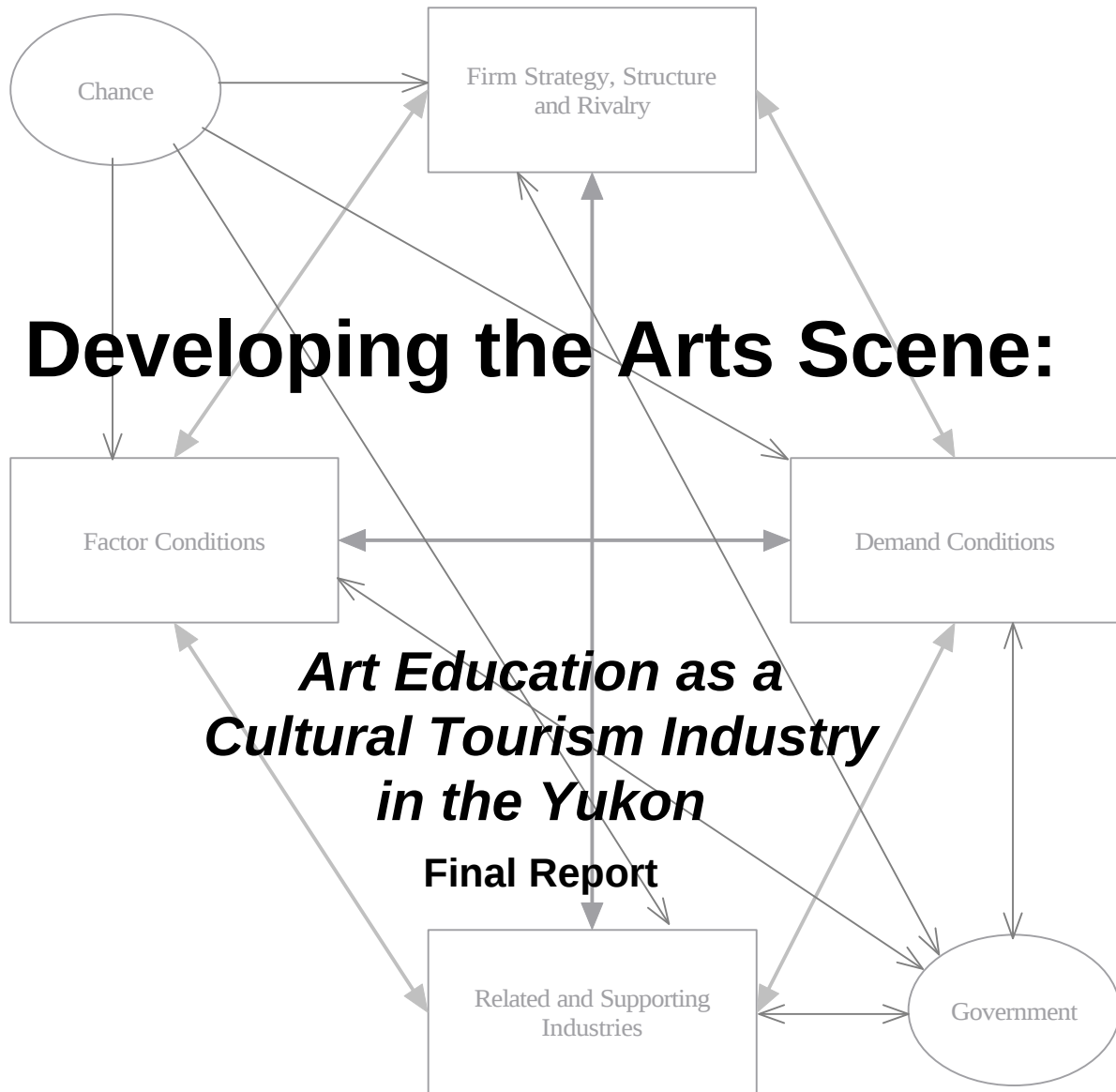




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August 31, 2000

FOREWORD

The Canadian Tourism Commission states that Canada has two main tourism assets, its wilderness and its culture. Cultural tourism is the business of assisting visitors to experience our culture. There are growing world markets for adventure travel and educational travel. People who are interested in visiting Yukon want to buy tourism products that offer an opportunity to see the wilderness, experience our way of life, attend a local cultural event, or have an educational experience.

In the case of Santa Fe, San Miguel de Allende and other communities with arts based economies, many of the events, activities, and education programs are actually fairly marginal economically and sometimes require subsidy, but service and retail sector profits are significant. This symbiotic relationship between educational travel and the service sector produces a viable cultural economy.

Can this type of economic relationship be developed in Yukon? That was the question posed to Economist Luigi Zanasi and his study team. We asked the team to tell us about the world market for arts related educational travel; who the buyers are and what they are shopping for. Then we asked the team to tell us whether Yukon had the right stuff to get into the educational travel market and if so, what our best course of action would be to get the industry started.

The study provides a wealth of information on the arts education industry and other communities and institutions that may serve as models for planners in Yukon. The study also proposes a series of action steps to develop the visual arts education industry in Yukon. The consultants believe that there is a need for a central organization capable of working in partnership with artists and communities throughout the territory to create an art education program large enough and diverse enough to attract attention outside Yukon. They conclude that the Klondike Institute of Art and Culture (KIAC), in Dawson City, is suited to the role.

- 1. The study consultants assessed Dawson City as having the best set of characteristics to create an arts scene centred on arts education. It has the required built environment, funkiness, concentration of artists, and availability of amenities. However, this should not exclude creation of programs, schools and facilities in other communities that can take advantage of the Yukon's natural endowments and cultural strength.*
- 2. The Klondike Institute of Arts and Culture sees itself as having a Yukon wide mandate, and almost all individuals in the visual arts industry contacted during the course of the study support this mandate. It is an exciting prospect that a Yukon-wide organization was formed outside of Whitehorse.*

3. *The study is about creating an industry in the Yukon, not a single enterprise. Ultimately, we see the need for a large number of participants in the industry, and a diversified set of programs, schools and course offerings. Anything else will not work in the long run.*

The study team notes that the recommendations are not intended to be exclusionary and we are cautioned that all arts education players should focus on co-operation rather than competition at this stage. There will be challenges and opportunities as relationships develop and organizations transform. For example, Haines Junction, led by the Society for Education and Culture, has identified art education as a high priority and is currently investing in infrastructure and programming intended to encourage the business of art and culture. Their initiative, and others like it, must be recognized and assisted.

This report is both practical and visionary. It has already served to stimulate debate, frame discussion, and direct action. If the exciting potential of art education as a cultural tourism industry in Yukon is to be fulfilled, it will be because all of the interested parties - private, non-profit and government, can move forward together from this exciting point of departure with energy, imagination and conviction.

Chris Dray

YACC Executive Director

EXECUTIVE SUMMARY

This report presents a comprehensive set of objectives and recommendations for the establishment of a tourism-based arts education industry in the Yukon. These recommendations are based on research on more than 40 art education sites outside the Yukon, as well as on a thorough assessment of Yukon resources.

KEY FINDINGS:

➤ **Our key findings from the research on Outside arts education centres are:**

1. There is strong potential in the Yukon for the development of a major art education tourism industry. The Yukon already has a number of the required success factors and the others can be developed. This would require a long-term commitment by government and industry organizations. If the Yukon does not take advantage of this opportunity, other regions will.
2. Strong arts tourism requires a strong and diversified arts base, including visual, performance, media and literary arts. Success of an arts education industry will ultimately depend on development of an arts infrastructure, and on the ability of artists to make living.
3. Art education and the arts can be an important economic generator.
4. Successful arts education centres offer diverse programmes as well as residencies that appeal to multiple audiences including professionals, art students and recreational artists.
5. Remoteness and rural settings are not an obstacle.

➤ **Our key findings on the development of an arts education industry are:**

1. Arts education in the Yukon will need to be offered in a variety of locations, with a wide diversity of course offerings. It should include wilderness-based courses and workshops, and courses and workshops in “funky” locations such as Dawson and Keno, as well as the development of a formal art school.
2. The Klondike Institute of Arts and Culture (KIAC) is well placed to be the key player and Dawson City the key site for tourism-oriented arts education. This will require consultation with and the support of other key players identified throughout the report.
3. Although the arts industry in the Yukon is relatively strong, visibility of the arts is currently low and needs to be increased.
4. Continuing Yukon Government support is required for the industry to develop.
5. In addition to using all available local resources, artists and other expertise from the Yukon, Outside expertise will be required to supplement local skills and to help develop a national and international reputation.

6. The objectives we identified for the industry are:

- *Create the industry organization*
- *Develop high quality art education programmes*
- *Secure the physical infrastructure*
- *Use the Yukon's assets*
- *Create a reputation*
- *Form Outside alliances*
- *Market art education*
- *Develop and strengthen the arts scene*
- *Create links with other industries*

We present a number of recommendations to help achieve each objective.

➤ **In addition, the report presents the following information:**

1. Summary of Objectives and Recommendations (**Action Plan Steps**) at the beginning of this paper
2. **Objectives and Recommendations** explained, with rationales: Section 6.0, p.25
3. Basic information on **arts education sites outside the Yukon**: Appendix B.
4. Five-year plan for the establishment of a **formal art and design school**: Appendix D.
5. Information about **Artist-run centres**: Appendix E.

ACTION PLAN STEPS

➤ **CREATE THE INDUSTRY ORGANIZATION**

Recommendation No. 1: All arts education players — private, non-profit and governmental — should focus on co-operation rather than competition at this stage.

Recommendation No. 2: pARTners should establish a permanent board of directors and be recognized as the industry organization for arts education in the Yukon.

Recommendation No. 3: KIAC should be central clearinghouse and primary mover of tourism-oriented art education in the Yukon during its formative stages. (Yukon Government, KIAC, pARTners)

Recommendation No. 4: The Yukon Government should immediately establish a task force composed of civil servants and industry representatives to implement the recommendations offered throughout this report.

Recommendation No. 5: The Yukon Government should support KIAC's infrastructure and programming with a minimum five-year commitment to operating and capital funding. Substantial new government investment is required.

Recommendation No. 6: Planning for a formal art and design school should begin immediately. (KIAC, pARTners, Yukon Arts Centre, Yukon Government, Yukon College, SYANA)

➤ **DEVELOP HIGH QUALITY ART EDUCATION PROGRAMMES**

Recommendation No. 7: KIAC should identify local artists and craftspeople with expertise and encourage them to develop and/or teach programmes and courses.

Recommendation No. 8: KIAC should continue to identify and actively involve existing local expertise in all aspects of arts education programming. (KIAC, pARTners, Yukon Arts Centre)

Recommendation No. 9: KIAC and others should encourage and be prepared to offer a wide variety of courses in different disciplines and media.

Recommendation No. 10: KIAC and pARTners should assist artists in developing skill and expertise in teaching.

Recommendation No. 11: KIAC should use Outside expertise where needed to supplement existing resources and enlarge its national and international network.

Recommendation No. 12: KIAC, SYANA and individual First Nations should collaborate to develop programming involving First Nation instructors, communities, facilities or art forms.

➤ **SECURE THE PHYSICAL INFRASTRUCTURE**

Recommendation No. 13: KIAC should secure the purchase or long-term lease of the Atlin Centre for the Arts to maintain and expand its current programming. Yukon Government should provide financial support.

Recommendation No. 14: KIAC should be granted guaranteed long-term access to currently unoccupied publicly-owned Dawson City buildings. Arts Branch should actively support KIAC in its negotiations. (KIAC, Arts Branch, Parks, Yukon Government)

➤ **USE THE YUKON'S ASSETS**

Recommendation No. 15: Dawson should be the focal point for the Yukon tourism-oriented arts education industry, with Keno as a satellite location. (KIAC, pARTners)

Recommendation No. 16: KIAC should use Atlin, Haines Junction and Keno as sites for arts education programmes involving the wilderness.

Recommendation No. 17: Develop unique programmes or courses that capitalize on the Yukon's special characteristics. (KIAC)

➤ **CREATE A REPUTATION**

Recommendation No. 18: The Yukon Arts Centre, in collaboration with KIAC, should create artist residencies to bring visiting artists with national and international reputations to the Yukon.

Recommendation No. 19: The Yukon Arts Centre Gallery, in collaboration with KIAC, should publicize Yukon art outside the territory.

➤ **FORM OUTSIDE ALLIANCES**

Recommendation No. 20: KIAC should seek out and assist art and design schools willing to offer continuing education programmes and courses in the Yukon.

Recommendation No. 21: KIAC and pARTners should develop relationships with Outside art and design schools and art institutions.

➤ **MARKET ART EDUCATION**

Recommendation No. 22: KIAC should continue to take the lead role in co-operative marketing of art education on the web.

Recommendation No. 23: KIAC and other participants should continue to advertise their tourism-oriented programmes in arts and crafts, wilderness travel, and other niche-market magazines.

➤ **DEVELOP AND STRENGTHEN THE ARTS SCENE**

Recommendation No. 24: With the assistance of pARTners and the Yukon First Nations, the Yukon Department of Education should develop strong and sustained arts education programming in schools throughout the Yukon.

Recommendation No. 25: Create more affordable studio space for Yukon artists. (Studio Gallery Association and artist co-operatives in other communities, Yukon Government, pARTners, First Nations governments, municipal governments, KIAC)

Recommendation No. 26: Provide or co-ordinate professional development opportunities for artists, using Outside consultants if necessary. (Yukon Arts Centre, KIAC)

Recommendation No. 27: Artists should receive funding for training outside the Yukon. Arts Branch should consider instituting a grant programme, to be administered by the Yukon Arts Centre.

Recommendation No. 28: To increase the visibility of the arts in the Yukon, public art should be presented outdoors and in frequented locations throughout Yukon communities. (Arts Branch, Tourism Industry Association Yukon, Yukon municipalities, Yukon Government, KIAC)

Recommendation No. 29: Initiate outdoor art activities, which require little physical infrastructure and encourage public participation. (municipal governments, artist co-operatives, individual artists and vendors)

Recommendation No. 30: Make optimal use of existing exhibition facilities, organize related public programming and maximize publicity opportunities. (Studio Gallery Association, community artist co-operatives, Yukon Arts Society, Guild Hall, Yukon Arts Centre, KIAC, Friends of the Gallery)

Recommendation No. 31: Create opportunities to maximize the reputation of artists through publication. (Arts Branch, the Yukon Arts Centre, KIAC, the Studio Gallery Association, the Dawson City Music Festival, the Guild Theatre, Friends of the Gallery, etc.)

Recommendation No. 32: Create professional artist-run centres in Whitehorse and Dawson City. (Studio Gallery Association, KIAC, other related organizations)

➤ **CREATE LINKS WITH OTHER INDUSTRIES**

Recommendation No. 33: KIAC should promote affordable and accessible travel to and within the Yukon for arts education consumers.

Recommendation No. 34: KIAC should promote the availability of quality food and accommodation for arts education travellers as programming grows.

Recommendation No. 35: KIAC and pARTners should work with established wilderness operators on developing and offering art-wilderness programmes.

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Feasibility of Art Education as a Cultural Tourism Industry in the Yukon

1. INTRODUCTION

This paper is the final report of the Feasibility Study of Art Education as a Cultural Tourism Industry in the Yukon. It describes the research the study team did on various centres that offer art education as a tourism/travel product, presents an assessment of Yukon conditions with respect to art education, and offers a plan for developing an export-oriented art education industry in the Yukon. The Yukon is already seeing some success in exporting music and sound recording as well as in film production.

The first phase of this study reported on our research and identified options for the Yukon to stimulate discussion among interested parties. The first paper provided background for the second phase of the project, which included discussions with interested parties in the arts, wilderness adventure tourism industry, and First Nations communities in the Yukon, as well as an assessment of local capacities. The second phase of this study resulted in the series of recommendations presented here regarding appropriate models for the Yukon and a plan of action for the development of a viable arts education industry.

In accordance with the terms of reference for this study, our preliminary research was limited to the visual arts and crafts rather than focussing on performing arts such as music, dance and theatre, or on media or literary arts. In the second phase of the study, we interviewed key informants in the performing arts within the Yukon and assessed many of the resources available. While some of our recommendations apply most directly to the visual arts, we believe that the conclusions and lessons presented here pertain equally to education in other portions of the cultural industries sector. A major conclusion of this report is that it is important to offer a wide variety of courses, and including the performing, media and literary arts would only make the industry stronger.

We are grateful to the steering committee and the key informants, listed in Appendix A, who participated in our study. We also wish to acknowledge the contribution of Mitt Stehelin and Janet Murchison, who participated in the research on arts education centres outside the Yukon, and Jennifer Brett, who organized distribution of the initial discussion paper and set up meetings with key informants.

1.1 Approach

While we recognize that art has value beyond economics, our approach is based on the fact that the arts make up an industry, or cluster of industries, which is an important part of the cultural industries sector. This cluster of industries is present and already active and strong in the Yukon. The output of the arts industry — like most others — is a mix of products & services. This report focuses on one output — art education as an

export industry — but looks at what is needed in related and supporting industries within the arts cluster to help arts education grow in the Yukon.

The framework used throughout the report is drawn from Harvard economist Michael Porter's work on the competitive advantage of nations and areas within nations.¹ Porter's work on how clusters of related industries develop (see Appendix B for a more detailed look at Porter's work) provides valuable insights for all types of industry clusters.

It should be stressed that a cluster such as the arts in the Yukon is fundamentally no different from a cluster such as mining. The Yukon's mining cluster is made up not only of mining companies and service and exploration firms, but also of such government programmes as Yukon Geoscience, non-governmental organizations such as the Chamber of Mines, and individual prospectors whose efforts are subsidized by an annual grant. Similarly, the arts cluster is made up of profit-seeking firms, individuals making all or a part of their living from producing artwork, crafts and associated services, as well as government agencies and non-profit organizations.

Can an arts economic cluster — and particularly the art education industry — ever amount to a significant economic force? It certainly has become a substantial part of the economy elsewhere. An example where actual statistics are available is Santa Fe, New Mexico, where the arts — of which arts education is a substantial part — is responsible for 25% of the county's GDP (gross domestic product)². This is in the same ballpark as the mining industry's share of the Yukon's GDP when the Faro mine was operating. In Santa Fe County, the arts account for \$US410 million in sales and directly employ close to 10,000 people, 16.6% of the labour force.³ Economic spin-offs to other industries are considerable, amounting to more than \$US200 million. The total population of Santa Fe County was just under 100,000 people in 1990.

1.2 Methodology

Our terms of reference required us to:

- conduct research on a number of existing art education centres including Banff, San Miguel, Santa Fe, and the Nova Scotia College of Art and Design;
- identify individuals in the arts community and the tourism industry to be interviewed [and] develop the series of questions that will be asked. The questions will likely bear on capacity in the community, existing or planned physical infrastructure in Yukon communities, and level of interest in this type of initiative;

¹ Michael Porter, *The Competitive Advantage of Nations*, Free Press, New York, 1990.

² Gross Domestic Product is the total value of market economic activity in a given region/country

³ Southwest Planning & Marketing, *Santa Fe Arts Impact Study*, submitted to the City of Santa Fe Arts Commission, April 1993.

- assess the potential capacity for instruction, the physical infrastructure that could be used in each Yukon community, and the interest and management capacity for this kind of initiative.

The work we did for this report included a literature search, review of available statistics, Internet research and personal interviews. We focused on resources, including facilities and local expertise, rather than users or demand. Statistical research indicates that there is very little data on the demand for these types of programmes.

Literature and Statistics

Our tourism literature search⁴ found almost no work done on arts education and travel, and statistics are non-existent. Considerable work has been done on cultural tourism and on ecotourism, but little of it is relevant to arts education. Available data and information on cultural tourism focuses on visiting museums, galleries and heritage sites or attending performances rather than on the more active participation implied by education. The related ecotourism work, when it does not focus on adventure tours, looks at participation in aboriginal activities and culture. We have found very little work on educational tourism, and hardly any on arts-related educational tourism.

There is some statistical information on continuing or adult education, but none of it is related to travel, while cultural tourism statistics feature non-participatory activities. So this work is effectively a pioneering study.

Primary Research

We examined the four centres mentioned in the terms of reference for lessons relevant to the Yukon. In addition, our research identified a much larger number of centres or sites dedicated to providing arts and crafts education to the travelling public and found much more variety than we originally thought. Our basic criterion for inclusion is that the centre or site offers arts or crafts education mainly to non-residents.

Members of the Steering Committee suggested some of these centres, but most were found through Internet research. We ended up investigating over 40 sites, mostly in North America. These ranged from communities whose economies are heavily dependent on the arts and arts-related tourism, such as Santa Fe in New Mexico and San Miguel de Allende in Guanajuato, Mexico, to individual artists offering courses or retreats in rural or remote settings.

For each art education site or centre, we prepared a table that identified the elements listed below. These tables are presented in Appendix C. This information could be useful to those interested in providing arts education services. The elements we studied included:

- History
- Range and number of courses
- Accreditation

⁴ We conducted library research in the Yukon Government Tourism Library as well as the Canadian Tourism Commission Library. We also searched the tourism periodical literature, Statistics Canada, The US Department of Education National Center on Education Statistics and the US Educational Resources Information Center (ERIC).

- Range of disciplines
- Facilities
- Number of students
- Number of instructors
- Type of instructors (local, invited)
- Times of year courses are offered
- Fees & financial aid
- Fundraising strategies
- Accommodation availability (on site, off site, included)
- Location/surroundings/environment
- Aboriginal involvement
- Wilderness component
- Marketing approaches
- Relationship to tourism industry

Key Informant Interviews

Informants were identified using a variety of approaches. We interviewed individuals already actively engaged in arts education and members of key partnering organizations, including the First Nations, the Yukon Government and the tourism industry. Our Steering Committee and the pARTners group provided many contact suggestions, and we frequently pursued our early informants' suggestions about further contacts. In addition, we interviewed all individuals who contacted us after reading our interim report. While the interim report was distributed to individuals and governments in every Yukon community, budget and time limitations did not allow visits to every community. The study team interviewed people in Whitehorse, Carmacks, Pelly Crossing, Dawson City, Keno City, Haines Junction and Atlin. A full list of informants can be found in Appendix A.

Our interview instrument consisted chiefly of three questions:

- What are the existing resources, including physical and human infrastructure, that could support the development of new tourism-oriented arts education programming in your community or organization?
- What resources or conditions appear to be missing or to need further development?
- What role might you or your organization play in the development of arts education programming?

In addition, we solicited suggestions about further informants to be interviewed or programming ideas to be explored. With few exceptions, interviews were conducted in person.

To assess existing infrastructure, interest levels and capacities for delivery and management of arts education programmes, we relied on information provided by our informants and on direct observation of communities, organizations and facilities. We also considered organizations' past histories of programme management and delivery.

To structure our assessment, we used the analysis developed by Michael Porter in his studies of the competitive advantage of nations and regions (see Appendix B).

2.0 MODELS OF ARTS EDUCATION AND TRAVEL

The sites we investigated were diverse, and it was difficult to develop a typology or set of models that included them all. The scale of operation ranges from one artist offering a course or workshop to major art schools with hundreds of students. Appendix C presents details on over 40 of these sites. This section summarizes the diverse characteristics of these schools, centres, institutes and communities.

2.1 Art Instruction Models

We identified 4 basic forms of arts instruction/education:

1. Formal art institutes/schools/departments
2. Off-campus continuing education programmes by formal schools/institutes/departments in major urban centres
3. Individual instructors or private art schools
4. Artist residencies

Needless to say, there is considerable overlap among these forms of instruction, as well as considerable variation within each form. Each of the sites we looked at was unique: they have different specializations, cater to different markets, hire different kinds of instructors and charge a wide range of fees.

Formal Art and Design Schools

There are many formal art and design schools in Canada and throughout the world. Formal art schools and university/college art departments generally offer a set of courses leading to a degree or diploma in Fine Arts. There are also a number of unaccredited institutes with fixed campuses. They often offer courses or workshops which, by special arrangement, can be recognized for credit by the accredited schools. These include the Banff Centre for the Arts and a number of institutes in Santa Fe.

Off-Campus Continuing Education

Accredited art schools and institutes often offer off-campus continuing education programmes, courses or workshops. A number of these have wilderness components. Some operate in partnership with ecotourism or wilderness tourism operators, while others are organized directly by the school. Some of these courses or workshops are for credit while others are not.

Private Schools/Courses

Individual artists who also offer instruction are present in almost every community. However, those offering instruction to tourists usually are in a community with a large and strong artistic concentration, such as Santa Fe, San Miguel de Allende or Taos. In Europe, they are concentrated in central Italian towns (Tuscany & Umbria) with a strong artistic heritage going back to the Middle Ages. Alternatively, art instruction is

sometimes offered by individuals or a small group in a natural or wilderness setting. The Atlin Centre is a prime example of this. Others are found in the Western US

Artist Residencies

A large number of artist residencies are offered throughout the world. Artist residencies offer professional artists the opportunity to work in an environment where their basic needs are met so they can focus on their art. Residencies may provide living and work space for individual artists and/or group travel in natural settings. Opportunities for independent work are essential, but structured courses or field trips can be included. Interaction with other artists is important in most residencies, and contact with renowned artists is a key success factor for some. Other important aspects include the presence of a strong local artist community, the opportunity to exhibit work, a high public profile and general community support. Artist residencies are generally subsidized by funding agencies.

2.2 Instruction

Different centres offer different models of instruction depending on their target audiences. Programmes aimed at the pre-professional, including short summer sessions, are usually course-based. In this setting, an instructor leads the group through techniques and sets up assignments. The instructor provides context for assignments, often in the form of a visual (using books, slides and, increasingly, the Internet) and oral presentation of historically related works, skills and ideas. At programme completion, there is a period of reflection on the work accomplished. A benefit of group course instruction is the insight students gain from seeing each other's work in development. Successful instruction requires appropriate space, equipment and materials. Courses and workshops range from one day to several months depending on the nature of the centre and its clientele. Week-long courses seem to be the most prevalent.

In Latin America and Europe, some centres offer Spanish or Italian language training as an important component. However, none of the Canadian or US sites seems to offer English as a second language (ESL) programmes. This suggests that the primary market is English-speaking North Americans, at least for the sites we have examined.

The formal schools generally have permanent staff and occasionally make use of visiting instructors. The art institutes, continuing education programmes and private art schools choose their instructors in a wide variety of ways. Some use local artists, while others use visiting artists with different degrees of renown. Sometimes the visiting artists are offered residencies and not required to offer formal instruction. In those cases, they are merely asked to review and discuss students' work.

2.3 Wilderness Component

The degree of engagement with nature or the environment is highly variable. There are essentially three forms of interaction with nature.

1. Some centres advertise their scenic locations but do not attempt any involvement between their programmes and the surroundings.
2. Most others advertise local opportunities for wilderness or nature related activities.
3. A small number, such as the Atlin Centre, the Escuela del Mundo in Costa Rica and some of the continuing education programmes (e.g., Smoothwater), actively integrate wilderness/nature activities into their arts education programmes.

2.4 Aboriginal Involvement

Aboriginal artistic traditions and First Nation artists are especially important to the success of arts education centres in the Southwestern US and Northern Canada. There are a number of different models of aboriginal involvement ranging from individual courses to full-scale schools or institutes devoted to aboriginal art. These models include:

- A number of centres offer courses in traditional aboriginal arts and crafts.
- Local aboriginal instructors are often involved.
- Renowned aboriginal artists are sometimes invited as instructors.
- Santa Fe and Taos house institutes/schools devoted to aboriginal arts.
- White Mountain Academy, in Elliot Lake, Ontario, is a new post-secondary institution that focuses on Native arts, both contemporary and traditional.
- Saskatchewan Indian Federated College, affiliated with the University of Regina, is a First Nations operated college. Its art department emphasizes First Nations art history and offers a BFA in First Nations art.
- The Banff Centre for the Arts has an Aboriginal Arts Programme designed and operated by aboriginal people.
- Emily Carr Institute of Art and Design has a First Nations Co-ordinator who provides academic, technical and cultural support to First Nations students. This Co-ordinator also administers and promotes events and workshops related to First Nation art and culture.
- The Kitanmax School of Northwest Coast Indian Art in Hazelton BC offers apprenticeship-style training by First Nation artists in traditional carving.
- Idyllwild Arts has a Native American Arts programme including 14 workshops all taught by Native artists who are experienced and often well known practitioners of the arts they teach.

3.0 MARKETS & MARKET REQUIREMENTS

3.1 Market Segments

There are basically three market segments for art education:

- recreational or amateur artists,
- pre-professional art students, and
- professional artists.

Each market segment has different requirements. When all three are served within a single community, a viable arts economy and a concentration of artists often result.

Because of the absence of statistics, we have no indication of the overall magnitude of the market. However, the growth of cultural, educational and ecotourism suggests that arts education is a growing market. As well, demographic changes in North America, such as the ageing of “baby-boomers” who have entered their prime income-earning years, and the increasing population of seniors, with their relative wealth, indicate a growing market for art education.

Recreational artists

Members of this group generally opt for learning vacations where they can take courses or participate in workshops. They often travel with their spouses and families, though some are professionals in the commercial arts who want to get back to more ‘artistic’ work. To serve this group, a wide variety of course and programme offerings that can cater to both spouses, along with family-oriented activities, are important.

Because these people are on vacation, shorter offerings are a must. One- to two-week courses seem to be most prevalent. This market segment can be self-sustaining and operate without subsidies, given the large number of active amateur artists.

Successful centres catering to this market include Santa Fe, San Miguel, Taos and Haliburton. The success of these centres depends, in part, on offering courses in a wide variety of disciplines. These go beyond the visual arts to include crafts, writing, media arts, performing arts and, in Mexico and Europe, language training.

One important organization for this segment is Elderhostel, which provides extensive educational travel programmes, including “applied arts and crafts”, to older adults in North America. Over 200 courses or workshops in arts and crafts are being offered by this organization in the summer of 2000. Over 175,000 people participated in Elderhostel programmes in 1999.

From what we have seen, the market for art education programmes in the Yukon is likely to be mainly North American. In Canada alone, there are over 500,000 people with post-secondary degrees and diplomas in the fine and applied arts.⁵

⁵ Statistics Canada, 1996 Census

Pre-professional Art Students

Arts students enrolled in a formal fine arts programme are another potential market. They require a more structured programme, often with courses. These courses or programmes can be longer, up to a few months. The possibility of obtaining course credits for their work is important to this segment. Art students usually cannot afford to bear the full cost of their course work. Nevertheless, they strengthen the local arts scene by creating a base of knowledge and activity, and hence long-term reputation.

Professional Artists

Artists looking for professional development require space, time, money and support. These are most often provided through residencies, which are described in Section 2.1 above.

Successful residencies generally need to be subsidized and do not make money. They are usually funded by private foundations or government and organized by non-profit agencies involved in the arts. Despite their cost, residencies are important in developing a reputation for the community in the arts world. Artists returning from successful residencies will advertise to their students and other members of their communities by word of mouth. Residencies are a reputation-building investment.

3.2 Fees and Costs

Fees are generally low for this type of activity, although they vary widely. For one-week programmes, typical fees range from \$CDN200 to \$CDN500, although they can go higher than \$US1,000. Fees vary with the duration and location of the programme or course.

Some centres offer accommodations, sometimes included in the fees and sometimes charged separately. Others refer participants to accommodation available in the community. Wilderness adventure offerings include accommodation as part of the fee. Where accommodation is offered, it appears to cost considerably less than hotels and restaurant meals.

3.3 Marketing Approaches

The most important form of marketing seems to be word of mouth. The reputation of a school/institute or community in arts circles is the main drawing card. The first requirement to creating a good reputation is providing high quality courses and programmes. Reputation also requires visibility, which can be enhanced through local events of national or international stature, such as exhibits and festivals. Outreach activities such as publications, off-site offices, and partnership with schools and institutes in other locations can serve to increase visibility. Articles in specialized magazines can also increase visibility and create demand.

The main forms of advertising are small ads in specialized magazines. Any magazine devoted to some art or craft will have a classified section where course or workshop offerings are advertised. The experience of the Atlin Centre has shown that, for

wilderness-based operations, advertising in outdoor/wilderness publications can be more effective. Well-designed brochures describing the offerings are essential.

A web presence is increasingly important. However, a web site is not sufficient. Operators need to have their programme included in search engines or web sites dedicated to tours and vacations. We have found a number of web sites where people can search for educational vacations or packaged tours:

<http://www.infohub.com/>

<http://www.learningvacations.com/>

<http://www.culturaltravels.com>

<http://away.com/>

www.educated-traveler.com

However, tours related to art education are rather sparse on these web sites at this point.

4.0 SUCCESS FACTORS

The successful arts education destinations Santa Fe, San Miguel de Allende, Taos, Banff and Haliburton share a number of characteristics that contribute to their success. The most important of these success factors is the presence of a concentration of artists in what we call an '**arts scene**'. The development of an arts scene depends on a series of mutually dependent factors.

Other success factors for arts education include the following:

- Variety of courses in different media and disciplines
- Mix of types of instruction (e.g., both accredited schools and informal workshops)
- Appeal to all three market segments (identified above)
- Multiple season activity
- International reputation
- Permanent infrastructure of arts education facilities
- Appealing geographic location and surroundings
- "Funkiness" (see definition below)
- Presence of vibrant aboriginal culture and involvement of aboriginal people in developing and administering arts education programmes
- Development over time

4.1 *A concentration of artists in an 'arts scene'.*

Santa Fe, San Miguel, Taos, Banff and Haliburton have a critical mass of artists working in numerous disciplines and media. These communities are primarily places where artists live and work. Numerous galleries and exhibition venues, and the availability of studios and workspaces, characterize them. They also have a long history as destinations for artists. This creates a synergy that makes art schools, private instruction, continuing education programmes and residencies all the more successful.

Essentially, these communities have what Michael Porter calls a cluster of competitive export industries centred on the arts (see Appendix B). These centres export not only goods in the form of art work, but also services, including educational services. Arts education is only part of the success story; the real success factor is that these communities have turned the arts into an industrial cluster.

4.2 *Variety of programmes/courses.*

In addition to a wide variety of courses in the visual arts and crafts, these places offer courses or programmes in performance, media and literary arts.

4.3 *A mix of the four models and appeal to the three market segments.*

The successful centres, including Santa Fe, Taos and San Miguel, all have one or more formal arts schools or institutes, numerous private instructors and a series of

residencies. Some also serve as venues for continuing education programmes for art schools located elsewhere. All have permanent infrastructure owned by the art schools or institutes. Success will be enhanced by planning within the four models and with the diverse markets in mind.

4.4 Multiple season activity.

Most pre-professional programmes take place in the summer. We feel success will be more likely with an eye to targeting markets for other seasons and eventually sustaining a year-round operation. The Banff Centre became a year-round programme in 1979 when its focus changed from being a summer programme focussing on talented youth to a “conservatory for professional artists”.⁶ While Haliburton has a major summer programme, courses are also given during the winter months.

4.5 National and international reputation.

The successful centres have all developed national or international reputations over time. The reputation can initiate because of the presence of renowned artists (e.g., Georgia O’Keefe in New Mexico), but it depends on the creation of an arts scene and the consistent offering of high quality products.

4.6 Geographic setting

Attractive geographic setting contributes significantly to the success of tourism-oriented arts programs. The Banff Centre is located within a national park and surrounded by the Rocky Mountains. In Santa Fe and Taos, the deserts of the Southwest, the dry warm climate and the Sangre de Cristo Mountains are attractive for the traveller in themselves. The Haliburton summer school is located in the midst of Ontario cottage-country north of Peterborough. None of these places is served by major airlines and all are at a considerable driving distance from major airports.

4.7 ‘Funkiness’ of place

An arts scene happens where there is character and culture. A successful centre typically has a historic built environment, a pedestrian friendly development pattern, a vibrant performing arts scene, a highly visible visual arts presence and a mix of cultures including First Peoples and newcomers from elsewhere in the country and the world.

4.8 Aboriginal culture

Aboriginal culture and arts are often an important draw. Santa Fe and Taos have a strong aboriginal presence in the arts, as does San Miguel with its traditional Mexican arts. Haliburton offers courses in First Nation art. Aboriginal people need to be directly involved in developing and administering arts education programmes.

⁶ The Banff Centre, *A Turning Point*, 1979.

4.9 Development over time.

Successful sites we studied started on a small scale and have built their reputations and audiences over a period of years or decades. Banff started in the 1930's while some of the artist colonies in New Mexico date back to the turn of the century. Consistency of programming and gradual increases in offerings and their quality are key to broadening an audience, especially through word of mouth. The experience of the Banff Centre suggests that programmes must be periodically re-evaluated, and sometimes dramatically revamped, to accommodate changing markets, economic factors and audience.

In this report, we assess the Yukon's standing relative to these success factors (Section 5.0) and make recommendations about how a strong arts education industry exhibiting these factors can be developed (Section 6.0). We conclude that the Yukon has some of the success factors here identified and is lacking in others. The arts scene, although strong in many ways, is still in an embryonic state compared to the arts education centres we have looked at. The Yukon lacks a formal art school, few courses and workshops are offered for the travelling public, and no continuing education programmes are offered in the Yukon by Outside institutions. On the positive side, the Yukon has an increasing number of artist residencies, a magnificent geographic setting, some communities with a historic built environment, a very high level of overall funkiness, and a strong aboriginal culture.

5.0 ASSESSMENT

5.1 Introduction

To assess the conditions required for the Yukon to develop art education as a cultural tourism industry, we have used a framework developed by Michael Porter in his study of the competitive advantage of nations and regions. Porter argues that competitive and successful firms will naturally tend to attract other firms to locate in the same vicinity. The newcomers may be direct competitors, in different but closely related industries, or supply and support firms. **These interconnected firms make up a cluster that is far more competitive and brings greater benefits to an area than a similar number of unrelated firms would.** While chance plays a small role in the development of successful clusters, governments are in a strong position to play a much larger one. See Appendix B for a more detailed look at Porter's cluster analysis.

Porter's framework distinguishes among firm structure and strategy, factor conditions, demand conditions, and related and supporting industries. Each of the four is applied below to the embryonic art education industry in the Yukon. Art education should be viewed as an industry — potentially made up of many different "firms" (including individuals, branches of government, and not-for-profit groups or centres) — that is a part of the economic cluster of Yukon arts. That economic cluster is the arts scene in its entirety, plus the parts of other industries that are economically tied to it, such as transportation and accommodation.

5.2 Assessment of Firm Strategy, Structure, and Rivalry

Art education in the Yukon is in its embryonic phase. The firms — including governmental and non-profit organizations — that deliver it are not yet functioning as a discernible industry within the arts cluster.

The Yukon's art education "firms" and organizations

(a) Klondike Institute for Arts and Culture (KIAC)

KIAC is a Dawson-based non-profit group founded in 1998. It has been very active in creating space for the visual arts in Dawson through the renovation of the Oddfellows Hall. KIAC already has some wilderness-based art courses underway. It sees itself as having a Yukon-wide mandate. The KIAC board and staff are closely linked to the Dawson City Music Festival, which has a proven record in producing an annual event for the last 22 years.

(b) Yukon Arts Centre

The Yukon Arts Centre is a key player in the visual and performing arts scenes in the Yukon. It contains the best performing arts venue in the territory, and its gallery is the only regularly curated display space available to visual artists. Exhibitions of Outside work presented in the gallery are a valuable educational resource for local artists, art students and the arts audience alike.

(c) *pARTners*

pARTners is a recently formed arts education industry association encompassing individuals, firms and organizations with an interest in arts education. It includes all other firms mentioned here as well as others interested in arts education for the local population. Its mission encompasses tourism-related art education as well as advanced art education and art education in schools. However, it is still defining its role and activities.

(d) *Society of Yukon Artists of Native Ancestry (SYANA)*

SYANA is an advocacy organization for artists of Native ancestry and is affiliated with SCANA, the Society of Canadian Artists of Native Ancestry. SYANA has offered a number of workshops to First Nation artists and the general public in the past, using both local and Outside instructors. SYANA has also worked with Yukon College to develop an arts and design programme.

(e) *Atlin Centre for the Arts*

The Atlin Centre, founded by Gernot Dick eighteen years ago and still owned and operated by him, is the only arts education firm with a track record in the Yukon (taking a slight geographic liberty). The facility has a wonderful location and is eminently simple and practical. Gernot has generally offered one or two 3-week courses per year. The focus has always been on the development of the creative side of the artist rather than on technique. Gernot is now looking to sell the centre and would strongly prefer that it remain — and grow — as a centre for teaching in the arts.

(f) *Individual instructors*

Many of the large number of Yukon artists already have experience in providing individual and group instruction. Some have participated in the Artists in the Schools programme, and some have begun to offer wilderness-based courses.

(g) *Yukon College*

Currently, Yukon College does not have a formal art school nor does it offer courses in fine arts. In the long term, however, the establishment of a formal art school would make the college a key player in the art education industry in the Yukon.

(h) *Wilderness operators*

The Yukon has a well developed and growing wilderness adventure industry. Some wilderness operators already offer trips or retreats for writers and artists, and a number of artists are partners in these enterprises.

Strengths

The Yukon's greatest existing strength in its art education "firms" is the individual initiative shown by those who have moved ahead with their ideas and dreams despite the difficulties encountered. The high levels of energy and enthusiasm of many in the

arts are definitely a strength that will contribute to the success of art education as a significant cultural tourism cluster in the Yukon.

A further strength is the existence of an extensive network of wilderness tourism operators and firms, some of whom are well positioned to become suppliers of the wilderness component of wilderness-based art courses.

Weaknesses

The Yukon's firms suffer from having highly variable facilities that are dispersed rather than concentrated in any one community. The only existing art education centre with an extensive track record, the Atlin Centre, is located more than 600 kilometres from KIAC's base in Dawson City.

There tends to be geographic rivalry within the Yukon, though this is not unique to the territory nor to the arts. The communities tend to resent Whitehorse as it is seen as remorselessly drawing people and resources toward the centre. In the Yukon arts scene, the rivalry between Dawson City and Whitehorse appears to be the strongest.

There is no existing "firm" within the Yukon currently capable of dealing with a large number of students, due to the lack of appropriate facilities or lack of sufficient instructors. In general, the scale of operations is currently modest and will likely remain so for some time.

5.3 Assessment of Factor Conditions

Factors of production, or inputs, typically include the human and physical capital that makes the industry possible. For an arts education industry, factors include the artists/instructors and the physical infrastructure such as studios and other teaching space. For our analysis, additional factors need to be considered. As was pointed out above, successful arts education centres generally have an attractive geographic setting and landscape and a "funky" built environment. So landscape and built environment need to be considered as factors of production for an arts education industry.

Human capital: artists and craftspeople

Based on our discussions with informants, there is a fairly large number of Yukon artists and craftspeople working in the European tradition who either are willing to teach or are already teaching locals and would be prepared to teach visitors. They include painters, sculptors, potters and goldsmiths. Gernot Dick in Atlin has experience in teaching art and managing art education for tourists and would be a valuable resource to anyone contemplating offering art instruction.

Local talent could be used in teaching music and dance. There is a large number of First Nation artists, many of whom might be prepared to teach their skills to visitors, in practically every community.

Physical infrastructure

Depending on the medium, instructional infrastructure needs vary from a simple room with good light (e.g., for drawing) to areas with fairly sophisticated ventilation and expensive equipment (e.g., for printmaking). For some activities, large rooms or classrooms are sufficient, and there are many of these across the Yukon.

Availability of studio space

Private art and craft instruction in artist studios forms a large part of the arts education industry. As in most places, Yukon artists find it difficult to obtain affordable studio space. Most work out of their homes in spaces too small for instructional purposes. In addition, public facilities such as the Yukon Arts Centre have been designed without provision for collective studio space such as is found at other arts facilities like the Banff Centre for the Arts.

Available instructional facilities

There currently is some public infrastructure that could be used for instruction, including the Arts Centre and the Guild in Whitehorse, the Oddfellows Hall in Dawson, the community centre in Haines Junction and the Atlin Centre for the Arts. Yukon College houses a large number of classrooms that could be used for summer instructional programmes, but no rooms suitable for “messy” activities or art forms requiring good ventilation. Also generally lacking are instructional spaces with storage areas for supplies and unfinished work.

(i) Visual arts

The Atlin Centre for the Arts currently has infrastructure for summer programmes in drawing, painting and sculpture. The renovation of the Oddfellows Hall in Dawson has created some instructional studio space. In Dawson, the existence of a large number of unused buildings offers the possibility of developing instructional space quite easily. For painting, there are currently few “wet” rooms where the floor could be dirtied, or rooms with adequate ventilation for oil painting. Yukon College has welding and carpentry shops that could be used for sculpture in the summer. The Yukon houses limited printmaking facilities. Most ceramics kilns in the Yukon are owned and used by individual artists.

(ii) Performing arts

Whitehorse has excellent facilities for performing arts, including the Arts Centre, the Guild, a number of private dance schools with sprung floors, and private recording studios. Yukon College houses the Yukon’s only blue room for television production. In Dawson, the Palace Grand Theatre offers a venue for theatre and music. The ballroom of Oddfellows Hall is suitable for some types of performance and rehearsal, though it lacks a stage and tiered seating. Haines Junction’s new community centre has an excellent stage with good acoustics for theatre and music.

(iii) Other media

Darkrooms for public use are available at the Atlin Centre for the Arts and the Guild Hall in Whitehorse. The new multimedia centre at Yukon College offers some possibilities for art production for the Internet or CD-ROM and other multimedia formats.

Landscape & wilderness

The Yukon's magnificent landscape and the access to unspoiled wilderness are already major factors in attracting people and will be an important factor in the success of an arts education industry. Haines Junction, Atlin and Keno City are in outstanding physical settings. Dawson City is close to the Dempster Highway and the Tombstone eco-region.

Built environment and funkiness

The built environment varies widely, depending on the community considered. The successful communities we have examined tend to have a historic centre where artists are concentrated. Numerous studios, galleries and public art tend to be within walking distance of each other. The built environment also needs to give the impression that art is important and should include highly visible public art such as permanent murals or outdoor sculptures.

Compared to the successful centres we have examined, Whitehorse's current built environment does not lend itself to the success of an art education industry. Most of the historic built environment has been demolished, and the city suffers from urban sprawl. There is no physical concentration of artists, affordable studio space is rare, and the city was developed with the automobile in mind. Although there is some outdoor public art in Whitehorse (a few murals and sculptures), it is not highly visible and does not give the impression that there is a strong arts scene.

However, there are two locations that could develop a visible arts scene: McLean Lake Road and the waterfront. McLean Lake road already has a number of artists living there and a funky cachet. The waterfront would need considerable development that would make it easy for artists to obtain studio space. This would require a commitment by the City to turn the waterfront into an artistically vibrant scene. Due to its central location and accessibility to tourists, the waterfront is an ideal site for an arts scene in Whitehorse.

Dawson City, Keno and Atlin have the required built environment of historic buildings within easy walking distance. They have the required "funkiness" to develop into an arts education centre. Dawson City has the advantage of an existing literary corner, and a large number of unoccupied publicly owned buildings that could be easily transformed into studio and instructional space. The Bear Creek shops could also easily be used for art instructional purposes. KIAC has begun negotiation with Parks Canada in relation to use of these sites. Atlin has been developing as an artist colony and is already established as a site for art/wilderness education programmes.

Despite its magnificent natural setting, Haines Junction is a relatively new town and does not provide the required historic setting. It will clearly be a jumping off point for art education activities in and around Kluane National Park.

A number of relatively remote other sites have the appropriate built environment that could be used for instruction, especially in traditional First Nations art. In particular, sites that come to mind are Fort Selkirk and Moosehide. Also, Crag Lake near Carcross has developed a small artistic colony and will be the location of the Harrison House residency.

Existing arts education and related programmes

Although courses in writing, art history and theatre have been offered at Yukon College for a number of years, the Yukon hosts no certificate- or degree-granting art education programmes. In the past, SYANA has organized and provided instructors for Yukon College courses in ravenstail weaving, wood carving, stone sculpting, jewellery making and birch bark basketry. Current classrooms, other than the woodworking and welding shops, are not suited to the production of art and craft works. To expand into other arts and crafts would require the development of acceptable studio/classroom space.

Yukon College is considering the development of a fine arts programme, but no specific initiative is underway. Given the current absence of arts instructors and facilities, developing a programme would take a number of years as well as some capital investment.

A number of artist residencies are currently offered in the Yukon and some are in the offing. These include the writer-in-residence programme in Dawson City, a trip for artists this summer in the Tombstone Mountains, and the Harrison House retreat planned for Crag Lake. However, the Yukon houses no continuing art education programmes and private instruction now caters primarily to the local market.

Art education in schools

Art education in elementary and secondary schools is important for the long-term development of an art education industry. Not only does it increase the appreciation for the arts, but it also helps create a pool of artists and potential instructors. According to our informants, the quality of art education is mixed. There is an excellent Music, Arts and Drama programme at F.H. Collins High School in Whitehorse, but art education in elementary schools seems inadequate. This is particularly important in rural communities, where First Nation governments and individual teachers have stressed the importance of First Nations arts for the preservation of their culture and for children's individual development.

5.4 Assessment of Related and Supporting Industries

Art production

The Cultural Industries Strategy estimated that over 1,000 people in the Yukon produce visual arts and crafts for sale, and about 250-300 of them derive a substantial

proportion of their income from the sale of art and crafts.⁷ It is estimated that \$2.5 million worth of locally-made arts and crafts are sold to tourists.⁸

Support for and production of experimental, unconventional and cutting-edge art and craft appear to be limited throughout the Yukon, which restricts the potential for national and international recognition of Yukon arts.

(a) Visual arts and crafts:

Many talented and serious visual artists are working in the Yukon, though few are able to make a living through their art. Problems include:

- little affordable studio space
- absence of specialized facilities (printmaking, photography, sculpture, etc.)
- lack of exhibition, publication and career development opportunities.

The production of traditional arts is strong among the Yukon's First Nations. Frequently practised arts include carving, moose hair tufting, quilting, beading, birch bark basketry, stone sculpting, drum making, and moccasin construction. Concern has been expressed that some traditional arts may be dying out due to lack of resources for the art education of First Nation youth.

Outside the First Nations, quilting appears to be the strongest craft, although very few people make a living at it. A recent show in various Whitehorse venues and an exhibition at the Arts Centre Gallery attest to the vitality of this craft. Pottery appears to be a fairly strong craft, and a few people have been able to make modest livings as potters. However, no publicly accessible facilities exist, and this likely deters production. There are also a number of professional goldsmiths and jewellery makers.

(b) Performing arts:

The Yukon houses a number of nationally and internationally successful professional musicians. The live performance and sound recording scenes have been expanding in size and presence. The Alsek Music Festival in Haines Junction features mainly Yukon artists, while the 22-year-old Dawson City Music Festival brings in both Yukon and national and international performers. Theatre and dance also have a strong presence, though mostly at an amateur level and, in the case of dance, largely among children. Storytelling, always significant to First Nations, led to the creation and importance of the prestigious Yukon International Storytelling Festival held annually in Whitehorse.

(c) Media arts (including video, film, graphic design, new media):

Sound recording by Yukon artists has been expanding, and its presence is being felt both nationally and internationally. Few Yukon artists now appear to be working seriously in the media arts other than sound recording. However, the recent launch of new computing facilities at Yukon College may result in an increase in digital artwork, and the Tr'ondëk Hwëch'in First Nation reports strong interest in the new media among

⁷ *A Profile of Cultural Industries in Yukon*, Cultural Industries Strategy, Government of Yukon [n.d. 1998?], p. 33.

⁸ *Ibid.*, p. 37.

its youth. The film industry is expanding rapidly, mainly as a location for Outside film and commercial producers. Local capacity for servicing film production is expanding.

Visibility of the arts

Visibility of the arts tends to be low in all Yukon communities, with notable exceptions including the Dawson City Music Festival and the Yukon International Storytelling Festival. For those (both locals and tourists) not involved in Yukon arts, their lack of visibility creates the impression that the Yukon lacks a vibrant artistic community.

Exhibition/performance venues

(a) Visual arts, crafts, and media arts:

Very few exhibition venues exist for these art forms in the Yukon. The Yukon Arts Centre Gallery and the KIAC's Odd Gallery in Dawson are the only extant non-commercial, professional galleries, and the former exhibits mostly work from outside the Yukon. The Guild exhibition space in Whitehorse is promising but often lies vacant. As a result, artwork which belongs in a gallery setting must instead be displayed in cafes, restaurants and other non-professional venues. This prevents artists from developing a strong exhibition record within the Yukon, which makes it difficult for them to achieve national recognition.

(b) Performing arts:

Venues for the performing arts are strongest in Whitehorse and Haines Junction, where good performance facilities exist for theatre, music and, in Whitehorse, dance. Dawson City also houses good performance facilities for theatre and music. Most other Yukon communities lack professional performance facilities.

Transportation

The time and expense associated with transportation to and within the Yukon are of serious concern.

Travel to the Yukon from within North America adds \$350-400 over and above the cost of round-trip airfare to Vancouver. In addition, overnight stays in Vancouver are often required. This adds substantial costs of time and money, which may deter short-term and cost-conscious visitors. The experience of the Atlin Centre for the Arts shows that the high airfares act as a deterrent.

Travel within the Yukon is a concern, since Yukon communities are widely dispersed and little scheduled public transportation is available. Round-trip ground travel from Whitehorse to Dawson may add two full days to a visitor's agenda, thereby cutting into other activities. Access to other locations via public transportation can be even more difficult.

Wilderness adventure industry

Many professional wilderness outfitters are currently operating in the Yukon. Partnerships with these outfitters seem to be a strong possibility, and KIAC has already secured joint activity agreements with Due North Journeys, Sila Sojourns, Cathers

(former Wanderlust) Wilderness, Ancient Voices and others. It is actively marketing the 2001 summer season for its wilderness art excursions.

Food & accommodation industry

Food and accommodation are potential obstacles to the success of a tourism-oriented arts education industry.

Good restaurants are in short supply throughout the Yukon, and accommodation is frequently a concern in the summer, when hotel occupancy rates are high (particularly in Dawson City). Accommodations are restricted in smaller communities including Haines Junction, Pelly Crossing and Carmacks. In most communities, however, there are sites where wall tents could be erected, and organized home stays are a possibility.

5.5 Assessment of Demand Conditions

Local demand for art education

There appears to be significant demand for arts education among the Yukon's population.

- ◆ The success of dance and music education for children in the Yukon demonstrates that when art education is available, people are interested and willing to pay for it. There is likely unfulfilled demand in other arts as well.
- ◆ The Yukon Art Society's approximately 170 members are a core of adults who have identified themselves as committed to the arts in an ongoing way. Such individuals tend to consume art education when it is available in other communities, and they are probably a source of considerable demand for art education opportunities in the Yukon.
- ◆ Yukon artists currently have access to almost no professional development and training opportunities within the Yukon. There is clear need as well as demand on their part for artistic training, mentoring and guidance about how to advance professionally.
- ◆ There is substantial unfulfilled demand for arts education in Yukon schools. In some communities, particularly those with large First Nations populations, art education for children has not been consistently available, although many have commented that it is highly beneficial for children who struggle academically and socially. Professional, full-time art teachers are in demand in these communities on an ongoing basis. The Artists in the Schools programme is highly praised by educators, but limited resources have prevented some schools and communities from benefiting consistently.

Outside demand

There is potential for the creation of considerable Outside demand for Yukon arts education programmes. Some marketing efforts are already in place.

Demand Creation: Marketing

- ◆ KIAC has initiated a web site to market Yukon art education programmes and is now working to increase the number of links to the KIAC site and to improve the position of the site in search engines.
- ◆ Many wilderness tour operators have existing web and print marketing programmes in place.
- ◆ Marketing efforts have been successful in bringing wilderness-oriented tourists to the Yukon. This may provide a core market of wilderness art consumers.
- ◆ The Atlin Centre for the Arts has for some years maintained a successful programme of art and wilderness courses through marketing on the web and in art and wilderness magazines.
- ◆ Direct flights to Whitehorse from Vancouver, Frankfurt and Zurich provide an obvious target for marketing efforts.
- ◆ German tourists are a large segment of the Yukon tourist population and are likely a source of demand for cultural and arts activity.

Reputation

- ◆ The Yukon has a strong national and international reputation as a destination for wilderness-oriented tourism.
- ◆ The Dawson City and Frostbite Music Festivals and the summer music camp in Whitehorse have made the Yukon known as a good destination for music activities and education.
- ◆ The International Storytelling Festival has increased the Yukon's profile as a cultural destination.
- ◆ The Yukon is not currently known elsewhere for its art production or art education opportunities in the visual arts, dance or theatre. An exception is the Atlin Centre for the Arts, which has a strong reputation as an art education provider.

Other factors related to the creation of demand include the Yukon's built environment and "funkiness", the presence of an arts scene, and the visibility of Yukon arts.

6.0 RECOMMENDED ACTIONS

This section contains **objectives** for the development of a successful tourism-oriented arts education industry, as well as targeted **recommendations** to achieve them. The objectives and recommendations are derived from success factors identified in arts education sites outside the Yukon (see Section 4.0 above) and from our assessment of Yukon resources (see Section 5.0 above). For each recommendation, we have identified one or more **key players** who should take action.

A list of objectives, recommendations and key players can be found at the beginning of this report under **Action Plan Steps**. The objectives the Yukon needs to attain to develop its art education industry are:

Firm & Industry Structure

- Create the industry organization

Factor Creation

- Develop high quality art education programmes
- Secure the physical infrastructure
- Use the Yukon's assets

Demand Creation

- Create a reputation
- Form Outside alliances
- Market art education

Related & supporting Industries

- Develop and strengthen the arts scene
- Create links with other industries

Firm & Industry Structure

- **CREATE THE INDUSTRY ORGANIZATION**

Recommendation No. 1: All arts education players — private, non-profit and governmental — should focus on co-operation rather than competition at this stage.

RATIONALE: Tourism-oriented arts education in the Yukon is in its very early stages. The industry could be damaged if its very few players devoted their energies to non-productive competition. Healthy competition will eventually cull out poor performers and high standards will naturally increase as the industry develops.

Recommendation No. 2: pARTners should establish a permanent board of directors and be recognized as the industry organization for arts education in the Yukon.

Its mandate must be Yukon-wide and include art education at every level, as well as creation of an arts scene. Key institutions such as KIAC, SYANA, Yukon College and the Yukon Arts Centre should be continually represented on the board. The board should immediately commence long-term planning.

RATIONALE: Given the Yukon's small population, unification and co-ordination of effort are essential if an arts education industry and an arts scene are to be successfully established. All existing resources, physical and human, should be actively deployed.

Recommendation No. 3: KIAC should be central clearinghouse and primary mover of tourism-oriented art education in the Yukon during its formative stages. (Yukon Government, KIAC, pARTners)

KIAC's role should include finding and organizing instructors, acquiring and developing facilities, central marketing and advertising, and general administration. KIAC should also provide marketing and organizational assistance to individual or groups of artists wishing to provide high quality course offerings.

RATIONALE: KIAC has already begun to develop and market wilderness/art tourism programmes and has secured funding, staff and permanent infrastructure. It is in the process of developing a Memorandum of Understanding with Parks Canada regarding use of Dawson-area sites. KIAC has established an ambitious, Yukon-wide mandate and is further along in its initiatives in this area than any other organization.

Recommendation No. 4: The Yukon Government should immediately establish a task force composed of civil servants and industry representatives to implement the recommendations offered throughout this report.

RATIONALE: The Yukon Government must be a partner in new arts education initiatives, not merely a source of funds. The presence of a task force committed to further study and implementation of arts education is essential.

Recommendation No. 5: The Yukon Government should support KIAC's infrastructure and programming with a minimum five-year commitment to operating and capital funding. Substantial new government investment is required.

RATIONALE: KIAC's infrastructure and programming must be supported by the Yukon Government with a minimum ongoing commitment to operating support of five years. Government capital support is also needed for further development of studio / teaching space.

Recommendation No. 6: Planning for a formal art and design school should begin immediately. (KIAC, pARTners, Yukon Arts Centre, Yukon Government, Yukon College, SYANA)

RATIONALE: Every successful arts community we assessed has a formal art and design school. KIAC has already begun planning to develop one in the Yukon. The school's full-scale development over the next 5 years will make a substantial contribution to the Yukon arts scene, as well as providing physical and human infrastructure as a basis for tourism-oriented arts education. (For an action plan to achieve this, see Appendix D.)

6.1 Factor Creation

➤ DEVELOP HIGH QUALITY ART EDUCATION PROGRAMMES

Recommendation No. 7: KIAC should identify local artists and craftspeople with expertise and encourage them to develop and/or teach programmes and courses.

RATIONALE: Ultimately, the success of an arts education industry will depend on the willingness and ability of local artists to participate in it. Most artists we have spoken to across the Yukon view KIAC as a positive development and are prepared to collaborate in developing and offering courses.

Recommendation No. 8: KIAC should continue to identify and actively involve existing local expertise in all aspects of arts education programming. (KIAC, pARTners, Yukon Arts Centre)

RATIONALE: To achieve a strong national and international reputation, an arts education industry needs to involve those with the broadest experience and knowledge in the field. Examples include Gernot Dick of the Atlin Centre for the Arts, George Harris of the Yukon Arts Centre Gallery and a number of established Yukon artists.

Recommendation No. 9: KIAC and others should encourage and be prepared to offer a wide variety of courses in different disciplines and media.

RATIONALE: Successful arts education centres are not specialized, but rather offer a wide variety of courses in different media and disciplines, and are not limited to the visual arts and crafts. The variety of courses must eventually be sufficient to allow the industry to take off. It is important that offerings be geared to all three market segments.

Recommendation No. 10: KIAC and pARTners should assist artists in developing skill and expertise in teaching.

RATIONALE: While many artists have good teaching skills, others would need training in instructional methods or assistance in putting together a course. One model that has worked in other areas is to have artists and professional instructors collaborate in course instruction.

Recommendation No. 11: KIAC should use Outside expertise where needed to supplement existing resources and enlarge its national and international network.

Established artist-instructors with national reputations and experts in aboriginal arts education should be identified and involved as advisors and teachers.

RATIONALE: Within the Yukon, there are many strengths but also many gaps in the knowledge and experience required for building a successful arts education industry with a strong reputation. The involvement of Outside artists, art instructors and consultants will not only fill the gaps but also help to establish national and international connections to serve as sources of information and experience for the development of KIAC. This networking would also help to attract students.

Recommendation No. 12: KIAC, SYANA and individual First Nations should collaborate to develop programming involving First Nation instructors, communities, facilities or art forms.

All physical and organizational infrastructure for tourism-oriented arts education should be made available for programmes independently developed by these organizations.

RATIONALE: Our assessment indicates that First Nation communities have unique needs related to arts education, including its nation-building function, which should be directly addressed by organizations best equipped to do so, with support of the steering committee. Semi-autonomous initiatives, developed in collaboration with the steering committee but not governed by it, may be required.

➤ **SECURE THE PHYSICAL INFRASTRUCTURE**

Recommendation No. 13: KIAC should secure the purchase or long-term lease of the Atlin Centre for the Arts to maintain and expand its current programming. Yukon Government should provide financial support.

RATIONALE: The Atlin Centre is by far the strongest Yukon-area art education organization in terms of reputation, facilities and wilderness location. Founder Gernot Dick now wishes to pass on administrative responsibilities and perhaps ownership but is willing to remain involved in instruction. Dick is probably the most sophisticated art instructor in the region and has extensive connections internationally, as well as a large network of former students. This is a unique and time-sensitive opportunity, and its value to the development of a strong arts education industry cannot be overstated.

Recommendation No. 14: KIAC should be granted guaranteed long-term access to currently unoccupied publicly-owned Dawson City buildings. Arts Branch should actively support KIAC in its negotiations. (KIAC, Arts Branch, Parks, Yukon Government)

RATIONALE: Instructional space is essential if an arts education industry is to succeed, and there is currently very little space for most activities in any Yukon

community. Unoccupied Dawson City buildings are ideally located and of appropriate size to offer impressive studio and instructional space.

➤ **USE THE YUKON'S ASSETS**

Recommendation No. 15: Dawson should be the focal point for the Yukon tourism-oriented arts education industry, with Keno as a satellite location. (KIAC, pARTners)

RATIONALE: Arts scenes tend to thrive in funky locations with historic built environments. Dawson and Keno are the Yukon's "funkiest" locations, and Dawson's built environment is sufficient to sustain a thriving arts scene. Use built environment and funkiness as the foundation for creation of an arts scene.

Recommendation No. 16: KIAC should use Atlin, Haines Junction and Keno as sites for arts education programmes involving the wilderness.

RATIONALE: Successful arts education sites outside the Yukon have capitalized on their proximity to the wilderness. Atlin, Haines Junction and Keno offer outstanding wilderness access and would allow optimal use of the Yukon's best wilderness sites.

Recommendation No. 17: Develop unique programmes or courses that capitalize on the Yukon's special characteristics. (KIAC)

RATIONALE: First Nations arts are an obvious place to start in developing unique Yukon programming. In addition, jewellery courses using local nuggets or other native gold could be developed. Alternatively, programmes could focus on environmentally friendly processes or media that would fit with the idea people have of the Yukon as a "healthy" place with untouched wilderness. This could include things like non-toxic art-making techniques (photography, painting, printmaking). These types of courses and programmes would create new markets not offered elsewhere while enhancing the Yukon's national and international reputation.

6.2 Demand Creation

➤ **CREATE A REPUTATION**

Recommendation No. 18: The Yukon Arts Centre, in collaboration with KIAC, should create artist residencies to bring visiting artists with national and international reputations to the Yukon.

- Arts Branch and the Canada Council should assist in obtaining funding for more artist residencies.
- KIAC and the Yukon Government should lobby for the creation of a Canada Council 'B' grant for an annual artist-in-Yukon.
- Residencies should be well publicized and residents selected by qualified juries. Some selections could be made by invitation.

- Residencies should provide for visiting artists to interact with Yukon artists and be exposed to the local arts scene.
- Artist exchange with the Banff Centre for the Arts and other professional artist residencies should be initiated, particularly for those interested in wilderness and environmental art production. Start with a collaborative residency that is administrated by the Banff Centre and takes place off-site at KIAC.
- A north-south artist exchange programme should be initiated in which artists swap housing for a specified period of time and receive financial support for this period of professional development.
- Arts Branch should fund a short-term visit programme for two artists per year, one from elsewhere in Canada and one from outside the country. Artists would come to the Yukon, give public talks and make studio visits to professional artists who request them. The artists would be selected based on a relationship of their work to the Yukon arts community's interests. This programme could partner with the Ted Harrison Artist Retreat Society.

RATIONALE: The presence of prominent visiting artists will attract people who want exposure to them and will provide stimulation for the Yukon arts community. The visiting artists will also be able to spread the word about Yukon art after they return home.

Recommendation No. 19: The Yukon Arts Centre Gallery, in collaboration with KIAC, should publicize Yukon art outside the territory.

National and international travelling exhibitions of Yukon art should be organized by the Yukon Arts Centre and funded by the Yukon Arts Centre, Arts Branch and the Canada Council. The Yukon Arts Centre and KIAC should seek press coverage of their gallery exhibitions by national and international arts publications.

RATIONALE: These steps will increase the national and international perception of the Yukon as an arts destination.

➤ **FORM OUTSIDE ALLIANCES**

Recommendation No. 20: KIAC should seek out and assist art and design schools willing to offer continuing education programmes and courses in the Yukon.

RATIONALE: KIAC could contact institutions offering off-campus continuing education programmes and offer services in organizing courses. This would both help create a reputation and directly generate demand for art education in the Yukon. (Examples: the Ontario College of Arts and Design, the School of the Boston Museum of Fine Arts, and School of the Art Institute of Chicago)

Recommendation No. 21: KIAC and pARTners should develop relationships with Outside art and design schools and art institutions.

RATIONALE: Networking would help create a reputation and keep KIAC informed of developments in the field. It could also lead to national and international collaboration and course offerings. SYANA's existing alliances with

First Nations arts sectors across Canada are an important resource in this regard.

➤ **MARKET ART EDUCATION**

Recommendation No. 22: KIAC should continue to take the lead role in co-operative marketing of art education on the web.

KIAC could be an umbrella organization providing co-operative marketing, perhaps including web site access for anyone offering art education in the Yukon. KIAC should also act as a service agency (i.e. dealing with administrative details, collecting fees, organizing venues, travel & accommodation, etc.).

RATIONALE: KIAC already has relatively sophisticated web marketing measures underway.

Recommendation No. 23: KIAC and other participants should continue to advertise their tourism-oriented programmes in arts and crafts, wilderness travel, and other niche-market magazines.

RATIONALE: While a visible web presence is becoming increasingly important, most artists, amateur and professional, still obtain their information from specialized magazines.

6.3 Related & Supporting Industries

➤ **DEVELOP AND STRENGTHEN THE ARTS SCENE**

The creation of an arts scene, in which the activities of artists are well supported and highly visible across the Yukon, is essential to the success of a tourist-oriented arts education industry. A visible arts scene will increase the Yukon's appeal as a destination for arts education and provide instructors for education programmes. Creating an arts scene is a multi-faceted task. It involves making the Yukon an attractive place for artists to work, helping artists to advance professionally, making the arts visible in the Yukon, and bringing artists to the Yukon from Outside. All these features tend to be mutually reinforcing, which is what makes an arts scene such a strong basis for the development of an arts education industry.

Recommendation No. 24: With the assistance of pARTners and the Yukon First Nations, the Yukon Department of Education should develop strong and sustained arts education programming in schools throughout the Yukon.

A financial and administrative commitment by the Yukon Government is needed to maintain continual presence of art instruction in schools in all Yukon communities. It is imperative that pARTners, the First Nations and the Department of Education undertake curriculum development and implementation, and expand the Artists in the Schools programme, ensuring that professional compensation is paid and consistent employment is offered. Curricula should include a strong initiative for culturally sensitive art education in all schools across the territory.

RATIONALE: Appreciation of and engagement with the arts is a lifelong activity that has to start young. The understanding of art education as a valuable pursuit is important to the long-term development of an arts-based economy. Local people who have been involved with art since entering school will be the local base for the formal art and design school, and graduates of this sector will be equipped to initiate wilderness arts tourism and other initiatives to develop the arts-based economy.

Recommendation No. 25: Create more affordable studio space for Yukon artists. (Studio Gallery Association and artist co-operatives in other communities, Yukon Government, pARTners, First Nations governments, municipal governments, KIAC)

Convert vacant buildings in Yukon communities, including especially vacant publicly-owned buildings in Dawson, and develop a waterfront cluster of open studios and galleries in Whitehorse.

In addition, we recommend the inclusion of studio space in the design of new Yukon First Nations cultural centres. With the agreement of First Nations governments, these spaces could potentially be made accessible to both members and non-members of the First Nations.

RATIONALE: Studio space is lacking in every Yukon community. Affordable work space is a basic requirement for artists, and therefore for the creation of an arts scene. A studio-gallery cluster on the Whitehorse waterfront, where there are few vacant buildings for conversion, will add a “funkiness” dimension to attract tourists and contribute to an arts scene.

Recommendation No. 26: Provide or co-ordinate professional development opportunities for artists, using Outside consultants if necessary. (Yukon Arts Centre, KIAC)

Programmes needed include:

- Education about what’s going on outside the Yukon in the form of workshops, gallery exhibits and publications. The Yukon Arts Centre’s collection of national and international art magazines should be maintained, advertised and expanded. The Yukon Government should provide funding to initiate an art library. The Yukon Arts Centre and KIAC could provide artists with Internet access for research purposes. The Yukon Arts Centre Gallery should continue to bring in stimulating exhibitions and programmes from Outside, maximizing the educational impact through active and imaginative public programming. As well, work by Yukon artists should be integrated and related to the gallery’s national and international programming.
- Mentoring and guidance in professional matters. Artists’ co-operatives such as the Studio Gallery Association, the Yukon Art Society, and KIAC should arrange for the mentoring of junior artists by senior artists and for mutual mentoring by senior artists. The Yukon Arts Centre curator could play a substantial mentoring role, which might include mentoring an apprentice curator from the Yukon.

RATIONALE: Artists' professional advancement increases their viability as instructors and improves the national and international reputation of the local arts scene. Opportunities for professional development are necessary to attract artists from elsewhere to the Yukon. Curators play a key role in supporting artists through critical discussions of issues in art and in initiating programming that enhances local art production. Investment in these areas is critical to the success of tourism-oriented arts education.

Recommendation No. 27: Artists should receive funding for training outside the Yukon. Arts Branch should consider instituting a grant programme, to be administered by the Yukon Arts Centre.

This might be accomplished in part through exchanges with institutions nationally and internationally.

RATIONALE: Training opportunities are essential for artists' advancement, and almost no professional-level training is currently available in the Yukon. The presence of Yukon artists in Outside schools and institutes will also help develop the reputation of the Yukon's arts scene.

Recommendation No. 28: To increase the visibility of the arts in the Yukon, public art should be presented outdoors and in frequented locations throughout Yukon communities. (Arts Branch, Tourism Industry Association Yukon, Yukon municipalities, Yukon Government, KIAC)

Specific action steps:

- Commission murals for public spaces in Yukon communities and provide incentives, such as matching funds, for business owners to commission murals or outdoor sculpture (Arts Branch, TIAY).
- Rigorously apply the "1% for Public Art" programme, in which a percentage of funds for the construction of public buildings is set aside for art purchases, and expand it to include all public development initiatives (Arts Branch, City of Whitehorse).
- Involve artists in the development of new physical resources for Yukon communities. When parks, public buildings, waterfront developments, etc., are constructed or altered, government agencies should seek artists' contributions in the form of artwork or design elements (Yukon Government, municipal governments).
- In Dawson City, where bylaws for public structures are especially restrictive, KIAC and municipal government should work together to negotiate guidelines for public art projects.

RATIONALE: There is a lack of visible art in most Yukon communities. Visibility of the arts demonstrates the vibrancy of the arts scene.

Recommendation No. 29: Initiate outdoor art activities, which require little physical infrastructure and encourage public participation. (municipal governments, artist co-operatives, individual artists and vendors)

- Designate outdoor sites for arts and crafts vendors and producers in each community. These sites could then attract potential buyers to the vendors' studios or galleries.
- Maximize arts presence in outdoor arts festivals, in which visual arts exhibitions, music and theatre performances, etc., are held in outdoor tents. (Studio Gallery Association, community artist co-operatives, Yukon Art Society, Guild Hall, Yukon Arts Centre, KIAC)
- During the summer and fall months, the First Nations cultural camps would be an ideal forum for a variety of outdoor art activities.

Recommendation No. 30: Make optimal use of existing exhibition facilities, organize related public programming and maximize publicity opportunities. (Studio Gallery Association, community artist co-operatives, Yukon Arts Society, Guild Hall, Yukon Arts Centre, KIAC, Friends of the Gallery)

Artists' groups within each community, such as the Studio Gallery Association and the Yukon Arts Society in Whitehorse, should organize ongoing series of exhibitions in available facilities (e.g., the Guild gallery in Whitehorse; the new community centre in Haines Junction).

RATIONALE: Professional exhibition space in the Yukon is extremely rare, and this warrants the creation of special exhibitions.

Recommendation No. 31: Create opportunities to maximize the reputation of artists through publication. (Arts Branch, the Yukon Arts Centre, KIAC, the Studio Gallery Association, the Dawson City Music Festival, the Guild Theatre, Friends of the Gallery, etc.)

The Yukon Arts Centre, KIAC, and artists' collectives should undertake to produce publications, from small catalogues to full-scale books, about Yukon artists and their work. The Arts Branch should initiate a programme of grants to support publication expenses.

RATIONALE: In the visual arts, publication of catalogues is essential to artists' promotion of their work nationally and internationally. More books about Yukon art would be a valuable marketing tool for tourism-related art education.

Recommendation No. 32: Create professional artist-run centres in Whitehorse and Dawson City. (Studio Gallery Association, KIAC, other related organizations)

An artist-run centre (ARC) is an organization run by a board of artist-directors which provides competitive exhibition opportunities and other programmes to serve the needs of its artist-members. Professional ARCs are eligible for funding from the Canada Council for the Arts. See Appendix E for further information and contact information regarding ARCs.

RATIONALE: A non-profit, publicly-funded ARC could effectively address many of artists' professional development concerns. An ARC would be a place for critical discussion and for further community involvement in the arts through public programming.

➤ **CREATE LINKS WITH OTHER INDUSTRIES**

Recommendation No. 33: KIAC should promote affordable and accessible travel to and within the Yukon for arts education consumers.

- Early marketing efforts could focus on locations with direct flights to Whitehorse: Vancouver, Frankfurt and Zurich.
- As the co-ordinating body for arts education KIAC should undertake negotiation with airlines for reduced-rate fares. It might be possible to tap into convention fares for art education activities.
- Travel within the Yukon should be included as part of the programme package.

RATIONALE: The time and expense associated with travel to and within the Yukon is very high.

Recommendation No. 34: KIAC should promote the availability of quality food and accommodation for arts education travellers as programming grows.

Options to be explored include wall tents and home stays, as well as catering or the hiring of a cooking staff.

RATIONALE: The administering body of any arts education programme in the Yukon must ensure that provisions are made for food and housing, given that good restaurants are scarce throughout the Yukon and hotel occupancy rates are sometimes quite high.

Recommendation No. 35: KIAC and pARTners should work with established wilderness operators on developing and offering art-wilderness programmes.

RATIONALE: The initial art education offerings in the Yukon are likely to be heavily slanted towards arts and wilderness. Wilderness operators have the expertise to administer combined art-wilderness excursions.

Appendix A: KEY INFORMANTS

Steering Committee

Gernot Dick
Karen Dubois
Chris Dray
Paul Elter
George Harris
Gregory Heming
Rick Lemaire
Gary Parker
Louise Profeit-LeBlanc
Darielle Talarico

Informants

Robin Armour, Ted Harrison Artist Retreat Society, Whitehorse
David Ashley, Whitehorse
Miranda Atwood, Yukon Department of Education, Whitehorse
Leo Boon, Whitehorse
Ron Burley, K'SAN, Hazelton BC
Jacquelin Cameron, Dancers with Latitude, Whitehorse
Ford Colyer, Photographic Arts Society, Whitehorse
David Curtis, Dawson City
Mike Curtis, Guild Hall Society, Whitehorse
Gernot Dick, Atlin Centre for the Arts, Atlin
Els Dijkstra, Yukon Art Society, Whitehorse
Lise Dubé, National Gallery of Canada, Banff
Karen Dubois, KIAC, Dawson City
Michel Dupont, Dawson City Chamber of Commerce, Dawson City
Paul Elter, Yukon Arts Centre, Whitehorse
Brendon French, Banff Centre for the Arts, Banff
Greg Hakonson, KIAC, Dawson City
George Harris, Yukon Arts Centre Gallery, Whitehorse
Liz Hawkins, Village of Carmacks
Gregory Heming, International Symposium on Wisdom and Wilderness, Haines Jct.
Joanne Jackson-Johnson, Yukon Arts Centre, Whitehorse
Alyx Jones, Whitehorse
Angie Joseph, Tr'ondëk Hwëch'in First Nation, Dawson City
Ruth Lawrence, Yukon Department of Education, Whitehorse
Debra Lemaire, Northern Lights School of Dance, Whitehorse
Rick Lemaire, Yukon Government Arts Branch, Whitehorse

Dominic Lloyd, Dawson City Music Festival, Dawson City
Lillian Lojonen, Keno City
Gloria MacElhelron, Champagne-Aishihik First Nation, Haines Junction
Stuart Mackay, Yukon College, Whitehorse
Georgette MacLeod, Tr'ondëk Hwëch'in First Nation, Dawson City
Gary MacMillan, Dawson City
Joyce Majisky, Sila Sojourns, Whitehorse
Walter Majola, Yukon College, Pelly Crossing
Mike Mancini, Keno City
Arlin McFarlane, Yukon Educational Theatre, Whitehorse
Ken McGinty, Pelly Crossing
Mary McGinty, Selkirk First Nation, Pelly Crossing
Vanessa McNeil, Yukon Arts Centre, Whitehorse
Dennis Mitchell, Village of Carmacks
Janet Moore, Whitehorse
Elaine Osborne, Haines Junction
Steve Osborne, Haines Junction
Nathalie Parenteau, Whitehorse
Gary Parker, KIAC, Dawson City
Laurel Parry, Yukon Government Arts Branch, Whitehorse
Kent Patel, Banff Centre for the Arts, Banff
Leslie Piercy, Dawson City
Linda Polyck, SYANA, Whitehorse
Arthur Renwick, White Mountain Academy, Elliot Lake
Marguerite Richard, Haines Junction
Sheila Rose, Yukon Department of Education, Whitehorse
Sally Ross, Yukon College, Whitehorse
Patrick Royle, Whitehorse
Insa Schultenkotter, Keno City
Louise Shelly, Carmacks
Janie-Lee Silas, Selkirk First Nation, Pelly Crossing
Mark Smith, Recording Arts Industry – Yukon Association (RAIYA), Whitehorse
Lynne Sofiak, Whitehorse
Janice Sova, TIAY, Whitehorse
John Steins, Dawson City
Peter Swain, Banff Centre for Conferences, Banff
Dan Thorburn, Banff Centre for Management, Banff
Jon Tupper, Banff Centre for the Arts, Banff
Mario Villeneuve, Photographic Arts Society, Whitehorse
Mike Youhasz, KIAC, Dawson City

Appendix B: PORTER'S ANALYSIS OF COMPETITIVENESS

Michael Porter, an economist at the Harvard Business School, has created a compelling view of why different areas compete and succeed in certain economic endeavours but not in others. His 1990 book The Competitive Advantage of Nations begins with the question, "Why do some social groups, economic institutions, and nations advance and prosper?" and ranges widely in search of answers.¹ Those answers have become a new paradigm — a means of looking at and understanding some of the complexities of economic competition and the reasons for why firms and industries are where they are.

Porter's analysis focuses on the determinants that make geographic areas internationally competitive in certain industries. Areas that are competitive tend to produce clusters, groups of geographically contiguous related firms producing similar goods and services. Some of these firms are direct rivals while others supply services to the exporting industry.

The reasons for clustering grow directly out of the determinants of competitive advantage and are a manifestation of their systemic character. One competitive and successful firm helps to create another in a mutually reinforcing process. Such an industry is often the most sophisticated buyer of the products and services it depends on. Its presence in an area becomes important to developing competitive advantage in supplier industries. Success in an industry will generally be self-reinforcing because the determinants interact in a cumulative fashion. From this perspective, a firm or a government should be able to identify the specific industries in which an area will be able to develop a competitive advantage.

Porter distinguishes four categories of determinants of cluster creation and competitive success:

1. Factor conditions: These include an area's position in factors of production, such as skilled labour, infrastructure or capital, necessary to compete in a given industry. Porter emphasizes that most factors must be developed over time and that most require investment. He distinguishes between generalized factors — the educational level of the labour force or the highway system — and specialized factors such as people with specific skills or infrastructure geared to specific activities. Specialized factors provide a more decisive and sustainable basis for competitive advantage than generalized factors. They require more focus and often riskier private and social investment, whereas competitive advantage based on basic/generalized factors is unsophisticated and often fleeting.

¹ Michael Porter, *The Competitive Advantage of Nations*, Free Press, New York, 1990. See also Michael Porter, *Canada at the Crossroads: The Reality of a New Competitive Environment*, Business Council on National Issues and Minister of Supply and Services Canada, 1991

2. Demand conditions: These pertain to the nature of demand for the industry's product or service. The competitiveness of an industry rests upon ready access to a large group of buyers of its products. A large number of independent buyers may stimulate innovation since each has his or her own ideas about product needs. Sophisticated and demanding buyers tend to stimulate the supplier's product development and hence increase competitiveness.

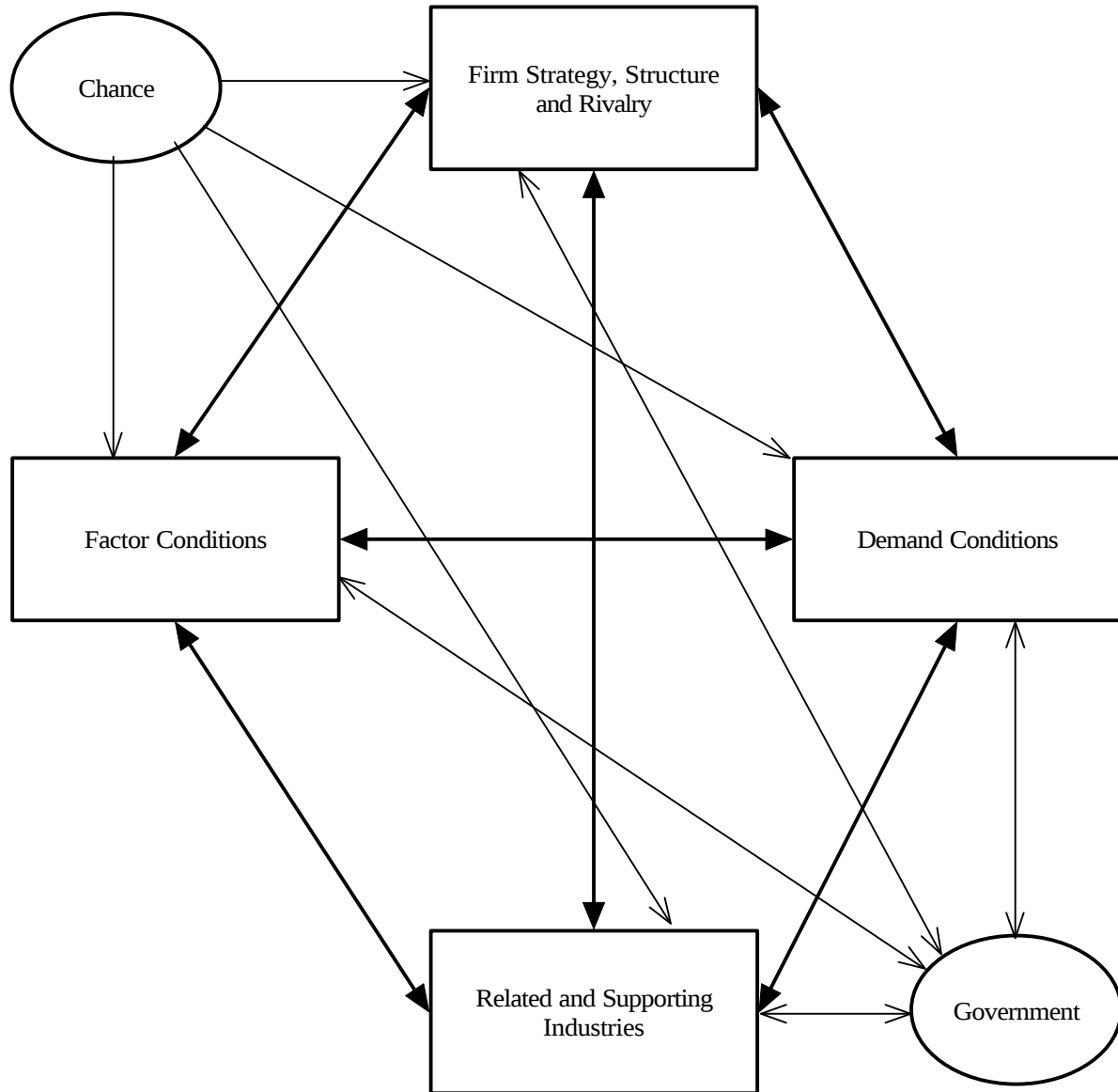
3. Related and supporting industries: These conditions involve the presence or absence of supplier industries and related industries. The competitiveness of an industry will depend upon its ability to purchase cost-effective inputs. The industry may work with its suppliers to create input modifications that can support its competitiveness.

4. Firm strategy, structure and rivalry: The conditions in the area governing how firms are created, organized and managed, and the nature of rivalry. Competitiveness also depends upon an industry's organizational structure.

Porter has developed the 'diamond' shown in Figure 1 to illustrate the basic determinants of international competitiveness. The four determinants do not entirely explain the development of clusters, however. Both chance and government have roles to play. Chance always influences human affairs to some degree and can create the basics necessary for a cluster to develop. Chance alone is normally not sufficient for cluster creation. Governments can influence each of the four basic determinants either positively or negatively, through a wide variety of policies such as subsidies, education, product standards and procurement.

Each geographic area will have a unique combination of these factors — a combination best suited for only certain kinds of industry. Consequently, an area will have clusters of firms — each forming an industry — that depend upon the singular combination of factors. The links between firms in a cluster may be forward, backward, or vertical.

Figure 1
The Determinants of Competitive Advantage



Appendix C: ART EDUCATION CENTRES OUTSIDE THE YUKON

Appendix D: CREATION OF A FORMAL ART AND DESIGN SCHOOL

The following is a skeletal five-year plan for the creation of a formal art and design school. It is offered for discussion and development. It is divided into an initial two-year plan (Launch Years), and a three-year plan (Growth Years). The plan assumes that KIAC will house the school and that Yukon Arts Centre and Yukon College will be important players in its development, and that the two full-time positions now at KIAC are permanent. To realize this five-year plan, work must begin in earnest by September 2000. The initial goal is to have the first class of twenty full-time students beginning in September 2002. This was the initial scale of the White Mountain Academy in Elliot Lake that successfully began in September 1998. The Time Line below describes the tasks required. This plan must, of course, be interpreted flexibly, keeping in view the needs and responses of actual consumers.

Time Line

Launch Years

September - December 2000

- ◆ Create budget and negotiate and secure funding from the Yukon Government for a formal art school. Approved by December 2000. Among the key components of the budget for a full-time programme: salaries for two full-time permanent instructors at Associate level; materials for programme development including art resource centre; physical space modifications to accommodate living and working for students and faculty; marketing including web site expansion, cross-country tour by KIAC spokesperson, publication of syllabus; administration.
- ◆ Programme development begins through a process of defining the art educational goals of the school and looking at art and design programmes nationally and internationally. Determine the core strengths of the full-time programme. E.g., will the emphasis be on building a foundation of visual art principles and art history, or will it be more technically based, emphasizing photography, drawing, painting or multimedia skills? Responsible: KIAC, pARTners, Yukon Arts Centre rep, Yukon College rep, Outside consultant.
- ◆ Determine programmes to be developed. Consider: one year Foundation Certificate; two year Art and Design Diploma; three year Degree in Art and Design; four year Honours Degree with Major in Art Education, Studio, Ceramics, Metal Arts (including Jewellery), Graphic Design (depending on what is offered). Courses to be considered could include: foundations of art, creative thinking, drawing, studio practice, art history, elements of design, art education, photography, ceramics, First Nations arts, graphic design, etc. Research the process of accreditation. Responsible: KIAC, pARTners, Yukon Arts Centre rep, Yukon College rep, Outside consultant.

- ◆ Develop a for-credit curatorial mentorship programme. Consider an annual exhibition at the Yukon Arts Centre of KIAC students and faculty. Its organization would be the practical experience for the apprentices. In the spirit of using local resources, consider the possibility of curator as art history advisor.
- ◆ Pay particular attention to developing aboriginal arts training in consultation with First Nations representatives. Responsible: SYANA, KIAC.
- ◆ Research student demand inside Yukon, as well as nationally and internationally. Who is the student base, how can it best be served? Responsible: KIAC, Outside consultant.
- ◆ Consider designing programming that fits with the setting and that would distinguish this school and its programming from anything anywhere else. There could be a core course entitled “Art and the Land” dealing with historical and contemporary interpretations and commentaries on the land made by artists. Responsible: KIAC, Outside consultant.

January 2001

- ◆ Job descriptions should be written, approved and posted widely with April 30 deadline. Responsible: KIAC, Yukon College, Outside consultant.

May 2001

- ◆ Consider applications. Finalize hiring by June 15.

September 2001

- ◆ Two instructors begin with one year to develop courses and resources in preparation for the opening of the full-time school in September 2002.

Growth Years

September 2002-2005

- ◆ Enlarge student base to approximately one hundred full-time students.
- ◆ Through evaluation of programme strengths and weaknesses during the first two years of operation, determine the direction of course content development. The school could fill a niche market in post-secondary art education, specializing in wilderness, ecology and art, or Native issues and the visual arts, or art and new technologies in Northern regions of the world. New faculty could be hired based on determining the priorities of the direction taken. With an increase in faculty, perhaps to ten, particular specializations could be determined.
- ◆ Out of the above process, begin planning specialized facilities to accommodate the growth, e.g., a multimedia lab with video edit suite, a lecture hall, a photo lab, a ceramics studio.
- ◆ Increase staff to include a registrar, resource developer (book and slide library, audio-visual resources), exchange and outreach co-ordinator.

- ◆ Consider building affordable residences to accommodate students, staff and faculty.
- ◆ Develop and implement visiting artist programme to be administered by Exchange/Outreach Co-ordinator. This requires a permanent studio and living space and stipend.
- ◆ Develop exchange programme to be implemented with other Canadian and international art institutions. Perhaps 10% of the student base could be taking courses in another art school, and this same percentage could be visiting students. Likely exchange institutions include Emily Carr College of Art and Design (for its proximity to the Yukon), Nova Scotia College of Art and Design, Ontario College of Art and Design, and other Northern art schools (Norway?, Greenland?).
- ◆ Continue development of summer tourist-based programming.
- ◆ Develop ongoing Yukon-wide community involvement and consultation. This could include KIAC spearheading the development of art education in the schools through accredited programmes offered. It could also include on-going attention to hiring from within Yukon, as well as from Outside, in order to develop a complementary professional faculty and staff base. Create incentives to encourage local high school students to visit and take spring break and summer courses. Create incentives for Yukon artists' involvement (exhibitions, talks, teaching workshops).
- ◆ Development continuing education courses for local population. These must be responsive to community interests and could include basic drawing, design, photography, ceramics.
- ◆ Launch Art Education Programme. This could be an honours year option. One dimension could be to have students do their Art Education training in a renowned programme such as at Concordia University or Nova Scotia College of Art and Design, and return to KIAC to do the practical hours in schools around the Yukon.

Appendix E: ARTIST-RUN CENTRES (ARCs)

In this appendix:

- Introduction to the Artist-Run Centre Concept
- The Mandate and Activities of Artist-Run Centres
- Contacts: Agencies that Support Artists and Artist-Run Centres
- The History of Canadian Artist-Run Centres

INTRODUCTION TO THE ARTIST-RUN CENTRE CONCEPT

The artist-run centre (ARC) is a backbone of the dissemination and practice of the visual arts in Canada. The approximately 100 ARCs in Canada range from newly established enterprises to those with international reputations and 25+ years of history. ARCs provide a forum for the work of emerging as well as established artists and are a social centre for the gathering of artists and the arts-interested public. They are incubators of discussion and innovation, ideas and action. In Canada, ARCs are to the visual arts what research laboratories are to science. The ARC is the only institution in Canada, which consistently serves these functions for professional and pre-professional artists.

THE MANDATE AND ACTIVITIES OF ARTIST-RUN CENTRES

An ARC is a collective of professional artists in which a board of artist-directors administers a gallery space, determines its programming, hires staff and oversees gallery operation. The ARC can serve as a gathering place for artists, provide professional development opportunities for artists it employs and co-ordinate many other activities to benefit its members. ARCs meeting certain criteria are eligible for special funding from the Canada Council for the Arts.

From the web site of the Kingston (Ontario) Artists' Association Inc., a well-established ARC:

http://home.eol.ca/~kaai/fr_aux_arc.html

Artist-Run Centres

Although artist-run centres are substantially different from one another according to their origins and locations, all have been founded on and share several basic principles (based on ANNPAC/RACA Objectives 1989). These are:

- a belief in artistic freedom of expression;
- a belief that contemporary art activity can thrive in a non-commercial, non-profit environment;
- a belief that artists have the right to self-determination in creating and maintaining opportunities for production and presentation of their work;

- a belief that artists have the right to earn a decent living through their art practice;
- a belief that all artists have an equal professional right to work and exhibition opportunities, and the right to work in a non-discriminating environment;
- a belief that collaboration and communication between artists and their organization in different parts of the country is fundamental to the growth and dissemination of contemporary art practice in Canada.

The fundamental purpose of artist-run centres is to provide services to artists in the creation and presentation of their works. These centres grew out of the desire of artists to exert more control over the production and presentation of their work and over the statements their works make, at a time when the only exhibition spaces were either public or commercial galleries. The heart of these organisations is the membership of artists which they serve. Ideally, all administrative and programming decisions should be based on the consensus of the membership. However, many have adopted models whereby a Board of Trustees is elected to make these decisions. The Board then becomes accountable to the membership for representing its interests; and when decisions are made, the interests and the concerns of the community are always determining factors. Without the support of the membership, the centre does not exist. Artist-run centres are therefore democratic organisations where the membership is active in the decision making and direction of the organisation. ANNPAC, the national association of artist-run centres, makes many of its decisions based on open and participatory model called the Consensus Trust Model which prescribes how decisions will be agreed upon by all those who are interested in the issue.

Kingston Artists' Association Inc. Goals and Objectives

http://home.eol.ca/~kaai/fr_main.html

1. To promote equity and cross-cultural exchange through its programming and within the organization as a whole.
2. To operate a gallery and provide programming which may include all disciplines of visual art, site-specific exhibitions, performances, time-based art, video, readings, lectures and workshops.
3. To provide support and resources to artists and to facilitate their career development through providing an artists' information resource centre, a venue for professional exchange, professional development workshops, exhibition opportunities and exposure to contemporary regional and extra-regional (national and international) artists and art-making practices.
4. To promote the professionalism of artists in the art community and broader community.
5. To encourage the payment of professional fees to exhibiting artists.
6. To network with other community arts organizations, artist-run centres and art service organizations.

CONTACTS: AGENCIES THAT SUPPORT ARTISTS AND ARTIST-RUN CENTRES

Artist-Run Network (formerly ANNPAC/RACA)

183 Bathurst St. - Main Floor

Toronto, ON M5T 2R7

(416) 869-1275

http://www.canuck.com/Esalon/ARN/ARN_1.html

ARN's web site is primitive, but they are the nation-wide ARC association.

Essential contact for info about starting a new ARC.

CARFAC National • 401 Richmond Street West, Suite #442 • Toronto, ON • M5V 3A8

www.carfac.ca

Phone: (416) 595-0045 • Fax: (416) 595-0052 • E-mail: carfac@carfac.ca

CARFAC (Canadian Artists' Representation/Front d'artistes canadiens) is another artists' advocacy association. CARFAC has established a fee schedule for artists exhibiting in ARCs.

CARFAC-BC • P.O. Box 2359 • Vancouver, BC • V6B 3W5

Phone: (604) 519-4669 • Fax: (250) 994-2335 • E-mail: bc@carfac.ca

www.islandnet.com/poets/carfacbc/carfac.htm

CARFAC British Columbia, as the closest regional CARFAC branch, would probably take an interest in supporting Yukon artists.

CARFAC-BC was incorporated in 1990 and functions as a volunteer, artist-run organization on behalf of its membership. It aspires to be the primary vehicle in BC through which visual and media artists may obtain information and practical advice to support their professional practices. There are now over 200 members in BC.

The primary goals of CARFAC-BC are to:

- Assist BC visual artists to advance their professional status and economic potential
- Provide informational services to assist in the development of the visual artist and the visual arts as a profession
- Research, publish and otherwise provide educational information for the development of the visual arts profession and for the benefit of all Canadians interested in the visual arts
- Advocate the role and value of the visual arts in BC and beyond
- Assist and encourage members of the visual arts profession to make individual and group contributions to the growth and development of the visual arts in Canada.

Pacific Association of Artist-Run Centres

c/o Western Front
303 8th Ave. East
Vancouver, BC V5T 1S1
(604) 876-9343
www.front.bc.ca
info@front.bc.ca

This organization operates out of Western Front, a well established and prestigious Vancouver ARC. Affiliation with it and info-seeking from it might make lots of sense for a Yukon ARC. Western Front also publishes a magazine, *Front*, which circulates nationally. It focuses largely on Western Front's activities, but might be open to trying out semi-regular presentation of Yukon happenings. frontmagazine@front.bc.ca

Canada Council for the Arts

CP 1047
350 Albert St.
Ottawa, ON K1P 5V8
(800) 263-5588
(613) 566-4414
www.canadacouncil.ca

For information about Assistance for Artist-Run Centres, contact H  l  ne LaRoche, Visual Arts Section Officer, toll-free at 1-800-263-5588, ext. 4095, or (613) 566-4414, ext. 4095. The fax number is (613) 566-4332. E-mail: helene.laroche@canadacouncil.ca

A summary of the Canada Council's programme of assistance for ARCs is found here: <http://www.canadacouncil.ca/grants/visualarts/vash14-e.asp>

ARCs are also eligible for other kinds of Canada Council support including "networking assistance", or money for ARC representatives to travel and learn what's happening at other ARCs.

<http://www.canadacouncil.ca/grants/visualarts/vash23-e.asp>

The Canada Council is one of the backbones of ARC funding and recognition. It also provides lots of support to individual artists and exhibition projects. ARCs typically receive additional annual funding from municipalities, regions and their provincial arts councils, as well as from private foundations with a mandate to support the arts. (In short, they receive funding from many of the same sources open to public galleries.)

Répertoire des centres d'artistes autogérés du Québec (RCAAQ)

3995, rue Berri, bureau 100
Montréal, Québec H2L 4H2
(514) 842-3984
rcaaq@cam.org
www.cam.org/~rcaaq/

RCAAQ's web site and its print directory (in book form) are an outstanding source of information about Quebec's 50+ artist-run centres. By reading the ARC descriptions (all or most of which are available in English), you can get a pretty good idea of the range of activities that ARCs are engaged in. No directory like this exists for ARCs across Canada, though RCAAQ has made a proposal for funding to create one.

This page -- <http://www.cam.org/~rcaaq/nouvelles/Memoire.html> -- has a comprehensive French-language description of ARCs and their activities and mandate. The RCAAQ book also contains useful info about national contacts for funding, etc.

This page -- <http://www.cam.org/~rcaaq/sommaire.html> -- has a useful, though far from comprehensive, set of links to ARCs outside Quebec.

MIX Magazine (formerly Parallelogramme)

401 Richmond St. West, Ste. 446
Toronto, ON M5V 3A8
(416) 506-1012
mix@web.net
www.mix.web.net/mix/

MIX is dedicated to presenting the activities of ARCs. Reading MIX on a regular basis can help artists get up to speed on what ARCs across the country are doing, and also to get a feel for what kind of work each ARC favours. MIX contains up-to-date contact info for ARCs all over Canada. (This would be a worthwhile addition to the Yukon Arts Centre Gallery's Reading Room.)

THE HISTORY OF CANADIAN ARTIST-RUN CENTRES

From the web site of Ace Art, a Manitoba ARC:

http://www.aceart.mb.ca/10+3/arc_history.html

A Brief History of Artist Run Centres

In the late 1960's and early 1970's a new entity, the alternative or parallel gallery, was born. Neither institution nor commercial venture, the parallel gallery was developed as an alternative to the commercial sales-driven gallery and the public gallery or art museum. This new concept of space was very much a product of changes in the modes of art production as well as the rejection of "the system" which was very much part and parcel of radical politics of the day. The happenings of the '50's and 60's, the shifting boundaries of the traditional art media such as painting and sculpture, and the appearance of video and performance as new art media required a re-positioning of the ways that art had traditionally been presented. Some art forms rejected the gallery space entirely in favour of other kinds of spaces. Museums and public galleries were reluctant to acknowledge these new media, and therefore reluctant to make the foray into the work necessary to create exhibitions and accompanying critical dialogue. As for commercial galleries, since there was often no product to sell, or because the owners felt their market lay elsewhere, there was no suitable space for the new work. To fill the gap, artists began to create their own spaces.

"... [P]arallel galleries are a concept that originated in Canada and are a uniquely Canadian contribution to the contemporary arts that's been carried further in Canada than anywhere else," said Joan Murray on a CBC radio programme in 1978.* In Canada the first artist run centre, Intermedia Society, was created in Vancouver in 1966 while in United States, the first centre was 112 Greene Street in New York in 1971.

These organizations were run by artists, through boards and collectives, and administered by artists. Artists selected programming for their centres through juries comprised of artists, through programming committees, or by other artist determined methods. With their selections they supported the works that they felt were important and relevant to contemporary art production. The significance of this process was that artists wrested power from critics, curators, and gallery owners, who had previously determined the relative value of work by individual artists. They put that power into the hands of artists. Artist run centres (ARCs) worked to develop critical contexts and understanding for the new modes of work and to document work that existed only for the time span of the performance. Creating visual and written archives of the new art has ensured that it has a history, and takes a place in history.

The emergence of artists as key players in the art world of Canada was strengthened by the creation in 1971 of Canadian Artists Representation, (CARFAC) an advocacy group for artists, begun in an effort to improve the economic status of artists. The

Association of National Non-profit Artists' Centres/Regroupement d'artistes des centres alternatifs (ANNPAC) was founded in 1976 to create a network for the artist run centres. The aims of ANNPAC were to facilitate communication between artists' centres and governments, and to act as an agent for artists in all disciplines by lobbying various levels of government that fund art and make cultural policy. The two groups set standards for interactions between artists and galleries, and created standards of professionalism for artists. CARFAC developed a fee schedule for artists and enforced the idea that public institutions should pay fees to use artists' work in exhibitions. The standards set by these groups have become the yardstick to measure the commitment of artist run centres to artists.

The proliferation of the ARCs (grown from a handful in 1978 to hundreds by 1996) required Canada Council to make space in its funding programmes for the activities of these organizations. Slowly, with the pressure of new organizations emerging from communities, and with an economy in which governments were investing in the culture of their regions, more money was made available for the operations and programming of centres. In 1970 the Manitoba provincial government created Manitoba Arts Council, an arms length funding body to support the development of the arts in Manitoba. This arms length funding policy has allowed the growth of alternative art forms, and expression of personal/social politics often sidelined or ignored in popular media through which most people get their information. Freed from the market place, outside the more conservative public galleries, artists could produce and exhibit work which responded to their particular concerns, conceptual, media, politics, etc. Canada Council and the Manitoba Arts Council have supported the role of the artist as a key player in the creation of relevant art in Canada, and for Canadian artists in the world. Artists sit on juries which award grants by both councils. They determine which artists get project funding and which artist run centres get funding.

The activity and commitment of artists within their geographical centres and their country as a whole have given Canada a vibrant and active art community.

*This is a quote from an essay by Glenn Lewis published in 1978 issue of *Parallelogramme*.

Much of the information gathered for this brief history came from "Rooms with a Point of View" by Kay Larson. *Artnews*. Oct. 1977 and "The Value of Parallel Galleries" by Glenn Lewis. *Parallelogramme*. February 1977

For an account of Ace Art's own history, see
http://www.aceart.mb.ca/10+3/first_decade.html