



# Na-Cho Nyak Dun Cultural Centre Feasibility Study

Phase One Report

November, 2019

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# 1 Introduction

The First Nation of Na-Cho Nyak Dun has dreamed of having a cultural centre in our community for many years. This centre will be a place to celebrate and live our culture, and to ensure that it is passed onto future generations. The building will also be used to house our cultural materials and artifacts, display and sell arts & crafts, and to provide work space for our staff. This feasibility report brings together the past work toward establishing a vision for our cultural centre with a study of market potential, collection needs, and initial site and program analysis.

The NND Heritage Department is responsible for overseeing the planning, design and future operation of the NND Cultural Centre.

*The mission of the First Nation Na-Cho Nyak Dun's Heritage Department is to preserve, protect and promote the traditional knowledge, culture, governance, language of the Northern Tutchone people.*

## 1.1 Approach

The feasibility study has been an iterative process completed over multiple years. It includes a compilation of previous work, which then has been enhanced through research, consultation, workshops in order to provide direction and a clear path forward. Questions that have been addressed in the creation of this report include:

- Is there anything missing or needing to be changed in the Vision, Mission and Mandate that has been prepared to date?
- Who are the potential visitors or users of the Cultural Centre?
- What collections and other records of NNDFN traditional knowledge might be included in the Cultural Centre?
- What is the recommended governance structure and implications to staffing and operations?
- What types of programs and activities could be offered in the Cultural Centre based on what is needed, who it is for and where it should be located?
- Site options & analysis
- Initial program analysis: what rooms are needed in the building?
- What will be the programs of the Cultural Centre?
- What are the technical, staffing and space requirements of the Cultural Centre?
- What approach to marketing (if any) is needed to make the Cultural Centre a success?
- What is the capital cost of building the Cultural Centre?
- What is the operating cost of the Cultural Centre?

## 1.2 Methodology

The First Nation of Na-Cho Nyak Dun has already completed extensive planning toward the creation of a Cultural Centre for their community. This report includes a review of background

work that helps to support the review of services and proposal for a work moving forward. The NND Heritage Department staff, elders, citizens, and leadership have provided and will continue to provide input into the completion of the feasibility report.

The three primary goals of the feasibility study report, and required tasks to realise them are:

1. Understand who the potential users and visitors of the cultural centre are. This includes NND citizens, Mayo residents, Yukoners and tourists.
  - a. Review existing research and studies related to tourism (update for more recent studies)
  - b. Review demographic and population data for NND, Mayo, Yukon etc.
  - c. Look at attendance data for other Yukon Cultural Centres, visitor centres and museums
  - d. Interview individuals in the tourism sector
  - e. Analyze & compile research findings
  
2. Understand what cultural resources may be included in the cultural centre.
  - a. Discuss with Heritage Staff the existing and potential collections of objects, archives, archaeological materials, etc.
  - b. Look at objects and archival materials currently held by NNDFN
  - c. Examine current storage conditions and future needs
  - d. Examine Yukon Government data to see if and NND collections are being held in other museums
  - e. Consider Yukon Government departments that would play a role in preserving heritage resources and relationship to NNDFN heritage & cultural centre.
  
3. Understand the role of cultural centre within the community as a whole and what income generating opportunities exist:
  - a. NNDFN Council
  - b. NNDFN Cultural Centre Steering Committee
  - c. NNDFN Heritage
  - d. Other NNDFN Staff & Depts
  - e. Village of Mayo
  - f. Mayo School
  - g. Yukon Government depts.
  - h. College
  - i. YESAB
  - j. Silver Trail Tourism Association
  - k. Other?

### 1.3 NND Path to a Cultural Centre

In 1993 the First Nation of Na Cho Nyak Dun (FNNND) was one of the first four First Nations in Yukon to sign self-government and land claims agreements. For the past 21 years FNNND has been implementing these agreements. Under Chapter 13 of the final agreement there is a commitment for the First Nation, along with other signatory governments, to promote public awareness of heritage, including the “recording and preservation of traditional languages/legends/histories, to manage heritage assets, facilitate public access and research,

incorporate traditional knowledge into other aspects of government and ensure that the distinct culture of the First Nation be preserved and shared.”

There are specific sections in Chapter 13 that identify the need to develop and manage public records associated with heritage and to ensure that economic opportunities, including training, employment and contract opportunities at designated heritage sites, and other facilities related to heritage resources, such as cultural centres, be developed.

Early documentation of the Na Cho Nyak Dun identified the people as originally transitory and migratory throughout the Stewart River watershed. The people became sedentary after the mining booms at the turn of the 20th century turned the confluence of the Mayo and Stewart Rivers into the transportation centre of Mayo. First Nations people became part of that monied economy and, in 1915, built their own Village across the river from the current town of Mayo. The federal government intervened at this location in the early 1950s and an enforced move was undertaken from what is now the “Old Village” to the east side of the town of Mayo.

From 1950-2000 a new village grew up on the boggy flats in this east side area with homes, offices, and government facilities being built at various times and to varying degrees of competency. The land provided was on discontinuous permafrost and the buildings were in a constant state of upheaval requiring costly maintenance and stabilizing efforts.

The federal government required the move to this particular land, but elders tell us that the people’s intention was to move, when possible, to the clay cliffs that are on the Mayo side of the river. The ancestral burial grounds are here, the land is sacred and the topography stable.

A decision was made at a General Assembly in 2002 to plan a move to this high ground which was identified in the agreements as the C-6 selection. Plans were drawn up for a new Government House and sub-division that would use the geothermal resources on this site. A core area for future development was identified. A cultural centre and elders housing complex were envisioned but no planning specific to this complex was undertaken at the time.

The new Government House at C-6 opened its doors in 2010, complemented by a service building housing the geothermal and water delivery system and a subdivision of 12 new family homes. The completion of the Government House meant that now all government services came under one roof in the traditional area dreamed of by the ancestors. The real work of building a government and fulfilling the goals of coming together as a people began in earnest. It is anticipated that the Cultural Centre building will be in the Government House complex to take advantage of existing infrastructure including the potential for district heating using the existing geothermal infrastructure.

A shared vision is essential for ensuring that the purpose of the centre is clear before designing it. We need to make sure that the building, once completed, is equipped to do what the community wants. So it is important to be clear at the start what kinds of activities will happen at the centre, and what kinds of facilities it needs. It is also important to know what kinds of cultural activities might happen at other places instead, either on the land or at different buildings in Mayo. And this all needs to be balanced with the realities of costs to build and operate the centre.

Healthy cultural industries will help create jobs and diversify the territory’s economy. Thriving cultural sectors bring social and esthetic benefits as well as economic ones. Art and culture

provide people with a sense of self-esteem, pride of place and general well-being that goes a long way towards creating and maintaining healthy vibrant communities.

Industry representatives say there's a particular need to establish more places to sell First Nations art. With a few exceptions, First Nations artists don't have access to local or global markets. This is a lost opportunity for community-based economic growth and the strengthening and preservation of First Nations culture. Visual arts and crafts have been an integral part of our culture for centuries. In recent times, authentic traditional items produced by First Nations people have become a valuable commodity. Non-traditional works of art such as pottery, weaving and painting, produced by both First Nations and non-First Nations artists, have also become very popular in the Yukon's market and beyond. In fact, internationally, there's more interest in Yukon original arts and crafts than ever before.

Many visitors to the Yukon are familiar with the work of some local artists even before travelling to the territory and seek out local galleries specifically to purchase pieces by these Yukon artisans. A problem, particularly for First Nations artists, is the limited space available to sell their work.

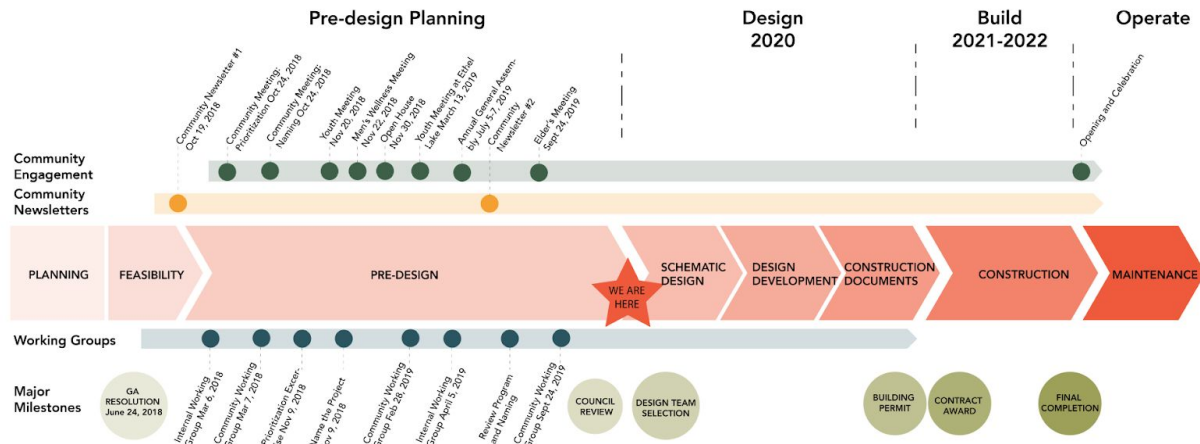
The planning process and the development of plans for the complex has the potential to bring the community together in discussion about their future and to have serious conversations about the preservation and teaching of traditional practices. As in any free enterprise it is difficult to predict how many practitioners will use the space and produce products for sale or what types of income generating activities will evolve.

## 1.4 Process & Engagement

The process of this project has been informed and driven by engagement. A community working group was established to provide a link between citizens and the project management team and guide the process from feasibility through construction. This working group is an advisory committee and is guided by a terms of reference.

An internal working group was also established to provide a link between government and the project management team and to review, provide feedback regarding the process and steps forward. The internal working group provides representation from the operational side of NND government. Chief and council will be responsible for final decisions on the design and construction of the Cultural Centre.

Meetings were held with the community and elders in the spring of 2015 to establish the vision for the project. There have been additional meetings with elders and the community since then to inform the process as we complete the feasibility study and move into concept design. The process diagram below shows the extent of engagement to date.



### 1.5 Project Context - Yukon First Nation Cultural Centre Trends

Cultural centres in the Yukon were identified early in the land claims and self-governance process as playing a key role in the preservation and promotion of Yukon First Nations cultural practice and belief. Cultural Centres in the Yukon are often multipurpose: they host visitors and share culture and history, provide space for artists to sell their art as an active part of Yukon’s Aboriginal tourism industry, and also provide programming space for community members to practice and share traditional knowledge and a living culture.

The interest in learning from Indigenous people through hands on, tactile and authentic experiences is growing across the world, and is opening opportunity for experiential tourism in the Yukon. Cultural centres are able to bridge the space between passive interpretation of a First Nations history, to a sharing of traditional skills and knowledge through the practice of culture and learning centre programming.

There are currently eleven First Nations Cultural and Interpretive facilities in the Yukon that are serving these needs to varying degrees. Following the Umbrella Final Agreement in 1993, First Nations Cultural Centres have grown in scope and continue to evolve, not only providing interpretation of cultural history and gift shops, but also interactive cultural programming and educational opportunities for both teaching and sharing traditional practice with citizens and the larger aboriginal tourism industry.

## 2 NND Cultural Centre Context

### 2.1 NND Vision for a Cultural Centre

#### 2.1.1 Purpose

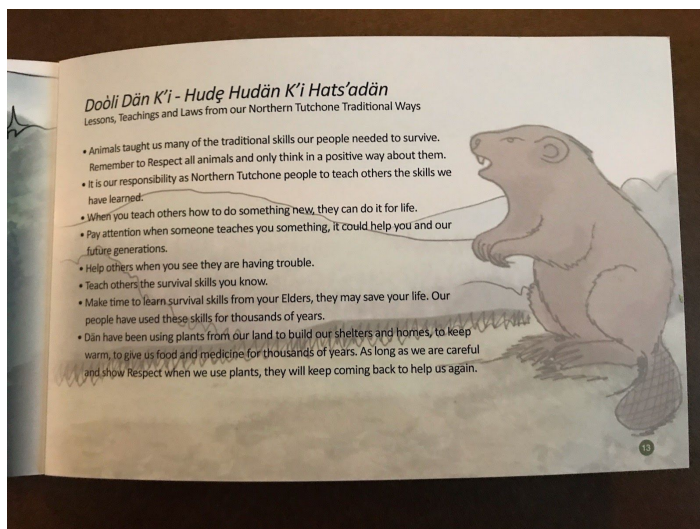
The purpose of a Cultural Centre is to provide a focal point for the portrayal, communication and transference of our beliefs, culture, language and inter-generational knowledge as Northern Tutchone people. It is a place where artifacts are stored and shown, history is told, hunting, fishing and gathering practices are shared and taught, language is discovered, drumming and dancing takes place, traditional practices (such as food preparation, fish and meat drying) occur, genealogy is restored and recorded, workshops are held, stories are told and events hosted.

#### 2.1.2 Vision Statement

The NND Cultural Centre Vision Statement was prepared during a community workshop in the spring of 2015. The vision for the centre speaks to its overall purpose, and what we hope the centre will do for the community. This vision is based on the kinds of activities and facilities that people want to see happen at the centre.

*“Provide the community with a gathering place that we take pride in which instills the appreciation of the rich, long history of the Northern Tutchone people and reflects our diverse cultural backgrounds. The cultural center will be a place for citizens to learn traditional skills and knowledge to live their lives in a good way. It will be a welcoming place for the broader community to learn about our heritage and culture. We acknowledge our past while moving forward as a community.”*

#### 2.1.3 Doòli



Doòli are unwritten Northern Tutchone laws, customs, and teachings that cover every aspect of life to be passed down to future generations. The Northern Tutchone Doòli Project (*Doòli Dän K'i*) has developed materials and revitalized traditional laws and principals.<sup>1</sup>

As part of *Doòli Dän K'i - Hude Hudän K'i Hats'adän (Lessons, Teachings and Laws from our Northern Tutchone Traditional Ways)* project, there is a

1

<https://mappingtheway.ca/stories/do%C3%B2li-d%C3%A4n-k%E2%80%99i-hats%E2%80%99ad%C3%A4n-%E2%80%93-revitalizing-northern-tutchone-teachings-future-generations>

book entitled Beaver Teaches Man to build a house. Teachings shared at the end of this book are shared in the image below.

These teachings and laws can help to ground the Cultural Centre in the Northern Tutchone way.

## 2.2 NND Essential Elements

Through the various community meetings, several elements emerged that NND people and leaders consider essential for the cultural centre.

### 2.2.1 Living Culture, Learning Skills

People want to see our culture being lived and practiced at the cultural centre. It is not just a museum to display and talk about “old ways” - it is a place to bring our old ways into life today, and to foster the pride and joy that comes with them. Skills like sewing, working with hides, making medicines, drumming and singing, and making tools could all be taught and learned at the centre. In this way, the focus of the centre is on serving the community’s cultural growth, with other visitors being a secondary consideration.

### 2.2.2 Telling Our Stories

The community wants to make sure that the cultural centre includes the stories of the Na-Cho Nyak Dun. These stories start from the legends of the long-ago time, to the stories of life on the land and in the Old Village, through residential schools and land claims, and right up to modern self-government. These stories would be for both community members and visitors to learn about the history, and to understand the importance of the land and the culture to the Na-Cho Nyak Dun.

### 2.2.3 Self-Sustaining

NND as a government does not have infinite financial resources, and a new cultural centre needs to be able to contribute to its own operations and maintenance (O&M). There are several possibilities for doing this, but the most likely is office or facility rentals to other agencies like Yukon government, Village of Mayo, or YESAB. Tourist activity in Mayo is not strong enough to generate the kind of revenue needed to operate the centre and would make only a modest contribution to the overall costs. Refer to 5.2 Cultural Centre Business Concept for details.

### 2.2.4 Flexibility

Citizens recognize that they may not be able to have everything they would like in the building, at least to start. It may also not be possible to have specialized facilities for every activity. Therefore, people want to see the cultural centre designed with flexibility in mind. This means rooms that can be adaptable for several uses, and the ability to add on if the community wants to.

## 2.3 NND Cultural Centre in relation to Mayo

In 2015 Cambio consulting and NND met with the Village of Mayo and Silver Trail Tourism Association. They identified broader community needs and how the NND cultural centre can add value to the Village of Mayo, contribute to Mayo's tourism infrastructure, and fill service gaps in the community.

Some of what was heard of how a Cultural Centre can contribute to the larger community includes:

- Source of pride for the community
- Everything revolves around the kitchen
- Provide a space for cultural activities involving food and language
- Theatre for hosting music and film events
- Revive trapping ; helping sell furs through eBay - incentive to be on the land
- Annex building on NND land by Moose Creek; get tourists on their way to Dawson
- Create experiences for visitors
- Draw visitors into the community on their way to Five Mile, Keno etc.

## 2.4 Existing Cultural Centers, Programs & Activities

In this section we provide a brief overview of existing Cultural Centres, Museums, Programs and Activities in the areas within and surrounding Na-cho Nyak Dun Territory in order to better understand the gaps and opportunities for a new NND Cultural Centre.

### 2.4.1 First Nation of Na-cho Nyak Dun

The First Nation of Na-cho Nyak Dun hosts and programs a wide variety of events and cultural programming for their community. These events take place in various facilities ranging from their Wellness Centre, Youth Centre, NND Government House and Mayo Community Hall. Events such as carving and craft making, have taken place at the school woodshop or school industrial room for lack of other facilities. The Na-cho Nyak Dun Government House currently displays local artwork and has an area where traditional art and handicrafts are for sale.

### 2.4.2 Mayo

Binet House Interpretive Centre in Mayo is a restored heritage building operated by the municipality which includes interpretive displays and visitor information. Since 2002, Mayo has hosted an annual Arts Festival along the Stewart River that showcases artists and musicians from around the Silver Trail area. This Interpretive Centre focuses primarily on the Settler and Mining history of the region with a small focus on NND culture and history.

### 2.4.3 North Yukon - Dawson City

Dawson City itself is a National Historic Site, and the town is a major destination for visitors with a wide variety of historical, arts and culture programming and activities. The Klondike Institute for Arts and Culture (KIAC) is a community-based arts centre which hosts workshops, exhibitions, screenings and festivals open to locals and visitors alike. Dawson City Museum houses collections, exhibits, research library and interpretive programs about the Klondike, early

explorers and Yukon's First Peoples. Dawson is also home to the S.S. Keno National Historic Site, which showcases one of the paddle-wheelers that travelled the Yukon River between Whitehorse and Dawson City. The town also hosts walking tours of various small historical buildings such as Robert Service's house or the Jack London Museum.

The Dänojà Zho Cultural Centre, Tr'ondëk Hwëch'in First Nation, also stands along the riverfront in Dawson City. The Cultural Centre is open year-round and hosts cultural activities, exhibitions and visitor programs sharing Tr'ondëk Hwëch'in culture and traditions. The Centre also has a gift shop which specializes in unique hand-made jewellery, clothing and handicrafts from the Nation. The Dänojà Zho Cultural Centre is the only Centre in the North Yukon which hosts similar programming to a new NND Cultural Centre.

#### 2.4.4 North Yukon - Keno City

Keno City's activities and programming centre largely around the mining history of the region. The Keno City Mining Museum reflects stories of gold and silver mining in the area from the early 1900's and houses early tools, equipment, memorabilia and photographs that explain life in isolated mining communities such as this one. Interpretive signs around the town tell of the first gold found in the region to the subsequent Silver Boom, while Keno City Historic Buildings walking tour gives visitors a glimpse of the history of historic buildings and sites. Keno City is also home to an Alpine Interpretive Centre which gives insight into the area's natural history and serves to orient visitors to a network of hiking trails in the region.

As outlined in the previous paragraphs, the mining, settlement and broad natural history of the Silver Trail region are well documented and presented at Binet House in Mayo and the Keno City Mining Museum. The Dänojà Zho Cultural Centre in Dawson City provides similar programming to a new NND Cultural Centre. However, for those travelling along the Silver Trail south of Dawson, the missing component is a comprehensive presentation of First Nation history and culture which is best presented in an NND Cultural Centre. In addition to filling in an important visitor information/experience gap, it complements the existing attractions and provides visitors another reason to stop and spend more time in the Silver Trail region as a whole. The net result is more direct local economic benefit. A cultural centre would also be in keeping with the tourism efforts of the Village of Mayo, Keno City and the Silver Trail Chamber of Commerce and Tourism Association.

## 3 Market Overview

In Chapter 2 we presented a summary of the community needs for a Cultural Centre. In this chapter we present a summary of the market context and opportunities as they relate to the NND Cultural Centre. This chapter is organized as follows:

- Museum Market Trends
- Overview of Existing Cultural and Heritage Attractions and Market
- Overview of Potential Markets for the NND Cultural Centre

### 3.1 Overview of Museum Market Trends

It is important to establish the overall market context for museums – a term that is inclusive of Cultural Centres – to identify the opportunities and parameters to consider in planning for the NND Cultural Centre. Overall there is a tremendous boom in a wide variety of cultural attractions in the Yukon Territory - there are more museums and cultural centres being built and audience participation is growing. However, in many cases, this boom has not necessarily benefited each institution equally, as in some cases attendance per institution has fallen. This is the result of the increase in the number of museums, but also, increased expectations on the part of visitors for high quality experiences. Not all museums have been able to invest in exhibits, staffing, programming, amenities or marketing to the extent that is required in today's marketplace.

There is a growth in First Nations Museums/Cultural Centres coinciding with a growth in interest in Indigenous history and culture. Among Indigenous people, particularly in North America, there is a significant movement to build museums and cultural centres to retain and sustain traditional knowledge of cultural practices and beliefs. The advent of using this form of cultural institution is very much in response to the recognition and concern in First Nation communities that without a concerted effort to pursue and share traditional knowledge and practices between Elders and youth, they may be irretrievably lost. Ensuring that the younger generations are knowledgeable of traditional practices is seen as essential to a thriving culture. In addition, the growth of First Nations museums and cultural centres come from a desire to communicate to non-Natives the distinctive stories and histories from the perspective of each First Nation, as well as to establish new relationships and have a share of the economic benefits of the tourist economy. There are currently around 10 interpretive facilities / cultural centres dedicated to the stories of First Nations in the Yukon, while several others feature First Nations history in the context of a broader story, mainly the history of the Gold Rush or Yukon's settler/explorer histories.

#### 3.1.1 Museum Market Trends - Towards Cultural Tourism

Cultural tourism, or people traveling to experience the distinctive character of other communities and regions, remains a significant part of the total tourism market. Cultural tourism is growing worldwide and brings economic benefits to communities, in so far as cultural tourists tend to stay longer, spend more money (they have more money), and are sensitive to the distinct qualities of the community they are visiting. The Aboriginal Tourism Association of Canada reports in their 2015 study that there is a growing interest in First Nations in Canada, particularly among European and Asian travellers. The Yukon Department of Business, Culture and

Tourism recognizes that Aboriginal tourism is one of the primary motivations for visits to the north. Though usually not the sole motivation for travel, cultural tourism experiences provide a key motivational factor for visiting and is combined with an interest in seeking experiences related to the natural wonders of the Yukon. The Yukon First Nations Tourism Association, an industry-driven association, is mandated to market and promote First Nations tourism, develop positive relationships among all stakeholders, provide training and lobby/advocate on behalf of Association members. Their focus is primarily Native-run tourism businesses, and there is recognition that Cultural Centres are an increasingly important part of the mix of “products”.

According to market data collected by the Yukon First Nations Tourism Association in its 2009 report, consumers of Aboriginal tourism in the Yukon most often seek unique learning-centred experiences which can focus on both historical and contemporary events and culture. This can be obtained through participation in traditional activities out on the land, or through hands on, tactile experiences, specifically in arts and culture. Consumers of cultural tourism seek “authentic” First Nations experiences which can be provided through innovative programming in a First Nation’s run cultural centre.

Visitor interest in viewing theatre productions, observing traditional dance, storytelling and artisan activities is well documented both in the general literature on aboriginal tourism and more specifically in the Government of Yukon’s own studies and recent visitor exit surveys (2004, 2012). Cultural centres in the Yukon are increasingly offering larger event spaces that can be programmed to provide engaging and unique visitor experiences (including those mentioned above), which have shown to bring in economic opportunity and development to the community and surrounding region.

### 3.1.2 Museum Market Trends - Connecting Artists with Markets

Visual arts and crafts have been an integral part of First Nations culture for centuries. In the present day both the creation of these craft and traditional art pieces as well as non-traditional works of art such as pottery, weaving and painting, have also become very popular in the Yukon’s market and beyond. Internationally, there is more interest in Yukon original arts and crafts than ever before. Many visitors to the Yukon are familiar with the work of some local artists even before travelling to the territory, and seek out local galleries specifically to purchase pieces by these Yukon artisans.

Museums and Cultural Centres are more and more becoming places for First Nations artists to sell their work. Currently, many First Nations artists don’t have wide access to local or global markets, and as a result, industry representatives have said there is a distinct need to establish more places to sell First Nations art. Providing space for First Nations artists and craftspeople to sell their products provides an opportunity for community-based economic growth and the strengthening and preservation of First Nations culture, both which align strongly with the objectives of a First Nations Cultural Centre.

## 3.2 Overview of Existing Cultural and Heritage Attractions and Market

### 3.2.1 Museums in the Yukon

There are almost 40 museums, Cultural Centres, visitor centres or heritage attractions in the Yukon. The Yukon Visitor Tracking program has shown that visitor reception centres, followed by park interpretive centres and historic sites, receive the highest number of visitations. Attendance at local museums and Cultural Centres is not as clearly documented, and the seasonal nature of their operations, in addition to the challenges of being operated by not-for-profit societies, can result in more modest advertising, updating and therefore, visitations.

While most cultural facilities in the Yukon focus on white settlement and the Gold Rush, some include First Nations artifacts and stories in the overall interpretation, although not necessarily with reference to specific Nations. Given the presence and growing interest in First Nations culture, this represents a large opportunity for individual First Nations to tell their own stories and share their culture.

Most of the Cultural attractions in the Yukon are operated at the local level, with a modest amount of direct support from the Government of Yukon. Government contributions to museums/cultural centers operating funds have not increased substantially over the past 10 years and municipal funds are inconsistent among institutions.

The recent Yukon Museum Strategy identified annual operating funding as an area of concern for museums in the Yukon. Funding sources and amounts vary greatly between facilities, and this creates challenges as it is difficult to maintain a well-trained and permanent workforce without stable operational funding. As well most institutions are open seasonally, impacting the ability to hire year-round staff. This also impacts the ability for museums and Cultural Centres to engage in long-term planning.

### 3.2.2 First Nations Museums and Cultural Centres

There are over ten First Nations Museums and Cultural Centres within the Yukon Territory. First Nations in the Yukon have long identified the preservation and celebration of their culture and heritage as key to community wealth, health and well-being. Following the Umbrella Final Agreement in 1993, First Nations in the Yukon have been actively working to develop programming and to create opportunities for building museums and cultural centres that both meet the needs of their own communities and the growing interest in the Aboriginal tourism sector.

Within First Nations communities, an array of heritage and cultural programs, particularly language programs, have been established and have increased recognition of traditional knowledge and practices among many First Nations who no longer have a family connection through which these are passed on. First Nations Cultural Centres uniquely serve a dual purpose: they provide a place for the provision and practice of cultural programs for members (primarily during the non-tourist season), and they also serve as a public facility to host visitors and share culture and history as part of Yukon tourism's product offering.

As shown in the chart below, Cultural Facilities constructed after 1993 show a significant shift in direction, expanding their programs to include not only an interpretation of cultural history and gift shops, but also to provide cultural programming, tours and opportunities for interactive educational opportunities for both teaching and sharing First Nations cultural practices with Citizens and the Aboriginal tourism industry.

Name of Facility	First Nation	Year Complete	Open to Public *	Geology Exhibits	Wildlife Exhibits	Material Culture / History	Gift shop	Guides/ tours	Cultural and Artisan programming
George Johnston Museum		pre-1994	S			X	X		
Kluane Museum of Natural History		pre-1994	S	X	X	X	X		
Binet House Interpretive Centre (Mayo)		pre-1994	S	X		X	X		
Big Jonathan House	Selkirk First Nation	pre-1994	S			X			
Dänojà Zho Cultural Centre	Tr'ondëk Hwëch'in	1998	S			X	X	X	X
Teslin Tlingit Cultural Centre	Teslin Tlingit Council	2001	S			X	X	X	X
John Tizya Centre	Vuntut Gwitchin First Nation	2008	YR		X	X		X	
Tagé Cho Hudän Interpretive Centre	Little Salmon Carmacks First Nation	2008	S			X		X	
Kwanlin Dun Cultural Centre	Kwanlin Dun First Nation	2012	YR			X	X	X	X
Da Kų Cultural Centre	Champagne and Aishihik First Nations	2013	S			X	X	X	X
Carcross/Tagish Learning Centre	Carcross / Tagish First Nation	2017	YR			X	X	X	X

Table 1: Comparing Yukon First Nations Cultural Centre Facilities and Programs

\*S = seasonal YR = year round

The next section provides a brief description of some of the individual First Nations Cultural Centres in the Yukon, including their tourist offerings and community programming.

### 3.2.2.1 Tagé Cho Hudän Interpretive Centre, Carmacks - Little Salmon/Carmacks First Nation

The Tagé Cho Hudän Interpretive Centre is in a converted office building located adjacent to the North Klondike Highway. The Centre includes themed exhibits, recreated structures, objects and photographs, and a small gift shop. There is also an outdoor trail which leads to some traditional structures. Programming is primarily for Little Salmon/Carmacks First Nations and students. Due to low visibility, there has been little visitation from tourists. Visitors who do stop are very pleased with the opportunity to interact with the Centre's staff of young people.

### 3.2.2.2 The Teslin Tlingit Heritage Centre, Teslin -Teslin Tlingit Council

The Teslin Tlingit Heritage Centre was opened in 2003, on the shores of Teslin Lake. The Hall has a small gift shop, general performance/meeting hall, program room and Elders meeting room, offices and a kitchen. The Heritage Centre does not have a permanent collection of objects; the centre receives a small display of repatriated artifacts each year from the Canadian Museum of Civilization and works loaned from artists and others for during the designated public season (May to September). Visitors pay a small admission fee of \$1 - \$2. The rest of the year the centre focuses on community programming.

### 3.2.2.3 The Dänojà Zho Cultural Centre, Dawson City - Tr'ondëk Hëwch'in First Nation

The Dänojà Zho Cultural Centre in Dawson City is open year round with visitor programs and activities occurring in the summer season. It is housed in an award winning building located on the banks of the Yukon River. The Centre is hosts exhibits, films, many visitor activities, as well as a well stocked gift shop with handmade clothing items, jewellery and various books, music and other items celebrating First Nations culture.

### 3.2.2.4 Carcross/Tagish First Nation Learning Centre, Carcross - Carcross Tagish First Nation

The Carcross / Tagish First Nation Learning Centre was opened in June 2017 and overlooks Nares Lake in Carcross. The building provides a much needed large hall for hosting community events for up to 500 people. It also provides an elders lounge, kitchen, green room, and eventually the Nation hopes to add archives and a youth and elders wing.

### 3.2.2.5 Kwanlin Dun Cultural Centre, Whitehorse - Kwanlin Dun First Nation

The Kwanlin Dun Cultural Centre was opened in 2012 and is now considered Yukon's premier conference and convention centre. KDCC also currently houses the Whitehorse Public Library and a repository of Kwanlin Dün cultural artifacts, some of which are on display. As well as the standing exhibit, the KDCC offers programs and workshops year round and hosts larger gatherings such as the Adaka Cultural Festival, Frostbite Music Festival and National Indigenous Peoples Day celebrations. On a day to day basis, visitors must otherwise book in advance any interpretive tours of the Centre. During certain times of the year such as National

Aboriginal Day, the Centre opens to the public to share their culture through dance and storytelling.

#### 3.2.2.6 John Tizya Centre, Old Crow - Vuntut Gwitchin

The John Tizya Centre is a multi-use facility located in Old Crow. The Centre has exhibits that showcase not only the culture of the Vuntut Gwitchin people, but also the Porcupine Caribou herd and the Vuntut Gwitchin people's relationship to land through oral history. The Centre provides educational opportunities and cultural sharing for community members and visitors alike. The Centre also hosts interpretive and walking tours throughout the summer months.

#### 3.2.2.7 Big Jonathan House, Pelly Crossing - Selkirk First Nation

The Selkirk First Nations Cultural Centre is open during the summer months only and exists in a replica building of Fort Selkirk's Big Jonathan House. The Centre has a number of static exhibits showcasing the material culture of the Selkirk First Nations people, and has a listening exhibit of storytelling by elders and the Northern Tutchone language. A short video shares more about the region and its people.

#### 3.2.2.8 Carcross Learning Centre (2018)

The Carcross Learning Centre was opened in June of 2017. It is open year round and showcases the art, culture and history of the community and the Carcross/Tagish First Nation people. It exists to help users learn and understand the culture of the inland Tlingit and Tagish peoples way of life. It is a multipurpose facility that also serves as a central gathering space for the community and where intercultural and educational sharing can take place.

### 3.2.3 Challenges and Opportunities

The Yukon First Nations Tourism Association speaks about the inherent challenges in meeting the needs of the First Nations community and operating a business that is oriented to tourists. The experience of First Nations museums and Cultural Centres in the Yukon and elsewhere reinforce that this is a significant challenge. If NNDFN wishes to build a tourist market for the Cultural Centre it will be important to offer a distinct experience to visitors, participate in joint marketing and packaging with tour and attraction operators, and work collaboratively with other First Nations operating cultural centres for the general public. As is clear from the experience of Museum markets in other regions of the country, a growth in museums often means smaller audiences for individual museums. However by offering unique experiences, and partnering to extend the use of the building, an economic case could be made for the creation of a new Cultural Centre for NND.

## 3.3 Potential Audiences for a new NND Cultural Centre

There are four audience "segments" that we will look at for the the NND Cultural Centre: NND Citizens, Mayo Residents, Schools and Tourists (including both long-haul and short-haul tourists).

### 3.3.1 NND Citizens

As referenced in the Cultural Centre vision statement and purpose, a new NND Cultural Centre is first and foremost a place for Na-cho Nyak Dun citizens to learn traditional skills and knowledge and provide a focal point for the transference of beliefs, culture, language and inter-generational knowledge as Northern Tutchone people. The NND currently does not have a Cultural Centre or a place to house their heritage, cultural activities, programming and events.

### 3.3.2 Mayo Residents

Since modern history, Na-Cho Nyak Dun people have long lived alongside residents of Mayo. A new Cultural Centre will be a welcoming place for the broader community to learn about NND heritage and culture. It will enable all residents to engage in their shared history and acknowledge the past while moving forward as a community.

### 3.3.3 Schools

A new Cultural Centre has the opportunity to partner with schools to provide a space for cultural programming both within Mayo and from visiting communities. Currently school space is used to house a number of Youth events, and a new Cultural Centre could not only have space and support for those programs, but also provide opportunities for cross-cultural learning within the community of Mayo.

### 3.3.4 Tourists

The 2016 Tourism Yukon year end report indicates about 322,000 visitors to the Yukon (both domestic and international), an increase of 5.2% from the previous year. Due to its location, Mayo itself does not account for a large number of these tourists. Despite this fact, a new NND Cultural Centre can expect to receive visitors. By offering programming and a facility that can be a destination for visitors, the Cultural Centre may be able to capitalize on increased tourism to/from Dawson City, as well as other locations along the Silver Trail. During meetings with the Silver Trail Tourism Association and Village of Mayo, people emphasized that tourists want to have experiences and relationships rather than simply consuming information or products. They want to be involved in something special, and have a story to tell from their travels. There is potential to provide for this at the NND Cultural Centre. However, NND should not expect tourism to provide a significant source of revenue for the centre, either through user fees or sales of artwork and crafts. Refer to 5.2 Cultural Centre Business Concept.

#### 3.3.4.1 Long Haul Tourists

Long Haul Tourists are considered those who have arrived from outside of the territory. Of the 322,000 visitors to the Yukon in 2016, 53,000 were from overseas, and 234,000 from the USA. Tourists from overseas represent the largest increase in visits to the Yukon in recent years. Long Haul Tourists are primarily independent travelers arriving either from west in Alaska, South from British Columbia or via the Whitehorse International Airport. Tourists most often arrive from June to September, and July is the peak month for the Yukon Tourism sector.

Independent travelers tend to stay longer and have greater flexibility in their schedules. With a high proportion of travelers arriving in personal vehicles, visitors wanting to stay overnight need accommodation. Currently there are around 30 rooms available in Mayo, and various opportunities for camping and RV'ing.

There does exist a small tourist sector within Mayo that the NND Cultural Centre could be a part of. In order for the Cultural Centre to best appeal to tourists passing through Mayo, and potentially bring in tourists who would otherwise just be passing through the Silver Trail, it must be:

- Accessible
- Highly visible
- Have a strong and compelling visual identity
- Be welcoming
- Offer a distinctive experience to warrant the stop
- Have strong collaborative marketing

#### 3.3.4.2 Short-haul Tourists

While it is more difficult to quantify exact demand, there are local visitors to Mayo that need to be considered as part of the potential audience for the Cultural Centre. These are Yukon or Alaskan residents who visit Mayo.

A significant portion of the total visitors travel through the Yukon to and from Alaska. Efforts are being made to offer experiences in the Yukon that will provide them incentives to stay longer. For those entering via the Little Gold border crossing, Mayo is a relatively short 45 minute detour from the main road to Whitehorse or Watson Lake.

## 4 Summary of Collection Needs

Artifacts, contemporary arts, archaeological specimens, and archival materials are all likely to be an essential part of the Cultural Centre. In this respect, knowing what the primary character of the Cultural Centre will be (whom it will serve, what its vision and core mission and mandate will be) is essential to determining what kind of exhibits and programs may be most effective, and for estimating the amount of space that will be needed for various museum functions.

In planning documents and discussions, it has been made clear that NND is looking towards a Cultural Centre that will be primarily a community resource, while offering some experiences to visitors to Mayo. Thus, though there are unique collection resources and opportunities available, the Cultural Centre will approach them from a community perspective first and foremost. It is not intended to build and operate a state of the art, full service museum, but rather to incorporate appropriate museum elements within a cultural community framework.

To guide this objective, the NND Heritage Department in 2013 put together an Archives and Collection Policy. The Heritage Department aims to protect, preserve and promote Northern Tutchone heritage, culture and language. The department is responsible for working with our community to safeguard our knowledge and to advocate for the inclusion of traditional knowledge in the design, implementation and delivery of NND programs and services. The Archives and Collection Policy provide direction on the acquisition, protection, preservation and promotion of Nacho Nyak Dun heritage, cultural and language resources. It provides criteria for collecting, collection care and preservation, as well as a policy for the purchase of artwork from NND citizens.

### 4.1 Collection Categories

The collections opportunities identified at this stage of the research fall into five major categories:

- Artifacts, including a wide range of objects of daily life and ceremonial use made by Nacho Nyak Dun people, generally (but not exclusively) in the historic period;
- Archaeological materials, including artefacts and artefact fragments, plus soil and other specimens, from archaeological sites in NND traditional territory;
- Sites and Structures, including evidence of human impact on the land, whether that be trails, fishing weirs, hunting blinds, tree stumps, remains of cabins or brush shelters, etc.
- Archives, which includes genealogical records and databases, maps and manuscripts, oral histories in various media, songs and legends of the people, language data, and an ongoing accumulation of information resources on Nacho Nyak Dun language, culture, history and contemporary life;
- Contemporary Arts, which includes items being made to day primarily as art, but which could stretch to include items being made for use, but with high creative flair.

## 4.2 Existing Collections

### 4.2.1 Artifacts held by other agencies

Government of Yukon is progressively developing databases of Yukon artifacts held in museums outside of the Yukon, with the cooperation of Yukon museums. As of 2017, under the program “Searching for our Heritage”, 93 institutions have partnered with the Government of Yukon on this project and over 8,000 artifacts have been located<sup>2</sup> (it is unknown how many of these can be attributed to Na-Cho Nyak Dun). According to Brian Groves, the manager of museums for the Yukon Government, most artifacts are not eligible for repatriation as they were “collected ethically and legally by museums, from early explorers and tourists.”

The degree to which NND wishes to pursue repatriation (when and if this option is available) requires further discussion. Many of the museums are not able to specifically identify the origins of the First Nations collections they hold, due to lack of provenance information with the artifacts, and lack of good reference books on the cultures of the Yukon. Therefore, it is very uncertain the number and type of artifacts that might be available should repatriation be undertaken, and furthermore, it is important to note that it is YTG policy is to require permission from the various museums before sharing information about artifacts throughout the world.

### 4.2.2 Artifacts located within the community

There are currently a large amount of cultural objects located within the community: in member’s treasure chests, closets, basements, attics, and within the storage of Na-Cho Nyak Dun Government House itself. These artifacts include both older artifacts and a collection of items that aren’t necessarily old but are tools and objects made by community members more recently.

The NND Archives and Collections Policy (2013) states that all acquired artifacts are required to fall within the following stated areas of interest:

“The primary geographical area of interest includes the Nacho Nyak Dun Traditional Territory and Northern Tutchone people.

The primary subject areas of interest include the heritage of the Nacho Nyak Dun and Northern Tutchone people inclusive of all its previous and future incarnations such as, but not limited to, three dimensional objects, documents, oral histories and intangible heritage resources, maps, specimens, books, photographs and video recordings in all media formats.”

The Cultural Centre would be able to provide a place for these types of items to be stored, and displayed for the community and visitors alike.

## 4.3 Collections and the Cultural Centre

NND’s Heritage Department is intricately involved in the Cultural Centre and collections as it is responsible for promoting culture and language for NND citizens. As stated above, there are currently existing cultural collections within the Na Cho Nyak Dun community. The creation of a

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<sup>2</sup> <https://www.cbc.ca/news/canada/north/yukon-museum-artifacts-searching-heritage-1.4321449>  
[http://www.tc.gov.yk.ca/museum\\_resources.html](http://www.tc.gov.yk.ca/museum_resources.html)

Cultural Centre would provide a place for these new and old cultural artifacts to be shared and help to inform and inspire both NND citizens and visitors.

There are several roles the Cultural Centre can play as it relates to these collections:

- As a repository: Actively acquire collections and care for the collections by providing secure and appropriate storage conditions, documenting their contents and ensuring the physical preservation
- As a resource centre: Make the collections accessible in an appropriate way to NND members
- As a community cultural centre: Use the knowledge contained in the collections to develop programs for NND members and departments to extend awareness of traditional knowledge among members · Use the collections to communicate the stories, heritage and culture of NND
- As a visitor interpretive centre: Use the collections to communicate the stories, heritage and culture of NND to non-members.

Existing documents such as the NND Heritage Department's Archives & Collection Policy (2013) provide clear guidance and will determine the approach and management of collections within the Cultural Centre.

# 5 Cultural Centre Approach and Recommendations

## 5.1 Overall Facility Considerations

### 5.1.1 Cultural Centre Programmatic Scope

In the initial planning, a number of options for combining the cultural centre space with other NND programs was considered. Options included an elder's facility, daycare, and a youth/community centre. Through this process, however it was decided that this feasibility analysis will focus on the facility requirements for the cultural centre alone, along with office space for NND Departments including Heritage and possibly Lands, as well as options for generating income to offset O&M costs. Mayo does not get a lot of tourist traffic, therefore there is a limited focus on serving tourist needs. However some level of public exhibit space and programming is desired.

A separate Feasibility Report will examine the relationship between the Cultural Centre and Mayo Legion Hall (and other NND programs) to ensure that planning for the cultural centre is integrated to the best degree possible with operational and capital planning for the organization as a whole.

In order to be successful in providing service to NND members, the planning team must consider:

- How to ensure the Cultural Centre can be a place for all NND citizens to gather
- Provision of flexible, adaptable programs and exhibits with collections and information resources readily accessible.
- Accessibility (parking etc.)
- Opening hours for NND citizens – year round? Flexible staffing?

In order to be successful in providing services to tourists, considerations include:

- Signage, marketing to draw tourists in
- Need experience that tourists can be immersed in.
- Accessibility for tourists (parking etc.)
- Consistent hours of operation based on tourists needs
- Welcoming environment (trained reception and interpretive staff)
- Provide high quality experience for one-time visitors – NND history overview
- Gift shop with high quality items
- Substantial investment in marketing and staff training required

Three options for the overall approach to the Cultural Centre have been presented for discussion purposes. Option 1 currently aligns most clearly with the vision for the NND cultural centre. However, the relationship between the Legion Hall and the Cultural Centre (Option 3) will be investigated in further depth in a separate Feasibility Report.

### Option 1: Cultural Centre with NND offices

- Priority would be serving NND citizens, with a limited investment in experiences for visitors
- Provide office and operational space for Heritage & Lands Departments.
- Operational needs driven by the needs of the community & NND Heritage & Lands
- Revenue from admission and retail lower with low tourist traffic and admission fees.
- Visitors would be “invited in” at specific times.

### Option 2: Cultural Centre with offices and integrated exhibit/public facilities.

- More significant investment in visitor experience and retail space to generate revenue and support an admission fee.
- Operational needs more strongly influenced by the needs of visitors than needs of citizens
- Marketing and signage focused on drawing visitors in
- Risk of not meeting the needs of the community with limited return on investment in visitor experience.

### Option 3: Cultural Centre with separate “public” exhibit space in Legion Hall.

- Cultural Centre space on C6 focused on NND community cultural centre & operational needs
- Develop an existing NND asset (Legion Hall) into a “professional” or “public” cultural centre space (could be seasonal - with NND programming in winter).
- Develop capacity for operation of the Cultural Center through completing the Legion first
- Professional and more public aspects of the cultural centre including programs, exhibits and retail would be focused in the Legion Hall in a higher foot traffic area.
- Legion would provide a more public annex for the cultural center and potentially drive more traffic to the cultural centre for programming where the public is invited in.

## 5.1.2 Cultural Centre Building Systems: Regenerative Design

A key consideration within the cultural centre project is how to build a building that not only considers NND’s vision and culture in the programmatic sense, but also in its design, construction and operation. The NND Cultural Centre should be a passively designed building to work with northern climate and site conditions. In order to achieve the values of NND through Dooli, a key value that the project team would like to see instilled in the building is regenerative design. One of the ways in which this could be achieved is through aspiring towards Petal Status of the Living Building Challenge.

The Living Building Challenge is a regenerative design framework that creates spaces that, through design and construction, give back and contribute more than they take. It takes a stewardship model and transforms it into the built world.

The LBC consists of seven performance categories or ‘petals’ which are place, water, energy, health + happiness, materials, equity and beauty. Petal Certification requires that all core imperatives are met, plus the remaining imperatives to complete either the Water, Energy or Materials Petal.

Petals that are relevant and should be considered through the design of the Cultural Centre are Water, Health and Happiness, Equity.

*Water:* The intent of the water petal is to realign how water is valued, both by addressing the energy and chemicals involved in transporting, purifying and pumping water, and also by redefining wastewater as a precious nutrient and resource. Even where freshwater is in abundance, it is also at risk through the impacts of climate change, resource extraction and highly unsustainable water use patterns. This petal advocates for closed loop systems based on the resources available with localized treatment, in order to help mitigate these issues and create a more resilient water future.

*Health and Happiness:* The intent of this petal is to create healthy spaces that connect people to nature and ensure that our indoor spaces have healthy air and natural daylight. NND values a strong connection to the land, and having a healthy built environment where everyone has fresh air, daylight and views to the forest and land ensure that while inside the Cultural Centre, the land is still present and close at heart.

*Equity:* The intent of the equity petal is to ensure that the building fosters a just and inclusive community that enables all people to participate, prosper and reach full potential. This means that the building should be accessible and welcoming to all, celebrating cultural richness while ensuring equitable access to fresh air, sunlight and clean water and soil. The process of designing, building and operating the building should also provide jobs and opportunities for community members to learn and grow and feel included in the process of the buildings creation.

The Living Building Challenge is an aspirational goal providing guidance towards operationalizing Dooli, and finding concrete ways to ensure the building itself contributes to the health of the land and Northern Tutchone people in a positive and enduring way.

## 5.2 Cultural Centre Business Concept

The Business Feasibility Report prepared by Asunya strategies included market research that made it clear that the cultural centre will have to consider other sources of revenue besides tourism dollars to be a significant contributor to the overall annual budget. This also means that dedicating a lot space for the public may not generate the expected returns in terms of cost to build and maintain versus cost recovery through tourism sales. However, NND Cultural Centre could provide space for NND made local products, and food services that would serve the dual purpose of both community and tourism.

There has been a collection of feedback from community workshops and suggestions over the years as to what lines of business or forms of revenue can be included in the Cultural Centre that will contribute to the cash flow of the operation. Since the NND government has the most revenue in the region on a consistent, annual basis, they are the priority client for the Cultural Center space needs. The secondary market would be the other Government and Non-Government Organizations in the region as they would be the safest clients to offer services that would meet market demand, including food services, workshop/education space, and office space.

### 5.2.1 Cultural Centre Business Feasibility Report

Asunya Strategies prepared a Business Feasibility report in order to assess options for the building and continued operational maintenance of the Cultural Centre. The business options were assessed by three main questions:

1. Will it add to the value of the NND Cultural Center?
2. At what financial and cultural cost?
3. Who will pay for the construction and operation of these lines of business?

The report provides estimated ongoing O&M costs and recommendations for how the Cultural Centre can best maintain financial security into the future. The business feasibility report recommends that the Cultural Centre aims to contribute to the O&M at around 50% or greater cost recovery and then formalizes a long-term contribution agreement with the NND Government to ensure that shortfall in budget is maintained by the NND and is recognized as the cost to provide cultural growth in the community.

Cost recovery can happen while prioritizing space to practice culture. The workshop space can be built into NND, other government, and other educators' budgets. Office space is a good money maker and low operational, management requirement. Creating products fits well with practicing culture and is also feasible for revenue generation and economic development with NND citizens.

Refer to the appended full Business Feasibility Report for more information, numbers and sources.

## 5.3 Cultural Centre Governance and Relationships

The NND Cultural Centre arises out of NND's responsibilities under its final and self-government agreements as well as the 2004 Five year strategic and Implementation Plan. The NND Heritage Department has a mandate to protect and promote the traditional knowledge, culture, governance, and language of the Northern Tutchone people.

It is important to establish roles and responsibilities for administration and management of the Cultural Centre early on in the planning process. While there are several potential possible governance models for a Cultural Centre, given the nature of how NND operates, and the availability of leadership and financial resources within the community the following governance model is recommended:

- Governance: NND Council is governing authority. Council would determine if an advisory committee is needed.
- Operating structure: Two working groups (internal and community) will guide the planning and construction process, as well as others as needed (program development etc.). Establish operating structure for when the facility is completed and in use.
- Administration: Manager, Heritage Dept is directly responsible for the management of the Cultural Centre.
- Staffing: Heritage Department Staff would continue current activities as well as develop collections, deliver programs, provide service to NND citizens, etc. Additional permanent and seasonal staff may be required. Staff requirements to be identified.

- Budget: As a program of NND Gov't, ongoing operational requirements are to be built into Council's annual budget. Additional funds to be acquired from fundraising activities, grants, and earned revenues (admission, sales through gift shop and rental income).

# 6 Space and Facility Requirements

In order to understand the space and facility requirements, community members were asked what activities they wanted to do at the Cultural Centre, and what spaces they would need to facilitate those activities. The Cultural Centre must enable NND culture to be lived and practiced, and must also be able to be flexible to enable the practice of many types of activities throughout the cultural centre spaces.

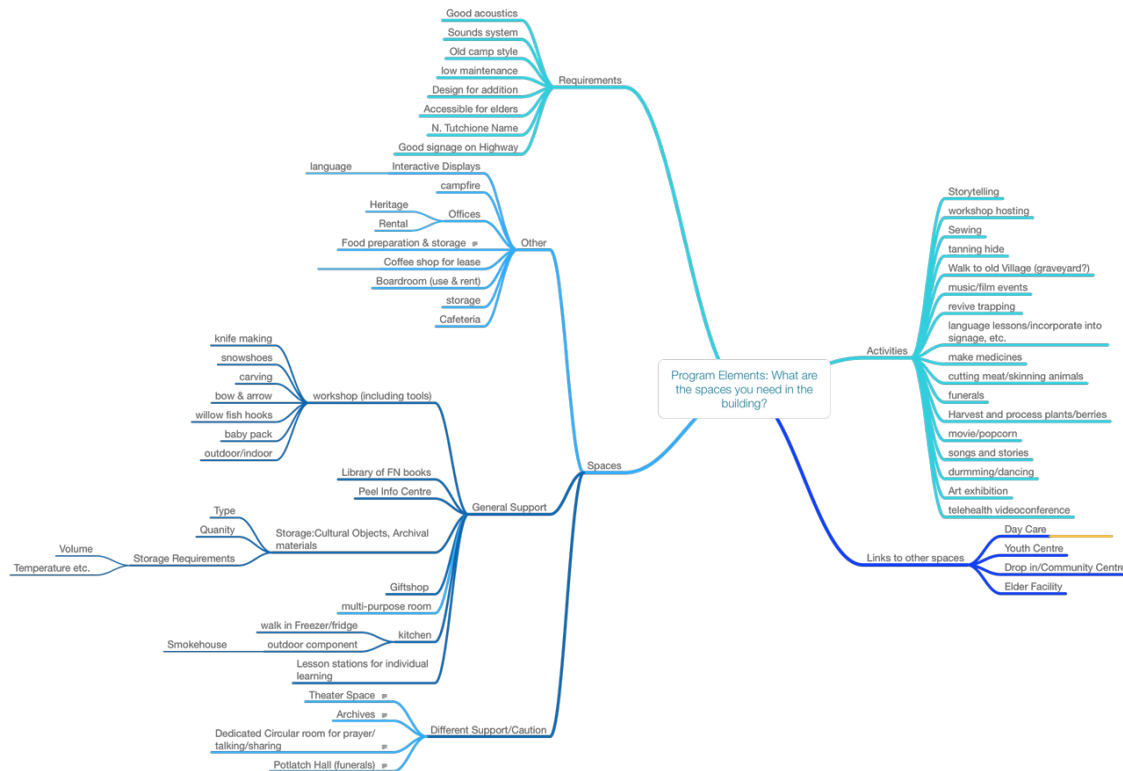
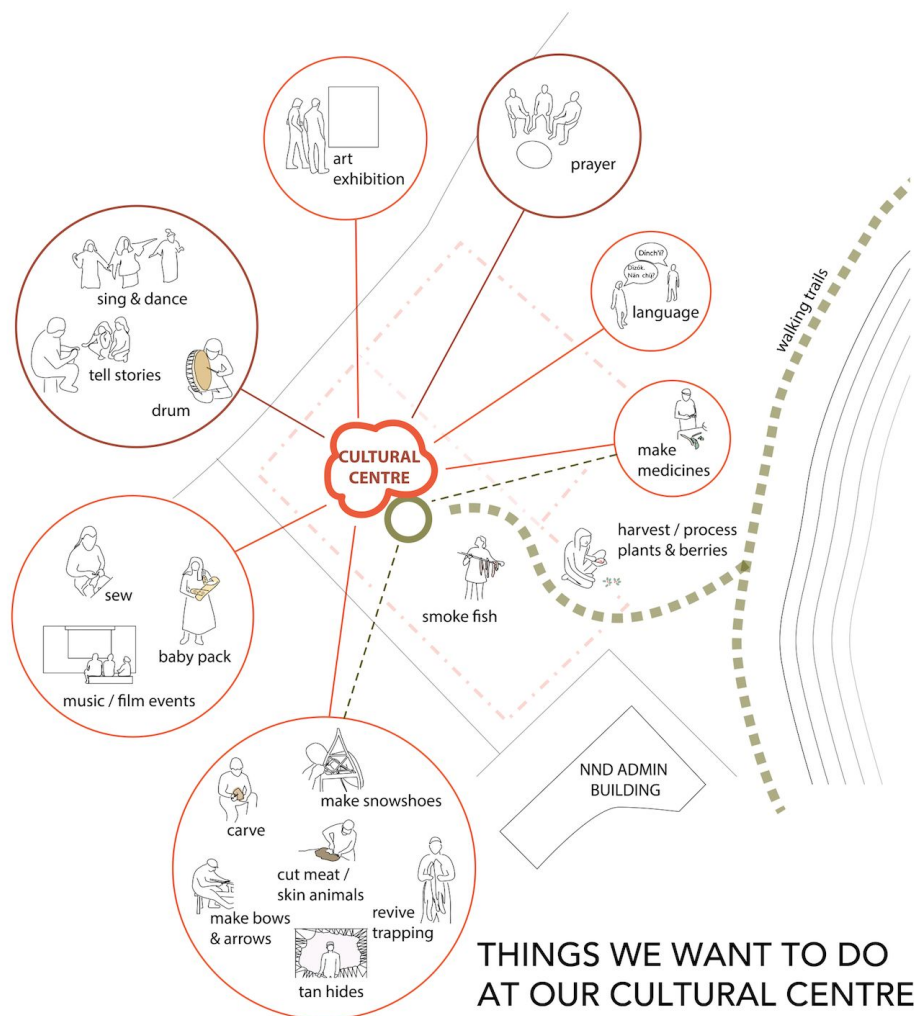


Image 1: Program Elements Brainstorming Diagram

During the initial planning and visioning sessions many different ideas for activities, facilities and spaces were identified and explored. While the overall approach will influence the final program elements that will be recommended to move forward with design, it is important to convey the number of options that have been suggested and considered to establish the priority program elements at this stage in the project.

## 6.1 Activities

Initial visioning sessions made clear the large breadth of activities that community members want to be able to practice within the NND Cultural Centre. The diagram below illustrates these activities, and groups those that can be facilitated within similar program spaces (for example: singing and dancing, telling stories and drumming could all occur in a round room).



*Image 2: Cultural Centre Activities*

Many activities, such as language learning, might have its own dedicated space within the building. However others, such as sewing and music / film events, might share a multipurpose space with adequate storage, AV and flexibility to adapt between differing uses.

Some activities require strong indoor outdoor connections and the ability to use both indoor and outdoor spaces. Therefore, some program elements must be directly adjacent to and have a strong connection with covered outdoor space. In particular it was noted by community members that the commercial kitchen must be connected to an adjacent outdoor kitchen and the workshop must be able to open to an adjacent covered outdoor space.

## 6.2 Building Program and Prioritization

The Cultural Centre building program describes which rooms and spaces are required / desired within NND Cultural Centre and their approximate sizes (or range). This program has been developed based on the space and facility requirements developed in community workshops

and working groups. The building program aims to create a Cultural Centre inclusive of all the activities desired by NND (and outlined in Section 6.1), while also being responsive to sustainable operating costs into the future.

In the fall of 2018, a program prioritization exercise was done with Elders, community members, youth and staff in order to understand what was most important to include in the Cultural Centre. The results of this exercise are summarized in the diagram below.

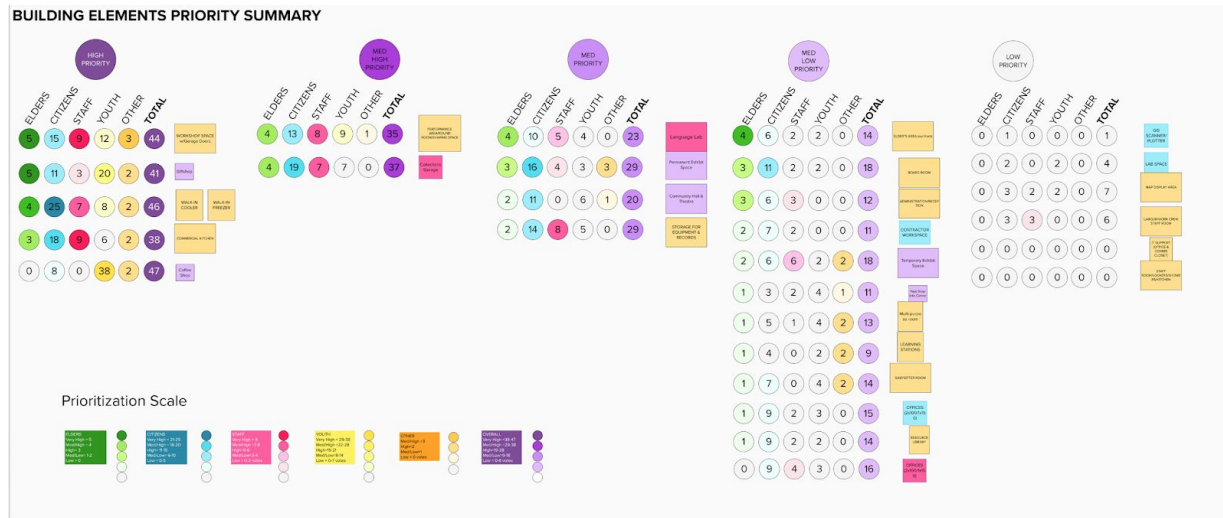


Image 3: Building Elements Prioritization Summary

Responding to the results of the prioritization exercise and feedback from working groups, the building program was both added to and consolidated to create the proposed building program presented here. A summary of the building program that includes prioritization and illustrates the range of sizes for different rooms is outlined below. Included is specific outdoor spaces that are important parts of the Cultural Centre requiring some infrastructure and are therefore included in building program.

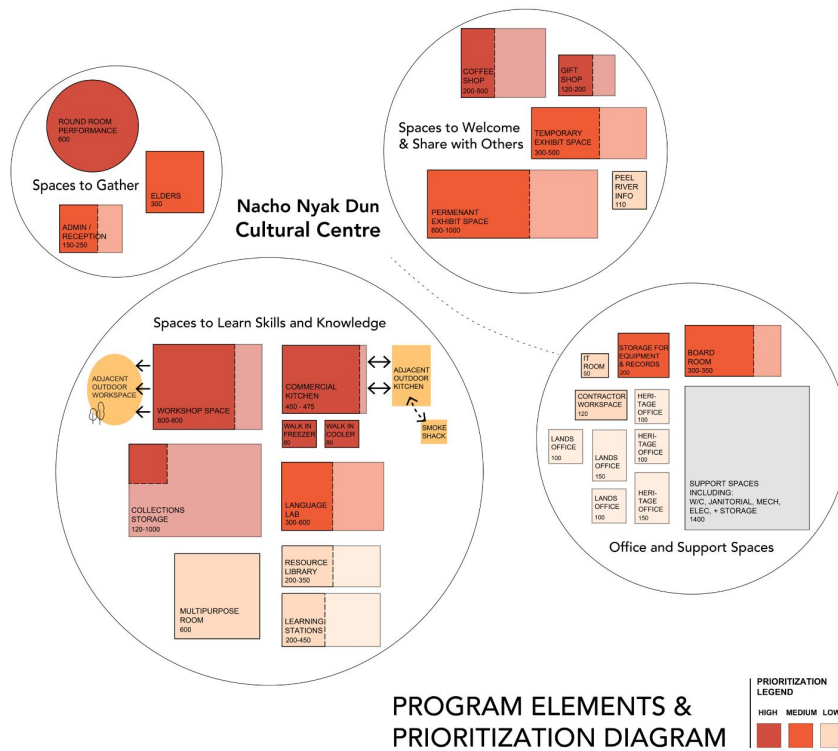


Image 4: Program Elements with Prioritization Diagram

The result of the process is a building that ranges between 8,500 and 11,500 sqft (which doesn't include a basement for collections storage). This number can be used to provide preliminary estimates for building cost within a wide margin of error.

The compiled program list is below and split between Community Spaces, Public Spaces, Office Spaces, and Support Spaces. Exterior Spaces and Collections Storage are listed but not included in the square footage calculation.

SPACE REQUIREMENTS	Area (Sqft)		Department	Notes
	MIN	MAX		
<b>COMMUNITY SPACES</b>				
General Storage for workshop / mp room	150	350.0		
Commercial Kitchen	450	475.0		
Walk-in Freezer	80	80.0		
Walk-in Cooler	80	80.0		
Elders Area	300	300		
Round Room	600	600		Sound and lighting (adequate A
Workshop Space	600	800.0	HERITAGE	
Multi-purpose Room	600	600.0		
Language Lab	300	600	HERITAGE	
Resource Library	200	350.0		
Learning Stations	200	450.0		
<b>PUBLIC SPACES</b>				
Permenant Exhibit Space	600	1000		
Temporary Exhibit Space	300	500.0		
Admin/Reception	150	250.0		
Coffee Shop	200	500.0		From coffee bar to shop
Gift Shop	120	200		
Peel River Info	110	110		
<b>OFFICE SPACES</b>				
Board Room	300	350		
Storage for Equip and Records	200	200		
Contractor Workspace	120	120		
Lands Office 1	150	150	LANDS	
Lands Office 2	100	100	LANDS	
Lands Office 3	100	100	LANDS	
Heritage Office 1	150	150	HERITAGE	
Heritage Office 2	100	100	HERITAGE	
Heritage Office 3	100	100	HERITAGE	
<b>SUPPORT SPACES</b>				
Janitorial	100	100		
IT Support	50	50		
W/C Women	185	185		5 unit
W/C Men	135	135		3 unit
W/C HC Unit	50	50		
Mech / Elec (depends!)	250	250		
<b>EXTERIOR SPACES</b>				
Smoke Shack				
Outdoor Kitchen				
Outdoor Covered Workspace				
SUB-TOTAL NET AREA	7130	9385		
NET:GROSS AREA	1426	2065		1:1.2 for walls, circulation
TOTAL GROSS AREA	8556	11450		
Collections Storage	5000	5000.0	HERITAGE	basement

Table 2: NND Cultural Centre Program Summary

### 6.3 Program Description + Rationale

The following section outlines key building elements and any additional requirements / rationale for their inclusion in the building program. The description and specific requirements can be used in design development to ensure that the design will meet the needs of the activities and eventual uses of all program spaces.

**Workshop Space / Outdoor Workspace:** The Workshop space at the Cultural Centre must be able to facilitate activities such as making snowshoes, carving, making bows and arrows, tanning hides, skinning animals. This space must have garage doors (in order to open to an outdoor workspace), ample storage (to facilitate the tools and materials for its use as a woodshop, carving space, and animal processing / hide tanning space) and adequate ventilation and dust collection. This space requires ample ceiling height to facilitate all its intended uses.

**Performance Space / Round Room:** This room is envisioned to be a place for storytelling, drumming and singing, dancing and passing cultural knowledge and language on to future generations. This space must be equipped with proper sound and lighting systems. Flooring options should be considered with dancing in mind.

**Elders Area:** Elders are an integral part of the sharing of the culture and therefore the Elder's area should be at the heart of this building, where all the activity is. Elder's area should have a cozy log-cabin like feel, ideally with a fireplace.

**Multi-purpose Room:** The multipurpose room will enable NND to hold workshops for various cultural activities such as sewing, beading, making baby packs and as well as hosting music and film events. It should be fully equipped with AV and have ample storage to enable craft materials and tools to be safely tucked away between use.

**Commercial Kitchen / Walk-in Freezer and Cooler / Outdoor Kitchen:** The commercial kitchen must be well laid out so it can be used for catering, teaching workshops and the preparation of traditional feasts and medicines. It should enable community members to butcher and process game meat on site and it should be connected to an outdoor kitchen for hosting community events.

**Language Lab:** The language lab should have full technological capacity and be able to hold 12-15 people at a time.

**Resource Library:** The resource library will hold photos, copies of books, reports, transcripts from citizens, community members and researchers to come and look. Learning stations need to be fully equipped with technological capability to facilitate online, distance learning as well as other computer oriented uses.

**Permanent Exhibit Space:** Should be well lit with indirect light and preferably northern exposure. Discussion about environmental controls for the exhibition spaces is required.

**Temporary Exhibit Space:** Should be well lit with indirect light and preferably northern exposure. Discussion about environmental controls for the exhibition spaces is required.

**Admin / Reception:** This area needs to be central in the building so that it can fulfill multiple roles and be shared between the public, community and office areas of the building.

**Gift Shop:** The gift shop will enable locally produced works of art to be displayed and sold. There are several artists and craftspeople in Mayo who sell out of their homes or by word of mouth, therefore the economic opportunities of having their work displayed are limited. Incorporating the gift shop function into the cultural centre programming allows visitors to not only observe artisans at work but also purchase artwork of interest directly through the gift shop.

**Peel River Info Centre:** This has been initiated as a partnership opportunity. A large portion of visitors to the area come to paddle in the Peel watershed. At this point in time, they travel through the community without stopping. Initial discussions with tour operators indicated that they would love more cultural content and would stop at a cultural centre on their way through. The Peel information centre can showcase NND’s quest for rights and sovereignty in their territory as well as providing interpretation about the Peel Land Use Plan.

**Collections Storage:** Facilities with complex systems for archival temperature and humidity control (“Class A” archival facilities) can be expensive to build and challenging to operate and maintain. The case for building Class A facilities at the Cultural Centre is not fullsome enough to warrant their priority. Instead, key to successful collections storage at the NND Cultural Centre will be providing space that protects NND items in a culturally appropriate way.

**General Storage Space:** It is easy to underestimate the amount of storage space needed, especially if there are NND offices involved. It is also important to consider the differing storage needs for things like artifacts, archival materials and also camping gear, wall tents, christmas decorations or merchandise.

## 6.4 Preliminary Space Analysis

A preliminary space analysis was done with the building program and three ideas were presented to the community at the General Assembly in order to gauge perspectives and preferences on key organizational relationships within the Cultural Centre. The three ideas presented are ‘central heart’, ‘slide’ and ‘cosy front’ (see diagrams below), and they all represent different spatial relationship opportunities within the Cultural Centre. Community members were given the opportunity to provide feedback, add to and vote on what types of Gathering space relationships, Admin strategies, Materiality and Indoor / outdoor connections are preferred within the Cultural Centre building.



Image 9: Community Feedback at July 2019 AGA

### Gathering Space

The central gathering space, which includes round room and Elder's area can be approached in a few different ways. No matter where it is located, the gathering space will be the metaphorical "heart" of the building.

Community members were asked to vote on the importance of the location of the gathering space in the building and key relationships. What we heard was that the majority of community members wanted the gathering space to be front and centre in the building, close to the entry but also connected to the outdoors. For many community members the ability for the gathering space to be visually connected to the land was important, as well as having the Elder's at the centre of activity.

### **Administration Strategy**

The Cultural Centre and Office areas will both require some level of administration within the Cultural Centre building. The Admin strategy options were looking at if these spaces were desired to be separate or together and if it is important for the spaces to be able to be separated (aka locked off) in non-working hours.

It was very clear that community members think it is important that the building is organized such that the administration area can be shared between the office and cultural centre spaces. This idea also includes the ability to lock up office spaces during non office hours. This idea was preferred by the majority of the community who came to give feedback. Being able to lock the office areas in non-office hours while the cultural centre was still in use was preferable.

### **Materiality**

A core idea that has come up from workshops with NND members is the desire for part of the cultural centre to be a cosy gathering space, to emulate the log cabin style with a wood stove and place to bring people together in conversation. Another core idea was to build program spaces that were modern and full of light. This section explored the different ways these two ideas can be expressed in a building.

Most community members liked the idea of a cosy log cabin gathering (Elders Area and Round Room) and learning spaces (Workshop and Language spaces) with light and airy offices and welcome area. Given the unique program requirements of different spaces, the expression of this feeling could happen in many different ways.

### **Indoor / Outdoor Connections**

What the community wants when it comes to indoor / outdoor connections is a little less clear. There is a desire for visual connection to the outdoors throughout the building. It was very clear how important the connection is between indoor and outdoor workshop, kitchen and multipurpose spaces. The community has a very strong desire for community oriented outdoor working spaces attached to these rooms in order to facilitate the many activities that are desired to go on in these spaces.

There is also some type of outdoor gathering space desired. Where this space could be and how it would be designed is yet to be determined.

## 7 Site Opportunities and Recommendations

While many options for sites have been mentioned, including on the highway to be more visible to tourist traffic, it is anticipated that the Cultural Centre buildings will be in the Government House complex to take advantage of existing infrastructure including the potential for district heating using the existing geothermal infrastructure, and existing septic sewer system and hydro connections.

### 7.1 Site Criteria

In 2002, Chief & Council set a policy direction that NND would focus its infrastructure within the C-6 settlement land parcel. This started with building several houses there, and then the NND Government House. This choice stems partly from the permafrost issues experienced in downtown Mayo, and partly from the potential for efficient geothermal heating, drinking water, and waste water disposal. The NND Cultural Centre will be built within the C-6 parcel, with the exact location determined by a number of factors, including:

- Access to utilities like heating, water systems, and sewage disposal
- Aesthetic factors (view, visibility) and accessibility
- Proximity to community places (NND Government House, homes, other facilities)

### 7.2 Site Selection

Three site options for the Cultural Centre have been proposed and considered (see diagram below). The following paragraphs will explain the pro's and con's of each site option and describe the preferred site.

Figure SEQ Figure 1\* ARABIC 1 Preferred Sites: Option A with expanded land selection to North/East.



Image 5: Preferred Site Options

Site Option C had been identified as a location for a future Cultural Centre in a draft preliminary community plan that was created during the planning for the Administration Building. Through

consultation with Elders however, it became clear that the proposed site is too close to an old graveyard and therefore unsuitable for the Cultural Centre. Additionally, Site Option C has little visibility from the public entry to the site and would require significant relocation of many items that have collected in the area connected to public works and infrastructure. Also, since the time it was made, this plan has not been followed and the area has turned into an industrial and public works staging area for the community.

Site Option B was considered for its proximity to infrastructure and location in the centre of the community zone. Through analysis of site conditions and the needs of the Cultural Centre it was determined that this location would better suit the needs of a building such as the Elders Facility as it doesn't connect to trails and is stranded between three roads, which doesn't provide the access and space required for various outdoor cultural activities such as hanging moose, or having a smoke shack and outdoor workshop space.

Site Option A has been chosen as the preferred location for the NND Cultural Centre. This site enables connection to existing trails and the views from the cliff, has a strong relationship with the existing Administration building, is highly visible from public access, and has plenty of space for outdoor activities and the ability to firmly ground the building with the landscape. It is also adjacent to the 'Future Development Zone' which has been recently acquired through a land swap. This ensures the Cultural Centre has room to expand outdoor activities and connect to any new development to the northeast.

### 7.3 Preferred Site Context and Analysis

The proposed site for the NND Cultural Centre sits within the Community Zone on NND Settlement Land. The continuation and proposed opening of a road (that is currently restricted due to an active gravel pit) past the site to the highway would become the public and Mayo community access point. The diagram below shows the site location in reference to these features.

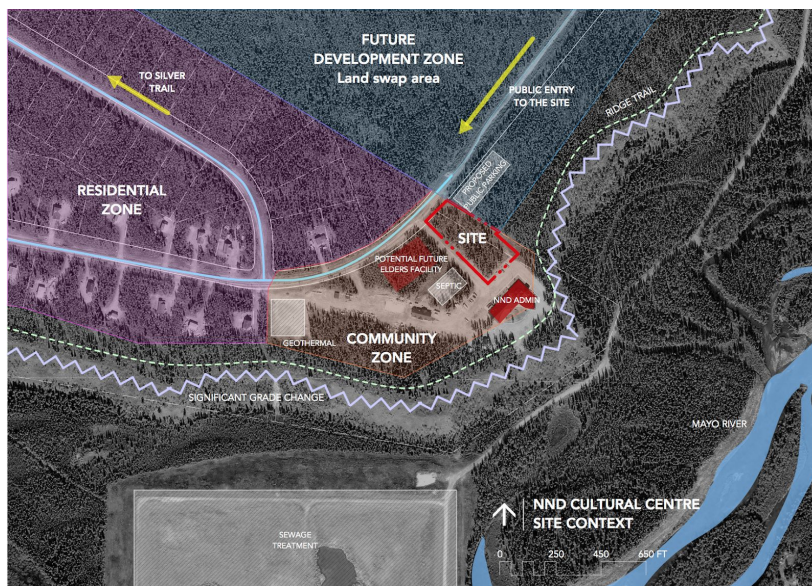


Image 6: Chosen Site Location and Local Context

On the site, there are a number of environmental factors to consider in terms of how the Cultural Centre will be oriented and where it can sit on the site. For the most part, summer winds cross the site east / west and in the winter the area gets strong northerlies. The current site is currently treed with Black Spruce and Black Poplar being the dominant species. See below diagram of site conditions.



Image 7: Site Analysis

Part of the site analysis that was done includes compiling a list of site strategies (illustrated below) that will help to guide how the Cultural Centre can relate to the site.

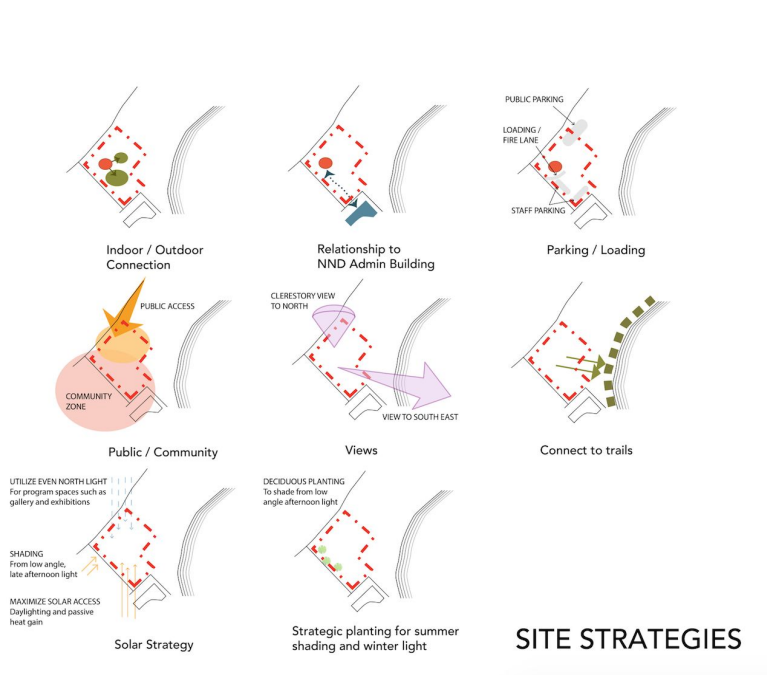


Image 8: Site Strategies Diagram

Some of these strategies include:

**Strong Indoor / Outdoor Connection:** It is important for the Cultural Centre to be able to connect to the land via strong indoor / outdoor connections. Program spaces such as the workshop, kitchen and multipurpose space should be able to connect seamlessly to exterior space to enable activities to flow between the two and facilitate indoor / outdoor learning. We have also heard desires for the Gathering Space and Elder's area to have some sort of (if not physical then visual) connection to the land.

**Relationship to NND Admin Building:** The Cultural Centre's program currently includes office spaces. Since the majority of the offices and administrative capacity will still exist within the current Admin Building, it is important the Cultural Centre maintains a relationship to that building so that some services (such as mail) can still be accessed by staff working in the Cultural Centre.

**Parking / Loading:** Building programs such as the workshop and commercial kitchen require loading access so that materials and/or food supplies can be dropped off / picked up in an easy and efficient manner. Public as well as staff parking will be required for the building, with staff parking easily added to from existing parking areas for the Admin building and public parking facilitated along the entry road on the north end of the site.

**Public / Community:** The Cultural Centre incorporates spaces that are community focused and areas that are for both community and public use. Capitalizing on access points and orientation, a site strategy would be to keep the more public programming on the north end of the site and building, and more community oriented programming facing the community to the south of the site.

**Views:** Due to the number of trees on the site there currently isn't too much of a viewscape. However, the proximity to the ridge suggests that with selective tree removal and siting, the building could have access to southeastern views out over the ridgeline.

**Connect to Trails:** There is an existing often used trail along the ridgeline to the southeast of the building site. Community members have expressed how important it is for the building to be able to be connected to these trails with some elders expressing desire for more seating opportunities and intention spots for pause along the ridge to allow storytelling with a view.

**Solar Strategy:** Utilize even north light for program spaces such as galleries and exhibitions where non-direct light is ideal. Maximize solar access on the south side of the building for daylighting and passive heat gain.

**Strategic planting for summer shading and winter light:** Maintain adequate tree cover in order to provide shading from low angle western light, and also clear selective trees to provide light for program spaces as required.

## 8 Conclusion and Next Steps

This feasibility study provides rationale for a path forward towards the building of a Cultural Centre for FNNND. This centre will be a place to celebrate and live our culture, and to ensure that it is passed onto future generations. The building will also be used to house our cultural materials and artifacts, display and sell arts & crafts, and to provide work space for our staff. It has been made clear that NND is looking towards a Cultural Centre that will be primarily a community resource; NND should not expect tourism to provide a significant source of revenue for the centre.

The business feasibility study shows that cost recovery can happen while prioritizing space to practice culture. The workshop space can be built into NND, other government, and other educators' budgets. Office space is a good money maker and low operational, management requirement. Creating products fits well with practicing culture and is also feasible for revenue generation and economic development with NND citizens.

Through an engaged community process we have derived a program that results in a building that ranges between 8,500 and 11,500 sqft (which doesn't include a basement for collections storage). This number can be used to provide preliminary estimates for building cost within a wide margin of error. The NND Cultural Centre will be sited within the existing Government House complex to take advantage of existing infrastructure including the potential for district heating using the existing geothermal infrastructure, and existing septic sewer system and hydro connections.

This feasibility report has made clear the strategic path forward in terms of funding and focus. The next steps for NND is to move forward with the RFQ and RFP process to acquire an architect for moving into Schematic Design.

## 9 References

<http://www.yukonmuseums.ca>

## 10 Appendices

10.1 Appendix A: Business Feasibility Analysis

10.2 Appendix B: Vision Document