



**Creative and Cultural
Industries Strategy
Phase 1 – Discussion
forum questions and
responses**

Open from May 3 to September 20, 2019



Purpose

An online discussion forum was set-up on the English project website. It provided a space for continued and ongoing dialogue around what should be in the Creative and Cultural Industries Strategy.

The forum had the four key topic questions discussed during the afternoon of the May 3 public engagement session, as well as an open question to provide additional comments. All comments could be viewed by anyone visiting the site so that ideas and discussion could build off one another.

If individuals did not want to post directly on the discussion boards they could provide information by emailing ccis.engage@gov.yk.ca or calling 667-8383 /toll-free 1-800-661-0408 ext. 8383 or mailing written feedback to: PO Box 2703 (L-1), Whitehorse, YT Y1A 2C6. No information or feedback were received in these ways.

The following is the verbatim report of the comments posted on the discussion forum between May 3 and September 19, 2019. Comments that were 'Liked' by others visiting and reading the discussion forum have been indicated.

Discussion Question 1 – Marketing

Marketing and communications are critical to success in bringing creative and cultural products to consumers and growing the sector. Creating the right product, setting the right price, identifying the right market, understanding export challenges and opportunities, and undertaking effective promotion are essential considerations for the long term stability of those retailing cultural products and services.

Looking ahead for the next 10 years, what would you like to see in place that would make a positive impact on your ability to market or promote your work?

Annie Avery

Friday, May 17, 2019 - 09:32

In the music industry, marketing is now done with film/video. The biggest single thing that could happen is a simple fund/opportunity where musicians could make a short promotional video. This has been tried, with great results, but we need more of it available. Music Yukon could even be the administrator of this opportunity. Funding does not necessarily have to cover 100% of costs, as cost sharing with artists can ensure commitment.

3 LIKED THIS

Chris Caldwell

Tuesday, June 4, 2019 - 12:14

In today's visual art industry the artist must be technologically savvy to market online or willing and able to focus solely on art that appeals and is affordable to the tourist market as the local market is limited to a buying audience of only a few hundred. Yukon's art retail shops have dwindled to only a few as more private artist groups have established their own "closed shops" (meaning members only). In recent times publishing art in print form has changed drastically : example - I once could publish low cost posters and prints based on volume (the more you print in a run, the lower the individual price per unit), nowadays artists can only publish short runs as the price per unit is the same whether one publishes 5 or 500 leaving no profitable gain meaning self-publishing of art has become a vanity product for promotional purposes only and for no income. Added to these new age burdens are the issues of sky-rocketing costs for importing manufactured products (such as printed coffee cups, etc.) and/or exporting said goods to Outside markets - the new gas tax will close the doors to many sales opportunities as at present shipping out a \$10.00 poster costs \$18.00 minimum, there aren't many buyers who are willing to pay \$28.00 for a \$10.00 online purchase and as of July 1 that price will climb. Yukon needs to establish an out-of-territory agency to publish, stock, market and sell Yukon's visual art products beyond our borders via a virtual store front and brick & mortar warehouse (example: Amazon). Yukon's local based visual art market is over-saturated (Economic Development says so) thus Outside markets are the only options to create a future for Yukon's visual artists so we can support ourselves without requiring constant begging for hand-outs from Arts funding.

AI C

Sunday, June 23, 2019 - 15:33

Marketing arts and culture in Yukon is not a singular topic. Marketing Yukon as a cultural and artistic destination. For a long time, Yukon has been sold to the rest of the world as a "wilderness" destination. Despite recognizing that our artistic and cultural ventures should be an important part of the Yukon story we continue to ignore them in our tourism marketing. Lately we have discovered that our First Nations make good advertising copy and market their culture in an unhealthy colonial way. Yukon is blessed with a vibrant arts and culture scene that is the envy of many regions of this country. We can celebrate that energy and activity and find ways to use it to impress our visitors and bring more people to the territory for a "complete visitor experience". We need to engage our visitors before and after they go off to discover the wilderness. The experience that they have in our restaurants, theatres and galleries will help bring them back. Instead of paying lip service to arts and culture as one of smallest pillars of tourism we need to celebrate it as an important attractant; we can market to all of the five senses. Marketing First Nations Culture First Nations "Culture" can be an important attractant for visitors to the Yukon. However, it is the culture of our First Nations and can only be shared respectfully by the First Nations. The Adäka Festival is a successful example of cultural sharing and celebration. The Territory can assist the First Nations and itself by investing in First Nations training and explorations of ways to share their cultural

wealth on their terms. Marketing in support of our artists The Yukon is blessed with a wide range of art makers. The Territory needs to find ways to help those artists to flourish and get their work to market. Direct Industry Wide Support: Many of our arts organizations and most of our artists lack the training, and funds for effective marketing within and out of the Territory. This is a recognized challenge across the cultural industries. The Territory has on staff people with the necessary skills, perhaps part of their mandate could be to share those skills with the creative sector. Another way might be to establish and core fund a cooperative marketing agency that could be used by many organizations and individuals on a cost share basis. Arts Support Organizations Arts support organizations play a key role advancing the productivity and marketing of the work of our artists across the nation and abroad. Some like Music Yukon are obvious support organizations but many others play important roles in showcasing the work of our artists such as KIAC, Jazz Yukon, Kluane Mountain Blues Festival, DCMF, YAC, YA@W Gallery, Arts Underground and many more. Helping these organizations to develop the tools of effective marketing is important. Individual Artists The changing nature of the retail world means that our artists must evolve to market their work through digital means. Artists marketing in the ever-changing digital era face considerable challenges that need to be met with flexible, inexpensive training. Digital marketing is key to those in the music industry and increasingly important to most of the other art forms. Once again, the idea of a supported co-operative marketing agency is interesting as such a service could free up the artists time to make their work.

1 LIKED THIS

Storiesmatter

Thursday, September 5, 2019 - 10:43

Yukon heritage sector assets such as museums, cultural centres and historic sites are significant sites when it comes to Yukon collective memory and tourism important sites. Without them, the tourism offer would be very minimal in most Yukon communities. As of now this sector receive very little funding for operation and marketing. The current marketing efforts do not consider what these important sites can offer to their communities and to tourism. There is a need for a concerted effort in including the heritage sector, the numerous sites, their work and their workers, when it comes to developing policies and granting funds regarding marketing and promoting the work they do.

Discussion Question 2 – Development

Development encompasses the infrastructure and tools needed to support the sector. Development refers to training, skill building, financing, or work at a certain phase of completion. Development references the beginnings of growth for the maker or the product. Support for creative talent, innovation, and risk are at the heart of development and are foundational pieces in fostering a strong creative and cultural industries sector.



What key development supports do you think would contribute to a healthy and prosperous sector for years to come?

Annie Avery

Friday, May 17, 2019 - 09:51

Encouraging and engaging young artists, and potential artists is key to ensuring that there is growth in the sector. For example, the Wood Street MADD programs have been part and parcel of the dance schools, music teachers, and drama productions. As more elementary students are shown these programs, they have more to aspire to. There are many examples of successes in the sector because of these programs. Getting out to communities is not so successful. Consistent and longer lasting support for rural programs could make a difference. Examples could include longer lasting support for violin programs in rural areas. Five years could be considered a minimum for trying a rural music or drama program.

Chris Caldwell

Monday, June 3, 2019 - 17:16

Annie's reference to programs in rural communities and her example of violin studies identifies how expensive said educational services can be as there may be only 1 or 2 students in each location with long distances between; requiring travel and accommodations plus instruction time for the teacher plus weather and road conditions (risk). The issue could be easily and cheaply resolved via live streaming video instruction. This method could also create a new way of linking up students in different towns providing opportunity for them to practice together without the expense and risk of travel. Use the technology we have at our fingertips!

1 LIKED THIS

yukonnaise

Monday, June 3, 2019 - 17:58

Rachel Grantham here. I replied to Chris' comment but it doesn't appear here that I can see. I wholeheartedly agree with Chris that video conferencing would be a great tool, perhaps not for children, but for adults. As far as young children are concerned, it's so important for there to be a person in the room for them to build a relationship with, for the teacher to be able to see, hear and touch in real time. I do know there are students who are taking lessons through Skype--generally these students already studied in person with some one. But I would think with adults who already have a skill set that they wish to develop, video conferencing would work well to access expertise.

1 LIKED THIS

Al C

Sunday, June 23, 2019 - 15:36

DEVELOPMENT Simplify as much as possible the process of Government funding so that the artist or artistic organization can focus on their work and not on grant writing and reporting.

Due diligence is necessary, but let us try to keep it to a minimum and be as flexible as possible. Recognize that most of the funds spent by arts organizations on staffing return to the Yukon economy and accept that staffing, at a reasonable wage, is one of the biggest challenges our arts organizations face. And, like the rest of businesses in Yukon, particularly Whitehorse the Territory needs to work on ensuring affordable housing. The Northlight Innovation Centre is a model that could be applied to the cultural industries either by funding their integration into the existing facility or by finding another location. When cultural ventures are brought together there can be economies of scale and there will be cross fertilization of ideas. Sport Yukon is another model that could be applied to the cultural industries. A portion of the ongoing operating costs for many of our mid-size cultural not-for-profits rest with office space and office resources (printers, copiers, computers etc.) A shared centralized office facility with the expensive resources provided by the Territory would go a long way to free up resources for the making of art. The performing arts including theatre, dance and music are limited in their growth by a lack of venues. This is particularly noticeable in the music industry. Perhaps the Territory could partner with local restaurants and bars and Music Yukon to improve those venues as performance spaces with reasonable acoustics and sound systems. Or work with Music Yukon to develop a couple of portable sound systems that musicians could borrow or rent cheaply. At the same time as we improve conditions for our resident artists and their audiences, we need to ensure that there are programmers and producers that bring challenging and extraordinary work in all disciplines to educate our audiences and to raise the bar for our local creators. Training: We need to create training opportunities for youth in all of the arts disciplines. We need more programmes like MADD for high school students. We need to support not-for-profits like the All City Band and The Heart of Riverdale. We need to introduce digital training for both youth and established artists. There are many learning opportunities in Yukon but we need to support them and make them more accessible. Training: Sponsorships and Philanthropy - Our public needs to discover that the Territory is not and should not be the only source of support for cultural not-for-profits. Yukoners are by nature supporting and generous to many ventures, except those that they believe the government is responsible for. We need to introduce the ideas of sponsorship and philanthropy to culture sector to our business community. (Note: There are meaningful exceptions to this comment.) Training: Human Relations, Health and Safety, diversity, etc. The cultural sector needs ongoing affordable training in these areas or at least access to his kind of training when offered for other industries.

1 LIKED THIS

Storiesmatter

Thursday, September 5, 2019 - 10:51

A new Museum strategy needs to be written and is long due. The 2005 one is no longer adequate. This will help address the sustainability of the museums in rural areas as the reality is pretty precarious for many. Continuing the Heritage Training Fund is key for skills development and working with the museums to increase standards, however they need to be supported financially to make them happen.



Discussion Question 3 – Technology

As a tool to create, communicate, engage consumers and audiences, and complete transactions, technology and digital platforms have had a transformative impact on the Creative and Cultural Industries. Technology, and specifically digital technology, interacts with all aspects of the cultural value chain and is a major driver in modern innovation.

What is your highest priority in relation to technology and your work in the sector?

Annie Avery

Friday, May 17, 2019 - 09:57

My highest priority regarding technology and my work would be adding film to my music. Opportunities to learn how to do this would be recommended. There are sound recording studios, but not so many places to edit film and sound together.

yukonnaise

Monday, June 3, 2019 - 17:51

My highest priority would be to find training in using editing tools. The film society used to offer lots of workshops in this area, but that seems to have died off. I think the younger generation is more savvy with these things and have been taught how to use in school. I have also tried some online learning but I learn best in a classroom format with a real person. The possibilities are endless when you know how to put something up on a youtube for the world to see and hear!

Chris Caldwell

Thursday, June 13, 2019 - 10:59

What was once an option is now a necessity as digital technology is now required for all aspects in the art field without exception. Young artists are not experiencing the challenges faced by elder artists who have been required to adapt our skills while navigating an ever changing race course we never imagined we would have to run. For both young and old the ever shifting technological landscape requires constant huge investment but such machinery isn't factored into available funding allowances through Arts channels - the attitude that home/studio based computer hardware and programs are not a necessary part of the art field needs to change. Costs for training, acquiring new platforms and subsequent hard drives, monitors, storage equipment and high-speed internet access should be a fully refundable expense either via Revenue Canada or via application process through local Government funding sources for reimbursement.



AI C

Sunday, June 23, 2019 - 15:50

I would echo the earlier comments about the need for training, continuous training, in digital technologies for folk in the creative industries. Further, that training needs to be affordable and available across all forms of art making. The Yukon would also benefit from the delivery of high speed, high bandwidth internet connections to all of our communities. The opportunities, offered by the digital realm, to share our creativity are enormous but they need a solid backbone to succeed. The rapidly changing nature of the digital world makes hardware and software costs a considerable burden for artists who want or need to stay current. An OS update can mean that a computer is no longer supported, and that legacy software will no longer run. This means that an artist may be faced with the considerable costs of updating hardware and software and then the time costs of learning those new devices and software. Many hardware and software companies offer discounted products for education purposes, which is a good trick to ensure future sales. Perhaps the Territory could negotiate something similar for professional artists in all disciplines

1 LIKED THIS

Storiesmatter

Thursday, September 5, 2019 - 10:53

I echo the comments from AI C on that matters

Discussion Question 4 – Diversity

Yukon has a diverse population and it is important that all members of the community are free to maximize their potential, share their talents, and participate in the Creative and Cultural Industries. Creating products, programs and services that are inclusive and confront barriers to participation, accessibility and capacity will lead to flexibility and long term sustainability in the sector.

What challenges are associated with inclusivity, accessibility and diversity in the creative and cultural industries in the Yukon?

Annie Avery

Friday, May 17, 2019 - 10:08

Challenges of distance across the territory are certainly paramount. Challenges also occur with the application process for rural and new Canadians when seeking funding. I don't have any specific solutions, but know that a friendly face can make a huge difference. Artists are usually insecure, and distrustful of bureaucracy.

1 LIKED THIS



Chris Caldwell

Thursday, June 13, 2019 - 12:16

Art is all about diversity, anyone can create art that expresses their own selves, culture or aspirations and show it whenever or wherever they want - this question makes no sense, but I will address it from the perspective of nearly 60 years of immersive study in the visual art field: Government and special interest groups have actively worked toward forming camps and pitting artists against each other to fight for public funding and venues. To gain funding assistance or venue use Yukon artists are tacitly required to form exclusive groups or be and/or express in their art feminism, regionalism, genetic origin, youth or inexperience - meaning one must be female for the women only venues, or Francophone for the french only venues, or First Nations for the First Nations only venues, or a child for the youth only venues, or emerging. There are no general arts venues for the remaining artists in Yukon who don't fit these aforementioned criteria. Arts needs to put greater effort into re-establishing theme-less / category-less territory wide art exhibitions that recognize dedication, skill, talent and achievement, not just craft sales festivals. For Yukon artists to be recognized beyond our limited borders Yukon needs to take art seriously and not treat our artists like lazy brainless hobbyists with nothing better to do. Yukon Arts must eliminate partisan juries (selected from an exclusive list of previous funding recipients) and make use of senior and established artists in their arts funding and exhibition juries. I have always been appalled at my treatment by my juries through my numerous unsuccessful application experiences (yup, there is a sign on the wall in Arts' jury room that says: "nothing ever for Caldwell") as not a one knew a thing about watercolor or drawing technique and style development and dismissed my practice exercise demonstrations as ugly : "not pretty", and/or rigid : "not stretchy", neither of these terms are legitimate or valid art criteria. Yukon Arts needs to stop pandering to political preconceptions and be open to all artists no matter the subject or style. Not all of us create for tourists, not all of us celebrate only Yukon in our work, not all of us can bang off a painting in an afternoon that is fit to exhibit. Great art takes talent, time and discipline, it is not something that can be learned in school as it is inborn and Arts administration needs to recognize this fact or Yukon's art will always remain just for Yukon and Yukon's artists will never achieve beyond Yukon's borders. As to Annie's comment about insecurity: To be an artist requires guts and determination, if the artist is timid they will never achieve their goals - being a career artist is NOT for the fainthearted.

Linda Leon

Sunday, June 23, 2019 - 17:26

I'm a member of YA@W. When we moved into our current gallery, we looked at what we could do to make our space wheelchair accessible. We weren't able to do this because the cost would be prohibitive. Consequently, some disabled artists are unable to become members. And disabled guests are unable to visit. It might be a good idea to provide funding for venue renovations so that our galleries and performance spaces are wheelchair accessible.

1 LIKED THIS



Discussion Question 5 – Open question

Do you have any further comments or suggestions for the development of a Creative and Cultural Industries strategy?

Annie Avery

Friday, May 17, 2019 - 10:27

Ultimately simplifying processes to help artists engage in accessing assistance. It is time to rethink how the Film and Sound Commission works. Rooms of file folders full of receipts that need to be checked is not the most efficient way of handling funding. Running Music Yukon on a shoestring budget but expecting it to be a mover and shaker in the industry for all of western Canada is difficult. There seem to be more employees in the cultural sector, but is there more funding going directly to artists? Musicians are being paid up to 50% less than they were 30 years ago for the same employment. Artists are being asked to work for "exposure". Putting the artist or creator at the top of the food chain does not always happen, especially in the music industry.

1 LIKED THIS

Chris Caldwell

Thursday, June 13, 2019 - 12:35

Checks and balances are a requirement for artists to understand the cost of doing business - artists are now required to be their own representation as the days of large corporate investment (music labels, publishing houses, agencies) are dying off in favor of self creation and self production. It's tedious, boring and frustrating to artists but just because you don't like doing chores doesn't mean you can avoid doing housework :). Artists must undervalue their work by ignoring their own costs; it takes me 1000 hours to create a major painting that might sell for \$2,500.00 on a good day because the buyer sets the price by what they can reasonably afford; unfair, yes! But t'is the nature of the "industry".

Chris Caldwell

Thursday, June 13, 2019 - 13:02

Arts funding has artificially lowered the public value of original visual art: I attended an art exhibition of new works, the art was priced to cover the framing and commission percentage only as the art had already been "paid for" by Arts funding but the public who attended didn't know. As a result it was assumed that the price of an 18 x 24 inch painting, fully framed and glassed, was \$325.00. As I'm fully aware the framing cost between \$175.00 and \$225.00 and that the gallery takes 35% I realized I was the only one in the audience aware that the art within the frame was free, but for the uninformed general public all they learned was that a fully framed painting should only cost about \$325.00. The public didn't learn about the free

art in those frames until months after the show when it was announced publicly that said artist had received \$10,000.00 to create the art, but by then they didn't really care nor did they make the connection between the funding and the low retail price. The bar was set and now my art, and the art of all self funded visual artists, has been devalued. More public education and disclosure should be required at these kinds of publicly funded art exhibitions so purchasers are made aware that they are buying only a picture frame with free art in it courtesy of public funding, or the artists should be required to price the art at fair market value regardless of the funding they received to create it.

