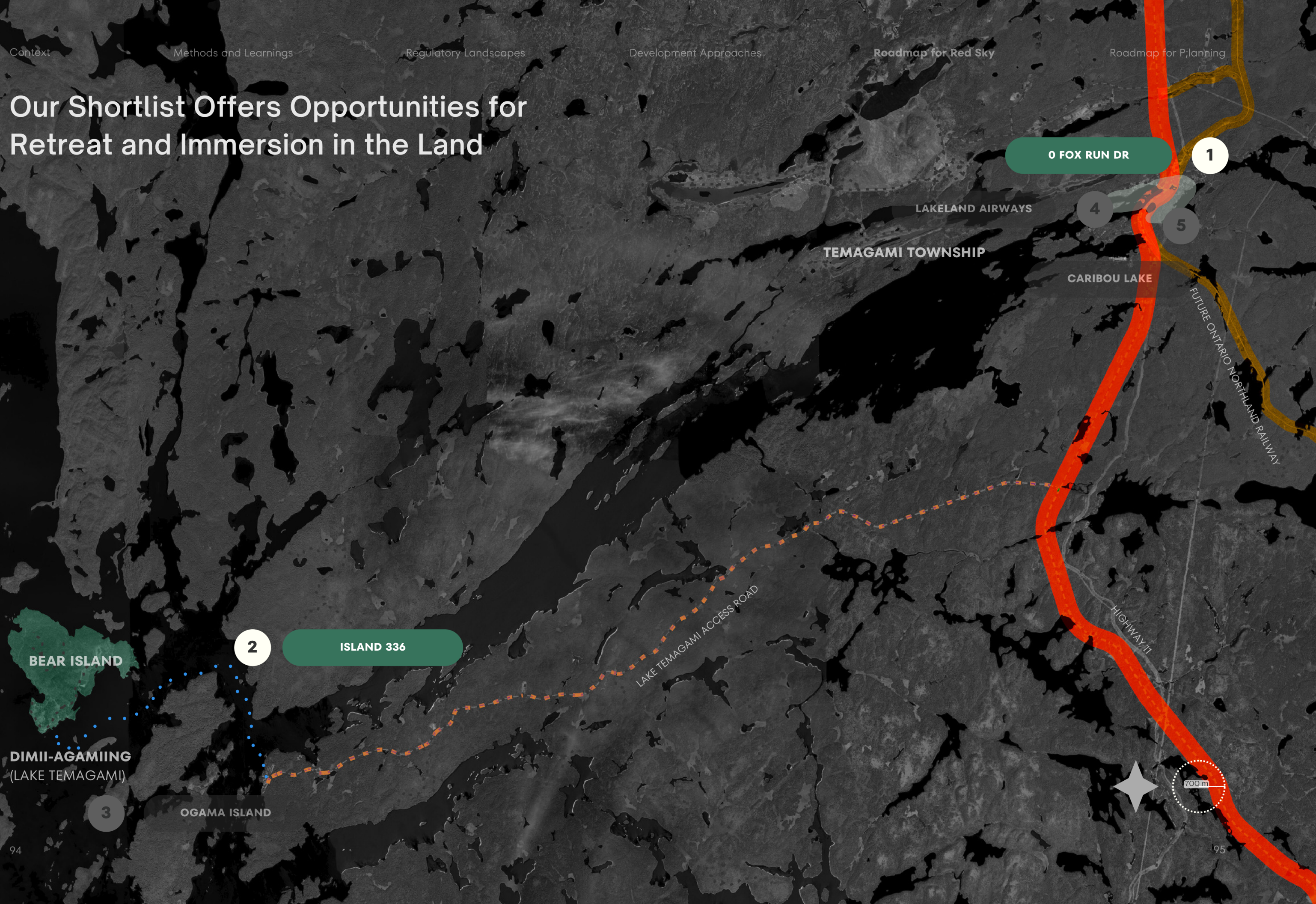
**3. Ogama Island** is a 1 acre lot on a 15 acre Island along Lake Temagami with a 1,650 square foot existing house. Developed in 2012, this site comes with a pre-built dock and is an approximate 10 minute boat or snowmobile ride away from the Lake Temagami access road. The existing building would likely require additional development to accommodate larger groups and rehearsal space.

**4. Lakeland Airways** is a tourist commercial (TC) zoned site in Temagami. This use permits tourist lodging, commercial establishments and a dwelling unit for the owner/operator of the site. This site is located within the township and does not have direct access to Lake Temagami. It is situated on the northside of Lakeland Drive, across from Lake Temagami.

**5. Caribou Lake** is a future development designated site which allows for flexibility in zoning as it is not yet zoned. The site is large enough to accommodate a performance venue, additional mixed use space, and community centered programming. The site is waterfront and located across the highway from the township of Temagami allowing for easy access for residents. Noise pollution and proximity to the highway may be concerns for the site’s development.



# Our Shortlist Offers Opportunities for Retreat and Immersion in the Land





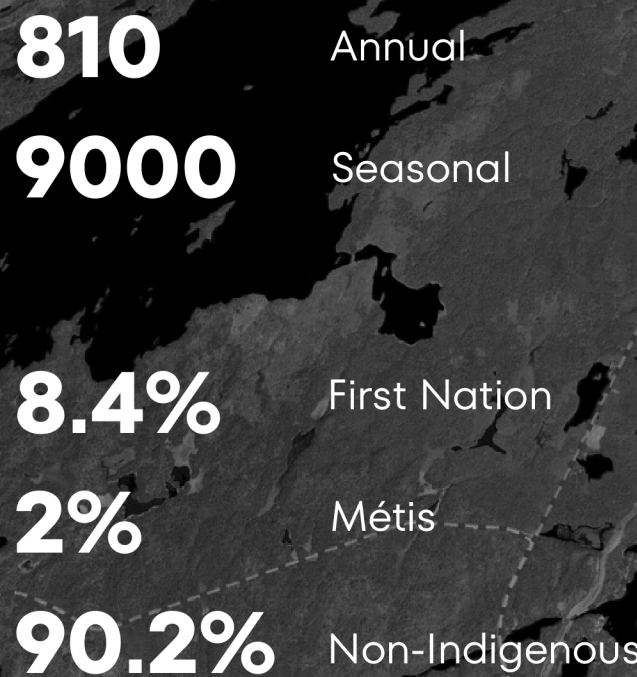
# Seasonal Population Fluctuates Between These Communities

The Municipality of Temagami has a year round population of 862, but sees a large influx of tourists in the summer as people travel from southern Ontario to enjoy the various outdoor recreation activities. Temagami is a predominantly white municipality with the next largest racial demographic being Indigenous at 10.4%. Temagami has an aging population with a median age of 61.2 and approximately 30% of the population is living below the poverty line. Meanwhile Bear Island has a permanent population of 224 residents with another 291 joining the community each summer for the season. Seasonality is very important to both Bear Island and Municipality of Temagami as these fluctuations of residents nearly doubles the yearly residents.

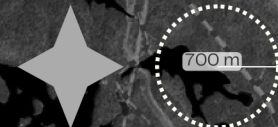
## Environmental Considerations and Climate

Winter roads form over land, lakes, and frozen rivers in northern Ontario. These ice roads provide crucial access for remote communities and First Nation members to permanent highways and railway systems. The formation and depth of ice roads each season are increasingly unpredictable as climate change raises average Winter temperatures. Bear Island is accessed exclusively by ice roads in the winter months. This poses a significant risk to the island's connectivity to the broader community. With a global temperature increase of 1.5°C, scientists estimate that 90% of ice roads would no longer have enough ice to be sustainable for transportation. Projections estimate a loss of 13 days of safe ice per year.

TEMAGAMI TOWNSHIP



BEAR ISLAND





# Path 1: A Center for Arts and Recreation

Ownership/Partnership Model

Construction Type

Self-owned

Ground Up

Developer

Adaptive  
ReuseInstitutional  
or Academic

Our first pathway for Red Sky is a self-owned, ground up development on a flexible site close to the town center at 0 Fox Run Drive. This development model allows Red Sky to have full ownership and control over the project, but also requires a significant financial investment. The site has roughly 12 acres of land and is currently for sale for \$270,000.

The site sits along the edge of Crown Land which ensures access to protected nature. The lot can accommodate a variety of uses; it has potential to be a regional center for arts and recreation, provide space for Red Sky workshopping and artist lodging. The development could feature a seasonal amphitheater that offers performances, talks, and informal community events. In our conversations with leaders from both the Municipality and Temagami First Nation, low-impact, high revenue tourism opportunities were stated as development priorities.

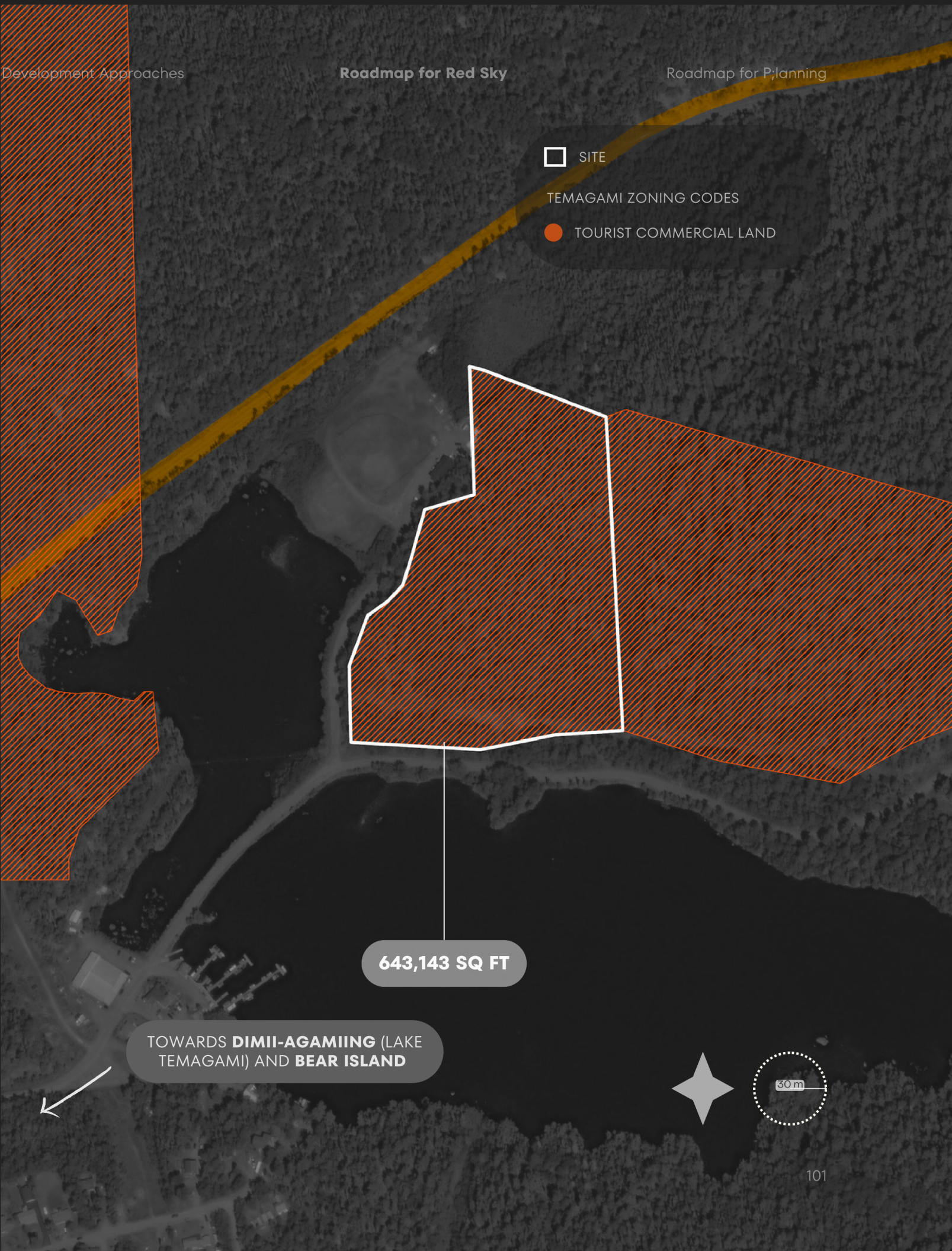




# Fox Run Is Located in an Area Reserved for Future Development

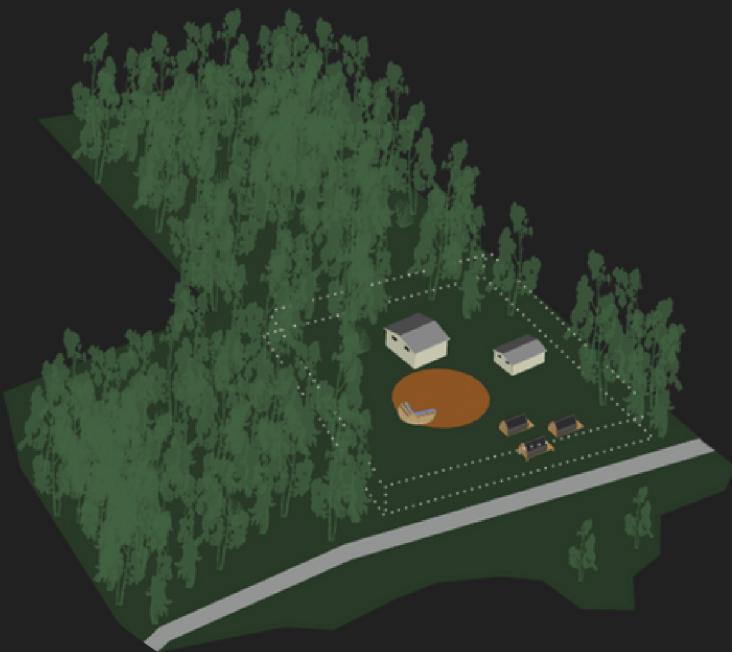
Fox Run sits within one of Temagami’s future development zones. The site’s zoning can accommodate up to 321,000 square feet of development. A building envelope for the site accommodates large-scale development, however, our recommendations prioritize a low-impact approach to preserve the site’s natural landscape. Our proposed building envelope minimizes clear cutting trees.

Zoning	Regulations
Lot Coverage	50%
Building Height	36 ft max
Lot Frontage	98 ft min
Setback	24 ft min
Distance to shoreline	10 ft min

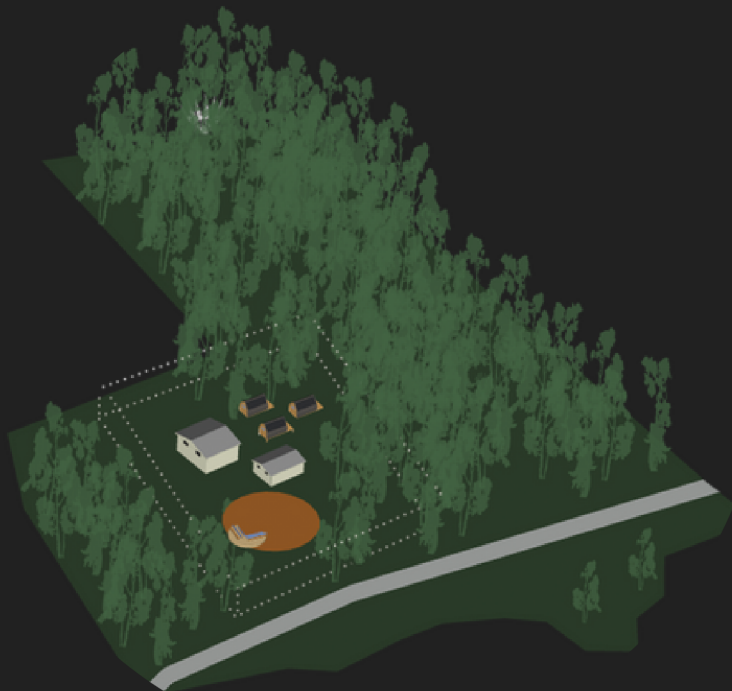




# Future Development Should Seek to Minimize Clear Cutting of Existing Forest

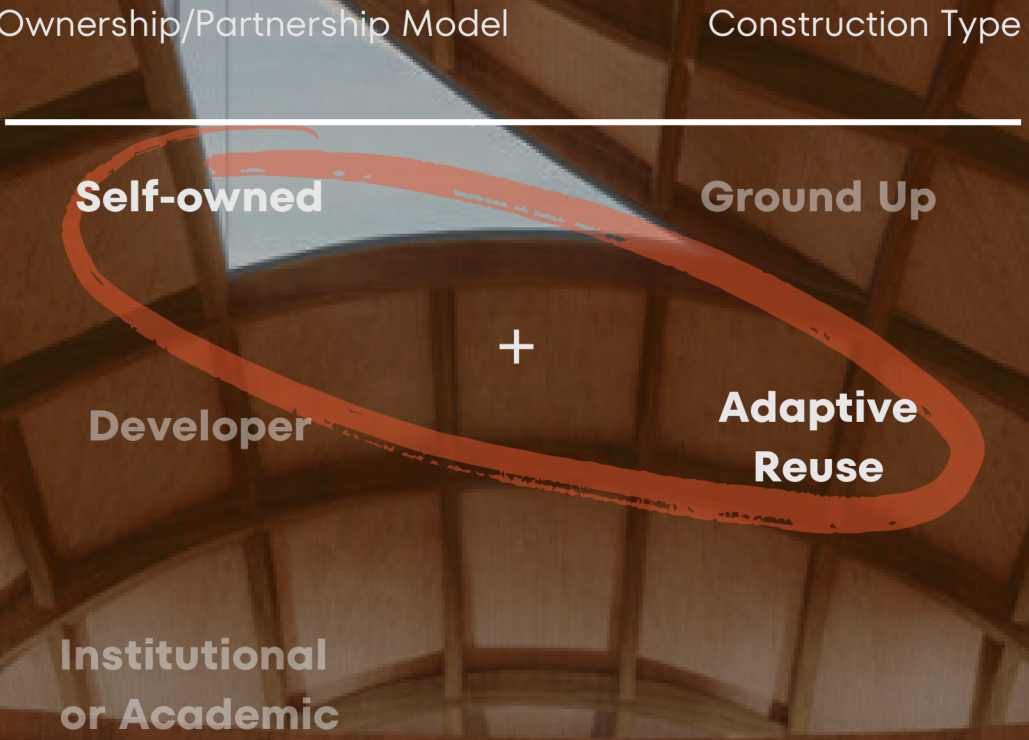


SUGGESTED BUILDING ENVELOPES  
INFORMED BY LOCAL ZONING





# Path 2: An Incubator and Artist Retreat



Our second pathway for Red Sky Temagami is a self-owned and adaptive reuse option. Sites complementary to this path would be located on Lake Temagami to allow for landscape immersion. The site could become a small-scale artist retreat for Red Sky dancers, choreographers and performers. Site programming could also cater to a broader audience, hosting educational events like Red Sky's RedTalks. We imagine this to be a site close to the water where residents could come via boat and sit on the water's edge to learn about Indigenous history and environmental stewardship.

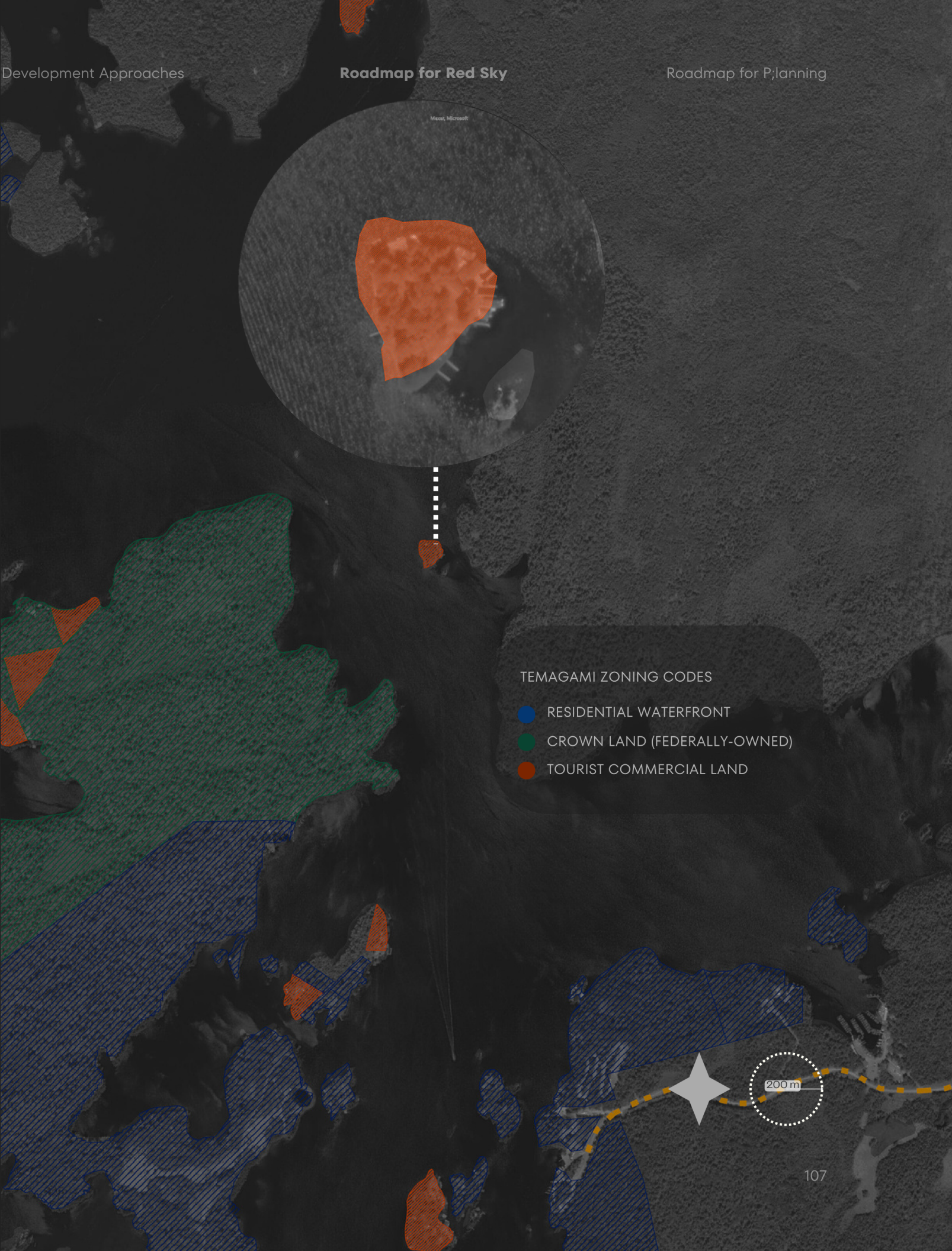




# Many of the Islands Dotting Lake Temagami are Reserved for Tourist Commercial Use

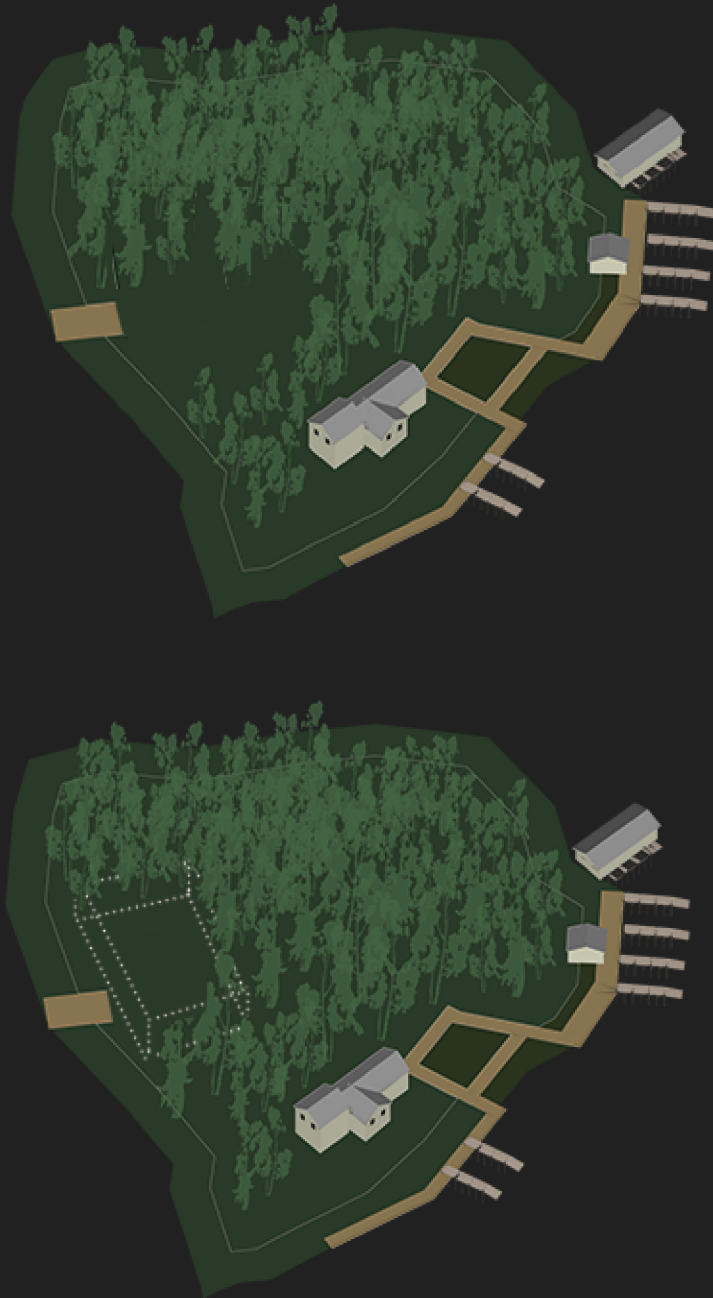
The map distinguishes between residential waterfront land, crown land and tourist commercial land. Many of the islands, including Island 336, are zoned for tourist commercial use. The island could accommodate a new structure to expand programming. The zoning allows for as much as 50% of the lot to be developed but we want to minimize clear cutting and create a light footprint.

Zoning	Regulations
Lot Coverage	50%
Building Height	36 ft max
Lot Frontage	98 ft min
Setback	24 ft min
Distance to shoreline	10 ft min





# Development Options Range From Adaptive Reuse of Existing Structure to New Build



EXISTING SITE

SUGGESTED BUILDING ENVELOPE  
INFORMED BY LOCAL ZONING





# Developer Cost Comparisons

## Tkaronto: Villiers Island vs Sterling Road

Although these two approaches to development range, the revenue potential is comparable based on the nature of the programming. Due to the current stage of the project, our cost estimates range 30% over and under the average cost of development. As plans for the site progress, these estimates will become more accurate. Our conversations with development consultants revealed the cost of adaptive reuse projects is very difficult to estimate without a physical site assessment.

Pathways	Estimated Development Cost (+/- 30% Range)	Year 1 Projected Program Revenue
Villiers Island	\$16.3M - \$22.9M - \$29.77M	\$1.11M
151 Sterling Road	Variable Costs	\$1.08M

## Teme-Augama: 0 Fox Run vs Island 336

Similar to site considerations in Tkaronto, our team performed “back of the envelope” calculations of development cost and potential revenue for the program. At this stage, there is a wide range in the estimated development cost. We expect the average cost of development for Fox Run to be \$9.3M, considering the land acquisition and cost of developing in a remote area. These development cost estimates will become more accurate as the project moves closer to fruition. Island 336 is a fully developed site with multiple buildings and is ready to be operated as

intended. However, this site does have a minimum acquisition cost of \$1.3M, plus the additional cost of any potential remodeling or adaptation. The differences in our development pathways are driven by land availability and economic support due to the smaller scale of Teme-Augama when compared to Tkaronto. In a similar fashion to our prior financial analysis, we sourced information in cost consulting and we researched comparable programming in order to build out the potential revenue. It's important to note that the revenue potential in this context is heavily dependent upon the chosen programming.

Pathways	Estimated Development Cost (+/- 30% Range)	Year 1 Projected Program Revenue
0 Fox Run Dr	\$6.51M - \$9.3M - \$12.1M	\$233,777
Island 336	≥ \$1.3M	\$65,000



# Roadmap for Planning

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*"Stories remind us of our true size as people,  
where we fit in the cosmos, in the world."  
- Sandra Laronde*



# Revisiting Governance

In our final section, we attempt to take a step back from our ways of knowing and look at planning through an inclusive, more critical lens. This has led to a rethinking of the way we plan and we offer a trajectory for where we would like to see it go.

## Revisiting Governance to Center Inclusion

Currently, governmental decision-making in both Tkaronto and Teme-Augama falls within the full control of actors like city council members and chambers of commerce. In Tkaronto, we propose that Indigenous stewards of land and knowledge-holders be formally included in the decision-making processes. In Teme-Augama, this would look like including the Temagami First Nation in decision-making for the municipality at large.

## Emphasizing community input in Tkaronto and Teme-Augama





# Revisiting Frameworks for Community Inclusion

The existing planning process for development projects in Kanadario (Ontario), creates few opportunities for Indigenous input or co-production of knowledge. Public participation is one stage of the process, allowing only comments on a project that already exists. Thus, there is a need to rethink present paradigms to center communication and community interactions in planning processes.

We visualized the complex, winding paths that lead to true inclusion. It is cyclical, involves trial and error, and at its best, fosters strong relationships through consistent and continuous engagement. It seeks self-determination rather than representation, and embraces differences, with an understanding that all people’s rights are real and practiced.

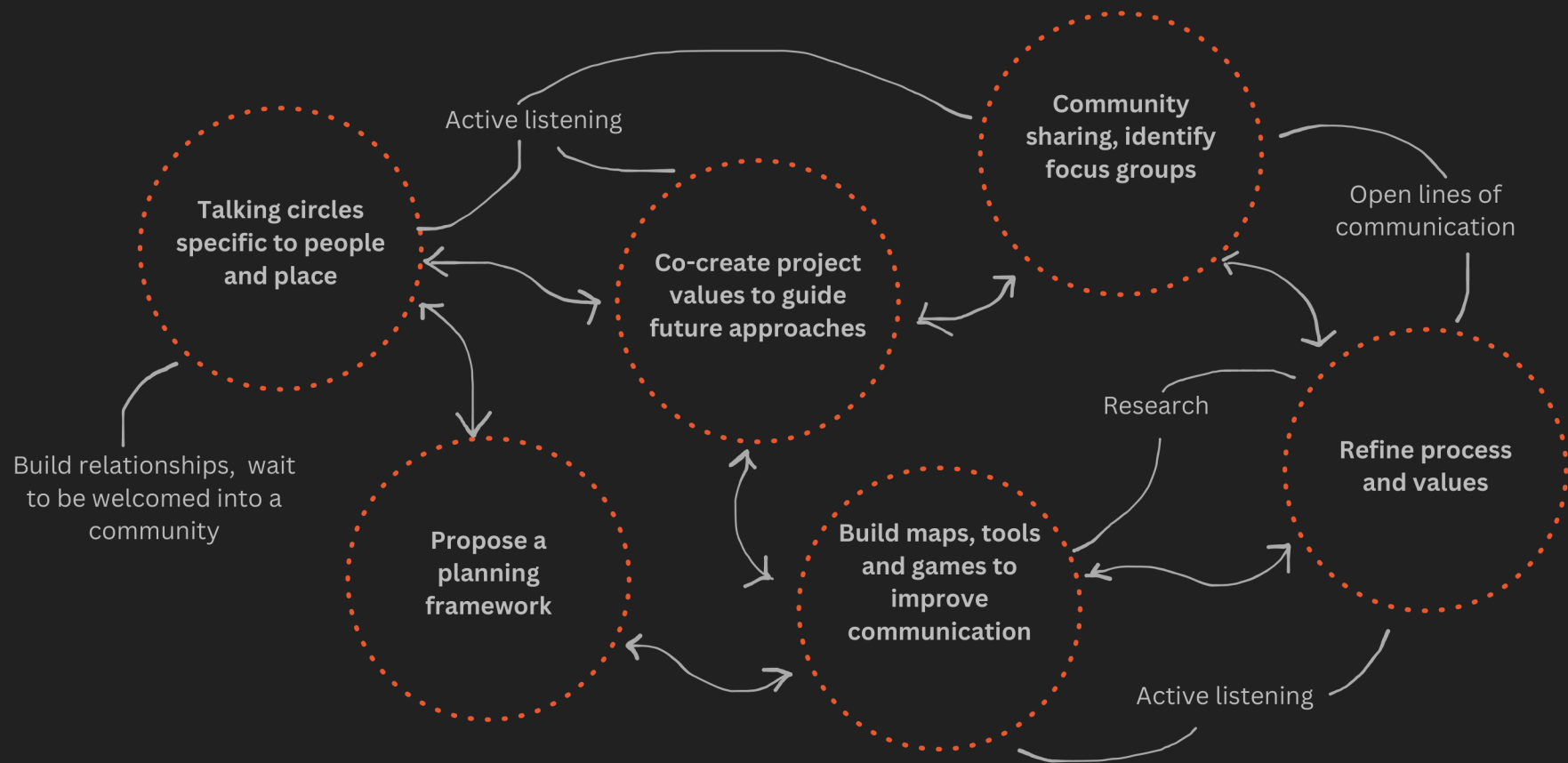
As the needs of a community change and new information inform old ideas, Indigenous worldviews should help guide each step of the planning process. Within this framework, planning starts with a conversation and grows through participation and sustained relationship-building.

Here we imagine how the planning process could be adapted to fill the specific gaps we’ve observed between Western and Indigenous ways of planning. This must also come as part of a longer, more cyclical process rather than one that follows current linear timelines and frameworks.

## Existing planning processes follow a system of checking boxes



## We attempt to reconcile Western engagement practices and Indigenous knowledge





# Reconciling Approaches to Planning

## Duty to Consult

Currently, the duty to consult focuses on archaeological studies and requests-for-comment during the feasibility stage. An archaeological study is a document that is sent to an Indigenous Nation with the proposed project or development. The archeological study is the only point at which Indigenous nations are formally consulted, siloing Indigenous expertise and input on land use decisions. Instead of becoming a form of genuine engagement with Indigenous peoples, it represents a tokenistic method through which planners may claim their decisions are informed by the opinions of Indigenous communities. We see an opportunity to expand consultation into a path for establishing long-term relationships. Urban planners from Orillia, a city in northern Kanadario, described the process of moving from a transactional duty to consult, to committing time and municipal staff to long-term relationships with neighboring Indigenous nations.

In separate conversations with Second Chief John Turner of Temagami First Nation and Temagami town administrator Craig Davidson, we heard both leaders discuss interest in programs that would stimulate the economy and respond to their communities' needs. These values are not being discussed during the archeological study phase, they instead require a commitment to listening, sharing, and community building alongside Indigenous peoples rather than inclusion in a singular aspect of planning initiatives.

## Active Listening

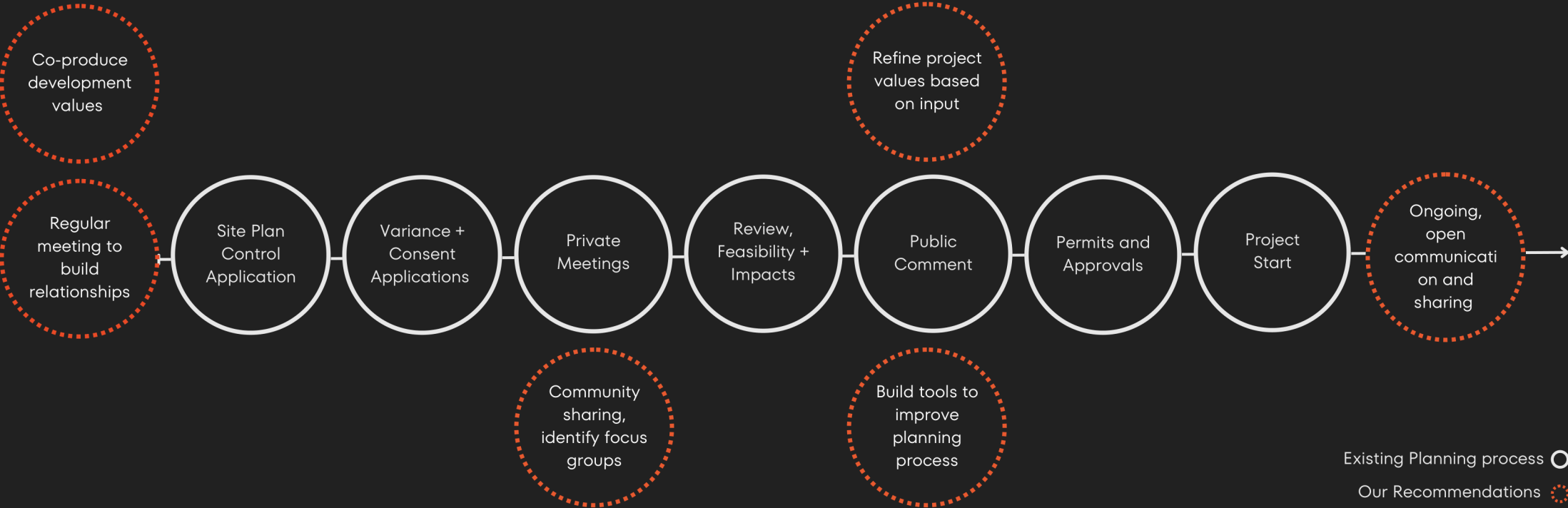
There are opportunities to incorporate Indigenous voices by creating listening spaces. Ryan Gorrie, an Indigenous architect who practices with Brook McIlroy, introduced the idea of an elder caucus to us. This is a gathering space where respected members of an Indigenous Nation come together to react and respond to plans on their own terms. This type of engagement demonstrates a cultural understanding and willingness to listen that goes largely overlooked in contemporary planning. This is one way through which planners can begin their process of deconstructing colonial approaches to planning and engagement.

## Co-Producing Knowledge

Matthew Hickey, an Indigenous architect who practices with Two Row Architects, helped us see a form of ongoing engagement that improves the planning process for all those involved and works to sharpen the alignment of values through repeated community input. Matthew accomplishes this through a findings document, a living report that updates with each community conversation. These conversations start with a presentation that incorporates at least one comment from each person, the rest of the time is spent listening and receiving feedback that will further inform the next stage of the project.

## Planning as Part of a Larger Narrative

One of the prevailing themes throughout our study is the need for communication to continue and span beyond the duration of a single project. Mehdi Ghiyaei of Diamond Schmitt Architects was able to help expand our thinking around this. In forming strong relationships with communities and clients, Mehdi emphasized the importance of approaching interactions with a lack of expectations, and trusting that although you may not always walk away from a conversation with tangible takeaways, over time these conversations build off one another and stitch into a larger narrative. These narratives can only be contextualized with the stories that came before and the time we took to listen to them. As such, planners must build long-term relationships through continuous engagement with communities, forgoing set expectations and transactional interactions.





# How Can This Report Be Used?

Actors at every level of the planning process have something to consider from Indigenous planning perspectives. This report offers a resource for various groups seeking to engage with Indigenous perspectives on land and planning.

- **Indigenous peoples and nations** may draw from the report to communicate how they aim to challenge Western planning practices. At the same time, Indigenous-led grassroots movements can find tools for challenging current forms of colonialism and erasure through the land-tenure, regulatory and development approaches presented in this report.
- **Community members** can use the report as a starting point to expand their understanding of Indigenous ways of knowing and identify areas for further learning. It can also help to start the conversation about rethinking our relationship with the land beyond the dominant logic of ownership.
- **Designers** can draw inspiration from the report and use it to center Indigenous values in their work.
- **Developers** can use the report to initiate critical conversations around land ownership, usage, and boundaries, and to rethink their approach in light of Indigenous perspectives.
- For **planners** seeking to integrate cultural competency into their work, the report provides a useful guide.

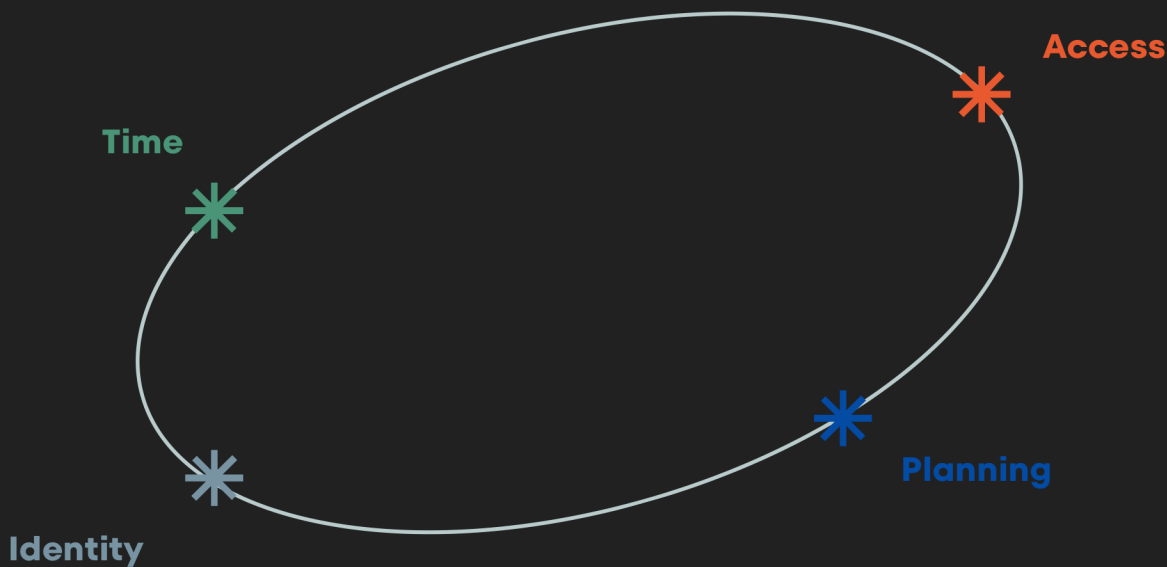
- **Policymakers** can reference this report to inform new policies that center around land, sustainability, and Indigenous representation.
- Finally, **academics and students** can use the report as a foundation for further exploration and improvement in their research and teaching related to planning and Indigenous ways of knowing. The report tries to provide and synthesize a broader conversation between scholars, practitioners and knowledge-holders to help planners rethink the colonial legacies in urban planning disciplines and practices.

# Our Positionality

Our own positionality acknowledges that trust and understanding are built over time. Engaging with the community during the planning process can be challenging if the location presents barriers to access. However, frequent engagement is a crucial facet of culturally respectful planning. Long-term relationships inform good practices that can be applied to work for a closer alignment with the values, ideas, and intentions of perspectives outside of our own.

The role of planners can be interpreted in vastly different ways depending on who is

asked. Western planning perspectives are rooted in colonialism, and the teachings that persist in today's academic sphere are inseparable from their history. The ability to represent and comprehensively understand another perspective will always be limited by individual identities. This is something that cannot be learned or taught, and because of this must constantly be acknowledged. It is necessary to sit with the discomfort of current planning frameworks and to rethink processes, projects, and approaches that are often accepted without further thought.





# Studio Acknowledgement

Our studio doesn't believe quick solutions are possible when it comes to this approach to planning. We have chosen to take a different route to the traditional client-consultant dynamic by rethinking our role. We have had extensive discussions about whether it is appropriate for us to make formal decisions on behalf of our client or Indigenous communities, and we have come to realize that our strength lies in offering critical observations. The complex, and at times uncomfortable, conversations we have immersed ourselves in have pushed us beyond an analytical approach to planning. Instead, we have sought to embrace an understanding of people and places rooted in history, emotionality, and personal experience. We hope we have conveyed all that we have learned, including the challenges that remain.

Northern Lights over Temagami





# Appendix

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# Many Voices Inform Our Work

Throughout the semester, our studio met with designers, developers, urban planners, policymakers and Indigenous knowledge holders to inform our work. Thank you to the many voices who contributed their time, perspectives, expertise and stories.

- Nathan Bortolin, Urban Designer, City of Toronto
- Hadrien Coumans, Co-Director, Co-Founder & Emissary, Lenape Center
- Pamela Coumans, Founder & Interior Designer, PADG
- Nicole Claveau, Planning Department, Temagami
- Craig Davidson, Town Administrator, Temagami
- Mehdi Ghiyaei, Associate, Diamond Schmitt
- Ryan Gorrie, Principal, Brook McIlroy
- Andrew Herscher, Professor of Architecture, University of Michigan
- Matthew Hickey, Partner, Two Row Architects
- Mary Hofstetter, Arts & Nonprofit Development Consultant
- Laurie Kennard, Chief Administrative Officer, Severn Township
- Sandra Laronde, Founder, Executive & Artistic Director, Red Sky Performance
- Jill Lewis , Senior Planner, City of Orillia
- Katie Mandeville, Senior Planner, Severn Township
- JoAnne Murray, Senior Quantity Surveyor
- James Parakh, Urban Design Manager, City of Toronto
- Jamie Robinson, Partner, MHBC Planning
- Eladia Smoke, Principal, Smoke Architecture
- Patrick Townes, Associate, MHBC Planning
- John Turner, Second-Chief, Temagami First Nation
- Sonja Vangjeli, Senior Urban Designer, City of Toronto
- Duncan Webb, Performing Arts Project Advisor
- Andrea Woodrow, Director of Planning and Development, Severn Township

Lake Temagami



# Key Contacts and Resources

City of Toronto Buildings & Construction Department  
<https://www.toronto.ca/services-payments/building-construction/>

City of Toronto Official Plan & Design Guidelines  
<https://www.toronto.ca/city-government/planning-development/official-plan-guidelines/>

City of Toronto Planning & Development Department  
<https://www.toronto.ca/city-government/planning-development/>

Indigenous Services Canada (Division of Federal Government of Canada)  
<https://www.canada.ca/en/indigenous-services-canada.html>

Municipality of Temagami Building Department  
[https://www.temagami.ca/i w a n t t o \\_/building\\_bylaw\\_enforcement](https://www.temagami.ca/i w a n t t o _/building_bylaw_enforcement)

Municipality of Temagami Official Plan  
[https://www.temagami.ca/i w a n t t o \\_/planning\\_development\\_/2013\\_official\\_plan](https://www.temagami.ca/i w a n t t o _/planning_development_/2013_official_plan)

Municipality of Temagami Planning & Development Department  
[https://www.temagami.ca/i w a n t t o \\_/planning\\_development\\_](https://www.temagami.ca/i w a n t t o _/planning_development_)

Temagami First Nation Lands & Resources Department  
<https://temagamifirstnation.ca/land-and-resources/>

Temagami First Nation Land Use Plan  
<https://temagamifirstnation.ca/land-and-resources/land-management/land-use-plan/>

# Financial Dictionary

- Financial model: Usually developed in Microsoft Excel or another similar software, this is a document created for decision making. The details of a financial model range depending on the use (real estate, mergers/acquisitions, etc.). This is essentially just a representation of the financial situation that must be considered in a decision making process.
- Revenue: This can be easily understood as income. This is money generated from normal business operations.
- Net Operating Income (NOI): This is the net income for a business. An easy way to understand this is as the revenue with expenses subtracted from it (revenue - expenses). This number is useful as it can be used to understand profitability.
- Hard Costs: Construction costs are split into two categories, this is one of them. These costs are directly associated with the construction, also known as "brick and mortar costs."
- Soft Costs: Construction costs are split into two categories, this is one of them. These costs refer to the expenses incurred as a result of predevelopment and operations indirectly related to materials. Examples of these are: permitting, engineering, marketing, and management expenses.
- Cash Flows: The movement of money into, through and out of a business or organization.
- Levered: A cash flow of a business after it has met its financial obligations. Essentially the remaining cash after debt service has been accounted for.
- Unlevered: Cash flow of a business prior to accounting for financial obligations. Debt has not yet been accounted for.
- Construction Loan: A loan that has been acquired in order to fund the construction of a project.

- Permanent Loan: The loan acquired after construction of a site in order to pay back the construction loan and fund future operations.
- Gross Square Feet (GSF): The total floor area of a building measured in square feet.
- Inflation: The rate at which prices for goods and services increase over a given period of time.
- Projected Revenue Growth: The rate at which an organization's revenues increase year over year. Based on research, this is a main driver of revenue projection.
- Property Tax Abatement: The reduction or elimination of property taxes for the owners of a building. The extent of abatement is determined by the responsible government entity. This is typically included in developments that meet some form of social service/good.
- Operating Expenses: The cost of consulting normal business activities for an organization.
- Exit Year: The year in which a development is sold by a developer.
- Exit Sale: The process of the owner of a development selling ownership.
- Cap Rate: This can be calculated by dividing net operating income by the current market value. Expressed as a percentage this number is an indication of potential return on an investment. This number is useful for comparison of value with other developments. It can also be an indication of risk tolerance by investors, if an investor feels at risk they will require a higher return on their investment.
- Required Equity Return: This is the minimum return on investment that an investor will accept for holding ownership in a project.

- Interest Rate: Typically expressed in a percentage, this is the amount a lender charges for the borrowing of money. This determines the repayment cost of a loan.
- Loan To Value (LTV): An expression of risk that a lender will tolerate. This is calculated by dividing the loan amount by the market value of the development. This is one way that a loan is sized by a lender.
- Debt Service Coverage Ratio (DSCR): A measure of the ability of an organization to cover its cost of accumulating debt. This is calculated by net operating income divided by the debt service cost. In the event that a company has cash flows available, this can be one way to size a loan.
- Equity: Ownership of an organization, most commonly used in reference to ownership of stocks.
- Eligible Costs: Costs that are permitted to be taken into account when sizing a construction loan. This is determined by the lender's Loan to Cost ratio.
- Amortization: This is an accounting term that refers to the gradual write off of a cost over a period of time. In the scenario of a loan, this refers to the amount of principal and interest paid each month over the lifetime of the loan.



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# Our Team

Our team is a dynamic group of urban planning graduate students. All twelve of us bring different perspectives from around the world, representing four different continents with vastly different landscapes and relationships to land. We joined together this semester to act as one collective voice.

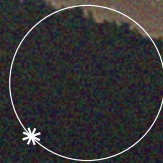
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- Anthony Borelli, Vice President, Edison Properties
- Sybil Wa, Principal, Diamond Schmitt
- Maureen Abi Ghanem, PhD Candidate, Columbia University GSAPP



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PERFORMANCE  
Sandra Laronde, Executive & Artistic Director



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