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# The Yukon's Cultural Labour Force

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This study was commissioned by the Yukon Arts Centre Corporation  
with funding support from Human Resource and Skills Development Canada

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**February, 2004**

*Creativity has replaced raw materials and natural harbours as the crucial wellspring of economic growth. To be successful in this emerging creative age, regions must develop, attract and retain talented and creative people who generate innovations, develop technology-intensive industries and power economic growth.*

**From *Competing on Creativity***

## Executive Summary

### HIGHLIGHTS

- Over 735 Yukoners earn their living in cultural occupations. This is about the same number as in Health Care occupations. This excludes people who only earn a small part of their income from cultural occupations.
- Cultural workers have low incomes, especially those in the creative and artistic occupations.
- Employment in cultural occupations has grown exceptionally fast. The number of people earning their living as artists or creative workers has doubled in the last decade. Total growth in all cultural occupations has increased by 33%.
- The cultural sector is already an important part of the economy and it is suffused with optimism about its future. Growth is expected to continue in the future.
- There appear to be no serious shortages of labour except for First Nation heritage workers and providers of content (e.g. writers, illustrators) in New Media.
- Both interviews and employment statistics show that there is no lack of creative talent in the Yukon.

Cultural industries, as defined by Statistics Canada, are an important sector in the Yukon economy. About 650 people work in industries that are definitely part of the cultural sector, while another 130 work in other sectors that include mainly, but not entirely, cultural industries. Cultural industries employ both cultural workers and people who are not in cultural occupations.

Cultural workers work in both cultural and other industries. There are about 735 workers in cultural occupations. The majority of them (55%) are in creative and artistic occupations. The largest occupational categories are: Artisans and craftspeople, Musicians and singers, Public relations and communications and Writers. The 735 Yukoners in cultural occupations make up approximately 4.2% of the labour force. This is higher than the 3.8% of the labour force in Canada as a whole.

Cultural workers have very high rates of self-employment. Overall, 44% of cultural workers are self-employed, compared to 13% of the Yukon labour force. For creative and artistic workers only, almost two-thirds (63%) are self-employed.

Cultural workers earn considerably less than the average, and this discrepancy is even greater for creative artistic workers. While all Yukon workers had an average annual income of \$31,748, cultural workers' average income amounted to \$23,349. Yukoners in artistic occupations — including visual artists, musicians, crafts people and dancers — earn less than half the Yukon average employment income. Most Yukon cultural workers earn less than their other Canadian counterparts, even Yukoners who work full-time.

Part-time and part-year worked is prevalent among cultural workers, few work full-time or full-year, in contrast to other workers where about half work full-time full-year. This partly accounts for the lower incomes of cultural workers.

Women account for about 55% of cultural workers, but, it seems, slightly less than half of the creative and artistic workers.

Cultural occupations have seen extraordinary growth, employment having grown by more than a third since 1991. Creative and artistic workers have more than doubled their numbers. There has been more employment creation in cultural occupations than any other comparably-sized grouping of occupations. A few occupational groups have grown at a similar or faster rate (e.g. computer and information systems occupations, social workers, social service workers, teachers' assistants, and food counter workers) but fewer jobs have been created within those groups than in cultural occupations.

Cultural industries are one of the few bright spots in the Yukon economy. The sector is already an important part of the economy and it is suffused with optimism about its future. Not only has cultural employment grown phenomenally in the past decade, but this growth is expected to continue in the future. This is not a new trend or a niche area of the economy.

It is obvious both from the interviews and the employment statistics that there is no lack of creative talent in the Yukon. There appear to be no serious shortages of labour except for First Nation heritage workers and providers of content (e.g. writers, illustrators) in New Media. The common theme that emerges in most sub-sectors, however, is that there is a lack of business management and of marketing/promotion skills and knowledge. Also, new technologies are posing challenges in a number of sub-sectors.

The Yukon interviews produced mixed messages on technical occupations in cultural industries. Some noted a shortage of techies in performing arts, while others stated that there were the people and skills available, but that there is not enough work to keep them fully employed, so the Yukon cultural sector is sometimes hard pressed to keep them here.

## **Acknowledgements**

We would like to thank the following people for their knowledge and assistance, and for taking the time to answer our many questions. Some members of the Steering Committee also were interviewed in their respective area: Chris Dray, Karen Dubois, Laurel Parry and Mark Smith

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### **Cultural Tourism**

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Brian White – Capilano College

## **List of Recommendations**

- Recommendation No. 1: Measures relating to the cultural labour force should be directed at improving the ability of cultural workers to make a good living in cultural occupations.*
- Recommendation No. 2: Develop means to ensure that self-employed creative workers have affordable access to basic business and self-employment skills.*
- Recommendation No. 3: Ensure that Yukon cultural products have adequate marketing.*
- Recommendation No. 4: Provide training or workshops that lead to a better understanding of the possibilities of new technologies.*
- Recommendation No. 5: Assist local filmmakers (producers, directors) to gain needed skills and experience.*
- Recommendation No. 6: Develop training and education programs for First Nation heritage workers to meet the needs of the increasing number of Cultural Centres.*
- Recommendation No. 7: Expand Internet sales of Yukon music!*
- Recommendation No. 8: Continue to train musicians about how to sell their music.*
- Recommendation No. 9: Continue and expand the promotion of Yukon music.*
- Recommendation No. 10: Continue and expand the promotion of Yukon arts and crafts.*
- Recommendation No. 11: Provide workshops and other forms of training on basic business and marketing skills for Yukon artists and craftspeople.*
- Recommendation No. 12: Training and education should focus on helping writers increase their incomes.*
- Recommendation No. 13: Assist cultural workers in developing the skills to become content providers in New Media.*

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# **Yukon Cultural Industries Labour Force Study**

## **DRAFT FINAL REPORT**

### **1 Introduction**

The call for proposals laid out four objectives for this study:

- Identifying existing or planned cultural projects within the Territory
- Identifying industry trends that affect cultural projects within the Territory
- Identifying gaps in skills with potential employees and
- Recommending strategies for employee development and training.

Meeting the first two objectives require identifying the sources of demand for cultural workers and the related skill requirements in the Yukon. The second two objectives relate to how that demand for skilled labour can be met.

The cultural labour market is complex and has a number of peculiarities. Cultural industries — unlike most others — often depend heavily on unpaid volunteer labour. Volunteering, however, allows individuals to develop skills and many eventually obtain paid employment in the cultural sector. Unfortunately, although we know that volunteers play a large and important role in the Yukon's cultural industries, we have no reliable data on either the numbers of volunteers or average volunteer hours worked.

Cultural industries hire not only cultural workers but also people in non-cultural occupations such as clerical workers, IT workers, trades people etc. On the other hand, other industries hire cultural workers such as writers and artists. A further important wrinkle in the labour market is that many cultural workers, especially artists and craftspeople, must work in other occupations to make ends meet.

Another unusual aspect of the cultural labour market is the important role played by a wide variety of non-governmental not-for-profit organizations (NGO). NGOs are not only major employers; they also result in direct and indirect business spin-offs. An example of a local indirect spin-off is the creation of the large tent rental company Marsh Lake Tents and Events by entrepreneurs inspired by the use of tents to house events such as the Dawson City Music Festival and the International Storytelling Festival.

#### **1.1 Approach and Methodology**

The basic methodology used in this study included attempting to gather all possible relevant information. This was done through three methods:

1. Face-to-face and telephone interviews with industry representatives in the Yukon, as well as across Canada
2. Review of the relevant literature
3. Statistical data collection and analysis

Twenty-eight different individuals were interviewed, 20 in the Yukon and eight Outside experts. The interviews provided many insights and much qualitative information on the different parts of the cultural sector, on the state of the labour market, and on training and skill development needs. However, attempts to obtain useful statistical information from interviewees were not successful. Only one respondent (Arts Net) was able to provide fairly detailed data. In the absence of similar

information for other sectors, it did not prove useful for this study. The interview questions and the responses are provided in an appendix under separate cover.

A number of reports relating to the labour force in cultural industries were reviewed. The recent study by Mercadex International, titled *Face of the Future*, proved particularly useful as it dealt with general issues about the labour markets in different sub-sectors. We were struck by the congruence of responses by the Yukon interviewees with the Mercadex report. Overall, cultural industries in the Yukon face much the same challenges as in the rest of Canada.

The *Face of the Future* report pointed out that:

This leads to the general conclusion that a large portion of Statistics Canada's existing census data have not been [sic] fully exploited because of the government's limited resources.<sup>1</sup>

In this report, we have attempted to collect and exploit Census data on cultural employment in the Yukon. The Census can provide highly detailed information on people's occupations, the industries they work in, their income and their work patterns (e.g. part-time work, seasonality, self-employment). Analysing that data has led to some, we believe, startling results, although they may not come as a surprise to industry participants.

### **1.1.1 Census Data**

When examining the Census data used in this report it will become obvious that there are some discrepancies in the total numbers of cultural workers in different parts of the analysis. These discrepancies arise in part from some of the data coming from Statistics Canada's website and some of it from a special data request. The main difference between the two is a slight difference in the definition of the Yukon's labour force.

There are also discrepancies that arise from the use of the old 1991 Standard Occupational Classification system (which allows us to compare Census 1991, 1996, and 2001 data), and the new 2001 National Occupational Classification system used only for the 2001 Census. So the numbers used in the growth of the labour force are different from those used in sections covering the current situation

These minor discrepancies are indeed minor; there are no meaningful differences that affect the overall analysis.

Another issue that arises with the use of Census data (especially on a level of fine detail) is that the data is "randomly rounded" to preserve the confidentiality of respondents. What this means is that any number is rounded up or down to a multiple of 5. For example, if the true number is 19, Statistics Canada could present it as 15, 20 or 25. A zero might mean that the true figure is anywhere between 0 and ten. Sometimes, it is possible to ascertain that a zero figure is actually a positive number by examining other tabulations of the data, which may have non-zero numbers. Where this has been possible, we have changed zero figures to five.

The random rounding is also related to the sampling methodology used by Statistics Canada. In most of Canada, economic information is not obtained from all respondents. Only one-fifth of all Canadians get asked questions about their employment and their income. This is also true of Whitehorse, but by special arrangement with the Yukon Bureau of Statistics, all questions are asked of everyone in rural communities. So this might result in some cultural workers not being sampled, and zeros appearing in some occupations where it is known that there are workers.

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<sup>1</sup> Mercadex International Inc., 2002, *Face of the Future: A Study of Human Resource Issues in Canada's Cultural Sector*, Findings and Recommendations, p. 18

## **2 Cultural Industries and Cultural Workers**

There are two different concepts relevant to this study: industry and occupation. The two are often confused. Cultural industries employ workers who are not in “cultural” occupations (e.g. secretaries, bookkeepers, janitors), while workers in cultural occupations (e.g. writers, librarians, translators) may work in other industries. Statistics Canada had separate classification systems for industries and for occupations. Industries are classified according to the *North American Industry Classification System* (NAICS). Occupations, or types of workers, are classified according to the *National Occupational Classification* (NOC).

To ensure compatibility with other available data, we use Statistics Canada’s classification systems. However, the classification systems do not define cultural industries or cultural workers as such. They are scattered through a number of broad industrial sectors or occupational groups. In addition, sometimes, data is not available in sufficiently detailed form to distinguish cultural industries from others. For example, in the available Census data, musical instrument stores are lumped with toy, hobby and sport equipment stores, while art dealers are part of the “Miscellaneous other retailers” category which also includes pet stores, mobile home dealers, and beer and wine supplies stores.

Yukon data based on these two classifications (NAICS and NOC) is available from the 2001 Census.<sup>2</sup> We have used publicly available data from Statistics Canada’s web site as well as special tabulations ordered specially for this study that combine information on occupation and industry, as well as providing more detailed data on sex, type of workers (part-time, full-time seasonal) and on income of cultural workers.

As well, occupational data is available from the 1991 and 1996 Census and we use it to trace the evolution and growth of cultural industries in the Yukon.

### **2.1 What Are Cultural Industries?**

Considerable energy, ink, and bytes have been expended in numerous studies across Canada in attempts to define cultural industries. While many definitions of cultural industries have emerged, the requirement that the study be statistically rigorous dictates that standard definitions be used. However, there is no single definition; and, given the available data, it is possible to develop any number of statistically rigorous definitions. While the overlap between different definitions is considerable, some industries are included in some definitions but excluded in others. The design professions — architects, graphic designers, clothing designers etc. — come to mind.

There are also geographic variations. In British Columbia, small-scale “value-added” woodworkers are included in cultural industries. In the Yukon, the “Pottery, Ceramics and Plumbing Fixture Manufacturing” industry is made up exclusively of artisanal potters and ceramic workers, and should be considered a part of cultural industries. The individuals involved in that small industry certainly consider themselves cultural workers or artists rather than toilet bowl manufacturers.

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<sup>2</sup> <http://www12.statcan.ca/english/census01/products/standard/themes/index.cfm>. See no. 11 – “Canada’s Workforce: Paid Work”.

### 2.1.1 Cultural Human Resources Council Definition

The Cultural Human Resources Council identified the following sub-sectors as part of the “Cultural Sector” in its major study of human resources:<sup>3</sup>

- Audio Visual & Live Performing Arts
  - Audio-visual (i.e. film, broadcasting)
  - Performing Arts
- Heritage
  - Libraries and information management
  - Archives and Documentation Centres
  - Museums and Exhibition Centres
- Music & Sound Recording
- Visual Arts & Crafts
  - Crafts
  - Visual Arts
- Writing & Publishing
- New Media

We use the above set of sub-sectors, to which we added a “Design” sub-sector, in the interview process. As well, the qualitative analysis refers to these sub-sectors and the statistical data is related to them where possible. However, there is little data on new media.

### 2.1.2 Statistics Canada Cultural Statistics Program Definition

The Framework for Culture statistics used by the Cultural Statistics Program at Statistics Canada<sup>4</sup> is as follows:

- **Cultural Industries**
  - Writing and publishing
  - Film industry
  - Broadcasting
  - Recording and music publishing
  - New media
- **Arts**
  - Group I
    - Performing arts
    - Visual arts
    - Crafts
  - Group II
    - Architecture
    - Photography
    - Design
    - Advertising
- **Heritage**
- **Libraries**

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<sup>3</sup> Mercadex International Inc., *Face of the Future: A Study of Human Resource Issues in Canada's Cultural Sector*, CHRC, December 2002

<sup>4</sup> Statistics Canada, *Canadian Culture in Perspective: A Statistical Overview*, 2002 Edition, Catalogue No. 87-211-XIB.

However, data is not available for all the above sectors, and some are subsumed in other sectors. Statistics Canada's Culture Statistics program includes the following industries in its analysis of the cultural labour force while recognising it is not a complete list:

- 3231 Printing and Related Support Activities
- 4512 Book, Periodical and Music Stores
- 5111 Book, Newspaper, Periodical Publishers
- 5121 Motion Pictures and Video Industries
- 5122 Sound Recording Industries
- 5131 Radio and Public Broadcasting
- 5132 Pay TV and Specialty Television
- 5414 Specialised Design Services
- 5418 Advertising and Related Services
- 7111 Performing Arts Companies
- 7115 Independent Artists, Writers and Performers
- 7121 Heritage Institutions

This list is not complete because of data limitations. According to a communication by Statistics Canada:

The Labour Force Survey labour statistics are only available at the four-digit level making it impossible for the Cultural Statistics Program to identify all the culture sector components. For example, architecture is not included in their analysis because it is combined with engineering services that are outside the scope of the definition of the culture sector. The following culture sector components were not identifiable from the LFS data: Libraries, Architecture, Arts and Culture Education, Government, Manufacturing, Wholesale, Retail and Other support industries (unions, associations, etc.).<sup>5</sup>

The same is true of the available statistics for the Yukon. While the Labour Force Survey in the Yukon does not allow distinguishing employment by industry because of its small sample size (about 100 respondents per month), the Census provides much of the same information as the LFS, except only every 5 years. Extensive use is made of Census data in this study.

### **2.1.3 Cultural Industries Definition**

For the purposes of this study, we have identified the industries presented in Table 10 in the Appendix as definitely cultural, mostly cultural, and partially cultural industries. The table includes all the industries included by Statistics Canada and adds some that are obviously cultural in the Yukon context. Essentially, the definition used in this report is the one used by the Cultural Human Resource Council with the addition of creative design industries to match the Statistics Canada definition. We have also added a couple of manufacturing industries (clay products and textiles) since these industries are composed of individual craftspeople in the Yukon.

## **2.2 What Are Cultural Workers?**

For Statistics Canada's Culture Statistics Program, cultural workers include the 48 occupations shown in Table 11 in the Appendix of this report. The "NOC 2001" heading in Table 11 refers to the "National Occupational Classification" system used to present occupational data. The Culture Statistics Program groups the 48 occupations into 5 groups:

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<sup>5</sup> Personal email communication, Derek Adams, Statistics Canada

1. Creative and Artistic Production Occupations
2. Heritage, Collection and Preservation Occupations
3. Culture Management Occupations
4. Technical and Operational Occupations
5. Manufacturing Occupations

In the Yukon context, the following four occupations can be added to the list as they are mainly cultural workers. Surprisingly, given the importance given to New Media, web site designers and developers are not yet included in Statistics Canada's definition of cultural workers, although other design work is.

- B316 Conference and event planners (in Technical and Operational occupations)
- C075 Web designers and developers (in Technical and Operational occupations)
- H514 Jewellers, watch repairers and related occupations (in Creative and Artistic Production Occupations)
- J152 Weavers, knitters and other fabric-making occupations (in Creative and Artistic Production Occupations)

There are also a number of other occupational categories that include some cultural workers. We have identified five. These are listed below along with job titles that relate to cultural work.<sup>6</sup>

- C074 Computer programmers and interactive media developers  
Includes animation programmer, computer game developer, interactive media developer, interactive media programmer, multimedia developer multimedia programmer, special effects programmer, web programmer,
- E038 Other Professional Occupations in Social Science, n.e.c  
Includes anthropologist, applied anthropologist, applied linguist, archaeological consultant, archaeological field worker, archaeologist, cultural anthropologist, cultural geographer, dramatic arts historian, ethnographer, ethnologist, etymologist, historian, historical geographer, linguist, linguistic anthropologist, philologist, psycholinguist, research anthropologist, research archaeologist, social and cultural anthropologist, social anthropologist, social historian, sociolinguist, theatre historian.
- E121 College and Other Vocational Instructors  
Includes, among many others, commercial art instructor or teacher, communications teacher, ESL teacher, fashion teacher, fine arts teacher, graphic arts teacher, graphic design instructor, interior design teacher, journalism teacher, language instructor or teacher, modern languages teacher or tutor, music teacher - conservatory of music, printing technology teacher, second-language instructor.
- E131 Secondary School Teachers  
Includes art & music teachers, school librarians.
- G211 Retail Salespersons and Sales Clerks  
Includes, among many others, art sales consultant – retail, art salesperson, book salesperson, book store clerk, interior decorator – retail, jewellery salesperson, music

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<sup>6</sup> National occupational Classification System information including job titles are available from Statistics Canada's web site at <http://www.statcan.ca/english/Subjects/Standard/soc/2001/nocs01-menu.htm>

compact discs and tapes sales clerk, musical instruments and supplies salesperson – retail, photographic equipment and supplies salesperson – retail, photographic studio clerk, video rental clerk.

However, cultural workers form only a small portion of these large occupations and it is not possible to determine what that portion is. Also, there are other workers, notably civil servants in all four levels of government who are involved in developing policy and delivering programs relating to Cultural Industries. No overall count of civil servants is available, but Statistics Canada lists YTG as having 57 full-time and 26 part-time employees working in culture related areas.<sup>7</sup>

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<sup>7</sup> Statistics Canada, Catalogue No. 87F0001XIE. Available at:  
[www.statcan.ca/english/freepub/87F0001XIE/87F0001XIE.xls](http://www.statcan.ca/english/freepub/87F0001XIE/87F0001XIE.xls)

### 3 The Yukon’s Cultural Labour Force: Background & Evolution

This section presents a profile of the Yukon cultural labour market. It is based mainly on available statistical data. It must be recognised at the outset that the statistics only provide a partial picture. Available data deals mainly with individuals whose main money-earning activity is in cultural industries. Not only does the data exclude the numerous volunteers, but it also omits those individuals who earn only part of their income from cultural activities.

#### 3.1 Employment & Income Profile

This section provides a statistical profile of the cultural labour force in the Yukon based on 2001 Census data. As was stated above, both data on cultural industries and cultural workers (who do not necessarily work in cultural industries) is presented.

Census data is “randomly rounded” to preserve the confidentiality of respondents. What this means is that any number is rounded up or down to a multiple of 5. For example, if the true number is 19, Statistics Canada could present it as 15, 20 or 25. A zero might mean that the true figure is anywhere between 0 and ten. Sometimes, it is possible to ascertain that a zero figure is actually a positive number by examining other tabulations of the data, which may have non-zero numbers. Where this has been possible, we have changed zero figures to 5. The random rounding also has an effect on calculating percentages. Where the numbers are small (say less than 50), percentages are basically meaningless.

##### 3.1.1 Employment in Cultural Industries

Table 1 shows employment in cultural industries, as well as total employment in other industries that are mostly or partially part of the cultural sector. In 2001, there were at least 645 people employed in the cultural sector. This represented 3.6% of the Yukon’s labour force, which employed 17,950 people in 2001. Another 130 people worked in other industry groups that are comprised mainly of cultural industries, while 800 people worked in industry groups that included some cultural industries.

Compared to other Yukon industries, Cultural Industries employed more people than mining (435), manufacturing (385), wholesale trade (335), finance, insurance and real estate (565), and food and beverage stores (525). Cultural industries employed slightly fewer people than transportation industries (770) and Professional, scientific and technical services (740), and considerably fewer than construction (1,400), retail trade (1,940), not to speak of health care (1,585)<sup>8</sup>, education (1,180), and public administration (3,735).

**Table 1: Employment in Cultural Industries, Yukon, 2001**

<i>NAICS Code</i>	<i>Industry</i>	<i>Total employment</i>
<b>Cultural Industries</b>		
3231	Printing and Related Support Activities	25
3271	Clay product and refractory manufacturing	10
3322	Cutlery and hand tool manufacturing	10
4512	Book, Periodical and Music Stores	50
5111	Book, Newspaper, Periodical Publishers	80

<sup>8</sup> Note that this is the number of people working in the health care industry, and includes workers who are not in health care occupations, such as clerical and administrative workers, janitors, etc. People working in health care occupations (e.g., nurses, doctors, etc.) amount to about 700 workers.

<b>NAICS Code</b>	<b>Industry</b>	<b>Total employment</b>
5121	Motion Pictures and Video Industries	45
5122	Sound Recording Industries	10
5131	Radio and Television Broadcasting	65
5132	Pay and Specialty Television	10
5414	Specialized Design Services	25
5418	Advertising and Related Services	20
7111	Performing Arts Companies	50
7115	Independent Artists, Writers and Performers	120
7121	Heritage Institutions	125
<b>Cultural Industry Total</b>		<b>645</b>

**Mostly Cultural Industries**

4144	Personal Goods Wholesaler-Distributors	0
4483	Jewellery, Luggage and Leather Goods Stores	50
5141	Information Services (News, Libraries, Archives)	55
7113	Promoters of Performing Arts, Sports and Similar Events	20
7114	Agents and managers for artists, athletes, entertainers	5
<b>Mostly Cultural Total</b>		<b>130</b>

**Partially Cultural Industries**

3399	Other Miscellaneous Manufacturing	25
4511	Sporting Goods, Hobby and Musical Instrument Stores	70
4532	Office Supplies, Stationery and Gift Stores	70
4539	Other Miscellaneous Store Retailers	35
5142	Data Processing Services	0
5322	Consumer Goods Rental	45
5413	Architectural, Engineering and Related Services	160
5415	Computer Systems Design and Related Services	50
5416	Management, Scientific and Technical Consulting Services	160
5419	Other Professional, Scientific and Technical Services	85
6116	Other Schools and Instruction	100
<b>Partially Cultural Total</b>		<b>800</b>

Source: Statistics Canada, 2001 Census, Cat. No. 97F0012XCB01009

NOTE: All numbers from the Census are subject to random rounding to protect confidentiality.

Published data also allows calculating the percentages of women and self-employed individuals. In 2001, about 45% of workers in cultural industries were women. If the industries that are mainly but not completely cultural are included, this percentage rises to 48%, compared to 49% for the entire Yukon workforce.

Cultural industries have a very high rate of self employment: 38% compared to 13% for the Yukon labour force as a whole, which in turn is higher than the Canadian average of 11.7%.<sup>9</sup>

<sup>9</sup> These numbers are calculated from data available from Statistics Canada's web site: [http://www12.statcan.ca/english/census01/products/standard/themes/ListProducts.cfm?Temporal=2001&A\\_PATH=3&THEME=46&FREE=0](http://www12.statcan.ca/english/census01/products/standard/themes/ListProducts.cfm?Temporal=2001&A_PATH=3&THEME=46&FREE=0), Cat. No. 97F0012XCB01009.

### 3.1.2 Employment in Cultural Occupations

Table 2 shows that about 735 people worked in cultural occupations in 2001 in the Yukon.<sup>10</sup> Of the approximately 735, about 560 live in Whitehorse and 175 in the rural communities. These numbers do not include everyone who worked in cultural occupations, but only those whose main occupation or source of income was as a cultural worker.<sup>11</sup> This represents about 4.2% of the Yukon's labour force, similar to the number of Health care workers (710),<sup>12</sup> Retail trade managers (795), Teachers and professors (715), and cleaners and janitors (685).

The majority of cultural workers (400 or 55%) were in creative and artistic occupations. The occupations with relatively more workers include, in order of importance: Craftspeople, Musicians and singers, Writers, Public relations and communications professionals, Graphic designers, Conservators and curators.

Women account for about 55 per cent of cultural workers, but, it seems, slightly less than half of the creative and artistic workers. For those occupations where the numbers are adequate to draw conclusions, women tend to predominate in graphic design, library occupations, dance, and clerical occupations. Men are more common in the producers, directors, and choreographers occupational group, Web designers, audio and video technicians, and public relations. For the other occupations, the total numbers or the differences between the number of men and women is too small to draw any conclusions.

**Table 2: Employment in Cultural Occupations, Yukon, 2001**

<i>NOC 2001</i>	<i>Occupation</i>	<i>Total</i>	<i>Male</i>	<i>Female</i>
<b>1. Creative and Artistic Production Occupations</b>				
F144	Artisans and craftpersons	80	30	45
F033	Musicians and singers	75	45	25
F021	Writers	35	15	20
F031	Producers, directors, choreographers and related occupations	30	30	0
F141	Graphic designers and illustrating artists	30	0	25
F023	Journalists	25	20	10
F036	Painters, sculptors and other visual artists	25	15	0
F034	Dancers	20	0	20
C051	Architects	10	10	0
C052	Landscape Architects	10	10	0
C152	Industrial Designers	10	10	0
F022	Editors	10	0	10
F035	Actors	10	0	10
F121	Photographers	10	0	10
H514	Jewellers, watch repairers and related occupations	10	10	10
J152	Weavers, knitters and other fabric-making occupations	10	0	0
F032	Conductors, composers and arrangers	0	0	0
F132	Other performers	0	0	0
F142	Interior designers	0	0	0

<sup>10</sup> Note that numbers in Table 2 do not necessarily add up because of random rounding done by Statistics Canada designed to protect people's confidentiality and prevent identification of any individual.

<sup>11</sup> Occupation "Refers to the kind of work persons were doing during the reference week, as determined by their kind of work and the description of the main activities in their job. If the person did not have a job during the week (Sunday to Saturday) prior to enumeration (May 15, 2001), the data relate to the job of longest duration since January 1, 2000. Persons with two or more jobs were to report the information for the job at which they worked the most hours." Statistics Canada, <http://www.statcan.ca/english/census2001/dict/pop090.htm>

<sup>12</sup> Note that this differs from the 1,600 people working in the Health Care **Industry**, which also includes other types of workers such as clerical and administrative occupations

<i>NOC 2001</i>	<i>Occupation</i>	<i>Total</i>	<i>Male</i>	<i>Female</i>
F143	Theatre, fashion, exhibit and other creative designers	0	0	0
	<b>1. Creative and Artistic Production Occupations Total</b>	400	195	185
<b>2. Heritage, Collection and Preservation Occupations</b>				
F012	Conservators and curators	30	10	20
F011	Librarians	25	0	20
F013	Archivists	0	0	
	<b>2. Heritage, Collection and Preservation occupations Total</b>	55	10	40
<b>3. Culture management</b>				
A341	Library, archive, museum and art gallery managers	10	10	10
B413	Supervisors, library, correspondence and related information clerks	10	0	10
A342	Managers in publishing, motion pictures, broadcasting and performing arts	0	0	0
	<b>3. Culture management Total</b>	20	10	20
<b>4. Technical and Operational Occupations Total</b>				
F024	Professional occupations in public relations and communications	40	10	25
B551	Library clerks	20	0	15
C075	Web designers and developers	20	20	0
F025	Translators, terminologists and interpreters	20	10	10
F112	Technical occupations related to museums and galleries	20	10	15
B316	Conference and event planners	15	10	15
B552	Correspondence, publication and related clerks	15	0	20
F125	Audio and video recording technicians	15	15	0
F131	Announcers and other broadcasters	15	0	0
C125	Landscape and horticultural technicians and specialists	10	0	0
C153	Drafting technologists and technicians	10	0	10
F111	Library and archive technicians and assistants	10	0	10
F122	Film and video camera operator	10	10	0
F123	Graphic arts technicians	10	0	0
B523	Desktop publishing operators and related occupations	5	0	10
F127	Support and assisting occupations in motion pictures, broadcasting and the performing arts	5	10	0
F126	Other technical occupations in motion pictures, broadcasting and the performing arts	5	0	10
C151	Architectural technologists and technicians	0	0	0
F124	Broadcast technicians	0	0	0
F145	Patternmakers, textile, leather and fur products	0	0	0
	<b>4. Technical and Operational Occupations Total</b>	230	95	140
<b>5. Manufacturing Occupations</b>				
H018	Supervisors, printing and related occupations	10	0	0
H521	Printing press operators	0	0	0
J181	Printing machine operators	10	10	0
J182	Camera, platemaking and other pre-press occupations	5	0	10
J183	Binding and finishing operators	0	0	0
J184	Photographic and film processors	10	0	10
	<b>5. Manufacturing Occupations Total</b>	30	10	20
<b>TOTAL CULTURAL OCCUPATIONS</b>		<b>735</b>	<b>320</b>	<b>405</b>

<i>NOC 2001</i>	<i>Occupation</i>	<i>Total</i>	<i>Male</i>	<i>Female</i>
<b>Partially Cultural Occupations</b>				
C074	Computer programmers and interactive media developers	30	15	15
E038	Other professional occupations in social science, n.e.c.	15	10	0
E121	College and other vocational instructors	150	55	90
E131	Secondary school teachers	240	95	145
G211	Retail salespersons and sales clerks	440	165	275
<b>Partially Cultural Occupations Total</b>		<b>875</b>	<b>340</b>	<b>525</b>
<b>TOTAL LABOUR FORCE</b>		<b>17,950</b>	<b>9,210</b>	<b>8,735</b>

Source: Statistics Canada - Cat. No. 97F0012XCB01017

NOTE: All numbers from the Census are subject to random rounding to protect confidentiality.

Calculations show that cultural workers are highly likely to be self-employed. Overall, 44% of cultural workers are self-employed, compared to 13% of the Yukon labour force, which is already high compared to Canada as a whole. For the creative and artistic workers, almost two-thirds (63%) are self-employed. On the other hand, only about one-fifth (20%) of workers in technical and operational occupations work for themselves.<sup>13</sup>

### **3.1.3 Where Do Cultural Workers Work and Who Works in Cultural Industries?**

Table 3 give a broad brush stroke view of where cultural workers work as well as who works in cultural industries. The majority of cultural workers (400 of 700 counted for this exercise) work in cultural industries. Nevertheless, about 85 cultural workers worked in partially cultural industries, while another 215 worked in non-cultural industries. On the other hand, cultural industries employed about 315 workers who were not cultural workers.

**Table 3: Number of Workers by Occupation Type and Industry Type, Yukon 2001**

<i>Occupations</i>	<i>Cultural Industries</i>	<i>Partially Cultural Industries</i>	<i>Non-cultural Industries</i>	<i>Total</i>
1. Creative and Artistic Production Occupations	235	65	45	345
2,3,5 Heritage, Management, Manufacturing Cultural Occupations	75	0	10	85
4. Technical and Operational Occupations	90	20	160	270
Subtotal - Cultural Occupations	400	85	215	700
Partially Cultural Occupations	65	75	765	905
Non-Cultural Occupations	315	655	16,155	17,925
<b>Total</b>	<b>780</b>	<b>815</b>	<b>17,135</b>	<b>18,730</b>

Source: Statistics Canada, 2001 Census, Special request.

Table 4 provides details on industries employing cultural workers. The non-cultural industry employing the largest number of cultural workers is Public Administration, which employs about 120 people in cultural occupations. The largest cultural occupational group employed by the public service is, unsurprisingly, professionals in communications and public relations (40

<sup>13</sup> Calculated from Statistics Canada, <http://www12.statcan.ca/english/census01/products/standard/themes/>, Cat. No. 97F0012XCB01017

people). The data shows that the public sector also employs technicians relating to museums and art galleries, translators, writers, and conference planners.

Other non-cultural industries that the Census data shows employing cultural workers include: Accommodation and food services (translators and interpreters); Retail trade (other than music & jewellery stores) employing photo film processors; Manufacturing; and some Professional and technical services, etc.

**Table 4: Cultural and Non-Cultural Labour Force by Detailed Industry, Yukon, 2001**

<i>Industry</i>	<i>Cultural Occupations</i>	<i>Partially Cultural Occupations</i>	<i>Non-Cultural Occupations</i>	<i>Total All Occupations</i>
<b>Cultural Industries</b>				
Advertising & related services	0	0	25	25
Agents & managers for artists, athletes,	0	0	0	0
Book, periodical & music stores	0	40	10	50
Clay product & refractory manufacturing	0	0	10	10
Cutlery & hand tool manufacturing	0	0	0	0
Heritage institutions	60	10	80	150
Independent artists writers & performers	100	0	10	110
Information services	40	0	25	65
Jewellery, luggage & leather stores	10	0	30	40
Motion picture & video industries	25	15	15	55
Newspaper, periodical, book & database publishers	35	0	30	65
Pay TV, specialty TV & program distribution	0	0	10	10
Performing arts companies	55	0	10	65
Personal goods wholesaler-distributors	0	0	0	0
Printing & related support activities	10	0	10	20
Promoters: perform arts, sports & events	0	0	10	10
Radio & television broadcasting	55	0	30	85
Sound recording industries	0	0	10	10
Specialized design services	10	0	0	10
<b>Total</b>	<b>400</b>	<b>65</b>	<b>315</b>	<b>780</b>
<b>Partially Cultural Industries</b>				
Architectural, engineering & rel. services	0	0	165	165
Computer systems design & related services	10	0	40	50
Consumer goods rental	0	30	20	50
Data processing services	0	0	0	0
Management, scientific & tech consulting services	0	0	170	170
Office supplies, stationery & gift stores	0	20	55	75
Other miscellaneous manufacturing	20	0	15	35
Other miscellaneous store retailers	0	0	20	20
Other professional, scientific & tech services	20	0	70	90
Other schools & instruction	35	0	40	75
Sport. goods, hobby & music instrument stores	0	25	60	85
<b>Total</b>	<b>85</b>	<b>75</b>	<b>655</b>	<b>815</b>

<i>Industry</i>	<i>Cultural Occupations</i>	<i>Partially Cultural Occupations</i>	<i>Non-Cultural Occupations</i>	<i>Total All Occupations</i>
<b>Non-cultural industries</b>				
Accommodation & Food Services	10	0	1765	1775
Educational Services	10	380	770	1160
Finance, Insurance & Other Real Estate	0	0	545	545
Health Care & Social Assistance	0	10	1,645	1,655
Management of companies & enterprises	0	0	0	0
Natural Resources	0	0	765	765
Other Information & Communication	0	10	445	455
Other Manufacturing	10	0	305	315
Other Prof., Scientific & Tech. Services	10	0	240	250
Other Retail & Wholesale Trade	25	290	1,790	2,105
Other Services	20	10	1,320	1,350
Public Administration	120	65	3,765	3,950
Sports, Amusement, Gambling & Recreation	0	0	300	300
Transportation & Warehousing	0	0	845	845
Utilities & Construction	0	0	1,665	1,665
<b>Total</b>	<b>205</b>	<b>765</b>	<b>16,165</b>	<b>17,135</b>
<b>Total all industries</b>	<b>690</b>	<b>905</b>	<b>17,135</b>	<b>18,730</b>

Source: Statistics Canada, 2001 Census, Special request.

Table 5 shows in which broad industry groupings each detailed cultural occupation is found, as well as the broad non-cultural occupational groups employed in cultural industries. Table 3 above showed that 315 people in non-cultural occupations worked in cultural industries. The main non-cultural occupation groups working in cultural industries are sales and service occupations (100), managers other than cultural managers (95), and secretarial and administrative staff (65). As well, cultural industries employ a fair number of retail sales-persons (55) who were counted as a partially cultural occupation.

**Table 5: Detailed Occupation by Industry Type, Yukon 2001**

<i>Occupation</i>	<i>Cultural Industries</i>	<i>Partially Cultural Industries</i>	<i>Non-cultural industries</i>	<i>Total All Industries</i>
<b>1. Creative and Artistic Production Occupations</b>				
Actors & comedians	10	0	0	10
Artisans & craftspersons	30	10	15	55
Authors & writers	25	10	20	55
Dancers	10	0	0	10
Editors	10	0	0	10
Graphic designers & illustrators	10	10	0	20
Jewellers, watch repairers & related occupations	10	0	0	10
Journalists	25	0	0	25
Musicians & singers	40	25	0	65
Other performers	10	0	0	10
Painters, sculptors & other visual artists	20	0	0	20
Photographers	0	10	0	10
Producer, director, choreographers & related	35	0	10	45
Weavers, knitters & fabric-making occupations	0	0	0	0
<b>2. Heritage, Collection and Preservation occupations</b>				
Conservators & curators	30	0	0	30

<i>Occupation</i>	<i>Cultural Industries</i>	<i>Partially Cultural Industries</i>	<i>Non-cultural industries</i>	<i>Total All Industries</i>
Librarians	15	0	0	15
<b>3. Culture management</b>				
Mgrs: Libraries, archive, museum & art gall.	20	0	0	20
Supervisors: library, correspondence & information clerks	0	0	10	10
<b>4. Technical and Operational Occupations</b>				
Announcers & other broadcasters	15	0	0	15
Audio & video recording technicians	10	0	0	10
Conference & event planners	0	0	10	10
Correspondence, publication & related clerks	10	0	10	20
Drafting technologists & technicians	0	0	10	10
Film & video camera operators	10	0	0	10
Graphic arts technicians	0	10	0	10
Landscape & horticultural technicians	0	0	10	10
Library & archive technicians & assistants	10	0	0	10
Library clerks	15	0	10	25
Prof. Occup. in pub relations & communications	0	0	40	40
Support occupations in film broadcast & performing arts	10	0	0	10
Tech occupations related to museums & art gall	10	0	25	35
Translators terminologists & interpreter	0	0	35	35
Web designers & developers	0	10	10	20
<b>5. Manufacturing Occupations</b>				
Photographic & film processors	0	0	10	10
Printing machine operators	10	0	0	10
<b>Partially cultural occupations</b>				
College & other vocational instructors	0	0	160	160
Comp programmers & interact media developers	0	0	25	25
Other professional occupations in social science	10	0	20	30
Retail salespersons & sales clerks	55	75	310	440
Secondary school teachers	0	0	250	250
<b>Non-Cultural Occupations</b>				
Business, finance & insurance occupations	0	35	490	525
Health occupations	0	25	700	725
Occupations in processing, manufacturing & utilities	10	25	225	260
Occupations unique to primary industry	10	0	585	595
Other Education Occupations	0	70	1,740	1,810
Other Managers	95	115	2,120	2,330
Other Natural & applied sciences occupations	25	220	835	1,080
Other Sales & service	100	35	3,750	3,885
Other Sport Occupations	0	25	80	105
Other Trades	10	20	3,000	3,030
Secretarial Administrative & clerical	65	85	2,620	2,770
<b>Total</b>	<b>780</b>	<b>815</b>	<b>17,135</b>	<b>18,730</b>

Source: Statistics Canada, 2001 Census, Special request.

### **3.2 Incomes of Cultural Workers**

To protect confidentiality, Statistics Canada does not publish the incomes of cultural workers in occupations where there are too few people. We were therefore unable to calculate average income data for all cultural occupations. Table 6 below presents the average employment income

in the cultural occupations for which data is available for the Yukon.<sup>14</sup> For comparison purposes, the average income of other Canadians in the same occupation is presented, as is the income of people in the Yukon who worked full-time year-round in those occupations (where data are available).

**Table 6: Average Employment Income, Yukon and Canada, 2000**

<i>Occupation</i>	<i>Yukon Average Income</i>	<i>Canada Average Income</i>	<i>Yukon Average Income - Full-time- full year</i>
F021 Authors and writers	20,620	32,063	n/a
F022 Editors	26,933	36,768	30,969
F023 Journalists	29,420	37,617	26,790
F031 Producers, directors, choreographers and related occupations	28,948	43,224	30,127
F033 Musicians and singers	12,207	16,207	n/a
F034 Dancers	8,348	14,676	n/a
F036 Painters, sculptors and other visual artists	16,411	18,806	n/a
F141 Graphic designers and illustrators	36,677	30,319	35,614
F144 Artisans and craftspersons	12,585	15,611	16,318
<b>Total 1. Creative and Artistic Production Occupations</b>	<b>19,070</b>	<b>27,294</b>	
A341 Library, archive, museum and art gallery managers	49,276	44,257	55,631
F011 Librarians	30,880	35,634	n/a
F012 Conservators and curators	28,970	34,015	16,181
<b>Total 2,3,5 Heritage, Management, Manufacturing Cultural Occupations</b>	<b>32,991</b>	<b>37,403</b>	
B316 Conference and event planners	40,080	28,031	n/a
B551 Library clerks	12,525	14,270	n/a
C075 Web designers and developers	22,122	29,417	12,139
C153 Drafting technologists and technicians	29,507	36,505	n/a
F024 Professional occupations in public relations and communications.	50,532	37,786	57,828
F025 Translators, terminologists and interpreters	16,154	31,694	n/a
F112 Technical occupations related to museums and art galleries	16,164	16,582	n/a
F131 Announcers and other broadcasters	31,100	30,838	n/a
<b>Total 4. Technical and Operational Cultural Occupations</b>	<b>28,629</b>	<b>31,137</b>	
<b>Cultural Occupations Total</b>	<b>23,349</b>	<b>29,378</b>	
<b>Other Partially and Non- Cultural Occupations Total</b>	<b>32,042</b>	<b>32,359</b>	
<b>Total All occupations</b>	<b>31,748</b>	<b>32,295</b>	<b>44,605</b>

Source: Statistics Canada, 2001 Census, Special request.

Most cultural workers earn less than the average income from all workers, reflecting to a certain extent the prevalence of part-time and part-year work. This is true both for the Yukon and for Canada. While all Yukon workers had an average income of \$31,748, cultural workers' average income amounted to \$23,349. In particular, Yukoners in artistic occupations — including visual artists, musicians, crafts people and dancers — earn less than half the Yukon average employment income. A few cultural occupations earn more than the Yukon average, including

<sup>14</sup>Average employment income includes both income from employment and from self-employment, but excludes income from sources such as interest income, dividends, etc.

managers, public relations professionals and graphic designers. The lower than average earnings are due in part to the prevalence of part-time and part-year work.

It is interesting to note that Yukon cultural workers generally earn less than their Canadian counterparts. The average income of Yukon cultural workers is a little over \$23,000 compared to close to \$30,000 for their Canadian counterparts. This income discrepancy is even greater for creative workers where Yukoners earn \$8,000 per year less than other Canadians.

In particular, people in artistic occupations — including visual artists, musicians, crafts people and dancers earn less than half the Canadian average employment income in those occupations. A few Yukon cultural occupations earn more than the Canadian average, including managers, public relations professionals and graphic designers.

### **3.2.1 Part-time and Full-Time Work**

Part of the reason for the low income is the prevalence of part-time or seasonal work, but even full-time workers earn less than the average. Only full-time managers and public relations types earn more than average.

Table 7 shows that cultural workers are disproportionately employed less than full-time. While just under half of all Yukon workers are employed full-year full-time; this is true of only 37% of cultural workers.<sup>15</sup> Creative and artistic workers are even more likely to work part time or only part of the year. Note that data on individual occupations is not presented, as the numbers are too small and, coupled with the random rounding errors, the percentages would be meaningless.

**Table 7: Work Activity by Type of Occupation, Yukon, 2001**

	<i>Number of workers</i>	<i>Full-year Full-time</i>	<i>Full-year Part-time</i>	<i>Part-year Full-time</i>	<i>Part-year Part-time</i>
1. Creative and Artistic Production Occupations	405	28%	5%	23%	26%
2,3,5 Heritage, Management, Manufacturing Cultural Occupations	90	50%	0%	17%	33%
4. Technical and Operational Cultural Occupations	260	29%	15%	35%	12%
Cultural occupations Total	750	37%	10%	31%	19%
Other (Partially and Non-Cultural) Occupations	17,995	47%	6%	33%	15%
Total All Occupations	18,745	47%	6%	33%	15%

Source: Statistics Canada, 2001 Census, Special request.

### **3.3 Growth of the Cultural Labour Force: 1991–2001**

Table 8 shows the number of people employed in cultural occupations in 1991, 1996 and 2001, as well as the percentage change between 1991 and 2001. The figures in many occupations are quite small, and small changes of less than 20 people are more likely due to rounding errors than to

<sup>15</sup>Note that the total of 750 is different from the 735 cultural workers presented in Table 2 above. The data on work activity (as well as income and the relationship between industry and occupation comes from a special request from Statistics Canada, while the other figures are from Statistics Canada's web site. Random rounding at work again.

actual trends. Note that the totals are slightly different from those presented in Section 3.1.2 above as they use the 1991 Standard Occupational Classification, which is slightly different from the 2001 Classification system. The main relevant differences are that the 2001 classification system separates a number of computer programming occupations, and that the Typesetter occupation has disappeared to be replaced by Desktop publishing operators.

Nevertheless, the totals and larger occupations show significant trends. Perhaps most significantly, the number of people employed in creative and artistic occupations has doubled over 10 years. Especially noteworthy is the increase in the number of writers, musicians, and artisans and craftspeople. Note that these are people whose principal employment or income generating activity is a cultural occupation.

Very few other occupational groups have seen the kind of growth experienced by creative cultural occupations. Of occupational groups with more than 100 workers in 2001, only computer and information systems occupations (which includes some cultural workers), social workers, social service workers, teachers' assistants and food counter workers have grown at the same or higher rate than creative and artistic cultural workers. However, none of these occupational groups is as large as the Creative and Artistic Production workers group.

Overall, employment in cultural occupations has increased by 37% since 1991, compared to the Yukon average of 4.9%. Employment in heritage and technical occupations has increased, although not as much as in creative and artistic occupations, while the number of management and manufacturing (mainly printing) jobs has declined.

The growth of cultural employment in the Yukon has been much faster than in Canada as a whole. While the total Canadian labour force grew by 10% from 1991 to 2001, cultural occupations grew by 14%, compared to 37% in the Yukon. Creative and artistic occupations grew by 33% in Canada compared to more than 100% in the Yukon.

**Table 8: Employment in Cultural Occupations, Yukon, 1991-2001**

<i>1991 NOC</i>					<i>Percent</i>
<i>Code</i>	<i>Occupation</i>	<i>1991</i>	<i>1996</i>	<i>2001</i>	<i>Change</i>
					<i>1991-</i>
					<i>2001</i>
<b>1. Creative and Artistic Production Occupations</b>					
C051	Architects	15	10	10	
C052	Landscape architects	10	0	5	
C152	Industrial designers	0	0	5	
F021	Writers	10	35	40	300%
F022	Editors	0	10	10	
F023	Journalists	40	35	20	-50%
F031	Producers, directors, choreographers and related occupations	0	15	35	
F032	Conductors, composers and arrangers	0	0	0	
F033	Musicians and singers	30	30	75	150%
F034	Dancers	0	10	20	
F035	Actors	10	30	10	
F036	Painters, sculptors and other visual artists	15	15	25	
F121	Photographers	10	20	15	
F132	Other performers	0	0	0	
F141	Graphic designers and illustrating artists	10	20	30	200%
F142	Interior designers	0	0	0	

<i>1991 NOC</i>					<i>Percent Change 1991- 2001</i>
<i>Code</i>	<i>Occupation</i>	<i>1991</i>	<i>1996</i>	<i>2001</i>	
F143	Theatre, fashion, exhibit and other creative designers	0	0	0	
F144	Artisans and craftspersons	40	40	75	88%
H514	Jewellers, watch repairers and related	0	10	10	
J152	Weavers, knitters and other fabric-making occupations	0	10	0	
<b>1. Creative and Artistic Production Occupations Total</b>		<b>190</b>	<b>290</b>	<b>385</b>	<b>103%</b>
<b>2. Heritage, Collection and Preservation Occupations</b>					
F011	Librarians	25	30	25	
F012	Conservators and curators	10	20	30	
F013	Archivists	10	0	10	
<b>2. Heritage, Collection and Preservation Occupations Total</b>		<b>45</b>	<b>50</b>	<b>65</b>	<b>44%</b>
<b>3. Culture management</b>					
A341	Library, archive, museum and art gallery managers	10	10	10	
A342	Managers in publishing, motion pictures, broadcasting and performing arts	10	25	10	
B413	Supervisors, library, correspondence and related information clerks	10	0	0	
<b>3. Culture management Total</b>		<b>30</b>	<b>35</b>	<b>20</b>	<b>-33%</b>
<b>4. Technical and Operational Occupations</b>					
B316	Conference and event planners	0	25	10	
B523	Typesetters and related occupations	20	0	10	
B551	Library clerks	15	10	20	
B552	Correspondence, publication and related clerks	0	10	15	
C125	Landscape and horticultural technicians and specialists	0	20	10	
C151	Architectural technologists and technicians	0	0	5	
C153	Drafting technologists and technicians	35	55	10	
F024	Professional occupations in public relations and communications	55	35	45	
F025	Translators, terminologists and interpreters	15	10	20	
F111	Library and archive technicians and assistants	20	25	10	
F112	Technical occupations related to museums and galleries	20	25	20	
F122	Film and video camera operators	0	10	10	
F123	Graphic arts technicians	0	0	0	
F124	Broadcast technicians	10	10	0	
F125	Audio and video recording technicians	0	10	20	
F126	Other technical occupations in motion pictures, broadcasting and the performing arts	10	0	0	
F127	Support and assisting occupations in motion pictures, broadcasting and the performing arts	0	0	10	
F131	Announcers and other broadcasters	15	25	15	
F145	Patternmakers, textile, leather and fur products	0	0	0	
<b>4. Technical and Operational Occupations Total</b>		<b>215</b>	<b>270</b>	<b>230</b>	<b>7%</b>
<b>5. Manufacturing Occupations</b>					
H018	Supervisors, printing and related occupations	0	0	10	
H521	Printing press operators	10	10	0	
J181	Printing machine operators	10	0	10	
J182	Camera, platemaking and other pre-press occupations	0	0	0	

<i>1991 NOC</i>					<i>Percent Change 1991- 2001</i>
<i>Code</i>	<i>Occupation</i>	<i>1991</i>	<i>1996</i>	<i>2001</i>	
J183	Binding and finishing machine operators	0	0	0	
J184	Photographic and film processors	25	30	0	
<b>5. Manufacturing Occupations Total</b>		45	40	20	-56%
<b>TOTAL CULTURAL OCCUPATIONS</b>		<b>525</b>	<b>685</b>	<b>720</b>	<b>37%</b>
<b>Total Yukon Labour Force</b>		<b>16,845</b>	<b>18,540</b>	<b>17,665</b>	<b>4.9%</b>

Source: Statistics Canada - Cat. No. 97F0012XCB01022

### 3.4 Summary

Cultural industries as defined by Statistics Canada — with some minor adjustments to the Yukon reality — are an important sector in the Yukon economy. About 650 people work in industries that are definitely part of the cultural sector, while another 130 work in other sectors that include mainly, but not entirely, cultural industries.

Cultural workers work in both cultural and other industries. There are about 735 workers in cultural occupations making up approximately 4.2% of the total labour force of 17,665. The majority of them (55%) are in creative and artistic occupations. The largest occupational categories are:

**Table 9: Employment in Largest Cultural Occupations**

Artisans and craftpersons	80
Musicians and singers	75
Professional occupations in public relations and communications	40
Writers	35
Producers, directors, choreographers and related occupations	30
Graphic designers and illustrating artists	30
Conservators and curators	30
<b>Total employment</b>	<b>735</b>

Cultural workers have very high rates of self-employment. Overall, 44% of cultural workers are self-employed, compared to 13% of the Yukon labour force. For the creative and artistic workers, almost two-thirds (63%) are self-employed.

Women account for about 55 per cent of cultural workers, but slightly less than half of the creative and artistic workers.

Cultural workers earn considerably less than the average, and this discrepancy is even greater for creative workers. While all Yukon workers had an average annual income of \$31,748, cultural workers' average income amounted to \$23,349. Yukoners in artistic occupations — including visual artists, musicians, crafts people and dancers earn — less than half the Yukon average employment income. Most Yukon cultural workers earn less than their other Canadian counterparts, even Yukoners who work full-time.

Part-time and part-year work is prevalent among cultural workers, few work full-time or full-year, in contrast to other workers about half of whom work full-time full-year. This partly accounts for the lower incomes of cultural workers.

Cultural occupations have seen extraordinary growth, employment having grown by more than a third since 1991. Creative and artistic workers have more than doubled their numbers. There has been more employment creation in cultural occupations than any other comparable grouping of occupations. A few occupational groups have grown at a faster rate (e.g. computer and information systems occupations, social workers, social service workers, teachers' assistants, and food counter workers) but fewer jobs have been created within those groups than in cultural occupations.

## **4 Looking to the Future**

Looking to the future of the Yukon's cultural industries — and the labour force required by those industries — involves:

1. Identifying overall national and global industry trends that affect cultural projects within the Territory,
2. Identifying Yukon trends (both overall and by industry sub-sector), and,
3. Identifying existing or planned cultural projects within the Territory over the next 3 years.

The planned and ongoing Yukon cultural projects over the next three years are summed up in below. All of the information on these projects is taken from the interviews conducted with representatives of the various cultural sub-sectors.

The most important common theme emerging from the Yukon interviews is optimism and a strong expectation of continued growth in nearly all sub-sectors, with the possible exception of film location production.

### **4.1 Overall Industry Trends**

Cultural employment has been growing rapidly in the Yukon, and there is no reason to expect the growth to halt. However, there are a number of major trends that could affect the continued expansion of the industry. At least four have broad effects on the entire cultural sector: government finances, the Internet and new media technologies, globalisation, and demographic changes (e.g. the ageing baby boom).

Throughout history, the arts have depended on “patrons” for funding. Typically, the patrons were governments or rulers and religious institutions. With the development of capitalism, rich private individuals also became important patrons. In Canada, like everywhere else, cultural industries have depended heavily on government funding. However, cultural spending has declined in the last ten to fifteen years in tandem with cutbacks in other forms of government spending. With the recent re-establishment of healthy federal government finances, it is unlikely that cultural spending will continue to decline, and might in fact increase.

The Yukon government's healthy finances allow it to spend more on culture relative to its population than any other Canadian jurisdiction. It is not clear whether this high level of spending is a reflection of the relative importance and strength of cultural industries in the Yukon's economy, or whether the high level of spending led to the phenomenal growth of the cultural sector outlined in Section 3.3 above. The reality is probably somewhere in between: the strength of the industry has given it influence on government spending, while the spending has contributed to its growth.

Although we do not have hard numbers, it appears that specific cultural spending has increased over the past several years, but cultural organizations have simultaneously seen decreases in the availability of general funding through such programs as the Community Development Fund, the TIF, general community funding, and special events funding.

New technologies including the internet — of which the World Wide Web is only a part — and the continued invention of new electronic storage technology is having a profound effect on cultural industries, perhaps more than in any other economic sector. At first, the WWW and digital video discs were referred to as “multi-media” and were seen as just another new medium for traditional cultural products. However, it is increasingly recognised that the change is profound enough to require the identification of a new cultural sector: that of “New Media”. New

technologies include not only the Web and DVDs, but also new storage formats for audio and video streams, peer-to-peer network technology that allow the sharing of files of any type. It is certainly not clear at this point where it will all lead, and any forecast is likely to be wrong. It has now become extremely easy and inexpensive to produce copies of cultural products, whether they be in the form of still images, video, sounds or the written word. This ability to copy is putting a severe strain on the idea of copyright, on which cultural workers have depended to ensure their ability to make a living. On the other hand, it is also creating new channels for the distribution and sale of cultural products, and the inexpensive nature of the new technologies allows creators much more control over the production and distribution of their work.

Globalisation is changing the face of international trade in cultural products. Canada's exports of cultural products have increased much more than its imports. However, most of the trade has been with the US, which still dominates cultural industries internationally. The Internet can provide opportunities for increased exports of Canadian cultural products.<sup>16</sup>

A number of demographic changes in Canada are likely to affect the cultural sector, both in terms of its labour force and its markets. The ageing of the baby boom will change the patterns of cultural product consumption. As well, many cultural workers are part of that same baby boom generation, and will be retiring over the next 10-30 years. Also, the Canada's ethnic make-up is changing with increasing numbers of people with origins in eastern Asia and the Caribbean. Increasing ethnic diversity will no doubt affect cultural industries more than other sectors.

As was pointed out by one respondent, an increasing number of Yukon artists are now nationally (and sometimes internationally) recognised for the quality of their work and products.

#### **4.1.1 Overall Yukon Trends**

Perhaps the most important development for the cultural labour force in the Yukon is the creation of a post-secondary art education program. The continued growth of art education in the Yukon is a trend that both increases opportunities for current artists and helps to produce future artists and other cultural workers. The Klondike Institute for Arts and Culture (KIAC) has been particularly active in promoting art education in the Yukon and will continue to be on the leading edge through its current partnership with Yukon College to offer a transferable post-secondary visual arts program. (See 4.5.2 below). KIAC has also been a prominent example of an overall trend toward the decentralization of arts and cultural activities away from Whitehorse and toward the Yukon's rural communities. The trend to decentralization has been spurred in part by project funding that is made available to organizations in the smaller communities.

Another overall Yukon trend with a strong tie to cultural industries is the growth of cultural tourism. Here again KIAC has taken a leading role and is developing a selling art education as a Yukon tourism product. Developing cultural tourism is also a key goal of First Nations economic development plans.

Two major projects are likely to have important ramifications for cultural industries in the Yukon: the Canada Winter Games and Whitehorse waterfront development. The Canada Winter Games will provide performing arts opportunities and will utilise performing arts to draw attention to itself. As well, the Games will allow showcasing other Yukon cultural products to a national audience. There is a possibility of developing a cultural district on the waterfront. This may result in performing arts, music, education studios, relocation of dance schools and additional performance venues, as well as more public art.

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<sup>16</sup> Mercadex International Limited, Face of the Future, CHRC, p.17

## **4.2 Trends in Audio Visual & Live Performing Arts**

Continuation of national funding for professional performing productions arts tours is in doubt. The programs are only approved for one more year. The change in the Federal Government could have a direct impact.

In other parts of Canada, government subsidies have created strong local film production industries and contributed greatly to Canada's exports of cultural products noted above. Those subsidies have been noticed in the US, especially in California, where the export of Hollywood jobs to Canada was an issue in the recent Gubernatorial election. There is pressure in California to provide the same type of subsidies as Canadian governments. In addition, the rise of the Canadian dollar (or, rather, the fall of the US dollar against other currencies) has removed an important part of the incentive for US producers to film in Canada. It appears that the US dollar will continue to be under pressure with the extremely high US government and trade deficits.

### **4.2.1 Yukon Trends in Audio Visual & Live Performing Arts**

Unlike the rest of Canada, live performing arts in the Yukon are strong and seem to be in an expansionary phase. *Arts Net* indicated that Whitehorse has a fully developed performing arts community with all art forms represented which will continue to provide services/products in recreation performing arts, professional fine arts, and the commercial cultural industry. Ticket sales at the Arts Centre are at their highest ever, Nakai is looking at getting its own premises, and the festivals (Dawson City, Alsek, Frostbite and now Farrago Music festivals, as well as the Storytelling Festival) generally show increasing attendance and international recognition.

The film and video industry in the Yukon consists of both the creation of local productions and providing support for productions from Outside that are shot in whole or in part in the Yukon. Film production in the Yukon is being influenced by three major trends:

1. co-production – films are looking for local partners to access funding;
2. rising Canadian dollar makes it more challenging to compete for film location business; and
3. government trend toward more regulations.

### **4.2.2 Yukon Audio Visual & Live Performing Arts: Future projects**

Other than location film production, Yukon interview respondents indicated that growth was expected. Even the Dawson City Music Festival, which is running up against local infrastructure and capacity problems plans to expand into other activities. The Multiplex development in Whitehorse will include a soccer field, which will double as a concert venue with seating for 1,500. It will provide an opportunity to program more popular musicians and larger concerts.

#### Nakai Theatre

- Nakai is beginning to look into obtaining its own facility by redeveloping the old Yukon Cinema on Wood Street.

#### Dawson City Music Festival:

- The Annual Dawson City Music Festival will not get any bigger as there is no capacity in terms of infrastructure.
- Winter programming is growing to cater to wider audiences.
- There will be more programming for currently underserved audiences such as youth and First Nations.

#### Link Dance Foundation:

- Growth is expected. Continue to create new work for the Premiere – Fall 2004.
- Eastern tour – Spring 2005.

- Proposed national tour within 3 years

Northern Film & Video Association:

- Growth in local productions expected.
- Outside productions are expected to decline as they are affected by the U.S. economy

Northern Native Broadcasting Corporation:

- Growth is expected.
- Cultural projects which contribute to First Nations such as event coverage and advertising (e.g. Indian days) is expected to increase.
- NNBC is planning to build a new state-of-the-art facility within 2 years.

### **4.3 Trends in Heritage**

Workforce issues are a dominant trend in the heritage sub-sector. Low pay and benefits, changing requirements, and the increasing attrition of the existing workforce are important issues. Increasing cultural diversity — and the general awareness of that diversity — is an increasingly important trend. As well, the heritage sector across Canada seems to be suffering from a decline in volunteerism.

Heritage institutions are increasingly dependent on tourism as government funding has shrunk. For libraries, archives, and documentation centres, the rapidly changing technology in storage media is posing a challenge, both in training workers in their use and in evaluating the new media for long term storage.

#### **4.3.1 Yukon Trends in Heritage**

The main major recent trend in the Heritage sector in the Yukon is the development of First Nation cultural centres and the application of Chapter 13 on Heritage in Yukon First Nation land claims agreements. In a nutshell, the land claims agreements provide for First nation ownership of ethnographic objects found in First Nation traditional territories, and for giving priority to First Nations in funding heritage development until an equitable distribution of program resources is achieved. The Tr'ondëk Hwëch'in, Teslin Tlingit and Little Salmon-Carmacks First Nations have built and are operating cultural centres and other First Nations are considering or planning them. For Yukon First Nation cultural centres, dominant trends include:

1. Implementation of Chapter 13 of the Land Claim Agreements;
2. Increasing demand for Aboriginal tourism products; and
3. Increasing demand for learning/educational tourism.

Yukon libraries and archives are also faced with the challenge of dealing with rapidly changing electronic media and data storage, and striking a balance between preservation and access.

There is anecdotal evidence that workforce turnover rates in the Heritage sector are high. This appears to be particularly true in First Nation heritage programs. People enter the sub-sector but then jump to better paying work at the first opportunity.

#### **4.3.2 Yukon Heritage: Future projects**

Given the availability of Yukon government funding, the development of other First Nation cultural/heritage centres is to be expected. Champagne-Aishihik and Kwanlin Dün are beginning their plans and other First Nations are undoubtedly also considering them. MacBride Museum is still considering expanding, while the “Roundhouse” Project on the Whitehorse waterfront is proceeding and will continue for a couple of years.

Tr'ondëk Hwëch'in Heritage Centre:

- Growth is expected.
- Dance presentations offered last and this summer will be put on a 3-year contract.
- Encourage partnerships with performers out of Whitehorse.
- Expanding in Arts area
- Within 3-5 years the Tr'ochëk Heritage site will be developing/offering offering tourism and cultural heritage opportunities.
- In partnership with KIAC and artists developing "Go on Land" programs on heritage sites.
- Continued work on oral history, heritage site development and archaeology projects.
- Development of Tombstone Campground

Libraries & Archives:

- Processing of devolved Government records.
- Digitisation of material so it can be made available on Internet.
- Processing the backlog of private manuscripts.
- Modernising displays to provide for more outreach programs.
- Organising heritage films nights in communities.

#### **4.4 Trends in Music & Sound Recording**

There are a number of important trends currently reshaping the music and sound recording industry:

- Free downloading and file sharing of recordings on the Internet,
- Decline in CD sales
- Internet marketing,
- Proliferation of independent record labels,
- Consolidation of retail music stores and, especially in the US, radio stations, into very large chains.

The interaction of these trends has produced both considerable tension and considerable opportunity within the industry. The large record labels and many artists have fought hard against the file sharing while simultaneously attempting, so far unsuccessfully, to exploit the possibilities of Internet marketing. Large players have also pursued a strategy of vertical integration to create control of everything from the rights to the music through radio stations and concert venues.

Technological improvements have made it easier and cheaper to set up independent recording studios that are capable of producing excellent quality recordings, and the power of Internet marketing has made it possible for many independent labels to survive.

##### **4.4.1 Yukon Trends in Music & Sound Recording**

Professional musicians are one of the two largest Yukon cultural occupations. Changes in recording technology have allowed small-scale studios and labels (Caribou Records) to be created in the Yukon and for musicians to do their own recordings. In 2001, Yukon musicians released 17 new albums, compared to only about one a year a decade earlier.

Touring has become increasingly important, particularly for independent artists, as chain retail stores no longer carry independents.

#### **4.4.2 Yukon Music & Sound Recording: Future projects**

##### RAIYA

- Continued education /professional development contingent on cyclical monies through CITF/CDF.
- Expansion of “Brand Yukon” marketing.
- Continue funding initiatives to offer services for artists’ growth.

While Caribou Records is selling records online, an internet marketing website is required for independently produced albums, and eventually for downloading sales.

#### **4.5 Trends in Visual Arts & Crafts**

The challenges facing visual arts and crafts include already low and declining incomes for most artists and craftspeople, adaptation to new technologies and protection of intellectual property. Visual arts and crafts have been hard hit by government funding cutbacks. On the other hand, the internet offers new opportunities for marketing arts and craft products.

##### **4.5.1 Yukon Trends in Visual Arts & Crafts**

Industry respondents indicated considerable optimism that the sector would continue to grow in the Yukon. Considerable activity is contemplated, including expansion of educational opportunities, marketing initiatives and wilderness tourism associated with visual arts. An artist’s retreat program has recently been established in Crag Lake for Outside artists. It is evident from the interview responses, although not explicitly stated as such that education and training in visual arts and crafts is a major focus of the sub-sector. Combining visual arts education or opportunities — for both established artists and amateurs — with wilderness (and other types) of tourism has had some success and will likely continue.

In 2001, the Yukon Department of Tourism commissioned a major visual arts and craft strategy. That strategy suggested a number of recommendations relating to this sector. Many of the recommendations related to dealing with the problems associated with craftspeople's lack of business and marketing knowledge and attempted to improve the ability of craftspeople selling their wares.

##### **4.5.2 Yukon Visual Arts & Crafts: Future projects**

###### Klondike Institute of Arts & Culture:

- KIAC is working on a contract to lease the old liquor store, which will be renovated, and in partnership with Yukon College they will offer a visual arts foundation year program. The College and KIAC will offer a first year visual arts program that can be transferred to other institutions. It will be a transition point (for those not ready to go to a larger urban centre) and it will also attract students from the south looking for something unique — a northern, multicultural perspective. Potential numbers for the foundation year are 20 students the first year. Subsequent years could be 30-40 with simultaneous classes. Once the foundation year is established, KIAC will begin planning for a second year to be offered within 5-10 years
- The Arts for Employment program (KIAC in partnership with the Yukon College) has been offered for the past four years. This is a full time eight-month program that introduces students to several art-related careers. This course has trained ten students each year. The Art for Employment program offers computer graphic arts, web design, photography, art foundations, design and colour, and professional development. Every 2nd year the focus will shift to a craft basis so people can develop craft and business skills.

- Cultural Tourism — it is part of KIAC’s mandate to improve the economy. KIAC is adding another sector, promotion of cultural industries, which will serve the indigenous homegrown industry in the Klondike while assisting other communities in the Yukon. Growth in program development for the cultural tourism industry. E.g. Painting one-week on-the-land course, which incorporates an outfitter and instructor. It attracts students from around the country and the world. It would provide 1 or 2 day programs to tour groups.

#### Arts/Cultural Services Branch

- Continuation of the “Created in the Yukon” and “Adventures on Yukon Time” programs.
- On-going purchases for the Permanent Art Collection.
- Assisting Cultural/Heritage Centre gift stores.
- Continuation of the Buyer’s Show incorporating additional training for artists involved.

#### SYANA:

- Continued visual arts exhibitions
- Canada Council funding for more theatre development
- Assisting Cultural Centres in program development.
- Participation in National Aboriginal Days.
- Annual scholarship for arts student.
- Continue basic wholesale and marketing training (e.g. Teslin Performance Development Training).
- Continued participation in Buyer’s Show.

#### Visual ARC:

- Some professional artists (active members of the visual arts who earn their living through art) are forming a non-profit co-operative and opening a gift shop/gallery/workspace.
- Long-term plans are for an artist run project with studio space.

### **4.6 Trends in Writing & Publishing**

The single largest trend in publishing and in the selling of books and other forms of writing has been the growth in large publishing houses and bookstores. Publishers are growing larger — often through amalgamation — and so are many bookstores. Small publishing houses and independent bookstores are finding it increasingly difficult to compete. For the bookstores, the increasing trend to ordering books online has added to their difficulties.

The trend means that writers are finding it harder to sell their work as bigger publishing houses tend to focus on work deemed to be commercially successful and are not as willing as smaller houses to take risks on new authors or anything out of the ordinary.

Internet publishing has a reputation of inferior quality and is not nearly as financially lucrative as regular publishing. The Internet as a publishing medium will probably be more important in the future but is not viable now. However, book sales over the internet have become important despite the precarious financial position of the main sellers (Indigo and Amazon) The Internet is good for advertising (and selling) but not yet for publishing.

#### **4.6.1 Yukon Trends in Writing & Publishing**

In some respects the Yukon seems to be bucking some of the overall industry trends. On the publishing side, the territory has Lost Moose, a small local publisher that has added a literary imprint to its line. In addition, Wolf Creek Books is issuing reprints and is looking at expanding

into general publishing. Outlets for local writers such as the *Urban Coyote* anthologies and *Out of Service* magazine have appeared and expanded.

#### **4.6.2 Yukon Writing & Publishing: Future projects**

##### Arts/Cultural Services Branch

- Growth is expected in this sub-sector.
- Continued production of new works.
- Lost Moose is broadening their audience base through literary imprint (Different function/branch of Lost Moose for different audience).
- *Urban Coyote* - Second Edition
- Wolf Creek Books - publishing work by Yukon writers
- *Out-of-Service* Literary Magazine
- Linnea Press (Patricia Roberts, Writer/editor) - to create a series of chap books. (Chap books are a way to disseminate information to the public - non-commercial literary work with literary merit as opposed to commercial viability.)

##### Marcelle Dubé:

- Writers' Conference in 2004
- Writers' Retreat in 2005

##### Wolf Creek Books:

- Publishing & Distribution of Northern books.

#### **4.7 Trends in New Media**

The New Media industry is growing rapidly across Canada, and requiring increased use of talents and skills used in practically all other cultural sectors, including writing, visual arts, music, performing arts, video, and design. It is difficult to outline the many trends and developments in this rapidly changing field. Currently, industry observers point to the following trends:

- increased DVD production, death of the CD-ROM,
- movement away from “webmasters” with roots in computer programming occupations to cultural workers such as writers, graphic designers, film and video occupations, and artists.
- challenges with respect to protecting intellectual property,
- increased use of broadband (allowing more sophisticated web offerings, including video),
- increasing demand for educational products (e-learning),
- rising demand for better content and fewer gizmos on web sites,
- experimentation with web-based art forms,
- interactive television and other media could bring profound changes,
- New Media is helping blur the line between entertainment and advertising,
- more industry concentration and loss of smaller firms.

##### **4.7.1 Yukon Trends in New Media**

There appear to be a large number of small web design firms in the Yukon, many of which are operated by people doing it part-time, including many in cultural occupations. About one third of Yukon firms with web sites had them designed by Yukon designers, about one quarter by Outside firms and the rest were developed in-house.<sup>17</sup> While some multimedia and game CD-ROMs have

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<sup>17</sup> Luigi Zanasi, Malcolm Taggart, Stephen Mooney, DataPath Systems, *Yukon Information Technology Market Research Study*, May 2003. Yukon Department of Economic Development, <http://www.economicdevelopment.gov.yk.ca/documents/it-market-study.pdf>,

been produced in the past, there does not seem to be much current activity in this area. An exception is the new media show on the RCMP at MacBride Museum.

#### **4.7.2 Yukon New Media: Future projects**

The only future project identified in the New Media sub-sector is the planned show & tell for new media in Whitehorse in March. The intent of the show & tell is to demonstrate some of the possibilities for the sub-sector.

New Media is also being incorporated in a variety of projects being undertaken by other cultural sub-sectors.

### **4.8 Trends in Design**

The design sub-sector includes occupations that range from architects through industrial designers, theatre set designers, graphic designers, exhibit designers and apparel designers.

The dominant trend in all forms of design has been the greatly increased use of new technologies, and especially computer-based technologies, in the design process. CAD and other image manipulation software have become ubiquitous, replacing the manual sketching, drawing and rendering. Design professionals need less technical help as technicians charged with the production of the design are rapidly declining. The number of draftspersons in Canada declined by 19% between 1991 and 2001,<sup>18</sup> while typesetters have disappeared, replaced by a smaller number of desktop publishing operators.

Some design professions have grown rapidly in Canada over the last decade, notably industrial designers (by 184%), as well as, to a lesser extent, graphic designers (57%) and interior designers (56%). Graphic designers are becoming increasingly involved in new media design, as their skills are easily transferable to different media.

#### **4.8.1 Yukon Trends in Design**

Apparel design and manufacture is a rapidly expanding part of the Yukon's cultural industries. An apparel association (YADA) has recently formed and has become very active in promoting the industry. There appears to be a strong local demand for locally designed and manufactured products, and there is increasing Outside interest in Yukon and other northern apparel design.

The limited number of interviews for this project did not allow any other parts of the design sub-sector (e.g. graphic designers, architects) to be interviewed. But there is anecdotal evidence that the Yukon's graphic designers tend to hire from Outside and have a relatively high turnover.

#### **4.8.2 Yukon Design: Future projects**

##### Yukon Apparel & Designers Association (YADA):

The current local industry is expanding.

2003 featured the 2nd Annual Wild By Design Fashion Show – an expanded version of the show held in 2002, with more local designers participating and 400 people attending. The show will be broadcast on Fashion TV early in 2004.

2004 – Fashion Show to include designers from Alaska, NWT, Nunavut, & Northern Quebec.

2005 – Whitehorse to host Circumpolar Fashion Show – designers from Alaska, Siberia, Scandinavia, Northern Canada, and Greenland to attend.

YADA's focus is to promote Northern Designers both within and outside our borders.

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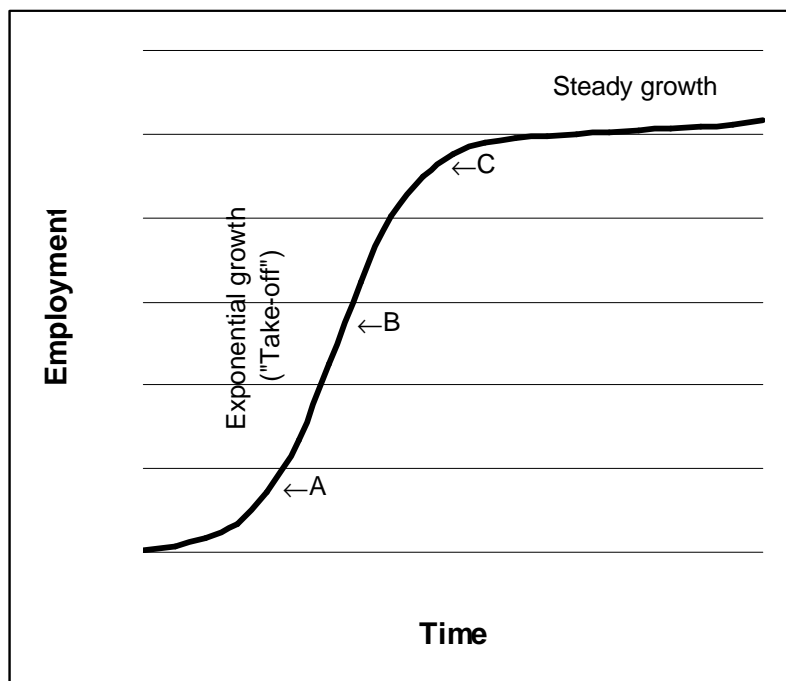
<sup>18</sup> Calculated from the 1991 and 2001 Census, Statistics Canada, Cat No. 97F0012XCB01022.

## 4.9 Employment Forecasting

Industry informants are quite clear in expecting future continuing growth in the cultural employment. However, forecasting how much growth is a difficult proposition. It is relatively easy to develop employment forecasts in established industries, but cultural employment seems to be in its “take-off” phase as evidenced by the extremely high growth experienced in the past decade. The question is in which part of the take-off are cultural industries.

The following figure shows a typical “S”-shaped (or sinusoidal) growth curve, also known as a logistic curve. New industries typically follow a similar pattern, with very rapid exponential growth at first that eventually slows down and flattens out to a steady growth phase, and, eventually, to a possible decline. Economic forecasting usually involves “fitting” past data to a curve using statistical techniques, usually a straight line, and then extrapolating that line to the future. Most economic forecasting cases involve “steady growth”, where a simple line can be used to project into the future.<sup>19</sup> This is not the case for cultural workers.

Figure 1 “S-shaped” growth curve



The extremely high growth rates experienced by the cultural labour force in the past decade indicate that it was in the take-off or exponential growth phase during that period. However, the problem is determining where Yukon cultural industries are on that curve. They could be close to the bottom, at point “A”, or partway up as in point “B”. In those cases, continued extremely fast growth is to be expected. Alternatively, the sector could be close to point “C”, where growth is about to slow down

considerably. With only three data points — the 1991, 1996 and 2002 Censuses — it is impossible to provide a valid forecast without indulging in wild speculation.

Not all parts of the cultural sector are necessarily in a take-off phase. Employment in some sub-sectors of the industry is clearly not in the exponential phase. While the number of creative workers, especially artists, craftspeople, musicians and writers has grown exponentially, the number of people in the printing industry has declined, while libraries and archives have been relatively constant.

<sup>19</sup> Linear forecasting models can developed at many levels of sophistication, limited only by the available data and the imagination of the analyst. They can easily take into account other variables (e.g. government spending, exchange rates, etc.), and estimate what their effect on future growth could be.

## **5 Skills & Training Needs**

### **5.1 Skills Analysis**

The interviews with representatives of the different cultural industry sub-sectors are the main source for the analysis of labour shortages or surpluses and skill gaps in the Yukon's cultural labour force.

#### **5.1.1 Audio Visual & Live Performing Arts**

The broadcast portion of this sub-sector appears to have a mixture of skill shortages and surpluses. Skills required include writing — the basis for radio and TV — and technical skills (especially in production). NNBC, however, has a large number of resumes on file, so there is no immediate labour shortage.

The Yukon film and video industry sub-sector has an adequate or even surplus supply of skilled workers for positions such as production assistants and set builders. There are an adequate number of workers in the more technical aspects of the industry (e.g. electricians, grips etc.) but many of these workers need their skills upgraded or need more advanced skills. There is a shortage of directors, producers, writers, and editors.

In the performing arts there is a labour shortage in the sense that an increasing number performing artists are being brought in from Outside. There is more work being done than local knowledge based community can support. There is a shortage of particular skills, e.g. dance teachers. Other skill shortages include:

1. stage and production management,
2. technical support for performing arts,
3. no full time lighting designers, and,
4. lack of specialists such as publicists.

#### **5.1.2 Heritage**

In Libraries and Archives, the number of positions available is very small and many of them tend to require highly specialised skills and training. There is not a shortage of skilled people, indeed, the limited funding for positions means that people with skills and experience can only expect contract work rather than full-time employment. The expected skills required in the near future include:

1. records management, particularly electronic records,
2. preservation of specific media – paper, film, video, disks,
3. Electronic system skills – data base administrators and analysts.

In the museums there is a shortage of trained heritage workers (especially within First Nations), and the pool of trained museum workers and technicians is small. The skills required in the short and medium term include:

1. conservation (artifacts of all kinds),
2. interpretation,
3. exhibit technician skills, and,
4. research.

The First Nation cultural centres face a general shortage of capacity — both of people and specialised skills — especially given the desire to keep exhibit design, performers, interpreters, and programming within the First Nations community. Catching up and keeping up with other

non-First Nation organizations is an issue. In general, culture careers don't pay enough — people wonder why they should invest time and money in training for a career in an underpaid industry.

### **5.1.3 Music & Sound Recording**

It appears that there is no shortage of musicians in the Yukon. Indeed, there appears to be an overabundance of singer-songwriters in particular.

There is a shortage of management in the music and sound recording sub-sector — e.g., music managers, agents/promoters, and marketers skilled in the specifics of the music industry.

### **5.1.4 Visual Arts & Crafts**

In the visual arts & crafts sub-sector there appears to be consensus that there are shortages of people with a variety of technical skills. Unfortunately, although there is a demand for these technical skills, there is insufficient work available to support people with those skills. There is also consensus that most artists need more marketing and general business skills, as was pointed out by the Visual Arts Craft Strategy, as most are self-employed and do not have sufficient income to hire assistance in those areas.

There is an on-going need for skilled people in computer graphics technology skills. Another shortage identified is in the production of local functional pottery.

From a First Nations' perspective, there is a need for more First Nation curators, artistic directors, leaders, and arts administrators. There is also a shortage of planners and theatre directors. And the market demand for First Nation visual art is such that there is in fact a shortage of First Nation visual artists.

### **5.1.5 Writing & Publishing**

There appears to be no shortage of published writers of all kinds in the Yukon. There are also many more aspiring writers in a wide variety of genres. Writers' workshops and courses are well attended and much in demand.

The Yukon's publishing sub-sector has an ongoing need for people with financial management, graphic design, and editorial skills.

### **5.1.6 New Media**

Skills surpluses or shortages in the new media sub-sector are considered difficult to quantify as rapidly changing technologies can create some shortages/surpluses very quickly. One persistent skill shortage, however, is in people who are able to provide good content of all kinds. Most content requires writers — writers who are skilled in the forms required are scarce everywhere.

### **5.1.7 Design**

Yukon apparel design and production has grown remarkably in a short time. There appears to be no shortage of designers but there are indications that there is a shortage of people and skills in the actual manufacture of apparel.

## **5.2 Training Requirements**

The literature on training needs in cultural industries shows a pattern of a great need for ongoing training for cultural workers across all sub-sectors. Accelerating change — in technology, society, and the economy — increases the need for cultural workers to renew and refresh their skills throughout their careers.

In a major literature review conducted for CHRC conducted by Mercadex, the following primary training needs for cultural workers were identified:

- training and professional development related to new technologies used in artistic practice;
- training in self-instruction, competency development and learning how to learn;
- training in new technologies related to career management and organisational management;
- training in arts organization management; and;
- training (and awareness-building) in career self-management and knowledge of the economic chain related to the cultural sub-sector(s) to which the individual belongs; this includes activities related to career management, but also marketing and commercialisation.<sup>20</sup>

The Mercadex review also points out that every paper consulted emphasises the need for artists and cultural workers — and especially those who are self employed — to consider themselves entrepreneurs and learn the skills of self-employment.

What stands out when comparing the overall national skill deficiencies and training needs with those in the Yukon as laid out by interviewees is how closely the Yukon seems to mirror the national trends in many of the sub-sectors.

### **5.2.1 Audio Visual & Live Performing Arts**

In film and video, the single greatest training need identified nationally is entry-level training. The Mercadex review shows entry level training to be key to the recruitment, selection and continuing growth of a skilled workforce. The emphasis should be on hands-on training and some form of bursary support or individual financial incentive is critical.

In live performing arts, the Mercadex review found — as in many other of the sub-sectors — that the increasingly complex economic reality of freelance artists and self-employed workers had led to the need for greater training in business skills, general administration, job search skills and self-promotion. New technologies are also having an impact on both the production and presentation of performances, and on the marketing and promotion of individual artists, requiring the development of new skills in these areas.

In the Yukon, the film and video industry is seen to need more training in the technical skills of production. This is equally true for the broadcasting sub-sector.

### **5.2.2 Heritage**

On the national level, future heritage workers will need the following general skills and aptitudes:

- greater self-sufficiency (as more and more work is contract rather than employment);
- the ability to see and promote the sector as more meaningful and relevant to a broader constituency;
- fund management (one of the greatest challenges facing the sub-sector);
- bilingual, multilingual, and cross-cultural skills.

Training priorities identified by the Mercadex review include:

- information technology,
- project management and management in general, and,

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<sup>20</sup> Mercadex, *Face of the Future: Literature Review*, pp. 38-39

- customer service.<sup>21</sup>

Yukon training priorities in the Heritage sub-sector include artifact conservation, and exhibit design and construction.

The Yukon's training needs in the heritage sub-sector is expected to grow by leaps and bounds as more First Nations build and operate Heritage Centres.

Current training needs are met in part through the Heritage Training Fund. The continuation of the fund is considered very important by the Heritage sub-sector.

### **5.2.3 Music & Sound Recording**

According to the Mercadex review, the top training needs for music artists — whether emerging, regional, national or international — fall into four categories:

1. Career management;
2. Business management;
3. Knowledge of the industry and key players within the industry; and,
4. Ability to access help and support (financial and otherwise) needed to succeed.<sup>22</sup>

There appears to be little need — on the national scale — for additional training in music itself. The only exception found is in music composition, particularly in current and contemporary music styles. Copyright issues and marketing are the two dominant training needs for composers and songwriters.

The top training needs for providers of service to musicians are:

1. Business management;
2. Knowledge of the formal and informal industry structures;
3. Ability to keep current on key trends and assess their impact;
4. Ability to access help and support (financial and otherwise) needed to succeed;
5. Ability to prepare a business plan; and,
6. Ability to identify the critical success factors that apply to their business.<sup>23</sup>

In the Yukon's music and sound recording industry there is no shortage of artists, and particularly singer/songwriters. The Yukon's training needs in the sub-sector are identified as:

1. marketing (specific to the music industry);
2. management;
3. pre-production, and;
4. packaging.

### **5.2.4 Visual Arts & Crafts**

On the national level, the visual arts and crafts sub-sector's greatest training need is seen to be the general business and management skills required by the self-employed plus marketing skills. The importance of this kind of training is reinforced by the trend of declining incomes among already low-income artists and craftspeople.

The Yukon interviews in this sub-sector strongly echoed the need for training in the marketing of arts and crafts and in general business management and self-employment skills. In the crafts side of the sub-sector, a need for training in efficient production techniques was identified. As well,

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<sup>21</sup> Ibid., p.13

<sup>22</sup> Mercadex, *Face of the Future: Literature Review*, p.100

<sup>23</sup> Ibid.

one respondent identified Internet marketing as an area where artists and craftspeople would greatly benefit.

### **5.2.5 Writing & Publishing**

On the national level, there is generally excellent education on the technical aspects of writing, publishing and other related skills. Unfortunately, there is very little training in the practical skills needed to earn a living in the industry or on how to market one's skills and creative output.<sup>24</sup>

Mercadex identifies the following training needs for freelance writers:

- presentation;
- communications;
- business, technologies;
- self-promotion;
- negotiation, and;
- collection of payment.<sup>25</sup>

The Yukon interviewees in the writing sub-sector echoed many of the national training needs. The emphasis is on the need for training (workshops, etc.) to help writers understand how the industry works, how to approach agents and editors, and generally how to market their work more effectively.

### **5.2.6 New Media**

On the national level, the major training needs identified in New Media are:

- general business skills,
- marketing,
- exporting,
- international law, and,
- artistic product distribution.<sup>26</sup>

For the Yukon, respondents have indicated the need to train potential content providers (e.g. writers, visual artists, etc.) in supplying their skills to New Media productions.

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<sup>24</sup> Ibid., p.26

<sup>25</sup> Mercadex, *Face of the Future: Literature Review*, p. 27

<sup>26</sup> Ibid., p.30

## **6 Summary and Recommendations**

Cultural industries are one of the few bright spots in the Yukon economy. The sector is already an important part of the economy and it is suffused with optimism about its future. Not only has cultural employment grown phenomenally in the past decade, but this growth is expected to continue in the future.

It is obvious both from the interviews and the employment statistics that there is no lack of creative talent in the Yukon. Despite the low incomes, there appear to be no serious shortages of labour except, perhaps, for First Nation heritage workers and for experienced and skilled providers of content (e.g. writers, illustrators) in New Media. The common theme that emerges in most sub-sectors, however, is that there is a lack of business management and of marketing/promotion skills and knowledge. Also, new technologies are posing challenges in a number of sub-sectors.

The Yukon interviews produced mixed messages on technical occupations in cultural industries. Some noted a shortage of techies in performing arts, while others stated that there were the people and skills available but there is not enough work to keep them fully employed, so the Yukon cultural sector is sometimes hard pressed to keep them here.

The recommendations presented below are based on the interviews and literature. They reflect the needs expressed by industry respondents, and identify the elements that need to be addressed in an overall strategy respecting the Yukon's cultural labour force development. They are not intended to be specific program recommendations; these are best developed by each sector.

### **6.1 General Recommendations**

**Recommendation No. 1: Measures relating to the cultural labour force should be directed at improving the ability of cultural workers to make a good living in cultural occupations.**

This is an over-arching recommendation, and should be the main objective of any set of labour market measures directed at cultural workers. The Cultural Industries Training Trust Fund should be allowed to fund any measure that meets this objective.

**Recommendation No. 2: Develop means to ensure that self-employed creative workers have affordable access to basic business and self-employment skills.**

This does not necessarily mean that creative workers need go through the large amount of available training for self-employment. It could mean workshop directed at cultural workers, or it could mean having an organization directly providing needed skills or services to creative workers in different sectors.

**Recommendation No. 3: Ensure that Yukon cultural products have adequate marketing.**

This takes many forms. It could involve training in marketing for independent cultural workers, providing workshops on markets for specific sub-sectors (e.g. music, writing), setting up marketing and selling organizations (possibly over the internet), ensuring that

cultural workers participate in existing marketing initiatives. It will be different depending on the type of product.

**Recommendation No. 4: Provide training or workshops that lead to a better understanding of the possibilities of new technologies.**

This is not about developing specific skills (e.g. training to use software), but developing an understanding of the capabilities of new media and how creative workers could use them.

## **6.2 Sector Specific Recommendations**

### **6.2.1 Audio Visual & Live Performing Arts**

**Recommendation No. 5: Assist local filmmakers (producers, directors) to gain needed skills and experience.**

With the expected decline in “location” productions, the Yukon film industry will have to become increasingly dependent on home-grown productions.

### **6.2.2 Heritage**

**Recommendation No. 6: Develop training and education programs for First Nation heritage workers to meet the needs of the increasing number of Cultural Centres.**

This involves a wide range of skills from management and curating, to technical skills relating to conservation and exhibits.

### **6.2.3 Music & Sound Recording**

**Recommendation No. 7: Expand Internet sales of Yukon music!**

This includes not only selling albums, but also creating mechanisms for downloading music (for pay).

**Recommendation No. 8: Continue to train musicians about how to sell their music.**

This is probably best done through workshops or by an industry association.

**Recommendation No. 9: Continue and expand the promotion of Yukon music.**

This is probably best done through or by an industry association.

### **6.2.4 Visual Arts & Crafts**

**Recommendation No. 10: Continue and expand the promotion of Yukon arts and crafts.**

This will involve any number of activities, including assistance with the development of shows, marketing initiatives, improvement of Internet selling sites, etc.

**Recommendation No. 11: Provide workshops and other forms of training on basic business and marketing skills for Yukon artists and craftspeople.**

This is not intended to turn Yukon artists and craftspeople into experts in all aspects of business management and marketing. While training on business planning, marketing, etc., is available from a number of sources, most independent creators are more interested in their art and are not prepared to spend the time obtaining that training. What is needed is a means of helping artists and craftspeople to understand what business skills are important and what the options are for obtaining them.

### **6.2.5 Writing & Publishing**

**Recommendation No. 12: Training and education should focus on helping writers increase their incomes.**

This might involve workshops and courses on how to write for a variety of markets, how to market etc.

### **6.2.6 New Media**

**Recommendation No. 13: Assist cultural workers in developing the skills to become content providers in New Media.**

For many cultural workers, and especially writers and graphic designers, the additional skills required to work in New Media need to be improved. Other sectors could be using New Media to grow their businesses.

Cultural workers (artists) have highly transferable skills. There is often a lack of awareness of how these skills can be used in a wide variety in ways.

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Cultural Human Resources Council: <http://www.culturalhrc.ca/>

## Appendix

### **Cultural Industries Definition: Yukon**

For the purposes of this study, we have identified the industries presented in the following table as definitely cultural, mostly cultural, and partially cultural industries. The first column presents the North American Industry Classification System (NAICS) code for each industry. Data is available only for the “four-digit” level codes, which are not indented. The third column indicates whether an industry is considered part of the cultural sector. The criteria used to determine whether an industry was cultural were the following:

- Considered a cultural industry by the Cultural Statistics Program of Statistics Canada, or
- Considered a cultural industry in the Yukon context because the industry is made up of individual crafts people associated with the artistic community. These include Clay products manufacturing and Cutlery and hand-tool manufacturing.

Note that some broader 4-digit industries are only partially cultural industries. The more detailed cultural industries (5-digit NAICS code) forming part of 4-digit partially cultural industries are indented. Data is not available for the more detailed industries.

**Table 10: Yukon Cultural Industries Definition**

<b>NAICS Code</b>	<b>Industry</b>	<b>Cultural Industry Status</b>
3231	Printing and Related Support Activities	Cultural Industry
3271	Clay product and refractory manufacturing	Cultural Industry
3322	Cutlery and hand tool manufacturing	Cultural Industry
3399	Other Miscellaneous Manufacturing	Partially Cultural
33991	Jewellery and Silverware Manufacturing	Cultural Industry
33993	Doll, Toy and Game Manufacturing (e.g. handicraft supplies)	Partially Cultural
33999	All Other Miscellaneous Manufacturing (e.g. musical instruments, ornaments)	Partially Cultural
4144	Personal Goods Wholesaler-Distributors	Mostly Cultural
41441	Jewellery and Watch Wholesaler-Distributors	Cultural Industry
41442	Book, Periodical and Newspaper Wholesaler-Distributors	Cultural Industry
41443	Photographic Equipment and Supplies Wholesaler-Distributors	Cultural Industry
41444	Sound Recording Wholesalers	Cultural Industry
41445	Video Cassette Wholesalers	Cultural Industry
41446	Toy and Hobby Goods Wholesaler-Distributors	Partially Cultural
4483	Jewellery, Luggage and Leather Goods Stores	Mostly Cultural
44831	Jewellery Stores	Mostly Cultural
4511	Sporting Goods, Hobby and Musical Instrument Stores	Partially Cultural
45113	Sewing, Needlework and Piece Goods Stores	Partially Cultural
45114	Musical Instrument and Supplies Stores	Cultural Industry
4512	Book, Periodical and Music Stores	Cultural Industry
4532	Office Supplies, Stationery and Gift Stores	Partially Cultural
45322	Gift, Novelty and Souvenir Stores	Partially Cultural
4539	Other Miscellaneous Store Retailers	Partially Cultural
45392	Art Dealers	Cultural Industry
5111	Book, Newspaper, Periodical Publishers	Cultural Industry

<b>NAICS Code</b>	<b>Industry</b>	<b>Cultural Industry Status</b>
5121	Motion Pictures and Video Industries	Cultural Industry
5122	Sound Recording Industries	Cultural Industry
5131	Radio and Television Broadcasting	Cultural Industry
5132	Pay and Specialty Television	Cultural Industry
5141	Information Services	Partially Cultural
	51411 News Syndicates	Partially Cultural
	51412 Libraries and Archives	Cultural Industry
	514121 Libraries	Cultural Industry
	514122 Archives	Cultural Industry
	51419 Other Information Services	Partially Cultural
5142	Data Processing Services	Partially Cultural
5322	Consumer Goods Rental	Partially Cultural
	53223 Video Tape and Disc Rental	Cultural Industry
5413	Architectural, Engineering and Related Services	Partially Cultural
	54131 Architectural Services	Cultural Industry
	54132 Landscape Architectural Services	Cultural Industry
5414	Specialized Design Services	Cultural Industry
5415	Computer Systems Design and Related Services (e.g. web page developing)	Partially Cultural
5416	Management, Scientific and Technical Consulting Services	Partially Cultural
	54169 Other Scientific and Technical Consulting Services (e.g. motion picture consulting)	Partially Cultural
5418	Advertising and Related Services	Cultural Industry
5419	Other Professional, Scientific and Technical Services	Partially Cultural
	54192 Photographic Services	Cultural Industry
	54193 Translation and Interpretation Services	Cultural Industry
6116	Other Schools and Instruction	Partially Cultural
	61161 Fine Arts Schools	Cultural Industry
	61163 Language Schools	Cultural Industry
7111	Performing Arts Companies	Cultural Industry
7113	Promoters (Presenters) of Performing Arts, Sports and Similar Events	Mostly Cultural
	711311 Live Theatres and Other Performing Arts Presenters with Facilities	Cultural Industry
	711321 Performing Arts Promoters (Presenters) without Facilities	Cultural Industry
	711322 Festivals without Facilities	Cultural Industry
7114	Agents and managers for artists, athletes, entertainers	Mostly Cultural
7115	Independent Artists, Writers and Performers	Cultural Industry
7121	Heritage Institutions	Cultural Industry

It should be noted that the 1997 North American Industries Classification System (NAICS) is used above. A revision of that classification occurred in 2002, but data using the revised classification is not available. Using the newer classification would have been beneficial to this study as the major revisions were in the Information and Cultural Industries sector. The 2001 classification system reflects recent changes in that industry such as web site design and hosting, which in the past were included in broader computer and data processing industry classifications. However, even the new 2002 NAICS does not deal with New Media, other than the web, separately.

## **Cultural Occupations: Cultural Statistics Program**

**Table 11: Cultural Statistics Program's Cultural Sector Occupations**

### **NOC 2001 Occupation Title**

#### **Creative and Artistic Production Occupations**

C051	Architects
C052	Landscape Architects
C152	Industrial Designers
F021	Writers
F022	Editors
F023	Journalists
F031	Producers, directors, choreographers and related occupations
F032	Conductors, composers and arrangers
F033	Musicians and singers
F034	Dancers
F035	Actors
F036	Painters, sculptors and other visual artists
F121	Photographers
F132	Other performers
F141	Graphic designers and illustrating artists
F142	Interior designers
F143	Theatre, fashion, exhibit and other creative designers
F144	Artisans and craftpersons

#### **Heritage, Collection and Preservation Occupations**

F011	Librarians
F012	Conservators and curators
F013	Archivists

#### **Culture Management Occupations**

A341	Library, archive, museum and art gallery managers
A342	Managers in publishing, motion pictures, broadcasting and performing arts
B413	Supervisors, library, correspondence and related information clerks

#### **Technical and Operational Occupations**

B551	Library clerks
F111	Library and archive technicians and assistants
F112	Technical occupations related to museums and galleries
B552	Correspondence, publication and related clerks
C125	Landscape and horticultural technicians and specialists
C151	Architectural technologists and technicians
C153	Drafting technologists and technicians
F024	Professional occupations in public relations and communications
F025	Translators, terminologists and interpreters
F122	Film and video camera operator
F123	Graphic arts technicians
F124	Broadcast technicians
F125	Audio and video recording technicians
F126	Other technical occupations in motion pictures, broadcasting and the performing arts
F127	Support and assisting occupations in motion pictures, broadcasting and the performing arts
F131	Announcers and other broadcasters

**NOC 2001 Occupation Title**

F145 Patternmakers, textile, leather and fur products

**Manufacturing Occupations**

B523 Desktop publishing operators and related occupations (Formerly Typesetters)

H018 Supervisors, printing and related occupations

H521 Printing press operators

J181 Printing machine operators

J182 Camera, platemaking and other pre-press occupations

J183 Binding and finishing operators

J184 Photographic and film processors