

Yukon Visual Arts & Craft Strategy

2013



Prepared by the Visual Arts & Craft Steering Committee
with assistance from Tipping Point Strategies

Strategy Steering Committee

Anvil Range Society

Adäka Cultural Festival

Friends of the Gallery Society

Klondike Institute of Arts and Culture / Dawson City Arts Society

SOVA Yukon School of Visual Arts

Northern Fibres Guild

Ted Harrison Artist Retreat

Yukon Arts Centre Corporation

Yukon Art Society – Arts Underground

Yukon Craft Society

Yukon Artists @ Work Co-op

Retail representatives - North End Gallery, Goldsmiths

Fireweed Community Market Society

Northern Cultural Expressions Society

Yukon Government Arts Section

Rosemary Scanlon

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Cover image: Joyce Majiski, *Herd Dynamics*, Mixed Media

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Halin de Repentigny working on a painting, Yukon Riverside Arts Festival 2004

Shiela Alexandrovich, *Little Miss Sunshine*, Mixed Media

Government of Yukon / Joseph Bradley; Yukon First Nations Arts Festival, First Nations quillwork

Bob Atkinson weaving chair, Yukon Riverside Arts Festival 2007



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Strategic Context

The Plan

This strategic plan looks forward five years towards a vision where more wealth is being generated and Yukon's cultural landscape is further enriched by works produced by Yukon visual arts and craft creators. Under the direction of a steering committee comprised of visual arts and craft organizations and government representatives, this strategic plan was developed in 2012 to be the next road map for the growth of the visual arts and craft sector.

The Sector

The visual arts have flourished in the Yukon with gifted artists and craftspeople producing traditional and contemporary work in a variety of media for appreciative audiences. While our remoteness allows for unfettered creativity, our distance from larger markets and curatorial dis-

course presents unique challenges for Yukon artists and craft producers.

Professional and second-income members pursue revenue through sales, exhibitions, teaching at community art demonstrations, artist fees, and commissions. Some are self-sufficient business operators and others seek support towards market- or export-readiness. Some artists work to secure interest from public galleries, artist-run centres, and public collections in order to meet their goals.

Yukon artists credit the Yukon public for its longstanding support in buying artwork, following artists' careers, attending demonstrations by artists, taking art classes, insisting on visual art education in schools or recreation programs, and enjoying art in public spaces. Yukon people like to see our way of life interpreted by Yukon artists in a tangible form.

The essence of life in the north – colourful sunsets, ice fog, fireweed glowing in evening light, views from our favourite hiking spots – are echoed in artworks. Food is served in handcrafted pottery embellished with Yukon-inspired glazes, dishes are dried with hand-woven towels and feet are warmed in hand-sewn moccasins. Artists are neighbours, friends, colleagues and fellow parents on the sidelines of the soccer pitch. Yukon homes and offices are full of art and Yukoners buy pieces to share with our friends and family from “outside”. The public is very much engaged with the work of Yukon artists and craftspeople.

Work to Date

In 2001 the Friends of the Gallery Society published a craft strategy that outlined a set of sequential steps to develop the Yukon arts and craft industry. At that time,

the Created in the Yukon craft identifier program was in existence, various business and arts workshops were being offered and a number of NGOs were involved in developing and marketing Yukon visual art and craft producers. The Yukon public was supporting the sector by buying art and crafts at sales and retail outlets. There was a strong feeling that more could be done. In essence, the sector wanted to approach economic viability in a systematic way to match other cultural industries such as the film and music industries.

The 2001 Yukon Visual Arts Craft Strategy incorporated the findings of previous Cultural Industries strategies from 1994 and 1999 and recommended a sequential approach to building the industry. It was adopted by the Yukon government and some of the recommendations were followed; some remain to be tapped, and others are not practical or needed. A more detailed synopsis of the recommendations and the current situation is included in the Northern Context section of this report.

Successes

The Yukon Visual Arts and Craft Sector has seen great progress and growth since the 2001 strategy. This is in part a result of initiatives and activities that responded to recommendations, but also largely due to the emergence and development of non-government agencies.

Yukon Artists @ Work is a co-operative of Yukon artists who rent a gallery space for retail, exhibitions and special events. These artists support each other's technical and market development and share re-

sources to increase sales and allow more time for creative pursuits.

The Northern Cultural Expressions Society (formerly the Sundog Carving Retreat) has a vision which is "to help emerging artists develop the artistic, cultural, social and business skills required for personal success." This is achieved through carving programs for beginner and advanced artists. The work of NCES has led to a revival of carving and allows for increased public interaction with the artists and the art form. They have also expressed an interest in expanding to build an export process in order to sell art to national distribution channels, wholesale and retail.

The Dawson City Arts Society, (AKA Klondike Institute of Art and Culture) was established in 1998 to develop Dawson City-based art education with the goal of enriching the quality of life and creating an art-based economy in the Yukon. The Society envisioned the opening of an art centre for the teaching, performance and exhibition of visual, performing, media and literary arts. DCAS established two art galleries, an international film festival, an annual visual arts festival, training and professional development programs, including a youth art enrichment program and an artist residency. In 2007, in partnership with Yukon College and Tr'ondëk Hwëch'in, the Yukon School of Visual Arts opened its doors. This is a foundation year program with transfer agreements with many major art schools in Canada.

The Yukon Art Society, one of the oldest arts organizations in the Yukon, expanded its role by

administering the Artist in the School program (which went from \$25,000 to \$100,000 in 2008), opening a downtown location, Arts Underground, which delivers art and heritage exhibits, workshops and career support for artists, and taking on an informal role as a regional craft council where resources and opportunities exist.



Emma Barr demonstrating oil painting during her Artists Down Under residency in 2009

First Nations artistic and market development through the Adäka Festival and its predecessors (YFN 2010, Yukon First Nations Festival and the Gathering of Northern Nations Festival) have solidified efforts to bring Yukon First Nations artists together to build talent, markets and partnerships. With 14 First Nations and eight language groups, the arts activity can be found throughout Yukon and is rooted in diverse traditions and styles.

An endowment from Ted Harrison and funding from the Community Development Fund created the opportunity to build an artist res-

idence and studio space under the Ted Harrison Artist Retreat Society. Artist in residence programs are important to individual artists' development, and the Yukon visual arts and craft sector benefits from the exchange and networking that they generate.

The Yukon Arts Centre's 4,200 sq. ft. Public Art Gallery is the only Class-A facility in northern Canada. The Gallery presents exhibitions throughout the year of northern, national and international artists. At this time the Gallery is achieving this through an Independent Curator Series, which connects Yukon artists with "outside" curators to create exhibitions for the institution. The gallery carries out workshops, special events, public programming and art education classes. It also houses a small permanent art collection. In 2011/12 the gallery presented 117 artists, 62 of them were Yukoners. Sewing Our Traditions Dolls of Canada's North was established by the Yukon Arts Centre for the 2010 Cultural Olympiad and was remounted for the Arctic Winter Games, as well as other venues.

In recognition of the fragile economic realities that some visual artists face, a volunteer organization, the Yukon Artist Relief Fund, was established. A fundraiser entitled "Canvas Confidential" is mounted periodically to support and celebrate the arts, and to raise funds to help professional visual artists in need because of debilitating health issues or personal tragedy.

Some municipalities, such as Haines Junction and Whitehorse, have public art policies. Government of Yukon has a platform commitment

to enshrine the purchase of art for public buildings in policy, which would go a long way towards developing and promoting our visual artists.

Opportunities and Realities

While the visual arts are flourishing under the creativity and optimism of its members, there are further opportunities and realities that must be examined in order to create a roadmap for further artistic and economic success.

The idea to develop mammoth ivory carving as a unique Yukon art form to add value to this prehistoric resource (which at this point is being shipped outside in its raw form) is worth pursuing.

A more robust and thorough method of discussing, critiquing and describing Yukon visual arts and craft would contribute to artistic excellence and having the work of Yukon artists understood and showcased nationally.

The Canadian Craft Federation (CCF) works on an industry association model with member organizations in each province and territory. The CCF advances and promotes the vitality and excellence of Canadian craft nationally and internationally to the benefit of Canadian craftspeople and the community at large. The CCF is about to undertake a national economic impact study for the fine craft sector in Canada. It is also working with craft councils across the country to present Craft Year 2015. Without a Yukon chapter, we may be missing out on these national projects. Our role in the 2010 Korean Craft Biennale, for example was bro-

kered through the BC Craft Council.

The Friends of the Gallery Society has been collecting artwork for the Yukon Permanent Art Collection since 1981. As of 2012, the collection is comprised of 345 works which provide a narrative of arts development in Yukon. Storage facilities are not sufficient for this growing and valuable collection, which is worth over \$2.4 million. Selections from the collection are on display in public buildings throughout Yukon and two Ottawa offices; there are annual exhibitions to display new acquisitions and special loans and displays also provide exposure for the collection.

Yukon visual artists and craftspeople see themselves as major stakeholders and contributors to waterfront or central development in communities such as Whitehorse and Carcross but their views and potential to revive downtown cores are not often included in the agenda.

The Yukon government's Haines Junction Visitor Information Centre in the Champagne and Aishihik First Nations Da K̓a Cultural Centre features art as its main theme. The new centre displays a selection of Yukon arts and crafts, a Yukon Permanent Art Collection exhibition, and two commissions; a painting by Haines Junction artist Libby Dulac and Teslin's Doug Smarch Jr.'s monumental sculpture Ice and Flowers.

If artists are to benefit from a collective voice, they would like to see a mechanism that would create better training programs, increased marketing opportunities, more linkages to outside opportunities with efforts tailored to individual as well



as collective needs. During consultation, artists were supportive of these outcomes and viewed them as best dealt with through a lead agency. Such an entity would have to have direct benefits to its members.

While the Created in the Yukon program continues to be a valued and widely subscribed program, it lacks standards (work is not juried), research is not conducted, and because products are available free of

charge, there is an increased risk of misuse.

Yukon artists and crafts producers do not place any limits on their creativity and eclecticism is encouraged and expected. This perplexes some “outside” art experts who assume that there should be a Yukon brand, as they would expect in the two other northern territories, where authentic Inuit art, for example, is such a strong value.

Overall training efforts (business, market-readiness, export-readiness, portfolio development, technical art skills) have to be carefully planned. They need to be frequent, relevant, regular, advertised and tailored to different types of artists. One size does not fit all.

There is an opportunity to coordinate the efforts of arts organizations, festivals, collectives and retailers who develop, promote, exhibit and sell visual arts and crafts.

There is a lack of economic impact statistics regarding the visual arts and crafts. Without knowing exactly what the visual arts contribute to the Yukon economy, or how many are involved, it is a challenge to plan for sector development.

Moving Forward

The research conducted for the 2001 strategy provided a detailed picture of the Yukon visual art and crafts sector. In some cases, non-governmental groups and new programs are now addressing many of the needs identified in the strategy’s recommendations. This strategic plan builds on this learning by capturing the changes that have occurred, creates an updated profile of the sector, and identifies key strategies and priorities to support and empower it.

This plan includes a detailed methodology, a strategy for the next five years, including strategic priorities and outcomes, a situational analysis describing the national and northern context, sector accomplishments and opportunities and sector challenges.

Methodology

To create this sector strategy, literature was reviewed and interviews with key stakeholders were conducted and recorded. Comments were gathered through interviews, an online dialogue site called *yukonartschat.com* (371 site visitors), a one-day workshop in Whitehorse on January 26th (39 attendees), and an evening talk on January 26th. A project steering committee took this feedback and developed this strategy on January 27th, 2012.

The Steering Committee included the following organizations and artists:

- Anvil Range Society
- Adäka Cultural Festival
- Friends of the Gallery Society
- Klondike Institute of Arts and Culture / Dawson City Arts Society
- SOVA Yukon School of Visual Arts
- Northern Fibres Guild
- Ted Harrison Artist Retreat
- Yukon Arts Centre Corporation
- Yukon Art Society – Arts Underground
- Yukon Craft Society
- Yukon Artists @ Work Co-op
- Retail representatives - North End Gallery, Goldsmiths
- Fireweed Community Market Society
- Northern Cultural Expressions Society
- Yukon Government Arts Section
- Rosemary Scanlon
- Susan Stuart – Mayo
- Joyce Majiski
- Nicole Bauberger





Five key questions were addressed in preparation for developing this strategy.

- 1) What educational arts and crafts programs are needed in Yukon (training, professional development, school curriculum and awareness)?
- 2) What is needed to create more art and craft in the Yukon (innovation, space needs, equipment and supplies, standards and mentors)?
- 3) What is needed to ensure artists' and craft peoples' work is market and exhibit ready (pricing, packaging, point of sale, e-commerce, business development, manufacturing, and product supply)?
- 4) What is needed to ensure that there are enough obtainable retail and exhibit opportunities in and out of the Yukon (exhibits/shows, retail galleries, retail sales, internet sales, craft shows, farmers' markets, brand/identifier, marketing campaigns, cultural district and events)?
- 5) Does the sector need one coordinated voice? Councils across Canada take on a range of responsibilities for the visual arts and craft sector. Should a council be created in the Yukon?

Photo Credits (Page 6):

Government of Yukon; Aaron Smarch (top), carving tools (bottom), Carcross/Tagish First Nation Carving Centre

Photo Credits (Page 7):

Government of Yukon; Keith Wolfe Smarch (top), Aaron Smarch and Keith Wolfe Smarch (bottom), Carcross/Tagish First Nation Carving Centre



Yukon Visual Arts and Craft Strategy

Sector Mandate

To assist artists and craftspeople to develop their careers and ability to make a living while contributing to the social and economic fabric of the Yukon through the strengthening of the visual arts and craft sector.

Sector Vision

Yukon's visual arts sector is generating wealth and enriching Yukon's cultural landscape with works that are appreciated and critically recognized.

Definition

The Yukon arts and craft community is an economic sector comprised of artists and craftspeople who create tangible expressions for artistic, cultural and economic purposes. They are supported by audiences, agencies, retailers, funders and communities.

In order to meet the sector vision, we will strive to:

- Establish the visual arts and crafts as a recognized contributor to diversifying the Yukon economy
- Support existing arts organizations to deepen their impact and to maximize opportunities, as opposed to establishing new organizations
- Tailor approaches to the specific needs of individual artists and craftspeople at various levels of development in order to advance their diverse artistic and economic aspirations

Sector Strategic Priorities

1. United Voice

Build a mechanism to join the visual arts community together to advocate, coordinate training and marketing efforts, share knowledge, and build links to other Yukon economic sectors and to place Yukon arts/crafts in the Canadian landscape.

- Assemble a working group to work towards the creation of a visual arts and crafts alliance, industry association or council and create a business plan that addresses its mandate, role, activities and expenses/revenues to operate
- Measure the size and value of the sector
- Ensure that funding agencies' strategies and funding programs are accessible to members of this sector
- Ensure visual arts representation on arts funding committees to make sure that visual arts interests are heard
- Consider an advocate position as a way to connect individuals to programs and services that would advance their careers
- Assist artists and craftspeople to take the necessary steps to progress in their careers, including developing their work and approaches for exhibits and professional galleries
- Explore cooperative approaches to affordable workspace, studio space, equipment and bulk-buying raw materials

2. Marketing

Develop a strategic marketing campaign to increase visibility and demand for Yukon visual arts and crafts both in and outside of Yukon

- Revitalize the Created in Yukon program and the Art Adventures on Yukon Time Studio Guide
- Establish a stronger web presence for the sector including e-commerce elements
- Inventory, coordinate and promote craft fairs to increase attendance and sales
- Encourage and support touring and attendance at outside exhibitions, festivals and events
- Establish a Yukon art history tradition as a way to document fine arts development in Yukon



Marketing Con't

- Work towards having Yukon artists featured in national publications such as *Canadian Art*
- Advocate for artists to have their work in national collections, public galleries and retail galleries outside the territory
- Create awards and recognition for artists that push technical and artistic boundaries
- Carry-out market development work to increase and sustain exports
- Tackle written standards for market and export-readiness
- Work on market development strategies to match Yukon product to potential sales and export

3. Training

Foster artistic, technical and business excellence in our artists and craftspeople through training, professional development and mentoring

- Develop and deliver a regular annual modular visual arts and craft friendly business development program, “Business of Art”
- Design and deliver courses that address product development such as: packaging, pricing, marketing, web and e-commerce, portfolio development and photography, preparing an artist statement, applying to trade shows
- Identify training in artistic techniques, such as design, composition, and colour as a priority for existing arts organizations to deliver
- Encourage a culture of supportive and professional art critiquing and art discourse to raise artistic standards
- Support artists to be strong trainers and mentors
- Prepare Yukon artists and craftspeople to understand copyright and licensing in a digital age

Photo credits:

Cathleen Collins, *Patchwork Fireweed*, Acrylic on Canvas

Marlene Collins, *Peeled*, Original Clay Sculpture

Mary Beattie, Needle Felting

4. Partnerships

Seek partnerships and opportunities to advance the artistic and economic aspirations of Yukon artists/craftspeople

- Explore and develop cultural tourism opportunities for the mutual benefits of both industries
- Seek a rationale statement surrounding the mandates of both the Yukon Arts Centre and the Yukon Government's art collections, make sure the collections are sufficiently managed, and encourage strong public programming to promote both the collections and the artists who are represented in them
- Ensure that support to the visual arts and crafts sector extends to all Yukon communities
- Hold the Yukon Government to its election platform to develop a public arts policy to incorporate Yukon art for new public buildings
- Seek linkages with Yukon First Nations artists and examine the Yukon First Nations Arts & Culture Strategy (March 2012) for ideas for collaboration
- Ensure the Visual Arts & Craft Sector is considered in the development of cultural districts waterfront
- Work with Yukon Government's heritage unit to develop mammoth ivory as a signature Yukon product
- Continue to support goldsmithing in Yukon
- Capitalize on Yukon artists' residencies to encourage professional development and mentoring between Yukon and "outside" artists
- Explore SOVA, Yukon Arts Centre Public Gallery and KIAC's relationships with visiting curators, artists and art critics to establish a stronger network for Yukon artists in Canada
- Link the artists who travel here for residencies to our artists for: professional development, a link to out-of-Yukon markets and for artistic excellence



Outcomes

- A united visual arts and craft sector working in collaboration to increase artistic and business opportunities for Yukon visual artists, crafts people and other stakeholders, while respecting the individual nature of its members
- Increased communication channels between artists, vendors and supporting agencies
- A visual arts and craft sector with a strong voice within and beyond Yukon
- A stronger identity for the visual arts and craft sector within and beyond Yukon
- An increase in artistic excellence in Yukon's visual arts and craft sector
- An increase in Yukon artists' knowledge and understanding of the legal and business side of art
- An increase in the quality, diversity and volume of visual arts and craft produced, presented and purchased within and beyond Yukon
- Increased opportunities for artistic exchange and collaboration beyond Yukon
- An active and well-visited website that promotes Yukon artists and craftspeople, events, opportunities and the agencies and businesses that support the sector, increases reach and connects artists with their markets for increased wealth and artistic development
- Regular, relevant and well attended training courses in professional, artistic and technical development
- An accepted set of criteria for market and export readiness is developed for the sector
- Artists have access to the necessary workspace and resources to be successful
- Artists are able to spend an appropriate balance of their time dedicated to art production and business efforts

- 
- The background image shows an art studio with several artists working at easels. In the foreground, a woman with long dark hair, wearing a white sweater, is seen from behind, standing at an easel. To her right, another person is partially visible. In the background, a man with blonde hair is working at an easel. The studio is filled with various art supplies, including paint palettes and brushes on the floor. The lighting is bright, coming from overhead fixtures.
- Yukon artists and their work receive appropriate recognition by Canadian and international art critics, publications, funding agencies and collections
 - More income is generated for visual artists and craftspeople - more artists are able to make a living from their art or craft
 - The Yukon public's understanding, appreciation and support of Yukon visual arts and craft continues to grow
 - Visual arts and craft contributes to thriving cultural districts in Yukon communities
 - First Nation artists are able to engage in and develop their traditional arts to their full potential for cultural and economic purposes
 - Stronger linkages and collaboration between visual arts and craft and other sectors (Tourism, Education, Economic Development, Health, Music, Film, Theatre)
 - Regulations, training and sourcing that lead to mammoth ivory products that are unique to Yukon and in high demand
 - Understanding and recognition of the economic value of the visual arts and craft sector from government and other sectors, supported by accurate measurements and statistics
 - The benefits of the craft strategy reach artists in all disciplines and in all regions of Yukon
 - Permanent art collections that are seen to accurately portray, interpret and reflect the evolution of art-making in the Yukon and are more accessible to the public
 - Yukon visual arts development is tracked through art history and analysis, placing it in the Canadian contemporary art context
 - Collecting Yukon visual art in Yukon government buildings is enshrined in policy as per the 2011 Yukon Party election platform
 - Increased knowledge and understanding of current legal and business realities of making a living at making art.

Appendix 1

Strategic Plan Sector Situation Analysis

In preparation for the development of the Visual Arts and Craft Strategy the following synopsis of the sector was developed for the steering committee.

National Context

The Cultural Human Resources Council (CHRC)¹ classifies the visual arts and crafts as a subsector of the cultural industries, which also includes live performing arts, writing and publishing, film, television and broadcasting, digital media, music and sound recording, and heritage. According to CHRC the visual arts and crafts subsector encompasses such things as drawings, sculptures, photography and other visual arts and crafts. CHRC describes craft as the creative mind-hand making of unique objects primarily from clay, glass, wood, metal, fabric, fibre and other natural materials. Craft is usually not: manufacturing, unskilled labour, high-volume production, mass marketing, or primarily or exclusively commercially driven.

Cultural Industries and the arts and craft sector, in particular, are vital contributors to the well-being of northern people and our territorial economies. Art and craft production is also a direct expression and a very important component of First Nation, Inuit and Metis current and

historical cultural values. First Nation and Inuit art is also internationally recognized and highly sought.

In 2010, the CHRC published a Cultural Human Resource Study. This report stated that the visual arts and crafts subsector in 2009 was estimated to have contributed \$1.2 billion in real value added output (GDP). In 2008, Canadian consumer expenditures in this subsector were estimated at \$1.5 billion and exports were approximated at \$24.7 million. Also included in this report was a 2009 approximation of the total establishments registered in the visual arts and crafts subsector, approximately 2,627. Most of these were classified as micro-sized establishments, indicating that they employed between 1-9 persons.

Given the importance of the sector, it is however unfortunate to note that many artists have a hard time making a living from visual arts and crafts; most artisans are not able to devote full-time employment to the production of their work due to low, unpredictable and unsustainable income earnings. In 2009, Hill Strategies Research Inc. published a report called Statistical Profile of Artists in Canada. This report was based on 2005 census data from Statistics Canada and included nine art occupations in its analysis. It

stated that in 2005, the average annual income earned by an artist was approximately \$22,731. The overall average labour force earning in 2005 was \$36,301 providing for a 37% gap between the earning of an average Canadian and that of an artist.²

Northern Context

Across the north visual arts and crafts activities are a key component of cultural identity, way of life, and the economy. The Nunavut arts and craft sector employs, as their primary form of work, about 20 per cent of the workforce over the age of 14, which is approximately 4,000 individuals. One in seven people consider themselves to be active artists and the majority of these people are Inuit. The economic impact of the arts and craft sector in 2005 was estimated to be \$30 million. The Government of Nunavut believes further growth in this sector is possible and, as such, is implementing the Sanaugait Strategy, which contains seven principal goals and 19 specific objectives.

In 2002, an analysis was conducted on the NWT arts and crafts sector it concluded that approximately 5,400 individuals within the territory were involved in the production of some sort of art or craft product on a

¹ From 2012 version of Cultural Human Resources Council website www.culturehrc.ca. The Cultural Human Resources Council is a national consensus-based partnership between business, labour and education stakeholders that identifies and addresses human resources and skills issues in a collective, collaborative and sustained manner.

² A Statistical Profile of Artists in Canada (February 2009)

regular and consistent basis. Most of these individuals were, however, not involved in the sector on a full time basis and incomes earned, as a result of activities in the sector, were supplemented from another source of income earned elsewhere. Although the true economic benefits of the sector are unknown, it was estimated that through wholesale distribution channels in 1999 the gross output of the arts and crafts sector was approximately \$10.7 million.

The Government of the Northwest Territories has an Arts Strategy written in 2004 and a subsequent action plan written in 2007. The Strategy's stated vision is to secure the stability of a vibrant arts sector that is integral to the economic, social and cultural fabric of NWT and contributes positively to the quality of life within the NWT.

The strategy included the following goals:

- School programs that offer students opportunities to learn about and appreciate the arts, to develop their interests and to discover their talents;
- Emerging and established Artists that have access to programs that can assist them to further explore and develop their skills, and to support a career;
- Established Artists that have access to business information and resources to learn about the business side of the arts;
- The work of Artists is promoted and marketed nationally and internationally;



Yukon Riverside Arts Festival 2003

- The public has access to venues and programs that showcase and highlight the many forms of creative talent in the NWT.

In 1985, the NWT Arts Council was formed to act as an advisory board to the Government of the Northwest Territories on behalf of the arts and crafts community. The Council is now made up of five board members appointed by the executive. The primary function of these members is to provide valuable insight and direction to the Minister and the Department of Education, Culture and Employment on issues that relate to the sector to help guide

funding and resource allocations.

In 2004, a Yukon Cultural Industries Labour Force Study found, from census data, that over 735 Yukoners earned their living in cultural occupations and another 130 people partly earned a living in this area. In 2010, the Yukon Bureau of Statistics estimated there are approximately 207 businesses whose primary activity is related to visual and applied arts and another 65 businesses that contribute to the sector. These studies likely do not capture the full number of people in the Yukon who are engaged in some way with the visual arts and craft sector.

A number of strategies have been written that involve the visual arts and craft sector in the Yukon. In 1994 the Cultural Industries Promotion and Marketing Strategy emphasized the importance of multi-level collaboration and cooperation in the sector, as well as strong public sector investment. In 1999, the Cultural Industries Strategy, produced by the Yukon Arts Branch, provided a current status summary of the Yukon cultural industries. The 2001 Yukon Visual Arts Craft Strategy resulted in an extensive list of recommendations. At the time, culture was being recognized as a vibrant and important part of the economy, both nationally and in the Yukon. There was a high level of interest in the development of both contemporary visual art and crafts and First Nation traditional arts for those that were part-time to professional.

The 2001 Strategy was very focussed on production of arts and



crafts for domestic appreciation and purchase, as well as for export to the rest of Canada. Many of the recommendations were focussed on means of supporting sector practitioners so they could realize economic growth, especially in Yukon's rural areas and communities. The advancement of this sector was seen as a way to also benefit and strengthen tourism.

The strategy recommended a sequential approach to building the industry with its recommendations loosely categorized as: communication and infrastructure, training, product development, partnership and marketing.

Activities and initiatives that resulted from these recommendations include:

- The Art Adventures on Yukon Time publication, a guide to places to see and buy art in the Yukon, was established in 2001 under the Craft Strategy and as part of the tourism "Stay Another Day" promotional program. It also responded to the recommendation of doing an inventory of artist and craft vendors, arts and crafts agencies, and Yukon retailers. The publication continues to be a valued resource for both Yukoners

and visitors.

- In response to the strategy's recommendation for artists and retailers to work towards wholesale, five consecutive annual wholesale buyers' shows (2002 to 2006) were mounted, involving market-readiness and export-readiness training and bringing local, Canadian and US buyers to experience the wares of committed Yukon arts and crafts producers.
- The Department of Tourism and Culture and a variety of organizations have sponsored a variety of training initiatives for the craft industry in business skills, marketing, export-readiness, packaging, presentation, pricing and product development. Some were offered with the Yukon Buyer Show, others related to special events and others were in response to need. In many cases funding partnerships with the Departments of Education and Economic Development and the federal government made these initiatives possible.
- One product development initiative was designed, but was not implemented.
- Cultural Tourism initiatives including "On Yukon Time" sponsored events to tie the arts in with Stay Another Day tourism initiatives
- Some adjustments were made to the Created in the Yukon program, which was in existence before the strategy, though some of the recommendations were not pursued. The program

remains open to anyone who wants to participate and it is offered through the Arts Section in partnership with the Yukon Chamber of Commerce.

The following recommendations were not pursued:

- Steering committee, communication plan and government-based Craft Strategy Directorate, Education and Professional Development working committees
- Development of signature craft products and craft/heritage tourism model
- Cooperative shared studio, retail and gallery space
- Yukon First Nations Craft Strategy sub-committee and specialized training
- Promotional projects – signage (except for a few limited locations), Created in the Yukon brand, tourism literature, Yukon Craft FAM tours
- Craft wholesaling – beyond Wholesale buyers show
- Created in Yukon program re-evaluation
- Development of Economuseum® model

Since the 2001 Strategy, there have been several other reports of interest to the sector including the 2006, Cultural Retail Program and Created in Yukon Collection Study which

indicated that there were 59 retail outlets that sold Yukon-made arts and crafts, not including stores that sold food products and small items.³ The majority of art and craft sold in these retail outlets tended to be from the community where the store was found, Yukon products were usually poorly merchandised, First Nation work was under represented, and retailers had difficulty in acquiring enough supply. As well there were a number of studies commissioned by Dawson City Arts Society (DCAS) in support of developing SOVA and several reports commissioned by ArtSpace North in support of developing a cultural district: Cultural Spaces on the Whitehorse Waterfront (2005), Whitehorse Waterfront Development (2004), On the Waterfront: The vision for Whitehorse Waterfront Development (2004), and Yukon Arts and Heritage Village Development Plan (2005).

In 2012, a Yukon First Nations Arts and Culture Strategy was completed in recognition of the “tremendous resurgence in arts and culture, artists, artistic products, events and experiences over the past few decades.” This strategy promotes four strategic priorities:

- 1)** a community of Yukon First Nations artists (create a stand-alone, non-profit organization),
- 2)** preservation (promote and support community based efforts to preserve unique language, cultural practices and arts),

- 3)** partnerships (amongst all agencies and governments) and
- 4)** sharing (promote authenticity of work by First Nations artists).

This Yukon First Nation arts and craft sector strategy also presents 23 specific key results that will in turn require tactics and support for implementation.

Yukon Government support to the visual arts and craft sector is delivered through two departments. The Department of Economic Development works to develop a sustainable and competitive Yukon economy and this goal is achieved through partnerships, research and funding programs. As some visual arts and crafts members develop their business acumen, they can access some marketing and training support. The Department of Tourism and Culture’s Arts Section delivers funding programs to develop the arts which includes applicant driven programs for training, artistic development, touring, projects, operational support for arts non-profit societies and facilities. All the programs are directed to the visual, performing and literary arts. The Art Section has dedicated budget to the Craft Strategy which includes the annual Art Adventures on Yukon Time Studio Guide, the Created in the Yukon awareness program and a small budget that can be directed towards training, sector development and marketing efforts. While there is ample funding for many aspects of the arts, visual artists

³ A quick review of the 59 retailers in the study indicated that most are still mostly relevant in 2012, with the exception of one lost business in Pelly and the addition of at least 6 stores in Whitehorse.



and craftspeople have requested support to grow their economic aspirations or the industrial end of product development, training and administrative support which remains an area for consideration.

The 2011 Yukon Party election platform included a commitment to maintain Yukon government's existing funding programs and to develop a public arts policy to incorporate Yukon art for new public buildings. This new policy along with the efforts of the Yukon Arts Centre Gallery and the Friends of the Gallery will result in more support and awareness of Yukon art, artists and collection stewardship.

To illustrate further the accomplishments of the sector, the following timeline summarizes key accomplishments since the creation of the 2001 Visual Art Craft Strategy.

2001 – First Yukon Riverside Arts Festival in Dawson City

2001 – Arts in the Park adds Visual Arts to programming

2002–2006 – Yukon Buyers Show & Business Training Program & FAM Tour (National/International wholesale trade show)

2002 – Mayo Arts Festival is launched

2002 – KIAC artist residency opens in Dawson City

2003 – Yukon Artists @ Work online gallery is created

2003 – Three Rivers Wilderness Residency Program

2004 – First annual Crane and Sheep Festival in Faro

2004 – Creation of Yukon Artists @ Work Co-op (YA@W)

2004 – Studio 204 Gallery opens

2004 – Sundog Carving Program is launched– grows to becomes Northern Cultural Expression Society in 2010

2005 – Opening of Arts Underground in the Hougen Building

2005 – Ted Harrison Artist Retreat Society opens their retreat residence

2007 – Canada Winter Games includes major visual arts programming

2007 – YFNTA hosts Gathering of Northern Nation in conjunction with Canada Winter Games Cultural Festival

2007 – DCAS Members Gallery opens at Yukon SOVA

2007 – Arts Underground takes on Artists in the School program (Fund increased from 25K – 100K)

2007 – Yukon School of Visual Arts (SOVA) opens in Dawson City

2007 – Old Fire Hall opens and can be used for performing and visual arts events

2007 – Art gallery and gift shop in the old legion opens in Faro



2008 – Yukon First Nations Arts Festival is launched in Whitehorse

2008 – Shipyards Park is developed, the Fireweed Market and Yukon Made Store established

2009–2012 – Copper Moon Gallery is created next to YA@W Co-op in Whitehorse

2009 – Skookum Jim Carving Studio opens in Carcross

2009 – Culture Days is initiated to celebrate Yukon’s creative life

2010 – Artisans’ Market is established at the Klondike Inn during the summer for craft sales

2010 – Yukon First Nations (YFN) branded products are showcased at the FHFN Artisan Market and Inuit Gallery during the Olympics

2010 –YA@W Co-op moves to new location in Whitehorse industrial area

2010 – Gallery in a Box is established by Yukon Arts Centre

2010 – The Yukon Arts Centre resumes management of the Cultural Industries Training Fund

2010 – The Yukon Arts Society joins the Canadian Craft Federation as a member

2010 – YAC presents Sewing Our Traditions a major pan territorial doll exhibition at the 2010 Vancouver Olympics

2011 – Gallery 22 opens above the Triple J’s store in Whitehorse

2011 – Creation of YA@W culture cruiser to chauffeur tourists to various art spaces (Arts Centre, Arts Underground, YA@W and others) in Whitehorse

2011 – Adäka Cultural Festival is launched

2011 – Artist Relief Fund Society is established

2011 – Chilkoot Park Residency Program is launched

2012 – Rah Rah Gallery opens in downtown Whitehorse

2013 – Carcross Commons opens and includes new retail galleries

Sector Accomplishments and Opportunities

Education

Art education is a critical component of a vibrant visual arts and craft sector. Towards this end, the Yukon Arts Centre in 2000 led a dialogue on art education and produced two reports titled *Developing the Arts Scene: Art Education as a Cultural Tourism Industry in the Yukon and Feasibility of Art Education as a Cultural Tourism Industry in the Yukon Research Report and Discussion Paper*. Since these discussions, a number of education initiatives were launched, the most significant being the Klondike Institute of the Arts and culture and Dawson City Arts Society's forward thinking efforts to develop a business plan and then launch the School of Visual Arts (SOVA). The first year of a fine arts degree program, which is transferable to other Canadian educational institutions, is now offered in Dawson City. SOVA will eventually offer the second year of the fine arts degree as well. Other educational opportunities in the Yukon tend to be in Whitehorse and are non-academic offerings to beginner and mid-range artists. These are offered by Arts Underground, the Yukon Arts Centre, the city and by other associations and some First Nations.

Residency programs have long been recognized as important learning and professional development tools. In 2002, KIAC opened its Artists' Residency Program and has since hosted over 170 artists, musicians, and filmmakers. Following this, the

Three River Residency Program was initiated in 2003. In 1999 the Ted Harrison Artist Retreat Society (THARS) was formed to manage its facilities at Crag Lake. In 2011, The Yukon Arts Centre took on the management of the Chilkoot Trail Artists' Residency Program. The continuation and coordination of these residencies is of vital importance to the growth and development of Yukon's visual arts and craft sector.

Information collected from visual artists and craft people for this study yielded some of the following key education needs and opportunities:

- 1) More education training for art educators.
- 2) Centralized website as a one-stop site for information about education opportunities.
- 3) More art offerings and exhibits as a contribution to community wellness.
- 4) Professional art and business training and mentorship.
- 5) More academic art education opportunities including self-directed learning.
- 6) More cross disciplinary art collaboration.
- 7) More support and offerings for artists residencies and touring in and out of the Yukon.
- 8) More First Nation art education opportunities.
- 9) Expand artist in the park program to the communities.
- 10) Provide more marketing support to SOVA.

11) Awards and recognition for artists.

12) Partnership opportunities between education and non-profit organizations to better coordinate an array of art education offerings throughout the Yukon

Visual Art and Craft Creation Enablers

Besides art education the other enabling factors in support of a strong visual arts and craft sector that have received a lot of dialogue and attention over the last 12 years include: creation of cultural districts, infrastructure needs, and marketing/exhibiting supports.

Carcross, Dawson, Whitehorse and other Yukon communities have had serious community discussions regarding the creation of cultural districts. Each of these communities also has a waterfront, which provides an ideal backdrop for artistic activities. In the early 2000s a Whitehorse group called Artspace North led the development of several concepts based on other cultural districts like The Forks in Winnipeg, Harbour Front in Toronto and the Art District in Santa Fe where art, its production, exhibits, sales, and learning all come together to create a vibrant area, popular with residents and tourists alike. Since these discussions, basic landscape, parking and walkway improvements have been made to the waterfronts in Whitehorse, Dawson and Carcross.

Along with the need for cultural districts, enabling infrastructure development or improvements have been the subject of many

discussions. A great deal was accomplished in this area. In Whitehorse, at Ship Yards Park, the Fireweed Market runs “Yukon Made Store” and the “Old Firehall”, owned by Yukon government and managed by the Yukon Arts Centre, was opened as a venue for events. The Carcross Tagish First Nation, with funding from the Canadian Strategic Infrastructure Fund and in partnership with Yukon Government, built a new carving shed near the train station in Carcross. Yukon Arts Society partnered with the Hougens Group to create Arts Underground, which includes a workshop studio, two galleries and a retail outlet. Yukon Artists @ Work, an artist co-op of juried members, was established in 2003 along with its retail gallery. Vuntut Gwitch’in, Kwanlin Dun and Champagne and Aishihik First Nations all opened cultural centres. MacBride Museum was expanded and several new gallery and retail spaces were established throughout the Yukon (Dawson, Faro and in other communities). Even with these infrastructure improvements there is still a sense in the Yukon there is a need for more supportive infrastructure such as studio space, education classrooms, exhibiting areas, and retail areas.

Artists and craftspeople require ongoing support to develop their portfolios, exhibit and market their work. The Canada Council for the Arts and the Yukon government support the career development of artists and craft people through a variety of funding programs. Professional artists would like a review of art funding programs, especially the Advanced Artist award, whose

Lyn Fabio, *Podpot*, Layered hog gut



program criteria have not changed since 1989. Some professional artists have also expressed concern that there are not enough juried exhibiting opportunities in the Yukon or recognition from national critics.

In terms of marketing, the 2001 Strategy spoke extensively on the subject and the need for training, wholesale opportunities, market exposure within and outside of the Yukon. From 2001 to 2006 the Yukon Government funded the Yukon Buyers' Show where Yukon artists and craft producers were able to showcase their work to buyers

from within the Yukon and outside. Now, artists and craft people are encouraged and can get funding to go to wholesale shows elsewhere, to display their work and seek sales. As well, recommendations to make improvements to the snowflake identifier for “Created in the Yukon” products occurred and now many people feel more needs to be done to represent the Yukon with a visual arts and crafts brand. Visual arts and craft and galleries have gained more visibility in tourism publications such as the “Art Adventures on Yukon Time” studio guide. Requests for the guide to be published on-line

seem very relevant for what is now a much more digital age.

In 2007, a very successful display of visual arts and craft works was developed for the Whitehorse Canada Winter Games and in preparation for the Olympics in 2010, a Yukon First Nation brand was created for a collection of First Nation arts and craft that was beautifully displayed at the Four Host First Nation Artisan Market and the Richmond O Zone. Work is also displayed at various retail outlets, Arts Underground, the YA@W Co-op, and in many government and First Nation government buildings.

A wide variety of visual arts and craft events and festivals are and have been held in the Yukon. On an annual basis visual arts and craft are displayed in the summer at the Mayo Arts Festival, at the Yukon Riverside Arts Festival in Dawson, at the Yukon Craft Society's Artisan Market, and at the new annual Adäka ("Coming into the Light") Cultural festival. In the winter, work is for sale at many holiday craft fairs such as Spruce Bog (spring event too) and Cranberry Fair. The Yukon Crafts Society is concerned about finding adequate space for its events and feels it could accommodate more interested visual artists and craft persons to Spruce Bog, thus leading to less separate events at Christmas and therefore less competition between events.

Information collected from visual artists and craftspeople for this study yielded some of the following key needs and opportunities:

- 1)** Create well seeded and maintained website dedicated to visual arts and craft artists and their professional and business aspirations (with e-commerce elements). The Arts Adventures on Yukon Time Studio Guide should also be converted to an online tool.
- 2)** Create cooperative studio space and areas where visitors can see artists at work.
- 3)** Showcase 2–3 visual artists and craft people a year to bring attention to their work.
- 4)** Mentor artistic and business development.
- 5)** Create new secure storage space for public art collections and more areas for the exhibit of the public art collection.
- 6)** Open up more of the heritage buildings to visual arts and craft activities as opposed to their use as office spaces.
- 7)** Bring in curators to help professional artists get critiqued and reviewed as a means of gaining recognition and standing.
- 8)** Revitalize the "Created in Yukon" brand and review the Art Adventures on Yukon Time Studio Guide Program.
- 9)** An advocate or navigator could be useful to help individuals advance their careers and access programs and funding.
- 10)** Opportunities to work more with tourism operators for cross over benefits need to be explored.
- 11)** Create a mechanism for group orders of affordable supplies and rental of equipment.

State of Sector Organizations

The state of the organizations and government agencies that represent the visual arts and craft producers is critical to the well-being of the sector. The government agencies include Yukon Government's Arts Section and the Yukon Arts Centre Corporation. First Nations governments support visual arts and craft persons largely through the work done in their Heritage Departments and at the Cultural Centres. The Council of Yukon First Nations also supports key projects that aid the sector. Non-government organizations include one co-op with juried members: Yukon Artists at Work, and approximately 10 active arts and craft related organizations: Anvil Range Society, Friends of

the Gallery, Fireweed Community Market Society, Klondike Institute of Arts and Culture / Dawson City Arts Society, Northern Fibres Guild, Sundog Carving Studio/Northern Cultural Expressions Society, Ted Harrison Artist Retreat, Yukon Art Society – Arts Underground, Yukon Craft Society and Yukon Artist Relief Fund Society. The First Nation Tourism Association is in the midst of growing to take on the additional role of First Nation culture including visual arts and crafts.

All these organizations have varying mandates (Appendix 2). Not one organization actually represents the voice of the whole sector or industry, although a few of these organizations, such as the Yukon Art Society, could take this mandate on. In other

jurisdictions the “one voice role” is largely represented through an art or craft council. The sector would be stronger if it had a voice represented by an alliance, coalition, council or “industry sector” organization. This body could also oversee the implementation of this strategy, as was similarly recommended in the 2001 Strategy.

The Yukon Arts Advisory Council (all forms of arts) does exist. Its role is to advise the Yukon Government by providing recommendations for financial assistance to artist and art organizations and monitor the implementation of the government's Arts Policy which is based on the mandate to develop artists and crafts people, not the industry or sector. The Yukon Arts Centre and



Sandra Grace Storey, *On the wings of friends*, Original Clay Sculpture



Yukon Government Arts Section are mandated to help develop visual artists and craft persons. The Department of Economic Development is more focused on industry or sector development.

In other parts of Canada, arts and craft councils vary in structure but can operate as arm's length advisors to government. Most also provide policy and research recommendations to government for the sector and have board members who are either appointed by the minister or by the arts organizations of the jurisdiction. Councils across Canada take on a range of responsibilities including some combination of the following services and programs: represent the arts and/or crafts sectors, provide strategic advice, administer

funding programs including grants, scholarships, and loans, run galleries and retail shops, provide studio locations, conduct research, promote appreciation of arts and crafts, provide website portals and other marketing assistance, promote public exhibitions, assist with touring exhibitions, conduct workshops, lectures and other educational opportunities, provide certification of quality, run festivals and craft fairs, manage industry awards, provide business advisory and standards services, run residency programs and manage emergency artist relief funds.

Sector Challenges and Opportunities

To summarize, the key sector challenges facing the Yukon can be expressed in two categories: those affecting the artists and those affecting the organizations that represent them.

Artists and Craftspeople:

- Some new and established artists and craftspeople want to learn the business of visual arts and crafts and, in return benefit retailers, agents and others who contribute to the success of the sector.
- Artists and crafts people need help taking the necessary steps to progress in the advancement of their careers including developing work for exhibits and professional galleries.
- Yukon artists are spread throughout the Yukon, when often programs and services are located in Whitehorse.
- Yukon art and craft need more marketing and brand recognition outside of the Yukon.
- A centralized marketing website is needed to help promote artists, crafts people, galleries, and retail outlets.
- Yukon artists and crafts people would like to increase their earnings and need access to other markets including those associated with tourism.
- Yukoners are appreciative of the effort and value of art and craft; efforts should be made to support and sustain this appreciation.

- Many artists could benefit from affordable workspace with appropriate equipment in many of Yukon's communities.

Organizational:

- The visual arts and craft sector is made up a number of organizations who, in general, are spread thin financially, have a maturing workforce, face some workload burnout, and are taking a somewhat fragmented approach to addressing broad sector issues and opportunities.
- The visual arts and craft sector is made up of many organizations but lacks a unified voice that represents its concerns and opportunities on policy, funding and other key sector growth needs.
- The size and economic value of the visual arts and craft sector needs to be measured.
- There is a need for more art education offerings in Whitehorse and other communities without negatively impacting SOVA in Dawson and other programs offered by Arts Underground and Yukon Arts Centre.



Appendix 2

Summary of Yukon Visual Art and Craft Organizations

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Photo credits:

Karen Rhebergen teaching a batik class, *Artists Down Under* residency 2009
 John Boivin, Acrylic Painting
 Simon Gilpin working in his studio

Yukon Arts Centre Corporation

www.yukonartscentre.com

The Yukon Arts Centre (YAC) is a non-profit charitable cooperation that focuses on the development and promotion of the arts throughout the Territory. Physically, It provides the territory with a unique venue for the performing and visual arts. The 400-plus-seat proscenium theatre boasts acoustics and top-of-the line technical support to provide an exceptional experience for performers and audiences alike. The Old Fire Hall is a unique space for arts and cultural events, offering flexible set up capabilities, an efficient, centralized location and a beautiful aesthetic leading to a wide array of presentation possibilities. The 4,200 sq. ft. Public Art Gallery is the premier venue in the Yukon for visual art exhibitions with a focus on contemporary Canadian and Northern art and programming.

Mandate:

“To carry out a variety of programs for the presentation and development of the fine arts and to help other art groups and the Government of Yukon in the development of those arts elsewhere in the Yukon.”

Priorities:

- Arts and cultural development in Yukon
- Presentation of visual and performing arts
- Arts and cultural education

Governance:

The Yukon Arts Centre is governed by a 12-member Board of Directors who operate under the Carver Model. The day-to-day operations of the Centre are managed by the Chief Executive Officer as well as by paid staff members of the Cooperation.

The Yukon Arts Centre derives its mandate from the Yukon Arts Centre Act (1988). The Act states that the purpose of the Centre is to carry out programs for the presentation and development of the fine arts at the Yukon Arts Centre and to help other art groups and the Government of Yukon in the development of those arts elsewhere in the Yukon.

Funding:

The Yukon Arts Centre receives funding from the Yukon Government, Canada Council for the Arts, Federal Department of Canadian Heritage, businesses, private donations, and corporate sponsorships.

Programs and Key Activities (focusing on Visual Arts):

- Arts presentation – performing and visual arts: The Yukon Arts Centre presents 20+ performance events and approximately 10 major gallery exhibitions each year.
- Development of the arts throughout Yukon.
- Partnerships to develop artistic activity.
- The Public Art Gallery is a Class A, 4,200 square foot facility where international, national and northern exhibitions are held year-round for public viewing.
- The Youth Gallery displays the work of young artists from throughout the Yukon.
- The Community Gallery is located in the foyer of the Yukon Arts Centre and allows local artists to showcase their works for a one-month period in an informal setting while enjoying high-visibility exposure.
- The Culture Quest is an art creation and funding program supported by Yukon Government Department of Tourism and Culture.

- The Cultural Industries Training Fund provides funding to enable the development and implementation of various training initiatives in cultural sectors across the Yukon. This training fund is one of many that exist as a result of the Department of Education's training trust fund program.
- Chilkoot Trail Artist Residency is in partnership with Parks Canada, the US National Park Service and Skagway Arts Council. This year two visual artists – one from Canada and one from the United States will participate in an international creative journey within the Klondike Gold Rush National Historic Park, Alaska and the Chilkoot Trail National Historic Site, British Columbia.
- Arts Talk at the Old Fire Hall provides a chance to meet artists, directors, musicians and writers in an intimate space and to learn about their artistic practice.
- Kids Kreate are monthly free family art classes relating to current exhibitions and led by professional artists.
- Gallery Tours are available to schools, community and youth groups, and the public to encourage visitors to find pleasure in art and to think critically about the images that surround them.

The Yukon Art Society (YAS) is a non-profit organization that was established in 1970. It is the oldest visual arts organization in the territory. To date, membership has amounted to approximately 170 individuals. YAS is responsible for managing the Arts Underground space located on the bottom floor of the Hougou Centre in downtown Whitehorse.

Mandate:

"To foster the development of Yukon visual artists and broaden public appreciation of Visual Art."

Priorities:

- To provide exhibition and networking opportunities to Yukon artists.
- To provide education and training opportunities to Yukon artists.
- To support, encourage and mentor emerging artists.
- To encourage Yukon artists to explore new ideas.
- To promote Yukon arts and artists.
- To keep Yukon artists informed about arts events and funding opportunities.
- To facilitate public access to and appreciation of visual arts

Governance:

YAS is governed by a nine-member Board of Directors.

Core Funding:

YAS receives core funding from the Yukon Government.

Programs and Key Activities:

- The Society operates a small retail store which sells locally produced arts and crafts.
- The Yukon Arts Society Gallery provides a venue for professional and emerging YAS members to display their work for public viewing. Applications for exhibitions are accepted and judged by a jury of peer professionals.

- The Artists in the School program provides children, through facilitation by professional artists, the opportunity to learn how to work with various art forms.
- Open studio sessions are offered by the organization to provide learning opportunities for such things as pottery, acrylics, felting and fused glass.
- YAS maintains a resource room in the Arts Underground space to provide artists with access to professional supplies to enable them to further develop their work. The space is also available for rent.
- Ongoing art classes.
- Ticket brokers for YAC.



Beginner ceramics class with Lynne Sofiak at Arts Underground



Artwork display in the Yukon Artists @ Work Co-op

Yukon Artists @ Work Co-op

www.yaaw.com

Yukon Artists @ Work (YA@W) is a juried, artist-run gallery operating as a co-operative. The co-operative is a not-for-profit business.

Mandate:

"To bring together established professional Yukon artists in promoting and showcasing their works in a supportive environment, artists for artists, and in turn, forming a stronger voice collectively to enhance cultural growth in the Yukon with promotion, information and education."

Priorities:

- Providing a gallery space for members.
- Exhibiting and selling artwork.
- Conducting art workshops and demonstrations.
- Supporting and promoting Yukon artists both locally and "outside."
- Promoting artistic experimentation, learning, exchange of ideas and skills.

Governance:

YA@W is governed by a Board of Directors. Participative management and decision making is conducted by the Board in cooperation with the co-op members.

Core Funding:

None.

Programs and Key Activities:

- Operation of professional art gallery.
- Marketing and promotion.
- Regular workshops and demonstrations.
- Community outreach
- Artists' support (Canvas confidential – a fundraiser for Yukon Artists Relief Fund Society).
- Acts as a voice for visual artists.
- Support for visual artists by serving on boards and committees.
- Supplier of experiences for cultural tourists.
- Partnerships to promote Yukon arts and culture and to promote the gallery.

Through its Foundation Year Program, the School of Visual Arts (SOVA) helps prepare its students to continue their education at highly recognized art schools across the country.

Mission:

“To deliver a unique, integrated, and culturally inclusive visual arts program.”

Priorities:

- Increase the skill set of students.
- Connect the North with the World.
- Support and develop local and visiting artists.
- Contribute social and economic well-being to the Dawson City community.

Governance:

The Yukon School of Visual Arts is offered through a partnership between the Dawson City Arts Society, Yukon College and Tr’ondëk Hwëch’in.

Core Funding:

SOVA receives funding from the Yukon Government, Department of Advanced Education, as well as from course and program tuition. In-kind and volunteer support is provided by program partners.

Programs and Key Activities:

- Foundation Year
- Aboriginal speaker series



Silkscreening 101 class at KIAC in Dawson City



Image from MYLARchitecture exhibition,
SOVA Grad Show 2010

Dawson City Arts Society

www.dawsonarts.com www.kiac.ca

The Dawson City Arts Society (DCAS) is a non-profit organization that operates the Klondike Institute of Arts and Culture. DCAS is also one of three partners that govern the Yukon School of Visual Arts.

adapting as opportunities arise and the regional art education environment evolves.

- DCAS will strive to set and maintain the highest possible standards in all endeavours, including instruction, program support and presentation.
- DCAS programming will link programs and program streams whenever possible.
- DCAS programming will provide entry level to advanced levels of education whenever possible.
- DCAS programming will promote opportunities for support and professional development activities for both emerging and established artists.
- Successful DCAS programs will be encouraged to become self-supporting when possible and as appropriate.

Governance:

DCAS is governed by a nine-member Board of Directors. Eight of these members are elected annually at the Society's Annual General Meeting. Tr'ondëk Hwëch'in appoints the ninth Board Member.

Core Funding:

The Yukon Territorial Government provides annual core funding to DCAS.

Programs and Key Activities:

- Community art courses.
- Riverside Arts Festival.
- Provision of facilities and equipment to support local artists.
- DCAS Member Gallery.
- Territorial and national arts advocacy.
- Presentation of performing arts throughout the year, including theatre, dance, comedy and music.
- Support and/or partner with other local and regional organizations in the presentation of performing arts.
- Support the creation and presentation of film, video and media arts.
- Annual Dawson City International Short Film Festival
- Maintains the ODD Gallery.
- Visual/media artist residency program, with associated outreach programs.
- Maintain a supportive relationship/partnership with the Yukon School of Visual Arts.
- Cultural Tourism Programming.

Mandate:

"The Dawson City Arts Society is a community organization created to enrich the quality of life in the Yukon through the enhancement of arts, culture and an arts-based economy."

Priorities:

- DCAS exists to create, promote and sustain an environment where diverse artistic and cultural concepts and practices can flourish.
- DCAS promotes and facilitates accessible, territory-wide art education, creation and presentation, in cooperation with governments (including First Nations), private and not-for-profit sectors.
- DCAS priorities and range of activities will be flexible and responsive,

The Northern Cultural Expressions Society is a non-profit society that provides youth with the opportunity to lead positive lives through cultural expression, including carving programs and various cultural activities.

Mandate:

“To provide opportunities for young people to channel their energy to artistic expression, and business development.”

Priorities:

- Increase the presence of First Nation Artists.
- Enhance First Nations arts education in the public schools.
- Provide role models and positive cultural experiences to First Nation youth.

Governance:

The Northern Cultural Expressions Society is governed by a Board of Directors.

Core Funding:

The Society receives funding from a variety of sources including:

- Yukon Tourism and Culture

- Federal National Crime Prevention Centre
- Yukon Education (First Nation Partnerships)
- Yukon First Nations (project basis)

Programs and Key Activities:

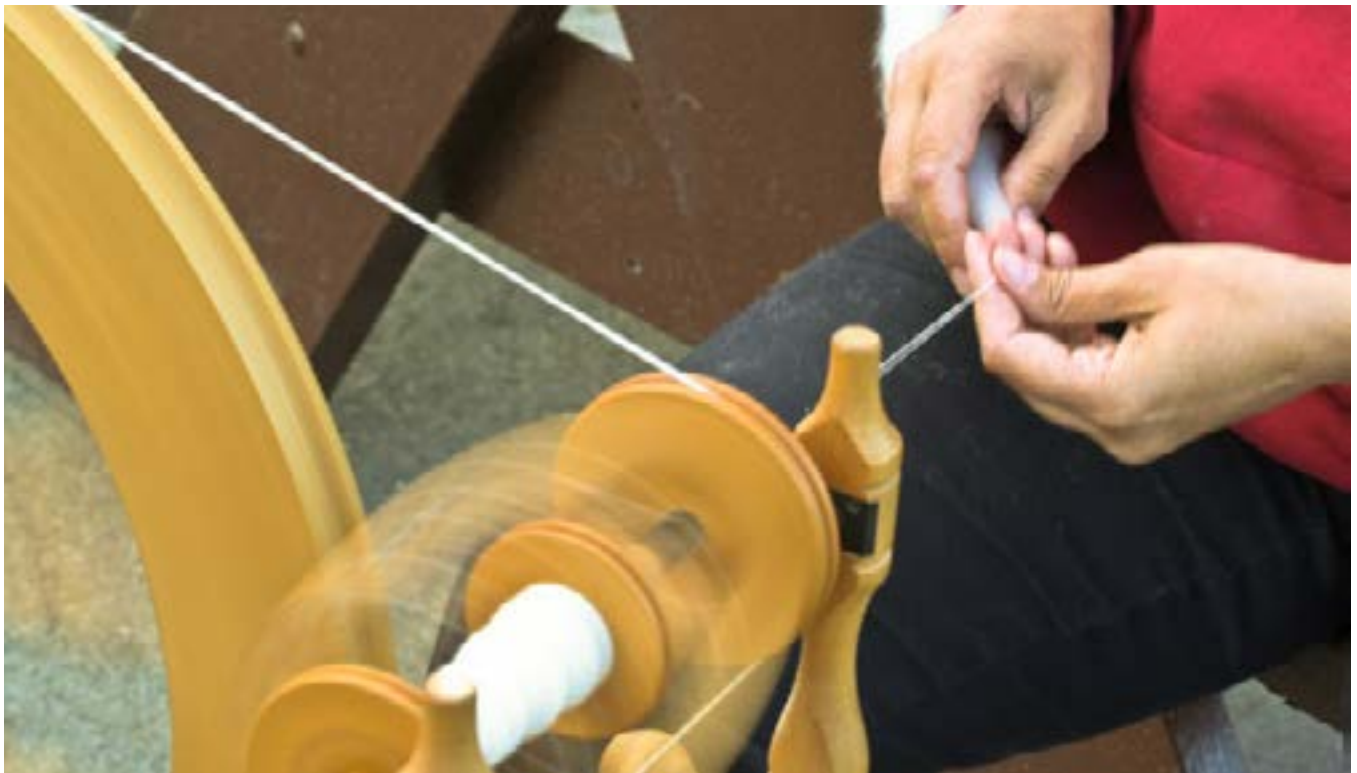
- Carving programs for youth aged 18–30 years
- The Carving our Path Project provided support to nine young artists to develop and sell their work. Participants were provided with carving, life and business skills.
- The Carving Program includes both Beginner and Advanced Carvers. Instructors include Master Carvers, accomplished artists and skilled craftspeople.
- The First Nation Art Education Program provides both professional and emerging artists with the opportunity to become instructors to First Nation students enrolled in the

public schools.

- The Carving Program includes work on community projects such as the Canoe Project and the Healing Totem- two large works of art now on display at the Whitehorse waterfront.
- The Canoe Project was an intensive, substance-free, 10-week workshop that was provided to young male participants who completed a traditional style canoe that was previously displayed at the Canada Games Centre in Whitehorse and will now become an attraction at the Kwanlin Dūn Cultural Centre.
- The Healing Totem on the Whitehorse waterfront was carved by First Nations youth from the carving program
- The Society's Carving Gallery and Studio located in the Yukon Inn Plaza features art created by local First Nation's artists



Carvers working on a Totem Pole



Northern Fibres Guild

www.northernfibresguild.ca

The Northern Fibres Guild is a not-for-profit society.

Mission:

"To support members in increasing their skills and to provide support and education to the public regarding the fibre arts."

Priorities:

- To further development and awareness of fibre arts in spinning, knitting, crochet, weaving and related disciplines.
- To achieve and maintain a high standard of quality in design and craftsmanship.
- To provide an up-to-date and interesting library related to the fibre arts.
- To provide rental equipment which members can use to advance and explore their fibre art skills.

- To raise enough funds to cover expenses incurred pursuing these objectives.

Governance:

The Fibres Guild is governed through an executive of four volunteers. In addition, there are a number of volunteer positions that help with the library, workshops, the Cranberry Fair, programs and other initiatives as required.

Core Funding:

The Guild receives funding for some of its core activities through fundraising initiatives and membership fees. They also apply annually to the Yukon Government Arts Operating Program.

Programs and Key Activities:

- The Cranberry Fair
- May fundraiser luncheon
- Workshops



12 Days of Christmas Market in the Old Fire Hall in Whithorse

Friends of the Gallery Society

www.tc.gov.yk.ca

The Friends of the Gallery Society is a volunteer run charitable society that was established in 1979. The Society provides support to the Permanent Art Collection through the acquisition of work by emerging and established artists and the display of the collection in public spaces throughout Yukon.

Priorities:

- To develop and maintain the Yukon Permanent Art Collection
- To encourage and promote the visual Arts in the Yukon
- To develop and support the programs of public galleries in the Yukon.

Governance:

The Society is governed by a Board of Directors that consists of four executive members, with the remaining members being Directors at large.

The function of the Board is:

- To establish policy for the Society;
- give direction to the Executive;
- be responsible for the activities and programs of the Society;
- establish a mechanism for the acquisition of works of art for the Yukon Permanent Art Collection;
- establish committees as required; and
- conduct the general business of the Society.

Core Funding:

The Friends of the Gallery Society receives an annual transfer payment of \$25,000 from the Yukon Government to purchase artwork for the Yukon Permanent Art Collection.

Occasionally, the Society applies to the Canada Council under the Acquisitions Assistance Program to obtain matching funds for larger purchases.

Yukon Crafts Society

www.sprucebog.com

The Yukon Crafts Society (YCS) is a non-profit, volunteer based organization established around 1975.

Mandate:

“Providing an opportunity for crafters to test the marketability of their products”

Priorities:

- Promoting “Created-in-Yukon” products.
- Offering artists a location to successfully sell and market their products.

Governance:

The Society is governed by an eight-member Executive Committee.

Core Funding:

The Society receives most of its core funding from on-going membership fees as well as craft fair participation fees.

Programs and Key Activities:

- Organize and manage two annual Craft Fairs – Spruce bog
- The Artisan Market operates during the summer months in order to meet the needs and demands of tourists traveling to Yukon’s capital.

Anvil Range Society

www.faroyukon.ca

The Anvil Range Society is a non-profit organization.

Mission:

“Promote and support local artists in the community of Faro.”

Priorities:

- Promote and support local artists in the community of Faro

Core Funding:

The Society currently generates some revenue from the Arts Gallery and Gift Shop.

The Yukon Government contributes some funding for annual festivals.

Programs and Key Activities:

- A wide variety of programs to artists of all ages.
- Workshops and demonstrations during the summer months
- Organizes and manages various festivals in the community to support the artists.
- Arts Gallery and Gift Shop.

The Ted Harrison Artist Retreat Society (THARS) was established on May 26, 1999 to manage the Ted Harrison Artist Retreat at Crag Lake.

Mandate:

“To provide artists with an opportunity to work in relative solitude, in an inspirational setting, for an extended period of time.”

Priorities:

- Preserve and maintain the Ted Harrison Artist Retreat main building and original cabin in the spirit of Ted Harrison.
- Facilitate the exchange of ideas between visiting artists and the artistic community of the Southern Lakes and Yukon.

Governance:

The volunteer society is incorporated under the Yukon Societies Act.

Core Funding:

THARS receives most of its core funding from fundraising events and private donations. Government funding is tied to projects, events, product development, production costs and audience development.

Programs and Key Activities:

- Ted Harrison Artist Retreat
- Education and outreach

Janet Moore painting at the Ted Harrison Artist Retreat in Carcross





2012 Adäka Cultural Festival; Art Exhibition in the Kwanlin Dün Cultural Centre in Whitehorse

The Council of Yukon First Nations / Adäka Cultural Festival

The Council of Yukon First Nations is an organization that supports First Nation cultural performances, arts and crafts at such things as the Olympics and more recently by hosting the Adaka Cultural Festival.

Mission:

"To be a united organization supporting First Nations Governments, First Nation aspirations and where appropriate advocate on key issues."

Priorities:

CYFN provides capacity support to its member Nations as required, in this case in the area of First Nation cultural industry development.

Governance:

CYFN is represented by a board of directors consisting of the leaders from each member First Nation. A Yukon First Nations Cultural Industry (YFNCI) Advisory Committee has been established and is working towards a First Nation Cultural Industry Strategy Plan.

Core Funding:

Various government agencies have contributed to the Olympics project and the Adaka Cultural Festival.

Programs and Key Activities:

- Project YFN2010 (Olympics) – A dynamic performing, visual arts and craft project that showcased Yukon First Nations to national and international audiences in Vancouver during the Olympics.
- Adaka Cultural Festival (2011, 2012) Founding Partner of this multi-day event in Whitehorse featuring visual and performing artists of First Nation ancestry from within and outside Yukon. Organized in 2013 in collaboration with Yukon First Nations Tourism Association.



Yukon First Nations Heritage Group

The Yukon First Nation Heritage Group (Heritage Group) was officially formed in 2001.

Mission:

“To sustain and strengthen Yukon First Nations heritage as a global example of traditional, contemporary and evolving heritage.”

Priorities:

To create an environment in which:

- Every Yukon First Nations person understands, appreciates and lives their rich heritage;
- Current and future generations of Yukon First Nations people are inspired to protect and cherish their heritage;
- Heritage is respected and represented fully and accurately in every aspect of First Nations culture;
- Heritage strengthens and affirms Yukon First Nation governments; and
- The spirit and intent of the Umbrella Final Agreement, especially Chapter 13, is fulfilled.

Governance:

The Yukon First Nations Heritage Group is made up of heritage staff representatives from all 14 Yukon First Nations, as well as some trans-boundary First Nations.

First Nations represented at the Heritage Group:

- Carcross Tagish First Nation
- Champagne and Aishihik First Nations
- Kluane First Nation
- Kwanlin Dun First Nation
- Liard First Nation
- Little Salmon Carmacks First Nation
- Nacho Nyak Dun First Nation
- Ross River Dena Council
- Selkirk First Nation
- Ta'an Kwach'an Council
- Teslin Tlingit Council
- Tr'ondek Hwech'in First Nation
- Vuntut Gwitch'in First Nation
- White River First Nation
- Taku River Tlingit First Nation (B.C.)

Yukon Arts Advisory Council

The Yukon Arts Advisory Council (YAAC) acts at arms-length to the Yukon Government. It provides strategic input into the decisions for funding for various Yukon artists and art organizations.

Priorities:

- Provide recommendations and advice to the Department of Tourism and Culture on decisions relating to the funding of various Yukon artists and art organizations. The Council reviews applications annually from the following funds:
 - o The Arts Fund,
 - o The Touring Artist Fund,
 - o The Arts Operating Fund.
- Review and monitor the implementation of the Arts Policy
- Review and monitor other programs related to the Arts Act.

Governance:

The YAAC is made up of nine members who are directly appointed by the Minister of Tourism and Culture to serve a three-year term. Members may be reappointed.

Yukon Artist Relief Fund Society

Mission:

“To provide short-term financial assistance to professional visual artists living in Yukon who are in urgent need because of debilitating health issues or personal tragedy.”

Priorities:

- Assisting visual artists in need
- Fundraising
- Fairness, respect and confidentiality

Governance:

The Yukon Artist Relief Fund is a not-for-profit society. It is managed by a seven-member board of directors.

Core Funding:

None. Fundraising is the sole source of funds.

Programs and Key Activities:

- Administering the Yukon Artist Relief Fund
- Major fundraiser is Canvas Confidential, held periodically
- Funds also secured through donations and bequests

Appendix 3

Interview Results by SWOT

In the development of the overall SWOT analysis for the sector, several methods were employed to gather appropriate information including personal interviews with key players, the development of the Artschat website, a one-day workshop and a steering committee meeting that followed. The following table provides an extensive list of each of the personal interviews that were conducted with various individuals and organizations. The SWOT analysis that follows incorporates the information that was ultimately collected through the various engagement mechanisms.

Strengths

- There is an abundance of talented professional and emerging artists in the Yukon.
- There are both economic and educational benefits coming from the establishment and success of SOVA.
- There is currently an influx of new people who are becoming key players in the sector and they are bringing with them a new sense of energy and enthusiasm.
- The sector is deep-rooted in First Nations' artistic and cultural traditions.
- The territory provides the sector with a very willing and appreciative audience
- Many key organizations have recently found more permanent spaces in which to conduct their ongoing and daily activities.
- Many recent events, such as the 2010 Olympic Games in Vancouver and the 2007 Canada Winter Games, have increased recognition of the sector and the Yukon brand.
- There is a Yukon Made store in Shipyards Park.

Weaknesses

- There is a lack of statistical data that can be effectively used to measure the true impacts of the Visual Art's Crafts sector on the territorial economy. Without this knowledge, it is difficult to determine the resources required by the sector.
- Many artists are not market ready. There is a lack of knowledge by artists about such things as demand and pricing.
- There is a lack of artist participation in the various organizations involved in the sector including on the boards that direct these organizations.



- There is not enough gallery space to meet Yukon artists' demand from both the commercial and non-commercial perspective.
- There is no central location for the arts community as organizations and retail outlets are currently very spread out making it difficult for local residents and especially tourists to experience the full benefits of the sector.
- There are not enough low-priced artistic products being produced to meet the demand of tourists. Retailers often have to resort to buying their products outside of the territory in order to service these needs.
- Artists lack the skills to properly display (point of sale) their work at markets in order to attract consumers.
- There is a lack of First Nation traditional arts courses as well as First Nation instructors in the Territory.
- There are too many entry-level art courses being offered in the territory and not enough advanced.
- Some funding programs are too stringent and not addressing the needs of the visual arts sector.
- The sector has not been properly defined and does not currently have a clear vision.
- There is a lack of artist residency programs across the territory with the exception of Dawson City.
- Retailers often sell artists' work on a consignment basis. This, however, does not fit well with some artists as they generally want to have cash-in-hand following the completion of their pieces.
- Artists are not marketing themselves, therefore making it more difficult for retailers to sell their products. There is a consensus that it is easier to sell the work of well-established artists as opposed to new and emerging artists who do not properly market themselves.
- There is a lack of cohesion in the arts business community as well as in the overall arts community.
- Most artists are currently not exclusive in where they sell their art. Retailers would prefer artists to be more exclusive, therefore providing retailers with a competitive advantage.
- There is a lack of cohesion and understanding between the business community and artists.
- There is a sense that Yukon municipal governments are not engaged and are not on-board with building infrastructure for the arts community. There needs to be more engagement.
- There is currently too much emphasis on residential building in the Territory and there is not enough focus on commercial infrastructure.

Photo credits (Opposite Page):

Nicole Bauberger doing a painting demonstration, *A.D.U.* residency 2009

Judy Matechuk, Ceramic tiles

Stephanie Ryan, Watercolour painting

Adäka Festival; Traditional hat



- There is a lack of art supply stores and arts input products in the territory. Artists are often buying their products from suppliers outside of Yukon.
- The territory is too focused on Whitehorse to the detriment of all the other communities across the territory.
- There is a lack of non-commercial gallery space as most space is currently reserved for commercial artists.
- There is currently limited space to house the Yukon's Permanent Art Collection.
- The sector is currently experiencing significant amounts of "Board Burnout" for various organizations. The younger generation is not stepping up to replace the older generation.
- There is currently a lack of resources which subsequently creates competition in the sector.
- Organizations are often doing too much and not always focussing on mandates and key priorities.
- There is a lack of sustainable/regular core funding.
- The government is too focussed on wilderness/adventure tourism to the detriment of cultural tourism.
- Talented artists usually have to leave the Yukon Territory because they cannot sustain themselves here.
- There are currently organizational capacity issues.
- There is currently no funding available for residency programs.
- National funding programs are very competitive and hard to access. They usually have very strict rules and guidelines.
- Communities, other than Whitehorse, need more art workshops and education.
- There is currently not enough money for artists to travel around the territory to do demonstrations. It is often very expensive for artists to travel.
- There is currently not a constant supply of products for retailers. They often need more products, however, they cannot demand it from the artists, as they need to provide them with some degree of creative freedom.
- There are varying degrees of confidence in artists to promote themselves. There are certain artists that are constantly highlighted in the sector to the detriment of other artists who may not be as confident.
- There is a lack of capacity in government organizations, making it difficult to re-vamp funding programs and to provide community outreach.
- The Yukon does not currently have a strong connection to the outside world. Mid-level career artists often encounter many difficulties when trying

to exhibit or sell their artwork outside of the territory.

- Some people in the sector have been exhausted from recent special events such as the Olympic Winter Games and Canada Winter Games as well as other festivals and events. These individuals would like more consistency in delivery of regular and scheduled opportunities.
- Yukon artists need more moral support to advance their career from government and various organizations.
- Some artists currently spend a great deal of time trying to advance their careers by pursuing opportunities and trying to successfully establish themselves. This can be to the detriment of their artistic endeavours.
- There are perhaps too many Christmas craft fairs for the size of the population.

Opportunities

- A cultural district would unify the sector and provide a one-stop-shop for tourists and local residents to experience Yukon arts and crafts culture.
- Market readiness and product development workshops would help artists to produce and sell their products.
- Arts marketing training would provide artists with knowledge of such things as demand and appropriate pricing structures in the sector.
- There has been a steady increase in cultural tourism across the country due to the influx of the baby boomer generation. This is expected to increase year-over-year for the foreseeable future.
- The Yukon Territory, in particular, has been experiencing an increase in tourism year-over-year and this is expected to steadily increase, according to the Yukon Economic Outlook.
- An examination of the current funding programs offered throughout the territory could allow the sector to seek improvements.
- More advanced educational courses in the arts and crafts sector would allow artists to further develop their skills which in turn would lead to better products for sale.
- A multi-use facility located in downtown Whitehorse to provide educational programming, studio and gallery space, an information centre, as well as performing arts space would greatly enhance the sector.
- A clear description and subsequent vision for the sector would allow its components to advance in a unified direction that would be conducive to its success.
- By engaging government organizations, the need for arts infrastructure could be expressed by the sector, thereby hopefully leading to development.
- Regular “water cooler” discussions would allow art organizations to

Photo credits (Opposite Page):

Helen O'Connor making paper,
A.D.U. residency 2009

Carlie Ferland, *Vintage Lucite Flowers*

Adäka festival; Artist making drum



network and provide each other with information about their current roles and activities.

- An “Art Crawl” would engage key players in the industry and would draw attention from the community and from visiting tourists.
- Culture Days are a great opportunity to showcase the many talents of Yukon Artists.
- Studio tours would allow participants to visit artists in their natural work settings. They would also provide an opportunity for artists to display, market and sell their work.
- Pop-up art shops would allow artists and the business community to work together to entice consumers into their shops and to buy locally produced products.
- Engaging schools and the Department of Education on the importance and need for more arts education would benefit young, talented and aspiring artists.
- There is currently a lot of opportunity to do community building and to create positive energy in the sector.
- Communities, other than Whitehorse, would like to be more involved in developing, planning and attending events.
- There is an opportunity for sellers to work together to promote the artists.
- An arts and crafts council could provide strategic direction to the sector. It would act as a unified voice for the sector and could work closely and provide input to government.
- Created in the Yukon logo could be moved from the Yukon Chamber of Commerce to another organization such as the Yukon Art Society.
- Yukon has little international brand recognition; brand work is required leading to new brand standards and marketing aids like a logo/identifier.
- There is an opportunity to form more arts and crafts co-ops.
- Mentorship programs would provide artists with more experience and one-on-one training.
- Educational campaigns that target the Yukon’s audience for visual arts and crafts would increase appreciation of the sector and its participants.
- The Art Adventures on Yukon Time Studio Guide is published on an annual basis. Instead of publishing the guide annually, it could be produced every two to three years and funds could instead be appropriated for other initiatives.
- Yukon government departments and officials should become more aware of Yukon’s existing artists. They would then be in a better position to promote their artistic work.



Painting by Nicole Bauberger

Threats

- There is currently an increase in the amount of ageing artists across the territory and there are not enough new emerging artists to take their place.
- The local market is currently unable to meet the demands of tourists and Yukon retailers can currently buy many of their products at cheaper prices outside of the territory.
- Many of the key players in the sector are currently working independently of each other and therefore not effectively working towards a common goal for advancement.
- Art sales have been decreasing.
- Tourism in Yukon communities, other than Whitehorse, is decreasing.
- Fluctuations in the economy can have significant impacts on the sector.
- Residential school impact / colonial process worked to eliminate cultural traditions and values which includes First Nation expression through art (clothing, songs, masks, storytelling)
- Within the Yukon, there is a distinctive separation in the creative exploration between First Nation traditional and visual arts and craft traditions and the Non-First Nation/northern approach

Appendix 4

Workshop Notes January 26th, 2012

The following are a summary of notes from the one-day workshop.

Product Development

- Develop a group, materials co-op or club orders for more affordable supplies
- Create co-op studio spaces with some equipment like a printing press
- Develop a guided drop-in tours program
- Help two to five artists per year with marketing and advice to take their careers to the next step nationally and internationally
- Create an advisor process and panel to assist artists similar to the business development program run by the Whitehorse Chamber of Commerce or an Artist Dragon Den
- Create festivals and events to see other artists' work
- Research and development i.e. attending trade shows to learn more about what other artists outside of Yukon are doing so Yukon artists can compare this to their own work and improve it as required
- Develop workshops on different art and craft pursuits and trades such a jewellery, glass, etc.
- Develop a mentoring program to help artists and to promote standards (Union representation could help as well)

Marketing

- Look at developing a brand for Yukon visual arts and crafts
- Advance the snowflake Created in the Yukon program and transfer it to an arts group such as the Yukon Art Society
- Develop training courses for business development (pricing, packaging, commissions)
- Provide services to help the artists i.e. graphic designer, photographer, etc.
- Start a critics tour and/or FAM tours where Yukon artists and their studios are showcased. This is connected to having more exhibit options in the Yukon where artists' and craft peoples' work is featured for eventual showcasing outside the Territory
- Develop an on-line marketing campaign and website that promotes the sector and the artists and includes options for sales (e-commerce). Consider using ETSY, Big Cartel, and Carbon Made platforms
- Establish a navigator or person who can provide artists and craft people with the help they need to find funds, services, etc. This person would also have resources available to them to help out i.e. supplies, photographer, central website, and someone who can keep the website seeded and searchable etc.
- Conduct market research outside of the Yukon
- Develop a trade show program where group booths could be established

- Work with the Department of Tourism and Culture on marketing campaigns that promote the cultural pursuits of Yukon artists and craft people
- Establish an international art festival
- Create art experiences such as eco-museums or demonstration work areas etc.
- Create a new multiuse space with studios and an exhibit area

Education

- Develop mentorship program and funds
- Provide residency program for Yukon artists in Yukon, Yukon artists leaving the Yukon and artists from outside Yukon coming to Yukon
- Provide more dedicated funds to help artists go to outside exhibits and trade shows and support required shipping costs
- Develop a First Nation traditional arts program with Yukon College
- Develop a one-stop website to showcase artists, galleries, studios, rental spaces, and provide other marketing services
- Expand the Art in the Park program to the communities
- Expand the Artists in the School (AIS) program to the adults in the communities
- Ensure SOVA has adequate funding to properly market
- Provide an art critics course and exchange to help artists improve their skills
- Develop a peer critics program
- Develop an awards of excellence program for visual artists/crafts people
- Provide support to artists to be better teachers (Train the Trainers Program)
- Look at a partnership between Yukon College and Arts Underground for delivery of professional development programs
- Provide art education programs for adults
- Explore the use of arts to help with wellness, including the use of arts in public spaces
- Create a space where artists can demonstrate their work to visitors
- Help artists to make and advertise their own websites
- Looking to a WOOFing program (agriculture approach)
- Look at ways of creating cross disciplinary synergies between arts and others
- Develop courses in the business of arts (pricing, insurance, shipping, resumes, portfolios, applications etc.)
- Develop a MAD program for FN arts and culture
- Develop funding for emerging artists

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