

The background is a solid teal color. Overlaid on this are several large, thin, light-teal circles that overlap each other in a complex, abstract pattern, creating a sense of depth and movement.

Inuit Art Foundation

2005-2006 Annual Report

MANDATE

Assisting Inuit artists in the development of their professional skills and the marketing of their art and to promote Inuit art through exhibits, publications and films.

Photos

Page 2: IAF President Mattiusi Iyaituk (centre) in Norway where he installed an inuksuk

Page 6: (left) IAF Directors at 2006 Annual General Meeting; (right) IAF Directors and staff

Page 8: Volume 20 IAQ Covers - Spring, Summer, Fall, Winter

Page 10: Siberian interns Vera Rosheva, Valeri Nypegvi, Lena Krikunekno, Galina Shuganova, and Elena Takieva

Page 18: CITP students at La Fédération des Coopératives du Nouveau-Québec in Montreal

Page 20: Siberian artist Valeri Nypegvi makes a presentation to IAF Directors and fellow interns

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Inuit Art

FOUNDATION

Established in 1985, the Inuit Art Foundation is the only aboriginal arts service organization in Canada. Our operating philosophy is to work with the artists themselves to the highest possible degree and to make it possible for them to manage their own affairs and solve their own problems. The foundation is entirely owned and governed by Inuit artists.

Board of Directors

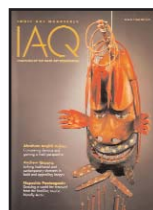
Mattiusi Iyaituk, President
Okpik Pitseolak, Vice-President
Mathew Nuqingaq, Secretary Treasurer
Jackussie Ittukalluk
Martha Koonoo
Paul Maliki
Nuna Parr
John Terriak

Staff

Marybelle Mitchell, Executive Director
Sheila Sturk-Green, Manager, Communications
Clare Porteous-Safford, Manager, Training & Development
Tania Budgell, Assistant, Communications
James Sinclair, Assistant Editor, *IAQ*
Katie Ingre, Manager, Inuit Artists' Shop
Carol Harrison, Finance Officer



Inuit Artists' Shop
NON-PROFIT GALLERY AND GIFT SHOP



INUIT ART QUARTERLY

IAQ

For more information on the Inuit Art Foundation, or to subscribe to *Inuit Art Quarterly*, please contact us at:

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The fact that we are called upon to provide services beyond the scope of our resources is a strong indication that there is a need for an agency such as this, to serve both northern and southern players in the Inuit art world.

executive director's report

We are marking the 20th anniversary of the *Inuit Art Quarterly* this year. Launched in April 1986 with a start-up grant of \$49,000 and an informal advisory board struck by the Department of Indian Affairs and Northern Development, the newsletter was expected to make up for the lack of attention being paid to Inuit art in the mainstream press. Beyond a vague assumption that advertising and subscription revenues would cover costs (including overhead), there was no plan for its longevity. This proved to be a false assumption and in 1987, on my recommendation, the advisory committee sought incorporation of an Inuit Art Foundation as an independent national charitable organization to support Inuit artists. The informal advisory committee appointed to preside over the birth of *IAQ* has been transformed into an annually elected board that is now comprised of practising Inuit artists. And what began as a modest newsletter has become a widely cited journal of note.

While we can, with justification, boast of our ingenuity in stretching scarce resources to support twenty years of publishing a specialty magazine with a small area of interest—not to mention serving as a support system for thousands of artists across the country and an informal public information bureau—we admit to having failed to secure financial stability. We have successfully juggled priorities and resources for 20 years, but our

ability to grow, or even to continue to offer the same level of service, is in jeopardy. In a nutshell, funding has remained more or less constant, while expenses have continued to rise. For example, airfares—always the largest expense for board meetings and workshops—have more than doubled in the last few years. In fact, the funding crunch has become so severe that, while we will endeavour to maintain the highest level of service to artists, we may have no choice but to repackage and find ways to market some of the services we have been giving away to other sectors.

As the only national aboriginal arts service organization in Canada, IAF's mandate is to assist Inuit artists in the development of their professional skills and in the marketing and promotion of their art. Nonetheless, as we have become better known, we are being called upon by people all over the globe for information, advice and assistance with various projects. In 2002, for example, the president and I travelled to Siberia to help deliver a workshop organized by the Canadian government; in 2005, we organized and delivered a workshop in Canada for 10 Siberian interns. Although direct costs were covered, our involvement—which everyone agreed was crucial to the success of the mission—was at our own expense.



Our dilemma is, of course, that liaisons with mainstream organizations are important to our efforts to further understanding Inuit art and to connect Inuit artists with the larger community. We have willingly made ourselves available as a resource for researchers, civil servants, journalists, students, curators, dealers, collectors, teachers, authors, and others. In spite of the fact that we are, at time of writing, a staff of six, we have collaborated with government and other agencies in projects of mutual interest and, wherever possible, offered ourselves as a bridge between our northern clientele and their many audiences. Hardly a day goes by that we don't respond to calls from agencies in Canada and abroad looking for information and/or assistance of one kind or another. Most of the services we provide are complimentary although we have, for some time, charged a fee for clearing copyright permissions and facilitating commissions such as the installation of inuksuit by Canadian embassies in foreign countries. The fact that we are called upon to provide services beyond the scope of our resources is a strong indication that there is a need for an agency such as this, to serve both northern and southern players in the Inuit art world.

But how to pay for it? A recent compilation of our sources of revenue reveals that, over the 20 years of our existence, we have managed to raise an impressive \$14,544,435 (which includes donations and cost recoveries). Of this, approximately 60 per cent came from government sources. As a charitable organization registered in both Canada and the USA, we have the potential to attract private sector funding, but at this time, perhaps due to the fact that we are unable to dedicate staff time to active fundraising efforts, this support constitutes only about 5 per cent of revenue.

While our core funding is in the form of an annually negotiated contribution from the Department of Indian Affairs and Northern Development (DIAND), we have been able to attract some project-based funding from other government departments—Canadian Heritage and Human Resources Development Canada (now Human Resources and Social Development)—as well as some small grants from the Canada Council for the Arts and the governments of the Northwest Territories, Nunavut, Nunavik and Labrador. Because our reach is too small to be of interest, corporate funding has been mostly unavailable to us. Apart from soliciting grants and contributions, we continue to exert every effort to recover costs by selling subscriptions and advertising in *IAQ* and operating a retail shop to generate revenue for educational programming.

This is an impressive record for a small staff with multiple responsibilities, but there are ominous signs that it will not be enough to keep the ship afloat. Initially, our goal was to double the funding given to us by DIAND and, until the last few years, we have been able to do considerably better than that. In 2003, DIAND funding represented 38 per cent of our annual budget; in 2005, it was 48 per cent. Not to prejudice matters, but we are, in fact, entering into the 2006-07 fiscal year with no agreement in place with Canada's new government. On a positive note, the Minister has used his authority to extend the present agreement while we await a decision from Treasury Board on a new five-year contribution agreement.

The next few months will be a decisive period for the Inuit Art Foundation. With funding from Canadian Heritage, we have engaged a consulting firm to help us to assess the organization's strengths and weaknesses and to explore the

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potential for cost recovery on existing and new services and activities. Along with this will go an assessment of the relevance of the services being provided to support northern artists and recommendations as to how these might be restructured to tap into available resources. In brief, the short term outcomes of this project will ensure that IAF has the data required to modify its programs to meet the needs of the contemporary generation of artists, to enhance or develop new relationships with other players in the Inuit art world, and to ensure that, wherever possible, IAF services are on a cost recovery basis. The expectation for the long term outcome is a higher degree of financial stability, so that we can continue to provide relevant assistance to artists and their communities and to better connect them with the broader Canadian and global public.

At time of writing, we have interviewed over 90 artists living in communities across the North. More than half of these identify themselves as part time artists and most, as is no surprise, are carvers. Most respondents have been making art for forty years (which may represent a sampling bias) and almost all speak Inuktitut and English.

We will be reporting on the results of our research in future issues of *IAQ* but here it is useful to note that over three quarters of the people who participated in this preliminary round of interviews reported difficulty in obtaining materials, specifically stone. This is a situation that has not changed much over the two decades of the foundation's existence. We do not have baseline figures, but we do know that stone supply has been a problem for the past fifty years or more. One of our crusades has been to draw attention to the problem in the hope that action will be taken to ensure adequate supplies in villages dependent upon this economic activity. Steps have been taken to clean up quarries

and improve safety conditions and stone has been imported into communities lacking nearby quarries but, still, artists say that getting stone is their biggest problem.

Although we have publicized the stone supply problem in *IAQ* and provided small cash quarrying grants ("gas and grub grants") to artists' associations, this foundation simply does not have the resources to solve the multifaceted problem, the specifics of which vary across the Arctic. But what can be done? By whom? And when? Perhaps the cooperatives—which buy and sell stone sculpture—need to take the lead. Perhaps, in recognition that without stone there is no carving industry, governments could subsidize material supply.

On another topic, more than three quarters of the artists surveyed expressed a desire for art training. Those who had attended workshops organized by the Inuit Art Foundation were unanimous in pronouncing the experience beneficial, especially in terms of perfecting technique, the use of new tools and in the marketing and promotion of their work. They left feeling inspired and, with the passing of time, consider that their art has improved as a result of their experience with us. And, one other bit of information coming from the survey: almost all artists interviewed read and retain *Inuit Art Quarterly*, which is distributed free of charge to approximately 1,300 Inuit artists households across Canada.

We are gratified by this evidence that what we have done is not only appreciated, but is making a difference. To repeat a point I have often made, the Inuit Art Foundation has established a different model for delivering assistance to artists, involving them in a dialogue and encouraging them to deal with their problems collec-

As long as we remain dependent upon year-to-year funding, we are seriously hampered in our ability to engage in long-term planning.

tively. Not only do artists own and control the foundation, but they are also establishing local and regional artists' associations. With the foundation's assistance, a carving industry was revived in Labrador and people across the Arctic are working together to solve some of their problems and to ensure that there will be an upcoming generation of artists. As well as achieving success in connecting previously isolated artists with other Inuit and non-Inuit artists, the foundation's education program has succeeded in increasing knowledge of marketing and production processes and health and safety issues. Manuals and guides on safety practices, copyright issues and portfolio development have been produced and distributed free of charge to artists across the Canadian North.

These are programs that are becoming more costly to maintain but, beyond that, an organization that ceases to grow is in danger of stagnating, if not disappearing. As long as we remain dependent upon year-to-year funding, we are seriously hampered in our ability to

engage in long-term planning. Nonetheless, our board has taken the bold step of spearheading a move to establish a National Inuit Cultural Centre. The time being taken now to enhance IAF capacity will not only ensure continued support for individual Inuit artists and their artistic communities but, in the best case scenario, will also position the Inuit Art Foundation and its constituents to play an appropriate role in the larger project of presenting Inuit culture to the world. The realization of a National Inuit Cultural Centre will result in economies of scale and a greater presence for Inuit in Canada as well as serving as a focal point for tourism within Canada and a showcase for the living culture of Canadian Inuit.

Our goal, as always, is to serve the Inuit community by nurturing an art form that is both a means of expression and a major and culturally valued component of the northern economic system.

Marybelle Mitchell
May 2006

This course taught me more than enough to prepare me for my job search, including interviewing techniques, resume writing and the life skills necessary to obtain employment.

— CITP student Jonah Angutijsuaq

administration

Staff

Our current staffing complement includes Executive Director Marybelle Mitchell, four full-time employees, and one part-time employee. There has been some internal reorganizing of roles and responsibilities following the departures of a number of former staff members.

Pam Brown, who left in May, has been replaced by Carol Harrison, who does our bookkeeping on a part-time basis. Office maintenance and other duties previously handled by Pam have been taken on by other staff.

Mishak Allurut, who had joined IAF in January to work with Clare Porteous-Safford in Training and Development, returned to Arctic Bay in the fall, leaving this position vacant. We have not yet been successful in finding a replacement for him. This is a vital but difficult position to fill as it requires a mature person who is fluent in Inuktitut and able to relate to artists. While training is provided, our financial resources are such that the incumbent must be almost immediately productive. Mishak, who according to our directors was "the best translator we have ever had," continues to provide us with some written translation services from his home.

Communications Manager Sheila Sturk-Green left the foundation at the end of this fiscal year. Her main responsibilities have been delegated to other staff members. Assistant Editor James Sinclair has assumed responsibility for the production of *Inuit Art Quarterly*. He also now manages copyright services and translation requests. As part of his regular duties, James deals with freelance writers and photographers, does in-house writing for the foundation and magazine, and serves as board secretary.

In addition to coordinating the Cultural Industries Training Program (CITP), Training and Development Coordinator Clare Porteous-Safford also works on several important projects, including the Cultural Arts and Heritage Sustainability Program (CAHSP) and IAF's proposal for a National Inuit Cultural Centre. She also continues to provide supervision of marketing activities as part of the development function of her "department."

Katie Ingrey is now into her second year as manager of the Inuit Artists' Shop. This year Katie has taken on new responsibilities in the shop, including maintaining monthly statistics and budgeting for shop expenditures, including advertising. Following Sheila's departure, Katie also assumed responsibility for advertising sales for *IAQ*.



Circulation Manager Tania Budgell provides fulfilment services and manages the subscriber database for *IAQ*. She also designs in-house promotional material and provides administrative support to the foundation.

Office Maintenance

The main filing system was reorganized this year to make files easier to access and to facilitate the gathering of data for funding proposals. While our present office configuration remains workable, we are looking at ways to utilize space more efficiently and to incorporate anticipated new staff.

Board Meetings

The board met once in person and once by teleconference this year. The first meeting in the spring was timed to coincide with Arts Alive '05 and the Siberian workshop. This arrangement allowed the directors to share their knowledge and expertise with the festival-going public and with the workshop participants from the Russian far north.

The Annual General Meeting (AGM) in September was held by teleconference, utilizing the facilities provided by the Department of Indian Affairs and Northern Development (DIAND). While this was not an ideal situation, it resulted in considerable savings. The Executive Committee—Mattiusi Iyaituk, Okpik Pitseolak and Mathew Nuqingaq—met in Ottawa for a few days before the teleconference.

A new slate of directors was elected at the AGM, including three new directors: Jackussie Itukalluk of Puvirnituk, Paul Maliki of Repulse Bay, and Martha Koonoo of Pond Inlet. Returning directors are: Mattiusi Iyaituk, Okpik Pitseolak, Mathew Nuqingaq, John Terriak, and Nuna Parr. All sitting members of the executive committee were re-elected: Mattiusi as President, Okpik as Vice-President and Mathew as Secretary Treasurer.

As Inuit we are always bombarded with the question: Is our culture going to disappear? The artist has always been the one to tell our story to the next generation. IAQ is able to pass on that story through the art and in text.
— Mathew Nuqingaq, IAF Secretary-Treasurer

communications

Inuit Art Quarterly

• Editorial

Editorial sections of *IAQ* remained the same as in previous years, with a few notable exceptions. Maria von Finckenstein's regular column, "Curator's Choice," was published for the last time in the summer 2005 issue. The column was discontinued following Maria's retirement from the Canadian Museum of Civilization (CMC) and her withdrawal from active participation in the Inuit art world. Her last published submission provided an overview of *Archetypes in Stone*, her final exhibition at the CMC.

That same issue also featured a tribute to James Houston in the form of a pull-out section. Additional run-offs of the supplement were made available upon request and a number were provided to Houston's widow, Alice, who had allowed us to use selections from her personal collection of photographs. We received a number of letters congratulating the editorial staff on a "moving" and "impressive" tribute, as well as "a fitting farewell to a figure seminal in the development of Inuit art in Canada."

Also noted in the pages of *IAQ*'s "In Memoriam" section were the deaths of a

number of important artists, including Lucy Meeko, Noah Meeko, Janet Kigusiuq, Lucy Amarualik, Josiah Nuilaalik, Annie Kilabuk Jr. and Osuitok Ipeelee.

An abundance of information, analysis and insight was contained in the other sections of the magazine. Some of the artists profiled included Nick Sikkuark, Napachie Pootoogook, Andrew Qappik, Abraham Anghik Ruben, Zach Kunuk and the ceramic artists of the Matchbox Gallery in Rankin Inlet.

Among recent publications reviewed in *IAQ* were *Eskimo Drawings*, *Uqalurait*, *The Way of Inuit Art*, and *Cape Dorset Sculpture*. Exhibitions featured in our "Curatorial Notes" section included *Arctic Spirit* at the Heard Museum, *The Scheonfeld Mitchell Collection* at Carleton University Art Gallery and *Early Masters* at The Winnipeg Art Gallery. The "Update" section of *IAQ* helps keep readers informed about issues in the Inuit art world. A new and more versatile format of "Update," including a "Briefly Noted" section, was initiated in the Spring 2005 issue.



• Production

The design of the magazine has remained fairly consistent throughout the year, with few changes made to the layout. Beginning with the spring 2005 issue, we added "Published by the Inuit Art Foundation" to the cover of the magazine to increase awareness of the foundation and its connection to IAQ.

Production of the Summer 2005 issue was slightly delayed so that we could include the memorial tribute to James Houston. With input from our designers and printer, IAQ editors were able to produce the pull-out supplement honouring Houston's contribution to Inuit art. All other issues in the 2005/06 fiscal year met their publication deadlines.

• Advertising Revenue

IAQ enjoyed healthy advertising sales this fiscal year. On average, the magazine includes about 30 advertisements per issue and approximately 120 advertisements per year. In addition to regular advertisers, several new clients placed advertisements in the magazine this year. We will try to maintain this trend by continuing to offer attractive advertising packages.

Circulation

For the first time since its inception, we raised the cover price and subscription rates for IAQ. The increased rates took effect in September 2005, with the most significant increase levied to overseas subscriptions. The new rates were established to help offset the rising costs of mailing and printing the magazine. While it may be too early to tell, we have not noticed a readership decline as a result of the increased rates. The price of IAQ is, of course, not out of line with prices for other specialty magazines, which tend to have small circulations.

COMMUNICATIONS PROJECTS

In addition to the production of *Inuit Art Quarterly*, the Communications Department performs several other activities. Some of these projects help to raise funds for foundation programs, while others spread awareness about the foundation, its achievements and its mission. This year, the department undertook several projects and made new contacts in unexpected places, including Zimbabwe and Rome:

• Business of Art Video

Dave Depper of Sierra Visual Communications was engaged to produce a video documenting the activities of the two-week Business of Art Workshop devel-

Inuit artists can get ideas from reading the magazine The Qablunaat can read about the artists, what they do, how they do their work, and how it is important for future generations of Inuit to continue their art and pass on their skills.
— Okpik Pitseolak, IAF vice-president

oped by the Inuit Art Foundation for Siberian artists. Depper recorded presentations by the Executive Director and staff, as well as field trips to galleries, museums, and marketing and arts organizations in Ottawa and Toronto. The Inuit Circumpolar Conference will dub the video in Russian for workshop participants.

- **Draw By Mail**

The Communications department organized a draw-by-mail promotion this year, the first such promotion since 1998. Prizes were donated by Albers Gallery in California, Stan Machnik in Quebec, Canadian Arctic Producers in Winnipeg, and Simon Tookoome of Baker Lake. A total of 176 tickets were sold at \$25 each for a gross \$4,400. After expenses, the net gain for this initiative was about \$2,600. The draw by mail was advertised in *IAQ* and signage promoting the draw was prominently displayed in the Inuit Artists' Shop. Most of the tickets were purchased by subscribers responding to the ad in *IAQ*, with a few tickets purchased by shop patrons. Although the revenues generated by the draw were modest, the amount raised did help to defer some of the costs of sending free copies of *IAQ* to artists in the North.

INUIT ART SERVICES

Inuit Art Services covers activities such as arranging for copyright permissions, Inuktitut translation, and the commission of artwork. This year, several requests came from various organizations for copyright services. We had a contract with the Canadian Museum of Civilization to obtain copyright permissions for a reprinting of *Celebrating Inuit Art*. The foundation also facilitated a copyright contract with the Museum of Ethnology in Japan for a book on Inuit art. We also had a small contract with Harvard Press. These services continue to generate modest but important sources of revenue for the foundation.

- **Commissions**

IAF President Mattiussi Iyaituk travelled to Oslo, Norway to install an inuksuk commissioned by the Government of Canada as a gift to Norway to commemorate its centennial. The inuksuk was constructed by Joseph Suqslaq of Gjoa Haven, named after the boat "Gjoa," commanded by Norwegian explorer Raoult Amundsen during his northern expeditions in the Canadian Arctic. The inuksuk was unveiled in June 2005 on the grounds of the Norwegian Maritime Museum, six metres away from the historic Gjoa vessel. This is the third inuksuk installation facilitated by the Inuit Art Foundation. The other two inuksuits were installed in Russia and Iceland.

PUBLIC RELATIONS

The foundation's many achievements and its unique status as a model indigenous-run organization have attracted a lot of attention around the world. Over the past year, we have met with several international visitors who have expressed an interest in learning more about our operations and the services that we offer.

In the fall, Doreen Sibanda, Executive Director of the National Gallery of Zimbabwe met with the Executive Director to discuss the similarities that exist between the needs and situations of African and Inuit artists.

Later in the year, we met with Stephanie Tiberini, from the University of Rome, who is researching Inuit women's art. We provided her with an overview of what had been done to promote Inuit women's art at Canadian museums and galleries, as well as resource materials that contained further reading on Inuit women's art.

We have had a chance to see how we can develop and what obstacles will be in our way. What surprised me was how the IAF Board of directors can protect artists' interests.

— Lena Takieva (Yamal)

I can certainly apply this experience in my community but it will be on a different level, because we do not have the same level of administrative support. The marketing system could be used as a model for us. When I am back, we will try to organize an analytical seminar and a regional program for the development and support of indigenous art.

— Galina Shuganova (Khanty-Mansiysk)



In November, we met with a Russian delegation, which included the speaker of the Norilsk Parliament and the president of the Association of Business Women (Russia), to discuss the Inuit art industry as a successful model of economic development. The meeting was arranged by Marina Wilson of the Circumpolar Liaison Directorate (DIAND). Because we had just completed the Business of Art workshop earlier in the year, we had a great deal of resource material available in Russian.

In December, at the request of Inuit Tapiriit Kanatami (ITK), the foundation participated in Arctic Day, a one day event organized by the United Nations during the Kyoto Environmental Conference in Montreal. The event was an opportunity for us to discuss our work and promote our services to a wide international audience. Thousands of people attended the event, including many representatives of the Inuit community. Directors Mattiusi Iyaituk, Okpik Pitseolak and Mathew Nuqingaq were very involved in the proceedings. Mattiusi spent two days prior to the opening carving a large polar bear ice sculpture that was displayed in front of the foundation's booth, which we shared with ITK. The sculpture attracted a great deal of attention from the conference attendees and media — as it melted over the course of the day! Mathew was on hand to display and discuss his artwork and Okpik opened the ceremonies by lighting the qulliq.

WEBSITE (www.inuitart.org)

Launched in 1997, the IAF website is often the first point of contact for people wanting to learn more about the foundation and the many things we do. This year, we made some minor changes to our site, which enabled us to improve service while reducing costs. We are also looking at ways to revise the site to improve navigation and provide more timely updates. Katie Ingrey has taken over responsibility for maintaining and updating the site following the departure of Sheila Sturk-Green.

An added feature to our web site this year is a listing of upcoming Inuit art exhibitions taking place around the world. While this feature has long been offered in *IAQ*, providing online exhibition listings will help promote Inuit art to an even greater audience while also being of service to the many galleries that organize these important shows.

FESTIVALS

At the end of the Business of Art workshop, Russian participants were joined by over a dozen visiting artists and the IAF board of directors (all practising artists) for Arts Alive 05, a weekend arts festival and cultural exchange. In spite of the inclement spring weather, throngs of visitors from Canada, the United States and Europe attended the events, which included artist demonstrations and artist talks as well as throatsinging and drumdancing routines by Inuit and Siberian performers. Visiting artists from Canada (other than the directors) included Annie Pootoogook, Arnaqu Ashevak, Andrew Qappik, Victoria Mamnguqsualuq, Irene Avaalaaqiaq, Mark Airut, Shirley Moorhouse, Alacie Tullaugaq, Alacie Sivuarapik, Taqaraliq Partridge and the throatsinging troupe Siqiniup Qilauta (The Sun's Drum). Artwork from both cultures was on display and visitors were also given an opportunity to win an arctic cruise sponsored by Adventure Canada.

The event received exposure in numerous print and broadcast media outlets. It was mentioned in the northern press (Nunavut News/North), and in the South (Ottawa Citizen). A write-up was also included in the July/August 2005 issue of *above & beyond* magazine. Communications Manager Sheila Sturk-Green was also invited to appear on a local television show (*Daytime*, Rogers Cable 22) to promote the event.

Financial assistance was received from Canadian Heritage (Arts Presentation Canada) and the Government of Nunavut.

IAF President
Mattisui Iyaituk in
Oslo, Norway with
completed inuksuk
created in Gjoa
Haven by artist
Joseph Suqslaq



La Fédération des
Coopératives du
Nouveau-Québec
Manager Bernard
Murdoch providing
a tour to Cultural
Industries Training
Program students



Baker Lake artist
Irene Avaalaqiaq
demonstrating her
sewing skills during
Arts Alive 05



marketing

Inuit Artists' Shop

The Inuit Artists' Shop was launched by the foundation in 1996 as a revenue-generating activity and as a support to Inuit artists. Since then, it has grown to take on several other functions, serving as a training site for Inuit and as a showcase for the broad range of Inuit material culture. During workshops and training programs the shop has provided artists, students and interns with an opportunity to learn about marketing, retailing, art appreciation and art criticism. The shop displays a wide range of work from all areas of the North and the staff are dedicated to promoting lesser-known artforms. The marketing policy of the foundation—to promote contemporary art from living artists—helps the foundation pursue its mandate of encouraging the self-expression of artists while helping to ensure the long-term vibrancy of the market.

In pecuniary terms, this year has been one of the most promising years for the Inuit Artists' Shop in recent history. While the non-profit retailing arm of the foundation was originally established to generate revenue for other foundation programs, it has struggled to realize this goal in recent years. Last year, the shop fell just short of breaking even. This year, however, we are happy to report that the shop is on target to achieve a modest surplus that will support IAF education

During workshops and training programs the shop has provided artists, students and interns with an opportunity to learn about marketing, retailing, art appreciation and art criticism.

services. A number of factors have contributed to the shop's apparent resurgence, chief of which is the cultivation of a loyal and expanding customer base generated through advertising, special events and promotional efforts.

Clientele

The Inuit Artists' Shop has continued to maintain a fairly strong customer base since the closing of the location on Clarence Street in the Byward Market. Our permanent location, adjacent to our offices on Merivale Road, continues to attract buyers in spite of being located outside of popular retail or tourist zones. Our customer base now seems to be largely the result of past events we have run at the Inuit Art Foundation, advertising run in local newspapers and magazines, and our flashy outdoor signage, which is clearly visible to passersby.

Sales

The highest sales this year were once again generated in the month of December, during our Annual Christmas Open House (see Events and Exhibitions below). During this, and events similar to it, our most popular items tended to be price-point gifts in the \$1–\$50 price range, including small carvings, prints, stationery, books and other moderately priced items.



Our downtown showroom in the Ottawa School of Art boutique briefly closed at the beginning of this fiscal year when the boutique underwent extensive renovations. It reopened in April 2005 with the position of Boutique Manager being filled by Philip Igloliorti, a former part-time employee with the foundation. The Inuit Artists' Shop's display at the school is now maintained on a monthly basis. Although the sales at this location make up only about 2% of our total annual sales, we benefit from the exposure.

Other smaller sales opportunities the shop has participated in this year have included National Aboriginal Day at the Museum of Civilization in Quebec, a silent auction at the Royal Ottawa Hospital, and the annual House of Commons Christmas Craft Fair in December. We also set up small displays at the United States Embassy in Ottawa for their annual orientation event for new employees and their families and for their annual Christmas bazaar in December. Although these events did not generate large sales, they provided excellent promotional exposure, not only for Inuit art but, also, for the *Inuit Art Quarterly* and the Inuit Art Foundation.

Events and Exhibitions

In April 2005, the Inuit Art Foundation, in conjunction with the Department of Indian Affairs and Northern Development, the Inuit Circumpolar Conference (Canada) and the Canadian International Development Agency, organized a two-week marketing workshop for ten visiting interns and artists from several different communities in Siberia. The Inuit Artists' Shop

presented some marketing sessions to the interns, which took place in the shop itself and were supplemented with visuals, written materials and hands-on exercises. At the conclusion of this two-week period, two days were set aside for IAF directors to join the ten interns for a public arts festival, Arts Alive '05. The Inuit Artists' Shop assisted the Siberian artists in setting up a display of their work at the festival.

In June 2005, the Inuit Artists' Shop once again hosted the Annual Pangnirtung Print Collection. This is the second year in a row that the shop has held a sales exhibition of the annual collection. We hope to make this an annual event.

In September 2005, in conjunction with the foundation's executive committee meeting, the shop organized *New Career Paths: A Lecture Series*, featuring Mattiusi Iyaituk, Okpik Pitseolak, and Mathew Nuqingaq. Mattiusi talked about how his career has taken him to many different places around the world. In her presentation, Okpik talked about what it means to be a practising female Inuit artist. Pitseolak also showed the 1997 CBC documentary *Women's Work* about female Inuit artists, produced by Adrienne Clarkson. Mathew, who presented along with Ruby Clifford of Foreign Affairs Canada (FAC), talked about his recent journey to Japan and the impact of Inuit art in a foreign culture. This event was promoted by personal invitations and mailed flyers.

In December 2005, the Inuit Artists' Shop once again held the Annual Christmas Open House,



featuring various Christmas crafts, from ornaments to handmade dolls made by Emily Flowers of Happy Valley-Goose Bay. Consecutive ads placed in the *Ottawa Citizen* to promote this event produced a good response. In light of this, the Inuit Artists' Shop has continued to advertise in the *Citizen*.

Bears On Ice opened in February 2006 to coincide with Ottawa's Winterlude festival.

IAS Shop Manager
Katie Ingrey

Puvirnitug
throatsinger Alacie
Sivuarapik shows
Siberian folk artist
Lilia Banakanova
how to weave a
grass basket



Business of Art
interns Galina
Shuganova, Vera
Rosheva, Elena
Posvolskay and
Vladmir
Sulyandziga



Inuit Art Foundation
directors Mattiusi
Iyaituk and Mathew
Nuqingaq with
Siberian intern Lilia
Banakanova



Most successful artists working today are successful because of working with the Inuit Art Foundation. Artists in Labrador are able to use power tools because of the influence of the foundation. Before that, they would only use small hand tools. — John Terriak

training & development

The Training and Development department has encountered a growth node, a pivotal place at which we needed to evaluate our past programs and projects to determine the direction of our future growth. While we organized some very successful programs and workshops this year, including the 11th session of our Cultural Industries Training Program and a marketing workshop for indigenous cultural workers from Siberia, we are revisiting some other services administered by the department. Many changes have taken place in the North since our support programs for artists were initiated in 1991. While many of the old problems seem to persist—a lack of material supply and a need for sustained professional development opportunities—it is clear that many of the old solutions will no longer suffice. Aided by a capacity building grant from Canadian Heritage, we have initiated a broad round of consultations with artists and arts organizations which we expect will lead to a revamping of IAF's approaches to the ever-changing problems of artists.

Cultural Industries Training Program (CITP)

The 11th session of the Cultural Industries Training Program (CITP)—which was initiated in 1995 as an education and job training

program for Inuit living in Ottawa—was shortened this year from six months to three months. Changes in the administration of training funds for indigenous people living in Ottawa resulted in fewer resources being allocated to Inuit-specific programs.

The revised curriculum for the condensed version of the program focussed on both skills development and cultural training. Douglas King, who has been an instructor with the program for four years, assumed the role of student coordinator this year, helping to guide the group through the life skills and job skills courses. Complementing these sessions were four full-day workshops on cultural awareness taught by Caroline Anawak. This valuable segment of the program helped to reinforce Inuit values and identity, placing skills development into an Inuit frame of reference.

Instruction in Art History and the Sociology of Inuit Art was complemented by curated tours of the Inuit collections at the Canadian Museum of Civilization and the National Gallery of Canada. For a six-week period, students also participated in job placements one day each week at various Inuit and cultural organizations in the Ottawa area, including Larga Baffin, the Indian and Inuit Art Centre (DIAND) and in Nunavut MP Nancy Karetak-Lindell's office on Parliament Hill.



Five students enrolled in the program this year, four of whom graduated: Jonah Angutiqjuaq, Bernadette Immariotok, Sarah Qammaniq and Sean Qappik. These graduates are now pursuing different options: the Inuit Art Foundation hired Sean Qappik on a three-month contract, Jonah Angutiqjuaq is applying to the Canadian Museum of Civilization's Aboriginal Training Program, and Bernadette Immariotok has been making and selling her wall hangings to a local art dealer. All of these connections were made during the three-month CITP program.

Sadly, due to further funding constraints, we were informed that this would be the last year we would be able to offer this valuable training for Inuit in Ottawa. We do hope that increases to Inuit-specific training funds will one day make it possible for us to reinstate this program, as many of our graduates have told us they would not be where they are now were it not for CITP.

Business of Art Workshop for Russian Interns — "From Producers to Consumers"

In April 2005, ten cultural workers from the indigenous regions of the Russian North and Far East arrived in Ottawa to learn first-hand about the marketing system for Canadian Inuit art. The participants were interested in exploring what components of the marketing system in Canada might be useful to the artists in their communities and regions.

Organized by the foundation, the workshop marked the end of a broader initiative sponsored by the Canadian International

Development Agency, the Inuit Circumpolar Conference, the Department of Indian Affairs and Northern Development (DIAND) and the Russian Association of Indigenous Peoples of the North. The workshop, entitled *From Producers to Consumers*, gave the participants an overview of the unique process in Canada by which a work of Inuit art goes from creation by an artist to purchase by a consumer.

Discussion and analysis of the industry by staff and directors was reinforced with on-site presentations at wholesalers, retailers and public galleries in Toronto and Ottawa. Participants were given an insider's perspective of the industry during presentations at Arctic Cooperatives Limited (ACL) and Nunavut Development Corporation. R.J. Ramrattan, the buyer for ACL, gave a detailed overview of the cooperative system and how it facilitates artistic production in the North. Tom Chapman of Nunavut Development Corporation discussed different promotional strategies and efforts and provided a survey of the development projects his corporation has initiated in the North. Visits to well-known Inuit art galleries and museums in Toronto fostered discussions about presentation and pricing and its relationship to quality and consumer demands. The Russian interns also spent time at the Indian and Inuit Art Centres of DIAND, learning about the government department's role in documenting and promoting Inuit art. The workshop ended with an evaluation, in which participants were able to provide feedback on what they had learned over the past two weeks. The feedback was overwhelmingly positive. Below is a sampling of some of the comments:

In Life Skills, I learned that a planned goal for the future actually works when done properly and efficiently. The Sociology of Inuit Art course taught me more about the evolution of Inuit history in connection with art forms from different ages (i.e. Dorset vs. modern contemporary art). The slide shows were great! The presentation itself was very animated and entertaining!

— CITP student Bernadette Immariotok

I was impressed to see that the Board of Directors includes artists and that the activities are directed toward helping other artists. The seminars were very well organized and the activities and topics of presentations were very useful.

— Lydia Banakanova
(Kamchatka)

We have had a very warm welcome. The Inuit Art is very well preserved and developed. It is all very well organized. We are just starting to do it. When I am back, I will meet with the local administration and tell them of my experience and what I have learned. Based on my new experience I will make some changes, introduce new ideas into the organization of the museum.

— Vera Rocheva
(Yamal)

As a young artist just starting out I have learned a lot. It is very important to exchange experience because we can learn so much from each other. Some problems are similar, some of them have already been solved in Canada that we are just facing now. When I am back I would like to share my experience with people who are actively involved in promoting indigenous art.

— Iliya Raishev
(Khanty-Mansiysk)

An article about the workshop appeared in the fall 2005 edition of *Inuit Art Quarterly* and was later reprinted, in English and Russian, in issue number 14 of the ANSIPRA (Arctic Network for the Support of the Indigenous Peoples of the Russian Arctic) Bulletin, published by the Norwegian Polar Institute.

Cultural Arts and Heritage Sustainability Program (CAHSP)

The increasing demand for the foundation's services—from both its northern constituents and their southern audiences—is difficult to meet in face of unstable funding. Staff and directors regularly review our performance and its relevance, an explicit topic at our last two directors' meetings. The consensus is that the foundation is providing the maximum possible service with funding levels that have remained stagnant while expenses have continued to increase.

Core funding from the Department of Indian Affairs and Northern Development has remained constant and although we have previously been able to more than double it, this is no longer the case. Our budget has continued to hover around one million dollars in spite of our best efforts to attract funding from other government departments and to realize cost recoveries. Corporate funding has been mostly unavailable to us, although we have in the past several years, achieved some success in attracting project-based funding from other government agencies: Canadian Heritage and Human Resources and Social Development, as well as some small grants from the Canada Council for the Arts and the Government of Nunavut. Private sector donations from Canada and abroad have remained constant at 4 to 5 per cent of our budget.



Apart from fundraising we have always exerted every effort to recover costs through subscriptions and advertising sales in *Inuit Art Quarterly* and sales of artwork in the Inuit Artists' Shop. We also package and sell our services whenever possible (such as in the erecting of inuksuit for Foreign Affairs Canada and the negotiation of copyright permissions).

While we believe that we perform a valuable service for northern and southern players alike, it is clear that more revenue-generating activities will be required if the foundation is to continue meeting the needs of its northern constituents. In January 2006, we were awarded a capacity building grant through Heritage's Cultural Arts and Heritage Sustainability Program (CAHSP) to cover the costs of hiring a consultant to review the programs and organizational structure of IAF and to make recommendations as to how we can increase revenues. Much of the preliminary work necessary for the review will be done by foundation staff, including a telephone survey of key artists and cultural workers in the North. The results will provide us with more current information about the needs of artists in the North, leading eventually to the creation of more efficient programs to service those needs. We are optimistic about this process and what it will mean for the future of our organization.

National Inuit Cultural Centre (NICC)

In 2004, the directors of Inuit Art Foundation proposed that Inuit organizations join in the creation of a National Inuit Cultural Centre to serve as a centre for the preservation and revitalization of Inuit cultural practices for future generations, as well as raising the profile of Inuit in Canada and abroad.

As Inuit have become more politically active in the Canadian state, it is appropriate that their culture be showcased in a centre they control. Additionally,

a national cultural centre will allow Inuit to develop their own distinctive tourism sector. Cultural tourism has been identified by the World Travel Organization as one of the fastest growing international tourism trends and the proposed centre will be an unprecedented opportunity for Inuit to play a leading role in one of the world's largest economic practices.

The benefits of Aboriginal cultural tourism include employment and economic development opportunities as well as the preservation and revitalization of Inuit cultural practices for future generations.

In addition, the concentration of Inuit organizations in a dedicated space would provide a relatively under-represented segment of the population with a greater presence as well as facilitating interaction between the organizations representing Inuit in the national capital. The centre will serve as a focal point for Inuit visiting Ottawa and allow for the coordination of various cultural activities under one roof.

While the concept of a National Inuit Cultural Centre has met with ready acceptance by all parties consulted, the initial plan of applying to Heritage Canada for funds to conduct a feasibility study have been thwarted by a change in that department's funding criteria. Nonetheless, a steering committee has been struck with members from Inuit Tapiriit Kanatami and the Inuit Art Foundation. Representatives of both organizations participated in a one-day "visioning workshop" on January 26, led by an employee of Canadian Heritage, who helped us to flesh out the concept and to develop some strategies for funding. Our next step is to develop terms of reference for the project.

Clare Porteous-Safford
Training and Development Coordinator

05/06

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