Report for the First Nation of Na-Cho Nyäk Dun Heritage Department

by Susanna Gartler, PhD candidate, University of Vienna

October 2018

Some Lessons from Yukon Cultural Centres and Heritage & Museum Organisations

Top: Carcross Learning Center (Carcross), Big Jonathan House Heritage Centre (Pelly Crossing)
Bottom: Tage Cho Hudan Cultural Centre (Carmacks), Dänojà Zho Cultural Centre (Dawson City)
“Make sure you have enough storage space”
- Da Kų cultural centre, Haines Junction

“Express ideas, thoughts and learn new ways of doing things”

CONTENTS

Introduction 3

Yukon First Nations’ Cultural Centres 5

Big Jonathan House Heritage Centre, Selkirk First Nation (Pelly Crossing) 5

Carcross Learning Center, Carcross Tagish First Nation (Carcross) 6

Da Kų, Champagne Aishihik First Nation (Haines Junction) 11

Dânojâ Zho, Tr’ondëk Hwëch’in First Nation (Dawson City) 15

Tage Cho Hudan Interpretive Center, Little Salmon First Nation (Carmacks) 18

Teslin Tlingit Interpretive Centre, Teslin Tlingit Council (Teslin) 19

Kwanlin Dün Cultural Centre, Kwanlin Dün First Nation (Whitehorse) 21

John Tizya Centre, Vuntut Gwichin First Nation (Old Crow) 23

Other examples from British Columbia and Alaska 24

Youth voices 26

Some information on funding and other resources 29

Yukon Government, Department of Tourism and Culture, Museums Unit 29

Conclusion 33

References and further literature 36

This report is part of Susanna Gartler’s PhD project “Yukon First Nation Cultural Revitalisation and the Making of a Cultural Centre”. The study was conducted within the framework of the research project “LACE - Labour Mobility and Community Participation in the Extractive Industry. Case Study in the Canadian North” (Principal Investigators: Dr. Gertrude Saxinger, Prof. Chris Southcott), a project funded by ReSDA (Resources and Sustainable Development in the Arctic)’ SSHRC (Social Sciences and Humanities Research Council Canada) and Yukon Government, Department for Economic Development. Project duration 2014-2019. More information on the ReSDA Webpage and Facebook. All pictures in this report were taken by the author © Susanna Gartler, unless stated otherwise.

Thanks
I would like to express my gratitude to everyone who was willing to share their opinions, knowledge and experiences with me. Thank you also to Gertrude Saxinger and everyone else whose ongoing support make this journey a truly remarkable one.
Introduction

The goal of this report is to provide the First Nation of Na-Cho Nyäk Dun Heritage Department and planners of the Living Culture House with information that is valuable for the planning process of their own facility. The study provides insight into a number of aspects concerning cultural centres. A variety of perspectives are represented, including planners, managers and staff of different heritage centres, First Nation Youth, Elders, and cultural organisations and experts working in the field of cultural heritage. It includes too some insights from academic literature as well as the researcher’s ideas and suggestions in the blue “food for thought” boxes.

Following the introduction, lessons learnt from each cultural centres that the author has been able to visit are summarised. This section touches upon issues such as : planning, construction, archiving, storage and artefacts, daily use by First Nation population and visitors, as well as various aspects regarding physical location and design. This is then followed by opinions voiced by Youth. Finally the report contains a section on financial and other resources, as well as a concluding remarks. This report is based upon information gathered during confidential, formal interviews and informal conversations held between 2015 and 2018, with representatives of the following organisations and spaces:

- Tage Cho Hudan Interpretive Centre, Little Salmon Carmacks First Nation (Carmacks)
- Big Johnathan House Heritage Centre, Selkirk First Nation (Pelly Crossing)
- Kwanlin Dün Cultural Centre, Kwanlin Dün First Nation (Whitehorse)
- Carcross Learning Center, Carcross Tagish First Nation (Carcross)
- Da Ky, Champagne Aishihik First Nation (Haines Junction)
- Dānojā Zho Cultural Center, Tr’ondëk Hwëch’in (Dawson City)
- Teslin Tlingit Interpretive Centre, Teslin Tlingit Council (Teslin)
- A Yukon First Nations Youth Organisation
- House of Culture, Taku River First Nation (Atlin)
- Canadian Heritage Department, Governement of Canada (Whitehorse)
- MacBride Museum (Whitehorse)
- Carcross Commons (Carcoss)
- First Nation of Na-Cho Nyäk Dun Heritage Department and FN of NND Development Corporation (Mayo)
- Yukon Historical and Museums Association (Whitehorse)
- Yukon Government, Department for Culture and Tourism, Museums Unit (Whitehorse)
- Yukon First Nations Culture and Tourism Association (YFNCTA), Whitehorse

All interview partners expressed their willingness to provide more information to the First Nation of Na-Cho Nyäk Dun, if the need arises. For the sake of anonymity most names have been omitted, whereas the author will gladly share contact details with the planners of the cultural centre upon request.
Participant observation and volunteering at the following First Nation cultural events taking place in cultural centres or similar venues across the Yukon Territory, including brief visits to British Columbia and Alaska, was conducted:

- the Adäka Festival (July 2016), including a Youth Podium Discussion on the role of Cultural Centers at the Kwanlin Dun Cultural Centre in Whitehorse
- the Great Northern Arts Festival in Inuvik (August 2016)
- Moose Hide Gathering (July 2016), Moosehide/Dawson City
- Da Kų Nań Ts’ethêt Festival (June 2015) at Da Kų, Dakwäkäda (Haines Junction)
- Culture Week at the Big Jonathan House in Pelly Crossing (June 2015)
- T’sondêk Hwêch’in First Nation Myth and Medium (February 2016) at the Dänöjä Zho Cultural Centre in Dawson City
- the pole raising ceremony at the Carcross Tagish First Nation Learning Centre (July 2018), Carcross
- Discovery Days Festivities and Riverside Arts Festival (August 2018), Dawson City

Further visits to interpretive centres and museums outside of the Yukon Territory include:

- the U’Mista Cultural Centre on Cormorant Island/Alert Bay (BC)
- the Alaska Native Heritage centre in Anchorage (Alaska)
- the Morris Thompson cultural and visitors centre in Fairbanks (Alaska)
- the Visitor Center – Sitka National Historic Park (Alaska)
- the Museum of Anthropology in Vancouver
- the Canadian Museum of History in Ottawa
- the Museum of Northern British Columbia in Prince Rupert (BC)

All participants in the study agreed to be interviewed with the understanding that their information will be used by the First Nation of Na-Cho Nyäk Dun to plan their own cultural centre. Apart from gaining their free, prior and informed consent to participate I also explained that I was doing this as part of my doctoral studies at the University of Vienna and might use the information for my PhD thesis. The information gathered from interviews and conversations is modified in this report to account for readability, stringency and to maintain the participants anonymity. Any errors that might have occurred are the authors responsibility.

Finally, in November 2017, I conducted a survey that included seventeen formal semi-structured interviews, three focus group discussions with Elders, one with Youth in school and one with Youth at the Youth Centre in Mayo, and an online survey (three responses) with First Nation of Na-Cho Nyäk Dun community members. The survey also included two non-First Nation members of the community - one a representative of the Silver Trail Association and one of the Yukon College. The results of this study form part of my engagement with the topic of cultural centres in the Yukon Territory and have been shared with the First Nation of Na-Cho Nyäk Dun Heritage Manager and the architect working with the First Nation of Na-Cho Nyäk Dun on the ‘Living Culture House’.
Yukon First Nations’ Cultural Centres

Big Jonathan House Heritage Centre, Selkirk First Nation (Pelly Crossing)

Big Jonathan House front entrance (left) and Selkirk Spirit Dancers performing on the stage in the back (right).

The Big Jonathan House in Pelly Crossing is located next to the road just before the bridge that crosses the Pelly River. It hosts exhibits, whereas many of the items are made by local artists and artists in residence. In terms of its physical setting it is very easily accessible, both from the road and the village. On a regular summer day it might get forty to fifty visitors a day or more. Frequently visited by tourists traveling on the Klondike Highway, it also regularly hosts events such as workshops and culture weeks. It includes several outdoor spaces, including a stage at the back, a gazebo on the right side of the building, a greenhouse and several other structures in the forest to the left. During culture week a range of activities such as fishnet making, tanning moose hides, making traditional medicines and performances by dance groups take place.

Gazebo (left), and tanning hides at the 2016 culture week (right).

- **Artefacts:** Looking at artefacts is one way to engage with an interpretive centre. Unknown maybe to the short term visitor, some of the objects on display, such as the moose hide canoe in the picture below, were crafted only recently by members of the First Nation. Yukon First
Nations ‘revitalisers’ recognise the need to not only practice traditional skills but also put the products to their intended use. This is what happened when the Tlingit cedar dugout canoe that was crafted years earlier and put on display at the Kwanlin Dün Cultural Centre was used to travel to the Moosehide Festival in 2016 by a group of people including Taku River Tlingit First Nation artist Wayne Carlick. Thus the boundaries between museum-like displays and active revitalisation, production and consumption are transgressed. Note also that the term artefact is contested and sometimes perceived as hurtful, due to the fact that many of such objects are in fact still in use or would be under different circumstances.

Moosehide canoe on display inside the Big Jonathan House (left), and cabins outside (right).

**Carcross Learning Center, Carcross Tagish First Nation (Carcross)**

Front views of the Carcross Learning Centre: entrance area (left) and main hall (right)

The Carcross Learning Center only recently opened its gates. It is composed of different multi-use spaces: The main hall on the right side seats up to five hundred people. The left side of the entrance area is a flexi-hall, that can be used for smaller events, exhibits etc. The Yukon College is hosted in the left side of the building and there is space for the heritage department and archives.
The Carcross Learning Center’s Training philosophy

During the planning stages of the Learning Centre the so-called tiny home initiative was implemented to provide on the job training and counselling to community members:

“Every First Nation can put on training programs for their citizens. But there is a certain segment of the population who are not ready to be trained. Because they don’t have some of the basic tools to be able to get to that point. This is why a program called the tiny home initiative was implemented. Essentially it was about building life skills. In the course of the initiative we built three tiny homes. They were the by-product of the initiative. The idea was to involve students: Do a small project, build life skills, build something small, then start them on the bigger project.”

“While we were doing the tiny home project we were getting ready to start the learning centre. Working with these students, we timed everything so that they had a month or two off before we would start the learning centre. Out of the fifteen students that graduated through the program, eleven of them ended up working on the learning centre site. We had three case workers, a facilitator, three instructors, and a counsellor. That was the working group for fifteen students.”

“Some students were okay, some needed a couple of tools and other ones needed more tools. But it was through this whole period of time that we would work with them to find out what type of tools they needed. If one of the students was having troubles we would make sure they would get help. We had group sessions with the councillors. What happened organically was that each individual started going to the councillor by themselves, one on one. So they were actually now making a conscious choice and getting help.”

- Spin-off from training philosophy: “Most of the things outside the learning centre right now will have some training component to it.”

- The building includes two thousand square feet of storage area for archiving and artefacts. The back part of the building is a Youth and Elder space with a sound room, where Youth and Elders can interact and collaborate and tell stories and record. There is also an educational tour for non-First Nations.
• **Planning process:** “The original document that talked about the specific site dates from about 1988. The Elders were calling it ‘community house’ back then. Later we started calling it a learning centre, because of funding and political reasons - the concept being to educate everyone about the First Nation culture. … A lot of meetings took place at different levels: within CTFN, the Elders council, the Executive Council, the General Council and then the cooks within the community. In terms of tough meetings, the hardest ones was the cooks.”

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North American academic literature on cultural centres deals with a number of issues ranging from **collaboration between non-indigenous institutions and First Nations** (Phillips 2011), the **use of new media technologies** (Srinivasana et al., 2009), and issues of art (Hendry 2005). Macdonald (2012) and Lawlor (2006) describe how **identity** is re-created in cultural centres. Bennet (2006) and Simpson (2006) focus on **displays, exhibits and the transmission of information** to an external audience. **Issues of representation, inclusion and exclusion** (Clapperton 2014) as well as **self-determination and reconciliation** (Neufeld 2016) are repeatedly being discussed. Findings from Russia (Habeck 2014) deal, amongst other things, with **relationships between cultural centres and the state**.

One of the authors who explicitly deals with **planning** is Jojola (2013). He emphasises **long-term thinking over several generations** as a defining feature in the indigenous planning context. Manell et al. (2013) stress that it is important to **promote creativity**, to **see the community as a whole**, and to **consider local and global contexts**. In some cases the basic prerequisites for participation and inclusion must first be created. This can happen through for example **smaller “pilot projects”**, or other measures that focus on the well-being of the participants. It is likely that an **inclusive and participatory planning and construction process** that takes into account local specificities will yield the best results in terms of both the mental and physical appropriation of a new cultural infrastructure such as the **Living Culture House** in Mayo.
• **Financing:** “The planning process took a long time, because a lot of federal and territorial politics where involved. After probably seven years of touching this in one way or another it got really tiring, so Carcross Tagish First Nation made the conscious choice to start it with no money. It was important to them to bring the culture back. Funding then partly came from Yukon Government.”

The main hall seats 500 people or 300 if everyone is having food (left). Entrance area (right).

• **Training program on landscaping:** “All of the plants that are going to be around that building are going to be local. Working with the Elders council, we asked them what type of plants they wanted planted there so that they could teach. So they identified all the different types of plants.”

• **Renting space:** Space is rented out for weddings, for example for the Council of Yukon First Nations General Assembly, events hosted by governments and organisations and so on.

• **Energy efficiency:** The building is thirty percent more energy efficient than any commercial building in the Yukon.

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**Saving on operations and management costs (O & M): What will be things you have to pay maintenance for and is there a way to minimise that cost?**

“We were doing a huge mural on the front of the building, that was costing us money upfront. But if you just painted it, then every three years you would have to repaint it. So we have more initial capital cost but we save on O&M costs. Things like that that you don’t see until you actually get in to it.”
• **Engaging with the building during construction and before gaining full occupancy:** “As a planner I say to people: ‘Do you want to go for a tour’ and they say ‘No, I don’t want to go in there’ or ‘I want a tour when it’s officially open.’ It’s going to be used in some ways before it’s officially opened. But there is going to be a ceremony before we can actually use it.”

Taking occupancy and gaining full use of the capacity of the building is a process. More than a year after the building was opened, clan poles were set up in the front area in July 2018, marking yet another step on this buildings’ path (above).

**Living Culture House: Ceremony before construction?**

• **Changes will occur during planning & construction:** Costs increased on data cables because the amount was doubled, in order to never get short of data when you’re inside the building.

• **Technology and interaction:** A Ninety-six inch I-pad on the wall will show stories and maps of the traditional territory, thus people are able to access all sorts of information.

The Carcross Commons

Geraldine Johnson is sharing traditional Carcross Tagish First Nation stories with tourists (left). Jim Baker (CTFN) walked with me around town, including a visit to the carving shop (right).
What artists are saying about their spaces:

On the artist cabins outside the Kwanlin Dun Cultural Centre: “The three cabins are next to each other, separating each artist. They don’t foster communication and a pleasurable social atmosphere. The heating is inappropriate and outdoor light is only provided by a small window in the back.” (Caveat: During summer months I witnessed that resident artists were visiting each other frequently and communicating freely).

Keep in mind changing climate throughout the year: “Indoor spaces during winter should be designed keeping in mind what the artists need as well as being open space conducive to outside participation and learning.”

“We need proper working spaces, including storage rooms for our tools.”

Da Kų, Champagne Aishihik First Nation (Haines Junction)

The large structure along the Alaska Highway houses the Champagne Aishihik First Nation Cultural Centre as well as the Kluane National Park Visitor Centre. Da Kų is a Class A facility, meaning it has the highest standards for care of artefacts, including proper temperature and humidity controls.
• “It’s not easy to reach Class A status, because there are a lot of controls that have to be met. The air humidity and the temperature in the rooms have to remain within a certain range throughout the whole year. And there were design flaws within the building in terms of air handling and temperature controls. Getting all those controls to work together is a really difficult process.”

• Collections, and Planning: In the late 1970s and early 1980s a person worked for Champagne Aishihik First Nation who realised it was important to start collecting things from the Elders. That involved traditional knowledges, crafts, tools, and sitting down to record these Elders on our old ways and how we did things and how we use things. … When in 1994 the heritage department was created, the idea of Da Kų emerged. We started to discuss it with our citizens and as the years progressed, probably in the early two thousands, it was decided that we would at one point build a cultural centre. As our policies became more refined, Da Kų was coming. Between 2004 and 2010 we had a number of community meetings in Whitehorse too, where our members are, in Takhini River subdivision, the Klukshi people, the Aishihik people, Champagne people, in Haines Junction. We had all these consultation meetings and said we are going to have a cultural centre. We asked: What is it that the CAFN people - the Southern Tutchone - want to say, what do we want to share? We asked: Who is Da Kų for - is it going to be for us, is it for the tourists?”

• Construction phase and gaining occupancy of building: “Construction then started in spring of 2011, and occupancy of the building was gained in spring 2012. Until the official opening the time was spent building exhibits, finishing the displays, and filling drawers. “

• Panels: “It took many years of consultation to define what is said on them now. Visitors pay attention to the panels, sometimes reading for an hour, absorbing what they say.”

• Location: “The land that Da Kų is on was always part of our land selection. The hub is now up here, whereas in the past it was down closer to the river. I think the dynamics of the town changed and now the hubs is becoming right where we are. It’s a good spot.”

• Legacy: “A lot of times money goes into construction but then it is not well thought out how to sustain the operations and maintenance. You should think about what kind of a legacy is being created, about who pays and how are O&M being sustained in the future.”
**Local First Nation use: Issues of location and gender**

- “For gatherings, yes it is used. For programs, I think it is becoming more and more accepted as a place where people can come and feel comfortable. It’s a little bit out of the way, it’s a five minute walk. But still that is a little bit outside of the comfort zone.”

- “I have a **hard time engaging our members who are men** in our programming. **Women seem to feel totally comfortable coming in** and doing their thing. I have started a **drum group** three years ago and **that seem to bring in a lot of male Youth and a couple of Elders.** That seems to be the most successful thing so far. But of course summer time everybody is busy, it’s hard to set aside time to go to drum practice.”

- “I’m making a **traditional tool making kit** for tanning hides and everything should be made from the bone: It takes a while to initiate some of these programs because you have to gather the materials. In this case it’s the legions of the moose. I have a substantial collection of moose legs now. It took a couple years but now I can host this. The tool making would fall under the men’s responsibilities. So hopefully that draws them in.”

**Interacting with components of the building/the ‘Map room’** - A game was created for visitors to play and interact with a map of the Traditional Territory of the Champagne Aishihik First Nation on the floor in the entrance area: “We thought it was important to have a map of our traditional territory. In a sense Da Kų built is around that. Now the map is on the floor in the collections room, so it is incorporated in the design.”

**Entrance fees:** “We have a **donation box** and it’s doing well. We never really thought of charging, even for the programmes. I try to keep them free of charge, I’m allocated a certain amount of money to operate my cultural programs every year.”

**Gopher harvest for purchase programme:** “CAFN heritage will begin to purchase gophers from members throughout the month of September as a part of a program to build a supply for gophers skins. Participants will be given five dollars per gopher skin if they choose to skin the gophers before hand, then bring in or two dollars and fifty cents per gopher whole, unskinned.”
• **Programming:** “Not all programmes are hosted in Da Kų, we do programming in Whitehorse, for our members there. I find if you use the churches they’ll have a kitchen, bathrooms and so on. And the price is really reasonable, which allows me to host more programming.”

• **Acquisition/mandates:** “Somebody might bring in a pair of moccasins or something. And that’s one of our mandates: to acquire whatever it is that any of our citizens makes and wants to share with us.”

• **Artefacts - letting old pieces go or maintaining them:** “It could be the tradition to let things go back to nature, letting them decay. But if it’s something that illustrates or disseminates knowledges from the past it could be clue-work. It could be a certain design, a certain way it is fabricated that you might want to save for future generations. Everything in Da Kų is going to be in Da Kų forever. In one hundred years from now somebody might come in here and they’ll read something about their great-great-great grandmother. They can look through our catalogs, type in their name and maybe it will bring up a pair of moccasins that one of their relatives made. That is our mission: to keep that knowledge safe.”

Dance performance at the back of Da Kų (left; Source: mappingtheway.ca) and tourists looking at the 3D map of Kluane National Park (right).

• **Collections - ‘Display of Unknowns’:** “For some items in our collections we don’t know the makers. We decided to put them on display, asking if anyone recognises for example the beading style, and if so, write it down on a card.”

• **Architecture and design:** “We have copper-coloured siding, copper represents an expression of wealth to us. That’s why the copper coloured trim you’ll see around the building is there, it is something that is indicative of our culture. The architecture it’s based around our needs: we needed a big assembly hall, so we built one.”
• **Staffing:** We have a permanent staff of seven or eight people. It takes a while to train in that field, it’s a time commitment. Currently we have probably about sixteen people. About fifty percent are summer students or seasonal interpretive and retail staff.

• **Media & storage:** “We really needed more storage space. If you look at our collections room, it is huge. There is rolling shelving, and we have all our archives here. There is a lot of media, like tapes, CD’s, floppy disks even. All these types of media storage we have. And we have thousands of photos. And that’s just the beginning. At some point we would like to do a call out to our citizens and request photos. Everybody has photos. My parents have black and white photos of their parents and so on. We would like to bring all those photos in, scan them, digitise them and create a database for all these things.”

Dānojà Zho, Tr’ondëk Hwëch’in First Nation (Dawson City)

The Dānojà Zho Cultural Centre includes a theatre, a gift shop, a permanent exhibition room as well as one that hosts changing themes. Outdoor spaces surrounding the building are used for workshops and celebrations. It is located in downtown Dawson City, right beside the Yukon River. The Hammerstone Gallery hosts among other things a traditional tent, hides that people can touch, information about the time of contact between settlers and First Nations, some regalia, and historic artefacts like arrowheads.

The friendly staff guides visitors through the exhibit and a movie theatre, where people are encouraged to watch a fifteen minute film that is being introduced with the words: "This is what we want you to know about the Tr’ondëk Hwëch’in people". The Gathering Room Gallery, a temporary exhibition space, hosted a learning piece about residential schools when I visited. Inside a little tent in the middle of the room a short video was showing.

“They allow every type of culture in there and it’s not just specific to their nation, which is beautiful. They have a gallery in there, they are doing it every two years now, that invites every nation to bring their dancers, singers. And it’s for everybody.”

Since both Little Salmon First Nation and Selkirk First Nation do not have their own large cultural centres (yet): Have you ever thought about making the Living Culture House a space inclusive of all Northern Tutchone First Nations?
Dānojà Zho presents the culture of Tr’ondëk Hwëch’in, the Aboriginals of the Tr’ondëk/Klondike region in the Yukon Territory of north-western Canada. Opened in 1998, the cultural centre tells the story of the First Nation from the early nineteenth century to the settlement of their treaty with Canada in the 1990s. A smaller temporary exhibit space highlights current issues. Recent shows include a retrospective on the Berger Commission, a turning point in modern Indigenous land claims (2015), community sewing and beading traditions (2014) and the trauma of the Canadian Government’s Indian Residential Schools (2007). …

Dānojà Zho Cultural Centre (Long Time Ago House) sensitively reproduces Tr’ondëk Hwëch’in cultural forms in an iconic river front location. The building contrasts sharply with the preserved gold rush era streetscape of Dawson. The exterior framing replicates the fish drying racks of a traditional Yukon River salmon fishing camp while the round exhibition hall, containing the Hammerstone gallery, represents the winter brush houses of long time ago.

It took the First Nation a few years to figure out how to use this new building. Glenda Bolt, the centre’s manager, was guided by Elder Percy Henry’s advice, ‘Work hard. Be patient. Everybody mix up, that’s good. We all rise up together’ (Bolt interview 22 September 2015). Today Dānojà Zho provides educational programing through the town school instilling pride in First Nation students and respect from non-Aboriginal students. In summer it welcomes visitors from around the world to inform them of the continuing First Nation presence. Most important however, is its role as a place for Tr’ondëk Hwëch’in families, youth and Elders to exchange experiences, memories and reflect upon their cultural identity.

Glenda explained how this works:

You’re always paying attention to what’s going on in the community, what’s going on in the Heritage office, and the information they’re collecting, ... what Elder stopped by and dropped a little bomb of information ... . You’re here to stay in tune with what’s happening in the community, certainly having staff who are Tr’ondëk Hwëch’in ... who are looking at what they hear and know and what they should be adding to the cultural centre stories. (Bolt interview 22 September 2015)

Excerpt from “Our land is our voice: First Nation heritage-making in the Tr’ondëk/Klondike” David Neufeld (2016).

Highlights added by the author.
The circular Hammerstone Gallery seen from outside (above left) and the ‘reconciliation bead rack’ inside the Gathering Room Gallery (above right): The rack with strings and a pot of beads is a tool for visitors to think about how they can add to and work towards reconciliation with First Nations people in Canada. Visitors would then add a bead to the string of the area where they feel that they can contribute something. Celebration taking place on the front lawn outside of the building (below right; Source: Neufeld 2016). The permanent Hammerstone Gallery (left) and a workshop on herbal medicines outside the building (right).

**Heritage?**

“I don’t want the Heritage Department to manufacture a Tr’ondëk Hwëch’in heritage. Because then it’s like the national myth. ... Heritage is just living, it’s not a special thing, that we make or build or manage. It means being able to live in accordance with your values, that you choose to live by.”

(Tr’ondëk Hwëch’in First Nation Heritage Staff)
Tage Cho Hudan Interpretive Center, Little Salmon First Nation (Carmacks)

This smaller structure close to the Klondike Highway and the Yukon River bridge in Carmacks exhibits various artefacts, many of them made by contemporary Little Salmon First Nation artists, emphasising the living character of the displays.

Beaders in the back and interaction with visitors (left): During my visits to Yukon First Nations cultural centres along the highway I witnessed numerous interactions between museum staff and visitors, dedicating some of their (leisure) time to learn about local First Nations and educating foreigners respectively. Many visitors engage in conversations with the cultural centre’s staff. Outside view of the Tage Cho Hudan Interpretive Centre (right).

“One of the most interesting things is the sewing circle that they do there. Year round now people can come in and work on various projects. And it’s really important for the community, to have a place where people can come and work on their grad dresses and work on mitts and work on moccasins and everything like that.”

The interpretive centre boasts a shooting range (left), racks to dry meat (middle), and a model of a mammoth snare, exhibited along the interpretive walk in the back of the centre, which leads to the Yukon River. A traditional Northern Tutchone house is located in the front area next to the road (right).
Teslin Tlingit Interpretive Centre, Teslin Tlingit Council (Teslin)

The Teslin Tlingit Heritage Centre welcomes visitors to participate in the day-to-day life of the Tlingit people whose traditions are reflected in every aspect of the facility. This striking building on the shores of Teslin Lake houses the Great Hall, home of the Clan Governance for the Teslin Tlingit people. Interpretive displays feature masks and artefacts that explain two centuries of Tlingit history and the culture of the Inland Tlingit people. Visit the gift shop/gallery for authentic Tlingit art.

Source: http://yukonmuseums.ca/cultural/teslin/teslin.html

The large and relatively new structure is located along the highway next to Teslin Lake. Outdoor facilities include an open sided building for canoe-making near the lake. As you walk in a gift shop sells a variety of products and an interactive display tells some of the history of the First Nation. As you walk further into the building you pass an assembly hall and an industrial kitchen as well as a table offering bannock and tea. Office spaces in the back include a meeting space with video equipment, which features a beautiful view of the lake. The Teslin Tlingit Heritage Centre hosts the bi-annual Inland Tlingit Celebration, the counterpart to the Tlingit festival called ‘Celebration’ that is held every other year in Juneau. Inside the hall resident artists were beading and a woman was making a Tlingit button blanket.

Assembly hall and entrance to kitchen (left) and stage (right) where tourists are watching a video.

**Support artists and listen to everybody’s opinion:** “It’s important that everybody has their tools and that they get support from the centre and that the community recognises every opinion and the voices of people. If you don’t recognise the voice, it’s like taking away a step of the ladder. And it’s hard to walk up a ladder if steps are missing. So that is why it is important to listen to everybody’s opinion.”
• **Location and accessibility:** “The building is not visible from the highway. A lot of visitors are older, driving large RV’s. They sometimes get nervous to go down small gravel roads to visit something that they are not sure of the experience.”

Entrance space (left), drum maker Doug Smarch (right, with visitors looking on) insisted on the importance of cultural centres providing appropriate artist spaces.

Outside the entrance a Teslin Tlingit First Nation artist was making drums on a picnic table. A few tourists came by and had a look at the drum making. The entrance space is clearly designed to target tourists, successfully attracting their attention and giving them an opportunity to interact with local artists. While the space is very accessible for visitors it does not provide **appropriate space for artists** for storing their tools, proper working benches and so on.

“It’s a **learning place for all of the community**, although young people don’t often come out to help with drum making, for example. They do put on workshops specifically targeted at Youth.”
Kwanlin Dün Cultural Centre, Kwanlin Dün First Nation (Whitehorse)

The Kwanlin Dun Cultural Centre is located at the riverfront in downtown Whitehorse. The location has a symbolic meaning in terms of reclaiming and honouring the space at the river for the Kwanlin Dün First Nation, one of their original dwelling spaces. Numerous festivals take place throughout the year one of them being the Adäka Festival held every year in summer, bringing together indigenous artists from across the Yukon, Alaska, Canada and other parts of the Arctic and Subarctic. The building is sometimes criticised for being more of a convention-style centre than a cultural centre. It is certainly a multi-purpose space: While rooms are rented out to host conferences, meetings and so on, I also witnessed many things going on that involve local First Nation citizens, from workshops to weddings, funeral celebrations, artists in residence and dropping in for coffee, water and a chat.

Entrance of KDCC, resembling fish racks (right) and Dene Hand Games at the Adäka Festival 2016 (left)

- **‘Back to the river’**: The theme stems from the Kwanlin Dün First Nation’s historical connection to the place and the re-location that ensued in the course of the development of Whitehorse: “Traditionally this is Kwanlin Dün Territory. This used to be fish camp right here. When the Whitehorse became a city and the steam boats where shipping goods and people back and forth from Dawson it really affected the people who lived here, they got pushed out.”

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**Reconciliation**: “Having this cultural centre here is having a huge impact on Whitehorse because the communities were separate. The non-aboriginal and the aboriginal communities did very rarely came together for things, but that's changing. Cultural centres can help visitors and tourists gain a better understanding and appreciation of Yukon First Nations and thus help reconcile settler-First Nations relations by providing immersive hands-on experiences”

“For your building: think about the legacy that it creates, what kind of impact will it have on community life.”
**Collections:** “Our collection is owned by the cultural society. It’s a commission project through Canadian heritage. We call it the living collections: People are able to use it for storytelling and dance performances. It is very hands-on in and includes the living regalia collection.”

**Spirituality & Alcohol licensing:** “Some young people and Elders are not proud of it because now you can drink everywhere around the whole area. Let’s take the fire pit as an example: It was made specifically for doing a sacred fire for murdered and missing indigenous women. Or say something is happening on the other side of the world, we do sacred fires. It connects us to talk to the spirit world and the ancestors. You’re not supposed to drink around an area like that. If you do drink, you do a four day cleansing ceremony before you can even perform a ceremony at the fire pit. But the way it is now, even the sacred fire pit is licensed to drink around. For some of us who are self-identifying in our culture we call it a convention centre. For us it’s not a cultural centre.”

**Challenges**

Challenges include *getting local audiences to come to KDCC* for events, as well as *Indigenous content and participation*: Critique is sometimes voiced regarding the content of the cultural centre. For some, it is ’not indigenous enough’, or it might be focusing on labour and use, saying that there aren’t enough indigenous people using and working at the cultural centre.

**Monetary gain:** “There is a big push for the cultural centre to be a convention centre and to create monetary gain, because we have to keep the doors open and run the centre and pay our staff. So a lot of that comes through the income from rentals.”

**Cooperation with other interpretive centres:** “We meet annually and do training together with Dänöjë Zho for example. We had many conversations when I first started here and they were extremely encouraging. They were helpful, because they are also open quite a bit. But their budget aligns with their First Nations’ budget, they’re not a separate society. We are the only Cultural Centre that is a nonprofit society and not a part of a First Nation government department.”

Elders lounge temporarily transformed in to a gift shop during the Adäka Festival (above).
The John Tizya Centre is located in Old Crow, the only Yukon community located north of the Arctic Circle. The Centre has an exciting exhibition area, with displays of the Vuntut Gwitchin's dynamic culture, the Porcupine Caribou herd, the landscape and oral history. The Centre is a multi-use facility to enhance the educational opportunities for visitors and community members alike with the capacity for multimedia presentations and workshops. Interpretive & walking tours are also provided by the John Tizya Centre, so come visit us and learn about the Vuntut Gwitchin – “People of the Lakes”.

Source: http://yukonmuseums.ca/cultural/tizya/tizya.html

I have not been able to visit the John Tizya Centre in Old Crow, but from what I have heard the facility is an especially successful example, drawing in many local visitors. The modern structure is located in the centre of town, allowing people to walk in freely and interact with each other and the staff.

“You see kids coming in and grabbing books off the shelf and talking to people and having Elders and youth all in the same place.”
Other examples from British Columbia and Alaska

Centre of Culture, Taku River Tlingit First Nation (Atlin, BC)
Smaller artist-led Centre of Culture in Atlin, focusing primarily on performed aspects such as workshops, drum and dance groups, painting and carving.

Alaska Native Heritage Centre (Anchorage, Alaska) - Homepage
The large building hosts, amongst other things, a stage and cafeteria in the interior, with regular cultural performances. Outdoor facilities include a large area built around a lake with reconstructed traditional dwelling spaces of all Alaskan Native Groups. Open to visitors but mainly there for Alaskan Native people to learn about and practice their traditional way of life, a variety of skills are practiced inside and outside the reconstructed dwelling spaces and the building itself.
The U’Mista Cultural Centre was one of the first of its kind to be built. It opened in 1980 and houses the “Potlatch Collection” with masks and regalia that were confiscated in 1921. “The Kwakwaka’wakw people fought for decades for the return of their sacred regalia that had ended up in museums and private collections around the world. Most of the regalia has come home and it is shown here.” (Source: U’Mista Cultural Centre Homepage)

Seaside front and outside view of the room that houses the “Potlatch Collection” (above left) and a cedar bark weaving workshop (above right). Display and children’s artwork (below left) and view from the crafts room to exhibits (below right).
Youth voices

Isaac (2007) asks the important question who is empowered by whom by cultural centres. This aspect is also also being discussed in the Yukon Territory. Nakamura (2014) notes that a cultural centre may still be an unfamiliar place to some members of the community, such as Elders and Youth, even several years after its opening. Indeed, some cultural centres in the Yukon Territory are sometimes criticised as costly and purely representative buildings that do not really meet the needs of the communities. This section therefore deals with some points voiced First Nation Youth (under the age of thirty-five). It highlights quotes regarding the role of cultural centre for identity formation, being on the land, commodification of culture and how to get Youth interested in what is going on in cultural centres.

• Cultural centres play an important role in identity formation: “Right now, when you go to a cultural centre, the emphasis is usually on one specific First Nation, isolating them from each other. Instead they should accommodate the fact that many people have diverse First Nation and settler backgrounds. The goal should be to promote a more inclusive understanding of where we are coming from.”

• Choice and Self-Identification: “Make it easier to self-identify with all cultures and nationalities a person comes from. Enhance people’s abilities to choose to figure out their culture, their language and their understanding of it for their own benefit.”

• Teach commonalities and emphasise togetherness: A cultural centre should enable young people to connect with each other, emphasising what First Nations have in common. Sometimes Youth will compare their cultures saying my culture is better than yours. But that creates a disconnect. It is important to know for everyone where they come from and what makes their First Nation unique, but it’s also important to understand what connects First Nations across the Yukon, Canada and the world.”

Negotiating Commonalities and Difference:

By insisting on creating difference in cultural centres are Yukon First Nations reacting to the pressures of commodification indigenous peoples are exposed to in this world (Harvey 2002), where everyone is supposed to have a ‘unique selling proposition’? What about commonalities and how are they expressed in the building?

• Making resilient young people: “We have to be positive as young people. It’s our generations job to stop the intergenerational trauma that still happens in our homes. And the only way that we can do that as young people is by becoming resilient.”
How do you make resilient (young) people? *One way is to promote spending as much time as possible on the land in as many ways as possible:*

Interacting with plants, trees and animals has a profoundly positive effect on mental and physical health and well-being. At the same time it is central to reclaiming indigenous culture and identity and being able to combine both living in the ‘modern’ world as well as living a ‘traditional, cultural’ way of life. As an indigenous group, the First Nation of Na-Cho Nyäk Dun emphasises its special relationship with the land, rivers and lakes (First Nation of Na-Cho Nyäk Dun Heritage Act 2016). Dourish and Bell (2007) point out how infrastructure significantly shapes the experience of space. In view of this the cultural centre must reflect and unconditionally promote the close ties between the First Nation of Na-Cho Nyäk Dun and the land. Several components may enhance this:

- The location and physical place where it is built, e.g. the proximity to the river and/or historically important sites and paths, but also a place that fits logically into the mental map of most members of the First Nation.
- The material properties of the building.
- The elements that are displayed indoors and outdoors, such as paintings or the display of local arts and crafts and other artistic elements.
- Outdoor facilities, connecting the 'bush' and various parts of the building: these may include for example interpretive walks, gazebos or deposits and workshops for the construction of canoes, the repair of skidoos or the tanning of (moose) hides.
- The information provided that relates to the environment: for example instructions and information about certain places, animals, plants etc.
- The cultural programming.

Moreover, if the building is part of a larger, multi-sited concept, and includes several parts (such as the Legion Hall in downtown Mayo, or Lansing Post etc.) it would facilitate the maintenance of important connections between different heritage sites both in the vicinity of Mayo and across the Traditional Territory of the First Nation of Na-Cho Nyäk Dun.

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**If being on the land is central to First Nation of Na-Cho Nyäk Dun culture:**

How can the ‘centre’ of culture be a building?

- **Look at what your Youth’s needs are:** “What you offer should be customised to what you need in the community, grounded in an understanding of what’s lacking and a place of understanding of why and where and how.”
• **Plan it right:** “Cultural centres are just one basis of cultural growth and problems associated with them are part of the growing pains. I like to plan things, planning is important.”

• **Use of technology:** “We are utilising the technology to bring back our cultural understanding. You have to live in both worlds, if you are ever going to survive. There is traditionalists now, that say our young people need to go back to the land and live off the land. That doesn’t work. What are they going to do when they need to buy something, they are going to have to work.”

Commodification

Cultural centres in the Yukon Territory are one part of the mosaic where performances of ethnicity are being played out. Their great variety ranges from large, representational buildings such as the the Kwanlin Dün Cultural Centre in Whitehorse to the smaller artist-led Centre of Culture in Atlin (BC), and the vibrant John Tizya Centre in downtown Old Crow. They are a special part in so far as they are openly situated at the interface between outsiders and the bearers of a certain culture.

An interpretive staff on Cormorant Island, BC (where the U’Mista Cultural Centre was built) shared this insight: “I feel like I have a good grounding both in my First Nations culture and the western way of life, because of my upbringing in both worlds. This is why I feel comfortable working in this position.” Bunten (2008) describes how professionals in the heritage industry talk about ‘sharing culture’ when it comes to commodifying aspects of it. Since Mayo is not one of the prime tourist destinations in the Yukon, the cultural centre proponents might evade some of the rather tedious effects of commodification such as self-exotising, representations of uniformity and rejection of stereotyping (Bunten 2008:381).

A topic many First Nation artists are dealing with from time to time is the commodification of culture - making a living by selling something (a performance, an artwork etc.) that is deemed as part of one’s cultural background. A young artist shares his opinion: “Some people ask: ‘How do you make culture a business. Culture is not a business.’ But the business can provide the funds for helping to set up workshops, it facilitates revitalisation efforts.” At the same time he says not to “make it about economics or making money. Capitalism, just as individualism and strongly articulated social hierarchies, are part of colonialism: Some people think they need to help their First Nation by improving the economic situation we’re in and that that is how we thrive as a people. But as First Nations people we connect with culture and we have relationships with the land, water and air. That is what you need to promote.”
• **Break down barriers for active participation:** “Sometimes they can’t take Youth out on the land, with hunters with guns, because of the insurance liability, for example. You should strive to break down these barriers that prevent people from spending time on the land.”

• **Make them chase the culture:** “One of the things with the young people today is they are tantalised by modern day society. They want to be a movie star, they want to sing, they want material gain. How do we bring them to wanting to learn culture and make the conscious decision to follow that? With exciting things like hand games, dance groups, travelling nationally to cultural events and so on. They get caught and then they’re trying to chase their culture. That’s how you reconnect. As soon as they get excited, they’re going to chase their culture.”

### Some information on funding and other resources

This section contains information obtained from interviews with members of cultural and heritage organisations as well as state departments that provide financial or other support for cultural centres within the Yukon Territory. It is by no means a comprehensive overview of funding opportunities but provides some insights into resources that are available.

**Yukon Government, Department of Tourism and Culture, Museums Unit**

The Museums Unit provides **funding** and **support services** to eighteen museums and cultural centres throughout the Yukon. Part of their mandate is:

• Guiding people in the right direction and making sure they talk to the right people at the **Canada Cultural Spaces Fund, an important fund for larger infrastructure projects.** (They can provide up to fifty percent of the funding.)

• Other funding sources include the **Canada Works** for summer students and the **Step program** for summer students.

• Administer two funding programs: The **Museum Contribution Programme**, which provides museums with partial operating funding, and the **Special Projects Capital Assistance Programme** for smaller museological projects.

Further information:

• While the facility is being developed, the **Museums Unit assists with the museological programmes, with governance, figuring out staffing structure** etc. They assist with environmental controls for the building, as far as providing advice, and developing a full range of policies as well regarding collections, exhibits and programming. Once the centre
opens First Nation cultural centres will then begin accessing funding for operations and project funding.

• **Education and training:** A First Nation heritage training coordinator works serving heritage workers throughout the territory, identifying what training needs exist and coordinating training courses. The coordinator also works with individual heritage workers, who want to develop skills in certain areas and develops professional training plans for those individuals. As you get closer to having a cultural centre, they can have a look at specific employees and what skills they need to gain before the centre opens and see if they can identify training opportunities for them.

YTG Museums Unit offers training opportunities for First Nation of Na-Cho Nyäk Dun heritage workers to participate in but then also going to Mayo to carry out the training:

“I did an internship with Yukon Government a while back and I worked with their cultural heritage branch. At one point we travelled around to all those cultural institutions and museums all around the Yukon.”

• **Yukon Museums Round Table:** Meeting where the Museums Unit invites all of their eighteen clients to have a discussions as to successes, failures, challenges. It gives people an opportunity to interact with each other, as well as discussing any issues with how YTG Museums Unit operates.

**Five Standards** for museums and cultural centres:

1. **Governance**
2. **Community relationships, identifying how the institution remains relevant within the community**
3. **Collections, collection stewardship, exhibits and programming**
4. **Security**
5. **Facilities**

• The Museums Unit gives advice regarding **museological standards:** YTG Museums Unit identifies where cultural centres meet the standards and provide assistance where they don’t.
The standards give guidance for new cultural centres that are opening. Managers and planners can look at those standards and identify what they are looking for.

- The standards include measurable that need to be met and confirmed: “Currently the approach we are taking is that it is up to the museums and cultural centres to guide their direction. And that’s where the standards are important. They are standard practices for museums and they determine how they follow them. If we say you need a collections policy, then they create a collections policy. We might identify their needs for loans and acquisitions and all those standard things. But they determine when they loan. They determine when they acquire something. They determine how they deaccession it. It is up to the museum or cultural centre to determine these things.”

- Funding prerequisite ‘Being open to the wider public’: “The cultural centres are there for the community to celebrate the culture and heritage of that community but also to present it to the wider public. That’s a requirement to get funding through our program.”

- Partnership and collaboration with other institutions: “The museums unit has access to experts at some of the countries largest museums (Canadian Museum of Nature, Royal BC Museum, Prince of Whales Northern Heritage Center in Yellowknife etc.). Through these partnerships we can help people with different projects.”

- Further information is provided on the website http://www.tc.gov.yk.ca/museums.html

Department of Canadian Heritage, Government of Canada

- Infrastructure funding for cultural spaces including renovations, equipment and new builds.

- “The investment strategy for the region is that anything coming from a remote community get's put on the top of the list.”

- More information can be found on the website https://www.canada.ca/en/canadian-heritage.html

MacBride Museum, Whitehorse

The MacBride Museum partners with Yukon First Nation cultural centres around marketing, telling and sharing the stories and loaning objects. It can provide

- Expertise: sharing capacities and partnering with other organisations to build for example exhibits for places that don’t really have the capacity to build their own at the moment.
• **Training:** The museum participates in the First Nations training corp. where it provides up to a year long internships.

For us it’s a tricky line figuring out what stories do we tell and how. We try to partner with the cultural centres on telling the stories. That way we are building everything together and everybody is comfortable with where the line is because we are all figuring it out together at the same time.

• Contact information can be found on the [website](http://macbridemuseum.com/)

**Yukon Historical and Museums Association (YHMA)**

• YHMA Supports the heritage sector through training, professional development opportunities, education initiatives, marketing, advocacy. YHMA administers the **heritage training fund**, which is one of several community training funds set up by Yukon government. It’s purpose is to provide a better trained work force for the heritage sector. The fund can be accessed for education, professional development, initiatives and upgrading training with workshops through for example the university of Victoria. The organisation’s mandate is, amongst other things:

  • to foster language, trail programmes, getting people out on the land, and to help foster a sense of community.

  • to provide opportunities to create cultural and social cohesion by transferring knowledge between generations.

  • to create recordings and repositories as resources that communities can draw on for future projects as well as creating archives and collecting documents.

The **Annual Yukon heritage awards program** helps recognise contributions and achievements in the field of heritage. For further information visit the [website](https://www.heritageyukon.ca/)

Also, the **Canadian Conservation Institute** hosts a technical museums workshop every year. Further information can be found at: [https://www.canada.ca/en/conservation-institute.html](https://www.canada.ca/en/conservation-institute.html)
Anglican Church of Canada

Within the 94 calls to action of the Truth and Reconciliation Commission the Anglican Church is held responsible to provide funding for revitalisation projects. Section 61 states: “We call upon church parties to the Settlement Agreement, in collaboration with Survivors and representatives of Aboriginal organisations, to establish permanent funding to Aboriginal people for: ii. Community-controlled culture- and language - revitalisation projects”.

- The federal organisation of the Anglican Church administers the ‘Healing Fund’. This fund can be accessed for smaller amounts up to fifteen thousand dollars or more in some cases.
- Further information can be found on the website: https://www.anglican.ca/healingfund/

Garden and gazebo on the right side of the Big Jonathan House in Pelly Crossing (above).

Conclusion

This report deals with issues that proponents of cultural institutions and organisations across the Yukon Territory and beyond brought up during a number of formal interviews and informal conversations. It shows the broad scope of cultural centres in the Yukon, the issues their planners and managers were dealing with during the planning phase as well as after the cultural centre opened. It includes some information on funding opportunities as well as critical Youth Voices and insights from relevant literature. Looking at cultural centres across the wider region a few recurrent themes emerge, including:

1) Architecture and the symbolic meaning of space: representations of keystone species such as salmon and moose as well as moiety figures such as wolf and crow are common. Dānojā Zho, for example, reflects elements of the Tr’ondëk Hwëch’in First Nation connections to the river and fishing, similar to the Kwanlin Dün Cultural Centre in Whitehorse, whose front resembles fish racks, or the government building of the First Nation of Na-Cho Nyäk Dun in Mayo, which looks like a salmon when seen from above.
2) **Reclaiming the presence at waterbodies**: Many cultural centres emphasise their physical proximity to rivers and lakes. The theme of reclaiming waterways is repeated in cultural spaces like the Tage Cho Hudan Interpretive Centre, the Big Jonathan House Heritage Centre, the Teslin Tlingit Interpretive Centre, the Carcross Learning Centre and the Kwanlin Dün Cultural Centre. They all re-establish the connection, either by trails or proximity, creating relatively easy access to the waterways.

(Symbolically) **Reclaiming identity and the land**: Throughout the 20th century and today still the First Nation of Na-Cho Nyäk Dun is heavily impacted by mining as well as federal and territorial policies and a North American cultural lifestyle. The First Nation became “inextricably intertwined” with the extractive industry (Winton and Hogan 2016) and most people readily embrace being part of the Canadian state. How will these facts be reflected in the ‘Living Culture House’?

3) **Providing space for living and practicing First Nation culture**: Cultural centres are spaces that generally emphasise understanding, healing and reclaiming, decolonizing and re-indigenizing. Some are arguably more successful at drawing in local First Nation citizens than others.

Differences that determine how a cultural centre functions and is being used by the local population as well as tourists is determined by factors such as the accessibility from where most of community life is taking place, the socio-cultural and historical make-up of the area, it’s location on the Yukon road map, the likelihood of tourists visiting as well as programming and the inclusiveness of the planning process.

Several cultural centres feature a model of a meat cache, like at the Big Jonathan House in Pelly Crossing (above).

4) **Offering information and hands-on experiences** to settlers and visitors about First Nation ways of life: The interpretive staff certainly plays a vital role as gate-keepers and facilitators, welcoming visitors, First Nation and non-First Nation alike.

“When you go inside there should be somebody, a friendly person, greeting you.” (First Nation of Na-Cho Nyäk Dun citizen)

“It is certainly a great opportunity for the First Nation. For me personally, if I think about visiting the place, it is important to know that the cultural centre will be open for everyone. Maybe there should be a sign saying that somewhere.” (Non-First Nation resident of Mayo).
5) **Collaboration**: Cultural centres and the activities they provide undeniably play a vital role in facilitating and supporting cultural revitalisation. What is remarkable about the efforts being poured into cultural revitalisation in the Yukon Territory is the intense collaboration between different stakeholders in the heritage and museum field. Experts agree that this is one of the major contributing factors to successful endeavours and the further development of the cultural sector, even if the collaborative spirit that permeates heritage centres and museums across the North sometimes stems from the sheer necessity and a lack of workforce within a sparsely populated area. The combination of vast territories, relatively few people and a harsh climate creates the necessity to form networks and ties, without which cultural centres would not be able to thrive. None of the institutions described in this report can thus be seen as isolated islands of ‘culture’ in a sea of ‘wilderness’. On the contrary, the landscape is interwoven with human relationships amongst each other, with human-animal relationships, and with relationships of people to their environments.

In a very short time span of only a few decades since the signing of the First Nation Land Claims Agreements, the cultural sector has grown immensely with new festivals, courses and projects emerging every year. Groups such as the Dakwäkäda Dancers or the Selkirk Spirit Dancers or courses on sewing, beading, hat making, and tanning moose and caribou hides attract more and more participants as Elders are transferring their ancestral knowledge to younger generations, who in turn take pride in their respective traditions. Many of these activities now take place within cultural or interpretive centres.

**Each Cultural Centre is different, find out what works for Mayo and the First Nation of Na-Cho Nyäk Dun**: The information presented in this report provides only a glimpse into all of the cultural institutions and organisations in the Yukon. There is certainly a lot more to learn from each example than presented here.

What everyone agrees upon: **Being on the land** and, intertwined with it, **indigenous forms of knowing and learning** as well as **language** are **key to cultural perseverance and revival**. It is my understanding that the **Living Culture House** will promote these aspects. I hope this report will help on its way forward!
References and further literature


