

# InuitART

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## FOUNDATION

annual report • 2008-2009





# InuitART

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## FOUNDATION

Established in 1985, the Inuit Art Foundation is owned and governed by Inuit artists and northern cultural workers from across the Canadian arctic.



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# Working Together Through

The Inuit Art Foundation has experienced many highs and lows during my time as President. At some points, I have felt as though the trip to Ottawa for the foundation's bi-annual director's meeting was to be my last. However, with the relentless ef-

This year, the foundation has focussed on "extending its reach" via the web, specifically through two projects: *Inuit Art Alive.ca*, a survey of Inuit artmaking from the mid-20th century onwards, and *Inukjuak Art History* ([www.virtualmuseum.ca](http://www.virtualmuseum.ca)), a website

● ● Our goal is to become stronger –  
week by week, month by month,  
and year by year ● ●

forts of our wonderful and faithful Executive Director, Marybelle Mitchell, and our dedicated directors, who regularly give the foundation their precious time, as well as our hardworking staff, I keep returning to Ottawa year after year.

containing information and artwork spanning three generations of artmaking in that community. We hope that this will be the first of many local art histories.

In spite of a limited budget, we have done a lot and will try to do much more.

# Highs & Lows

Many staff have come and gone, but good replacements have always been found. If we continue to work together as we have, we will be here for a while yet. Our goal is to become stronger – day by day, week by week, month by month, and year by year.

We have had much support from Inuit art lovers and we hope that this will continue.

*Mattiusi Iyaituk*  
L'ndit'p

Mattiusi Iyaituk  
April 2009



# A Successful Transition

Following a program review and consultation with various constituencies, the Inuit Art Foundation has made a successful transition to the digital universe. *Inuit Art Alive.ca*, a virtual exhibition, will be launched in June this year, making some 1,000 images of work produced by Canadian Inuit artists over the first half-a-century of artmaking available to interested parties worldwide.

With one stroke, the foundation will have succeeded in providing a professional

development tool to several thousand artists who mainly work in isolation from the structures that support Inuit art. Approximately 50 artists are being provided with portfolios of their own work and thousands more will have access to the body of work that launched the most successful northern economic venture yet.

In June, we will also launch *Inukjuak Art History*, the first of a series of planned local art histories. It will be found on the Virtual Museum's Community Memories website ([www.virtualmuseum.ca](http://www.virtualmuseum.ca)). Funded by the Canadian Heritage Information Net-

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development tool to several thousand artists who mainly work in isolation from the structures that support Inuit art. Approxi-

work, the site contains over 300 images of artwork spanning three generations of art-making in Inukjuak, where the modern Inuit

art industry began with Nayoumealuk's gift of a small caribou sculpture to James Houston, visiting from Toronto.

Pending successful fundraising efforts, *Inukjuak Art History* will be followed with similar productions, designed to acquaint younger generations of Inuit with the

lages, and to southern researchers, art dealers, and collectors who have been looking for a way to replace the flow of images and information formerly provided by the Indian and Inuit Art Section of Indian and Northern Affairs Canada (INAC).

Privacy and copyright laws have made

Our objective is, simply, to make this material available to the world



The small caribou given to James Houston by Nayoumealuk.

specific history of artmaking in their own communities.

These web projects will be of interest to Inuit, particularly those living in arctic vil-

it impossible for INAC to continue with the level of service formerly provided and, indeed, these laws – necessary to protect creators and their intellectual property – make it difficult and time consuming for the Inuit Art Foundation to fill the gap. While we can perform the physical work involved in digitizing images and researching context, determining ownership and negotiating reproduction rights is altogether another magnitude of effort and expense.

Nonetheless, in the upcoming year – our 24th year of operation – we will be exerting every effort to find the means to continue to digitize the vast number of images of Inuit art that have been collected over many decades. Our objective is, simply, to make this material available to the world.

This must happen soon, given the deteriorating quality of many of the slides.

While we work out details, work continues on our own website ([www.inuitart.org](http://www.inuitart.org)).

organizing them into pertinent categories and providing summary introductions. We will be working this summer to refurbish our site, including a section dedicated to artists,

To round out our digital offerings, plans are underway to produce the first digital version of *IAQ*

*org*). Over the past year, we uploaded several articles from *Inuit Art Quarterly (IAQ)*, anticipating the needs of researchers by or-

where we can provide cost-effective instruction in technical and organizational matters (finishing techniques, photographing, and





documenting artwork, for instance). We also envision being able to provide timely information about competitions and grants and, ultimately, a networking venue for those thousands of artists sprinkled across an area the size of some European countries.

To round out our digital offerings, plans are underway to produce the first digital version of *IAQ*. Details are still very much in the formative stage, but we envision a more timely and relevant publication with a broader reach. Given the relative lack of Internet access in northern Canada, it will, however, be some time before we would

consider retiring the print medium.

And, of course, we continue to offer hands-on Cultural Industries Certificate Training Programs (CICP) and to provide opportunities for Inuit artists and the general public to interact at Inuit Art Foundation events. An *Arts Alive* was held at the Inuit Art Foundation office in September, and planning is underway for a the launch of *Inuit Art Alive.ca*, to be held at the National Gallery of Canada on June 26, 2009.

Marybelle Mitchell  
March 26, 2009



(Facing Page): Performers demonstrate drumming at the IAF offices in Ottawa, Ontario during the September Arts Alive, 2008.  
(Above): Performers demonstrate traditional Inuit games during the September Arts Alive.

# Inuit Art Foundation Board

## 1. President

Mattiusi Iyaituk  
Ivujivik, Nunavik

## 2. Vice-President

Okpik Pitseolak  
Iqaluit, Nunavut

## 3. Secretary Treasurer

Mathew Nuqingaq  
Iqaluit, Nunavut

## 4. Shirley Moorhouse

Happy Valley - Goose Bay, Labrador

## 5. Siasi Smiler Irumia

Inukjuak, Nunavik

## 6. John Terriak

Nain, Nunatsiavut

## No Photo

Tony Atsanilk  
Qikiqtarjuaq, Nunavut



# of Directors



# Finance

Thanks to continuing core funding from Indian and Northern Affairs Canada (INAC) and a generous grant from Canadian Heritage, the Inuit Art Foundation was able to complete several projects in the 2008-09 fiscal year. Chief among these was *Inuit Art Alive.ca*, a virtual exhibition showcasing over half-a-century of Inuit art by more than 50 artists from across Canada. It features 1,000 artworks, as well as artists' profiles, interviews, and published articles. This project

situated the addition of short-term researchers and technical staff.

Total revenue from April 1, 2008 to March 31, 2009, was \$1,082,148 (compared with \$852,734 in the previous fiscal year). Approximately 42 per cent of the 2008-09 budget came from INAC; 21 per cent was from Canadian Heritage, and the balance was made up by *IAQ* subscriptions and advertising, Inuit Artists' Shop sales, and private sector donations and bequests. It is

## The foundation receives core funding from Indian and Northern Affairs Canada...

represents our first effort to make available to artists, researchers, curators, and the public part of a collection of 16,000 photographic slides acquired in 2006 from INAC. A project of this scope and magnitude neces-

not surprising that shop sales did not reach projections in this year of global recession. *IAQ* advertising revenue at \$96,637 was also slightly lower than previous years. Donations to the foundation decreased by 18 per cent

– from \$82,054 in the previous fiscal year to \$67,356 in 2008-09.

Total expenses amounted to \$1,122,547, which, after posting depreciation on assets, resulted in a deficit of approximately \$50,000. This is the highest deficit ever incurred by the Inuit Art Foundation,

the foundation has pared expenses for the coming fiscal year by reducing staff, from 10 in 2008-09 to 7 in 2009-10. Non-profit arts-related organizations, such as this, must typically expect year-long lulls between project funding, as new grants cannot be applied for until previous grants are finalized. Late start-

...IAF will continue to source new monies to enable us to develop and deliver programs to benefit artists

which has, in latter years, succeeded in achieving break-even budgets or generating small surpluses to add to a reserve that has been carefully nurtured since the foundation's inception. In order to continue to protect this small but crucial reserve (now approximately 30 per cent of annual budget),

up dates (caused by the gap between applying and receiving approval for grants) inevitably result in fallow periods, but we will use this interval between projects to source new monies to enable us to continue to develop and deliver programs to benefit artists. 🐾



# 2008-2009 Donors

## Legacies & Bequests

Virginia J. Watt Perpetual  
Charitable Foundation

## Patrons (\$2,500 - \$4,999)

Jean Sawtelle

## Partners (\$1,000 - \$2,499)

Daniel Albrecht  
Christ Church Cathedral, Cincinnati  
Margaret & Robert Jackson  
John & Joyce Price  
Fath Group/O'Hanlon Paving

## Associates (\$500 - \$999)

Janice Gonsalves  
Arthur & Charlotte Shull  
Philip & Catharine Evans  
J Stewart Bryan  
Raymond & Eleanor Erikson  
Anne Meekitjuk Hanson  
Christopher Breddt & Jamie Cameron  
Andrew Codos  
Donald & Patt Dodds

## Supporters (\$100 - \$499)

Jaan Whitehead  
Nancy Keppleman & Michael Smerza  
Helen Rapp  
John & Marcia Doelman  
Joram Piatigorsky  
Peter & Irena Dixon  
Alain Fournier  
Robert Scott & Diane Spencer  
Roy W Stahlhut  
Jurg & Christel Bieri  
Ed Friedman  
Michael P Sibó  
Gary & Marcia Anderson  
Charles C Kingsley  
Faye L Stephenson  
Dan P Gray  
Shaaron Drayton  
Mark & Margie Zivin  
Robert A & Leah M Brown  
Peter & Elizabeth Solis  
Jane Redmon  
Joyce Keltie  
Jo-Ann Kolmes  
Sheila McCallum  
Lester & Sandy McKinnon

תודה (thank you)

Marcia Rioux  
Charlotte Ferencz  
Gary B Nelson  
Barbara C Smiles  
John & Judith Hall  
Maija M. Lutz & Peter A. Tassia  
Gloria Kaplan  
Bert Witt  
Jacqueline A Hynes  
Robert Wolf  
Ronald Perez  
Paul Mayer  
Gord Webster  
Wayne Ballantyne  
Serge Morin  
WarkInuit  
Home & Away Gallery  
Janet Heagle  
Alastair Fernie  
Leaha Erickson  
Jacqui Shumiatcher  
Steve Slagle & Jane Spaeth  
Ingo Hessel  
Karen Gorsline  
Sarah Gunz

**Friends (up to \$99)**

Thomas C R Proctor  
Marie Frezzo  
Debra L Vannet  
Anne Badke  
Michael & Ilene Schechter  
Joan Bechhofer  
Patricia Eames  
Tekla A Harms  
Merri Van Dyke & Jim Bader  
Susan Newlove  
Johanna Kassenaar  
Leon C Emmons  
Allyson Banas  
Anne L Hearn  
Teresa G Defazio  
Paul J Santrach  
Jim & Kathy Lilly  
Carol Ann Ellett  
Joan Truckenbrod  
Cathleen Colehour  
Diane P Hender  
Mary Di Felice  
Marie R Bauer

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# 2008-2009 Staff

## **Full-time Staff**

Marybelle Mitchell, *Executive Director*

Devora Cascante, *Senior Manager*

Matthew Harrison, *Communications Coordinator and Managing Editor, IAQ*

Philip Igloliorte, *Operations Manager, Inuit Artists' Shop*

Cameron McKnight-MacNeil, *Design and Web Projects*

Michael Caesar, *Editorial Assistant, IAQ*

## **Part-time staff**

Clare Porteous-Safford, *Marketing Manager and Training and Development Coordinator*

## **Contracted Services**

Brian Coghlan, *Bookkeeping Services*

## **Temporary Full-Time**

Sandra Baranek, *Researcher, Inukjuak Art History project*

## **Temporary Part-Time**

Heather Igloliorte, *Researcher, Inuit Art Alive project*





(Left to Right, Top to Bottom): Cameron McKnight-McNeil, Marybelle Mitchell, Matthew Harrison, Clare Porteous-Safford, Brian Coghlan, Devora Cascante, and Philip Igloliorte.

# Administration

Efforts have been expended over the past few years to consolidate and update the foundation's brand. Over the years, we have accumulated numerous ad hoc logos, font styles, and design formats, which have become dated and confusing. Similarly, the design and format of our website ([www.inuitart.org](http://www.inuitart.org)) has become inadequate for our expanding needs.

phers for *IAQ*, has developed a new logo and accessory materials. At the close of 2008-09, new logos and styles have been approved for letterhead and paper products, as well as new signage for Merivale Road. The re-design of the foundations' website is scheduled for the summer of 2009, after concerted efforts by staff to upload more content, and after final decisions have been made regarding the

[www.inuitart.org](http://www.inuitart.org), which first went live in the mid-nineties, functions as one of the foundation's valuable communication tools

Having done as much work as we could in-house, a point was reached at which a professional consultation was warranted. Acart Communications, a marketing, design, and communications agency, long associated with the foundation as designer and typogra-

website's form and function.

The website, which first went live in the mid-nineties, continues to function as one of the foundation's valuable communication tools. During the past fiscal year, the average monthly number of visitors was

4,644, while the total number of visitors was 44,402 (these numbers exclude webcrawler visits). The number of visitors has remained steady over the years.

In the past year, we uploaded approximately 200 selected *IAQ* articles to the website to be utilized, for free, by researchers, academics, curators, dealers, and others. To facilitate research, the articles have been arranged in the following categories: *Imagery*;

ments of special sales. These announcements are coordinated with timely postal and e-mail promotions.

Future plans for the website include upgrading and greatly expanding its capacity, allowing it to function as a central hub or portal from which visitors will be able to easily access distinctive, but interconnected services provided by the foundation, including: Inuit Artists' Shop; *IAQ*; Inuit Artists'

## In the past year, we uploaded approximately 200 selected *IAQ* articles to the website

*International Interest; Marketing; New Media, New Ways, New Artists; Sharing Power; State Support, and Tools, Training, and Quarrying.* Future plans include the addition of more categories, as well as the uploading of more *IAQ* articles and editorials.

The Inuit Artists' Shop's webpage has been updated and reconfigured, and a section has been added specifically for announce-

ments of special sales. These announcements are coordinated with timely postal and e-mail promotions. Future plans for the website include upgrading and greatly expanding its capacity, allowing it to function as a central hub or portal from which visitors will be able to easily access distinctive, but interconnected services provided by the foundation, including: Inuit Artists' Shop; *IAQ*; Inuit Artists' College; Cultural Industries Certificate Program; Copyright Services; *Inuit Art Alive*, as well as other, yet to be determined projects and programs. It will also have the capability to allow visitors to purchase artwork from the Inuit Artists' Shop, subscribe to *IAQ*, and browse resource materials and image banks related to Inuit art. 🐻



The old IAF logo circa 1990



The new IAF logo circa 2009

INUIT ART QUARTERLY

IAQ

PUBLISHED BY THE INUIT ART FOUNDATION

Now in its 23rd year, *IAQ* is the only magazine in the world dedicated to Inuit art. With subscribers throughout Canada, the United States, and Europe, as well as the hundreds of Inuit artists and northern cultural workers who receive complimentary copies, the magazine has established an authoritative niche.

An important tool in furthering knowledge of Inuit art, *IAQ* also serves to facilitate the sale of artwork and provide a forum for artists' perspectives. We are often told that the magazine serves as a source of inspiration and encouragement to artists living far from art resource materials available in other parts of Canada.

### Highlights of 2008-09 issues

*Summer 2008, vol. 23, no. 2*

Kenojuak was featured on the cover of this issue. The most celebrated Inuit artist of her generation, she won a 2008 Governor General's award for Visual and Media Arts. Kenojuak has appeared in the pages of *IAQ* many times, beginning with the review of a solo exhibition published in the inaugural issue (1986). The 2008 issue also captured a discussion on Kenojuak's career and the future of Inuit art with Pat Feheley (owner of Feheley Fine Arts in Toronto); Leslie Boyd Ryan (Director, Dorset Fine Arts); John and Joyce Price (collectors); Jimmy Manning (Inuit artist and manager of the printmaking shop in Cape Dorset); and Marybelle



Summer 2008, vol. 23, no. 2



Fall 2008, vol. 23, no. 3



Winter 2008, vol. 23, no. 4



Spring 2009, vol. 24, no. 1

Mitchell (Executive Director of the Inuit Art Foundation). The summer 2008 issue also contained *Inuit Art and the Limits of Authenticity*, an article written by author and critic Deborah Root. Examining changes in Inuit art over the past 20 years, Root questioned southern notions of what is considered ‘authentic’ in the context of the contemporary work of Annie Pootoogook.

*Fall 2008, vol. 23, no. 3*

Timootie Pitsiulak of Cape Dorset, a dynamic young artist gaining attention for his highly detailed drawings of contemporary subjects, including machinery, was the subject of *IAQ Portfolio. Untitled (Loading the Boat)*, one of his pencil and ink drawings, appeared on the cover. The issue also carried a reprint of an essay, *Inuit Men, Erotic Art:*

*Certain Indecencies That Need Not Here Be Mentioned*, by Norman Vorano, Curator of Contemporary Inuit Art at the Canadian Museum of Civilization. First published in *Me Sexy: An Exploration of Native Sex and Sexuality* (Douglas & McIntyre, 2008), the essay made the point that erotic Inuit art, especially art made by men, remains conspicuously rare.

*Winter 2008, vol. 23, no. 4*

*Inuit Artists and Tuberculosis Patients in Hamilton*, an essay based on original research by Susan Gustavison, contributed to our knowledge of art made by the many artists treated at the Mountain Sanatorium in Hamilton. *The New Generation: A Radical Defiance*, by Robert Kardosh, examined new directions in subject matter undertaken by a younger generation of Inuit artists working in Cape Dorset.



Spring 2009, vol. 24, no. 1

Paying tribute to 50 years of print-making in the famed Cape Dorset Print Studios, the Spring 2009 issue contained part one of a two-part essay by Pat Feheley about the contribution made by Arts Advisor Terry Ryan to the Kinngait cooperative. It was accompanied by an article by writer and arts consultant, Michelle Lewin, entitled *Breaking New Ground: Oil Stick Drawings from Cape Dorset*. This issue also included original research by Judy Hall, Curator of Ethnology (Eastern Woodlands & Arctic) at the Canadian Museum of Civilization, *Charles Gimpel: Early Promotion of Inuit Art in Europe* documented Gimpel's introduction of contemporary Inuit art, including work from Cape Dorset, to Western European audiences.

### Circulation

The distribution of *IAQ* has remained relatively consistent, reflecting both a limited universe and a virtually non-existent promotion budget. In addition to the approximately 1,200 complimentary copies of each issue sent to Inuit artist households, 614 are sent to Canadian addresses; 612 are mailed to the United States; 98 go overseas, and approximately 540 are distributed on newsstands. These numbers, compared with pre-

vious years, do not indicate any significant changes in distribution. It is worth noting, however, that demand for bulk order copies has nearly doubled.

### Advertising

Advertising sales represent approximately 70 per cent of the magazine's total revenue, while subscriptions account for the remaining 30 per cent. During 2008-09, advertising revenue in *IAQ* met its projected budget, posting a modest increase over the previous year to reach an average of approximately \$24,000 per issue. This increase in revenue coincided with a rise in both the number of advertisers and the total number of advertisements.

This fiscal year also saw a rise in the number of Canadian advertisers (who represent the bulk of *IAQ* advertisers), which probably resulted from cross-promotional advertising with other art magazines such as *American Indian Art Magazine* and *Border Crossings*.

In spite of the overall increase in advertisers and advertising revenue in 2008-09, total revenue has continued to decline since 2005 and 2006. Undoubtedly, the economic crisis had an adverse impact on sales for the two issues of *IAQ* published during

the second half of the last fiscal period. Citing the economic recession and significantly reduced sales and attendance figures, several galleries and art dealers (mostly from the U.S.) opted to advertise less frequently, or stopped advertising altogether. Others, in an effort to cut costs, reduced the size of their ads, or chose to produce their ads in black and white rather than colour. At least one U.S. gallery – an *IAQ* advertiser – closed its doors in 2008. The economic challenges in the art market are also being felt globally; the number of overseas advertisers is at its lowest level since 2003.

Given the current climate, advertising revenue for 2009-10 does not look promising. While art remains a sound investment, consumers remain cautious about discretionary spending. Although the number of U.S. advertisers is small compared to the number of Canadian advertisers, U.S. clients nonetheless represent a significant portion of *IAQ*'s total advertising revenue. *IAQ* will increase its efforts to gain advertising from alternative public- and private-sector sources, including federal and territorial government agencies, non-art-related businesses, and other companies involved in the North.

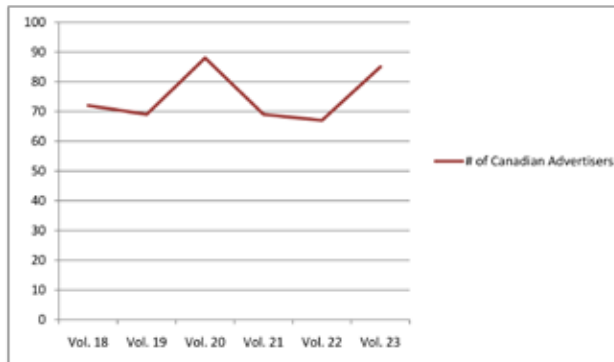
Likewise, previously untapped overseas sales opportunities will be explored, as will cross-promotional opportunities with other magazines and businesses.

### **Editorial Advisory Committee**

The Editorial Advisory Committee, comprised of Heather Igloliorte (PhD candidate, Carleton University); Shirley Moorhouse (IAF director), and Norman Vorano (Curator of Contemporary Inuit Art, Canadian Museum of Civilization), met in May and September during the Foundation's biannual Board of Directors meetings in Ottawa. Discussion at the September meeting focussed on *IAQ*'s policy for reviewing exhibitions. The committee agreed that *IAQ* should not shy away from critical reviews, which are essential in the maintenance of standards, but must always insist on fairness. Comments were made to the effect that negative – but constructive – reviews can assist curators to convince management of the importance of allocating the resources needed to ensure top notch exhibitions. It was also noted that *IAQ* has long been hobbled by a lack of suitable reviewers. 🐾

## Canadian Advertising in IAQ 2003-2008

Canadian Advertisers per Volume of IAQ



## Geographical Representation of Canadian Advertisers

2008, Volume 23

	AB	BC	MB	NS	NT	NU	ON	QC
Winter		3	1	1	2		10	4
Fall	1	3	1	1	2		12	4
Summer	1	2	2	1	2		9	4
Spring	2	2	1	1	2		7	4
<b>Total</b>	<b>4</b>	<b>10</b>	<b>5</b>	<b>4</b>	<b>8</b>		<b>38</b>	<b>16</b>

Total # of Canadian Advertisers = 85

2007, Volume 22

	AB	BC	MB	NS	NT	NU	ON	QC
Winter	1	2	1	1	1	1	8	4
Fall	1	2	1	1	1	1	8	3
Summer	1	2	1	1		1	7	2
Spring	1	2	1	2		1	5	3
<b>Total</b>	<b>4</b>	<b>8</b>	<b>4</b>	<b>5</b>	<b>2</b>	<b>4</b>	<b>28</b>	<b>12</b>

Total # of Canadian Advertisers = 67

2006, Volume 21

	AB	BC	MB	NS	NT	NU	ON	QC
Winter	1	2	1	2		1	7	2
Fall	1	2	1	2		1	9	2
Summer		2	1	2		2	8	1
Spring		2	1	2	1	1	11	1
<b>Total</b>	<b>2</b>	<b>8</b>	<b>4</b>	<b>8</b>	<b>1</b>	<b>5</b>	<b>35</b>	<b>6</b>

Total # of Canadian Advertisers = 69



2005, Volume 20

	AB	BC	MB	NS	NT	NU	ON	QC
Winter		4	1	2	1	1	11	1
Fall		1	1	2	1	1	12	3
Summer		1	1	2	1	1	15	3
Spring		1	1	2	1	1	13	3
<b>Total</b>		<b>7</b>	<b>4</b>	<b>8</b>	<b>4</b>	<b>4</b>	<b>51</b>	<b>10</b>

Total # of Canadian Advertisers = 88

2004, Volume 19

	AB	BC	MB	NS	NT	NU	ON	QC
Winter/Fall		3	1	2	2	1	13	3
Summer		2	1	1	2	1	12	5
Spring		1	1	1	2	1	12	2
<b>Total</b>		<b>6</b>	<b>3</b>	<b>4</b>	<b>6</b>	<b>3</b>	<b>37</b>	<b>10</b>

Total # of Canadian Advertisers = 69

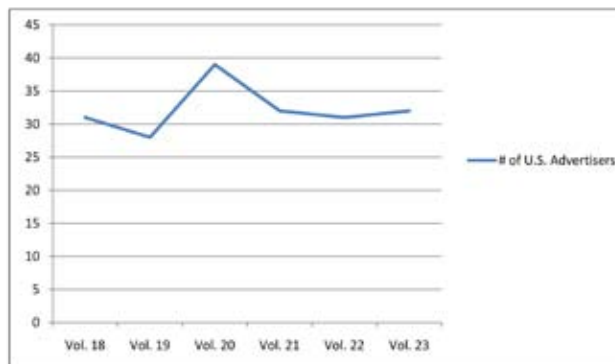
2003, Volume 18

	AB	BC	MB	NS	NT	NU	ON	QC
Winter		1	2	2	2	1	10	3
Fall		1	2	1	2	2	12	2
Sum/Spr		1	2	1	2	2	17	4
<b>Total</b>		<b>3</b>	<b>6</b>	<b>4</b>	<b>6</b>	<b>5</b>	<b>39</b>	<b>9</b>

Total # of Canadian Advertisers = 72

## U.S. Advertising in IAQ 2003-2008

U.S. Advertisers per Volume of IAQ



## Geographical Representation of U.S. Advertisers

2008, Volume 23

	CA	IL	MA	ME	MN	NY	OH	VT	AR
Winter	1	1	1			1		1	
Fall	1	1	1		1	1	1	1	1
Summer	1	1	1	1		3	1		
Spring	1	1	1			2	1	1	
<b>Total</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>1</b>	<b>1</b>	<b>7</b>	<b>3</b>	<b>3</b>	<b>1</b>

Total # of U.S. Advertisers = 32

2007, Volume 22

	CA	IL	MA	ME	MN	NY	OH	VT
Winter	2	1	1	1		1	1	1
Fall	2	1	1			1	1	1
Summer	1	1	1	1		2	1	1
Spring	1	1	1	1	1	1	1	1
<b>Total</b>	<b>6</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>5</b>	<b>4</b>	<b>4</b>

Total # of U.S. Advertisers = 31

2006, Volume 21

	CA	IL	MA	ME	MN	NY	OH	VT
Winter	1	1	1	1	1	1	1	1
Fall	1	1	1	1	1	1	1	1
Summer	1	1	1	1	1	1	1	1
Spring	1	1	1	1	1	1	1	1
<b>Total</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>

Total # of U.S. Advertisers = 32

2005, Volume 20

	CA	IL	MA	ME	MN	NY	OH	VT
Winter	1	1	1	1	1	2	1	1
Fall	1	2	1	1	1	1	1	2
Summer	1	2	1	1	1	1	1	2
Spring	1	2	1	1	1	1	1	2
<b>Total</b>	<b>4</b>	<b>7</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>7</b>

Total # of U.S. Advertisers = 39

2003, Volume 18

	CA	IL	MA	ME	MN	NY	OH	VT
Winter	2	2	1	1	1	2	1	2
Fall	3		1	2	1	1		2
Sum/Spr	2	1		2	1	1		2
<b>Total</b>	<b>7</b>	<b>3</b>	<b>2</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>6</b>

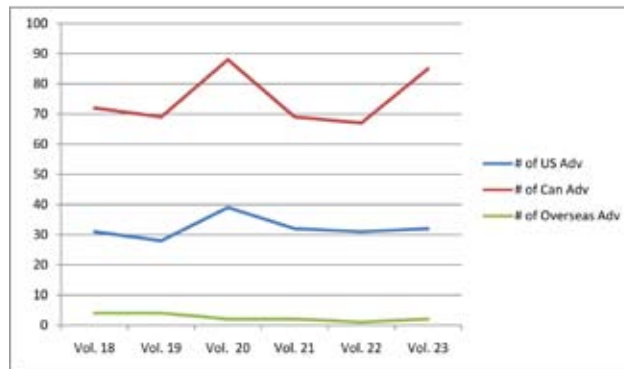
Total # of U.S. Advertisers = 31

2004, Volume 19

	CA	IL	MA	ME	MN	NY	OH	VT
Winter/Fall	2	2	1	1	1	1		2
Summer	1	2	1	1	1	1	1	2
Spring	1	1	1	1	1	1	1	2
<b>Total</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>2</b>	<b>6</b>

Total # of U.S. Advertisers = 28

Comparison of Canadian, U.S. and Overseas Advertising in IAQ 2003-2008



# Inuit ARTISTS' COLLEGE

## The Inuit Artists' College

The Inuit Artists' College (IAC), a registered trading name of the Inuit Art Foundation, was established in 1991 as a college without walls to provide professional development for Inuit artists. In 1996, IAC launched a Cultural Industries Training Program (CITP), designed as a bridge to employment in the cultural sector for Inuit living in Ottawa.

After 11 years, CITP was terminated due to lack of funding; the last session was offered in 2005. It was, however, replaced with the Cultural Industries Certificate Program (CICP), a ten-day workshop designed to provide an overview of the marketing and promotion system for Inuit art. Each session is tailored specifically to meet the needs of the participating group, and to address different levels of involvement and experience. Unlike CITP, which was funded by Kagita

Mikam, an Aboriginal employment and training program, each CICP participant is required to pay a tuition fee. Participants are also responsible for airfare and accommodation.

As well as helping to connect northerners with key players in the Inuit art world, CICP is an opportunity for participants to learn about the art history of their own communities. Three sessions of CICP have been held in Ottawa at the Inuit Art Foundation's offices since the program's inception in November 2007. The inaugural session was an unprecedented opportunity for six cultural workers, mostly from Nunavik, to meet key players in the Inuit art world.

## Spring 2008 CICP

In April 2008, four cultural workers from Baker lake and Pangnirtung gathered at the Inuit Art Foundation for the second

CICP session: Ruby Mautaritnaak and Bertha Mannik from Baker Lake, and Lucy Qaqqasiq and Elena Akpalialuk, who both work at the Uqqurmiut Centre for the Arts in Pangnirtung. The session began with a digital tour of artmaking in Baker Lake and Pangnirtung over the past 60 years, presented by Maria Von Finckenstein, former Curator of Contemporary Inuit Art at the Canadian Museum of Civilization (CMC) in Gatineau.

An integral component of CICP is a session on small business management, augmented by guided tours of wholesalers and

retailers. In Toronto, R.J. Ramratten of Arctic Cooperatives Limited provided a hands-on workshop about the marketing process. Melanie Medd and Brad van der Zanden of Feheley Fine Arts, and Anne Tompkins and Blandina Makkik of The Guild Shop, spoke with the group about the many aspects of retailing Inuit art.

In Ottawa, Curators at the National Gallery of Canada (NGC) and the CMC provided insight into the role of public galleries in conserving, interpreting, and presenting art. Norman Vorano, Curator of



Spring 2008 CICP participants and coordinators enjoy the view from the CN Tower in Toronto, Ontario. (Left to Right): Devora Cascante, Clare Porteous-Safford, Lucy Qaqqasiq, Elena Akpalialuk, Ruby Mautaritnaak, and Bertha Mannik.

Contemporary Inuit Art at the CMC, gave a behind-the-scenes tour of the permanent Inuit collection. This proved to be an unexpected treat for the group, since some of the early work in the collection is from Baker Lake and Pangnirtung. At the NGC, Greg Hill, Audain Curator of Indigenous Art, and Christine Lalonde, Associate Curator of Indigenous Art, gave a tour of current Inuit exhibitions: *Made in Kangiqliniq: Ceramics and*

*ing in the South.* While the two sectors have much in common, there are few opportunities for them to meet and share ideas. By the end of the session, Moses Kayuryuk, Arts and Traditional Economy Advisor for western Nunavut, and his regional colleagues – GN senior arts advisor Ryan Oliver of Pangnirtung; arts advisor Theresie Tungilik of Rankin Inlet, and Pond Inlet-based arts advisor Leslie Qammaniq – had connected with

## Each session is tailored specifically to meet the needs of the participating group

*Sculpture from Rankin Inlet; Comic Relief (Annie Pootoogook drawings), and The Governor General's Awards in Visual and Media Arts (which included work by Kenojuak Ashevak).*

### Fall 2008 CICP

In November 2008, the Inuit Art Foundation organized a five-day CICP specifically for Government of Nunavut cultural workers. The program was an occasion for dialogue between government workers from the North and key players involved in Inuit art curating, wholesaling, and market-

staff at Indian and Northern Affairs Canada (INAC), CMC, and the NGC.

At the NGC, Greg Hill talked with the group about the gallery's Indigenous collection. At the CMC, Norman Vorano provided a tour of the permanent Inuit collection and spoke about the importance of including artists' voices in exhibitions. Indian and Inuit Art Centre Manager, Viviane Gray, spoke about the centre's 2009 call for artwork, and answered questions about INAC's art-lending program and the status of the Igloo tag.





Fall 2008 CICP participants and coordinators at the Canadian Museum of Civilization. (Left to Right): Norman Vorano, Moses Kayuryuk, Ryan Oliver, Leslie Qammaniq, Theresie Tungilik, and Devora Cascante.

In Toronto, the group met with Inuit art wholesalers, including Tom Chapman of Nunavut Development Corporation (NDC), Leslie Boyd Ryan of Dorset Fine Arts, and RJ Ramrattan of Arctic Co-operatives Limited. They discussed the roles played by their organizations in the market, and stressed the importance of government support for artists in the North.

While in Toronto, the group vis-

ited The Guild Shop and Fehelley Fine Arts, where Patricia Fehelley provided a southern art dealer's perspective and gave a tour of a new exhibition of experimental oil stick drawings by Cape Dorset artists.

From feedback provided by participants, it appears that CICP, though short and intensive, continues to be useful in providing some much needed support to northern cultural workers. 🐾

# Virginia J. Watt Award

Established in 1995 by Virginia J. Watt and Dr. Dorothy Stillwell, this award encourages Inuit to pursue studies in, and to further knowledge of, Inuit art and culture. The initial contribution made by Watt and Stillwell was used to set up an endowment fund, which is administered by the Community Foundation of Ottawa-Carleton. Annual interest from the fund is used to finance an award to a Canadian Inuk currently enrolled in post-secondary studies at a recognized educational institution, or equivalent, and who demonstrates an interest in Inuit art and culture studies.

A notice of the award was sent out in mid-November 2008 to Canadian universities offering programs in Inuit art and cultural studies, as well as to Inuit cultural organizations such as Avataq, Arctic College, Canadian Museum of Civilization's Aborigi-



## Virginia J. Watt Award



(Left to Right): Virginia Watt and Dr. Dorothy Stillwell at the Inuit Art Foundation in Ottawa, Ontario

nal Curatorial Studies Program, The Banff Centre, Algonquin College, Nunatta Sunakkutaangit Museum, Nunavut Sinvuniksavut, Inuit Tapiriit Kanatami, and Government of Nunavut arts advisors and economic development officers. It was also posted on IAF's website and sent to IAF board members for distribution.

In response, IAF received seven applications for the award from applicants in Iqaluit, Ottawa, and Toronto. On March 18, 2009, \$1,000 was awarded to Raigelee Aloorut, a third year student in Aboriginal Studies at the University of Toronto, and \$1,000 to Lindsey Moorhouse, a graduate of IAF's Cultural Industries Training Program who is currently enrolled in a one-year Aboriginal Training Program in Museum Studies at the Canadian Museum of Civilization. 🐻

# Inuit Art Services

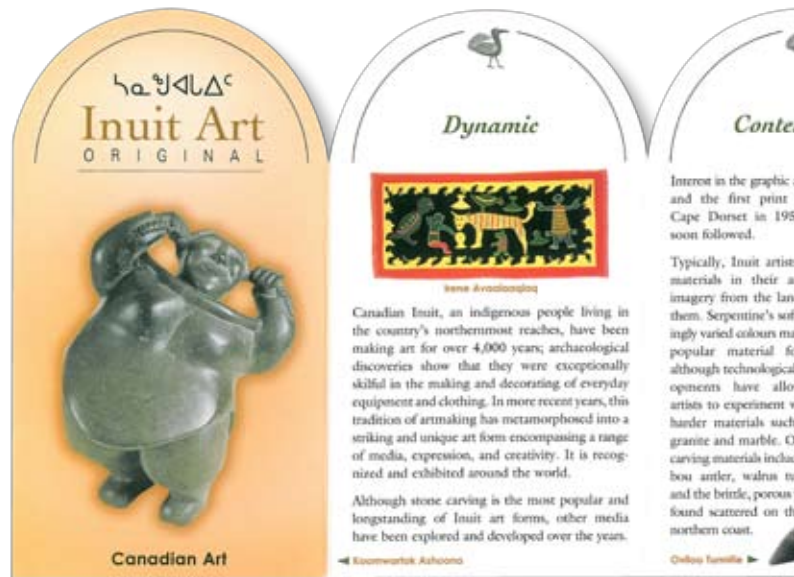
Inuit Art Services refers to the facilitating of copyright permissions for the reproduction of Inuit art, coordination of visiting artists, and the distribution of Inuit Art Foundation products such as a marketing brochure for retail use.

## Copyright Services

The Inuit Art Foundation has developed a copyright service to facilitate the obtaining of artist permissions for reproduction of their art and to ensure that they receive appropriate fees when their work is exhibited. Extensive contacts with artists throughout the North enable IAF staff to negotiate permissions from artists or their estates. The foundation follows recommended fees established by the Canadian Artists' Representation (CARFAC). The foundation also ensures that parties requesting copyright permission provide artists with copies of publications in

which their work is reproduced. Such published material is invaluable in the North, where documentation is scarce.

In 2008-09, IAF staff negotiated several contracts, mostly for academic publications. They included: *Epic of Qayaq II*, ed.



by Lawrence Kaplan and Maree Brooks; *The Sea Woman: Sedna in Inuit Shamanism and Art in the Eastern Arctic*, by Frédéric Laugrand and Jarich Oosten, both published by the University of Alaska Press, and *Encounters on the Passage: Inuit Meet the Explorers*, by Dorothy Harley Eber, published by the University of Toronto Press. Copyright for two online exhibitions was also negotiated: *Impress: Prints, Artists, and Ideas* (<http://impress.eccentricarts.com>), hosted by Glenbow Museum, and *Art Sask*, a digitization project of the MacKenzie and Mendel art galleries in the province of Saskatchewan.

## Marketing Brochure

This brochure is a useful tool for Inuit art dealers, providing a succinct overview of Inuit art in English and French. It includes a map of the Canadian arctic, as well as space in which to record details of a purchase: the artist's name and community; the title and a brief description; the date it was made and bought, and the name of the gallery where it was purchased. IAF provides these brochures to retailers, at cost, upon request. 🐻



The marketing brochure produced by the Inuit Art Foundation and made available, at cost, to retailers upon request.



The Inuit Artists' Shop (IAS) had its roots in *Qaigit '96*, an Inuit art symposium organized by IAF and held at Carleton University in 1996. Many of the 40 Inuit artists in attendance brought artwork with them, prompting staff to hastily set-up a “shop.” Sales of approximately \$23,000 encouraged the board to open a permanent gift shop/gallery, which would have the potential to support artists' education programs.

The non-profit Inuit Artists' Shop officially opened at the foundation's headquarters at 2081 Merivale Road in Ottawa on December 7, 1996. Based on the initial

success of this small shop, a second location was opened at 16 Clarence Street in the Byward Market in 1998. Although the Clarence Street shop managed to break even, a decision was made to allow the lease to expire after five years and to consolidate retailing activities at the Merivale Road location.

### Offsite Boutique

In spite of the closure of the Inuit Artists' Shop in the Byward Market, the foundation maintains a presence in a small boutique at the Ottawa School of Art in the Byward Market. Although the boutique gen-





The Inuit Artists' Shop, located at 2081 Merivale road, Ottawa, Ontario

erates only a few hundred dollars in sales annually, it does provide invaluable exposure. Ottawa School of Art staff are particularly helpful in directing customers to our Merivale Road location. The school takes a 25 per cent commission on sales.

### Inventory

The Inuit Artists' Shop has, for the most part, a gift-seeking clientele, many of them are travellers wanting to purchase small items ranging from \$100 to \$300. In

that range, *inuksuit* are among the best sellers. Larger *inuksuit* and dancing bears are, of course, a perennial favourite for birthdays, weddings, and corporate awards. Nonetheless, the shop makes every effort to include work in a range of media from every area of the arctic.

### Schedule of Events

The Inuit Artists' Shop organized several live and web-based events during 2008-09 year, including *Arts Alive*, a biannual public

event celebrating Inuit art and culture. Usually held in May and September to coincide with the foundation's Board of Directors' meetings in Ottawa, this event provides invaluable exposure for the shop and for Inuit Art Foundation programs.

Direct mailouts informed our committed customer base of two special exhibits organized this year: *Nine Works by Seven Artists: New Prints from Cape Dorset*, and the *2008 Pangnirtung Print Collection*. Two web-based communications – or *E-views* – were used successfully to inform clients about special sales. *E-views* are an inexpensive tool for targeting specific audiences for sales, and to announce exhibitions, and special events.

### Advertising & Promotion

The Inuit Artists' Shop's sign on Merivale Road remains a valuable tool for attracting customers. We now have the use of two panels and will soon instal new signage. Most of the 2008-09 advertising budget was spent on direct mailouts (approximately \$600 per mailout), and for advertisements announcing special events in the *Ottawa Citizen* (approximately \$1000 per ad). We have not found, however, that the response to newspaper ads justifies the expense. Accordingly, future plans include focussing on print and elec-

tronic communication using our client list. As well, we will refurbish our web presence, the *Inuit Artists' Online Shop*. Graphic templates have been simplified, making it easier to update regularly, and smaller showcases of the shop's artwork are being featured online in order to generate regular traffic to the website.

In 2008-09, for the first time, we rented a small display case in the lobby of the National Arts Centre, and advertised in *Prelude*, a complementary magazine/program for NAC audiences. Although customers have mentioned having seen our display at the NAC, it will take at least a year to assess the effectiveness of this initiative.

Finally, the Inuit Artists' Shop was listed this year in the annual Artbus Tour, organized by the Ottawa School of Art in October. Our remote location resulted in our being listed as a participating gallery rather than a key stop.

In spite of poor economic forecasts for the coming fiscal year, we expect that the Inuit Artists' Shop will continue to serve as a place where customers can purchase quintessentially Canadian gifts, particularly suitable for weddings, graduations, corporate giving, and for those travelling abroad. 🐻

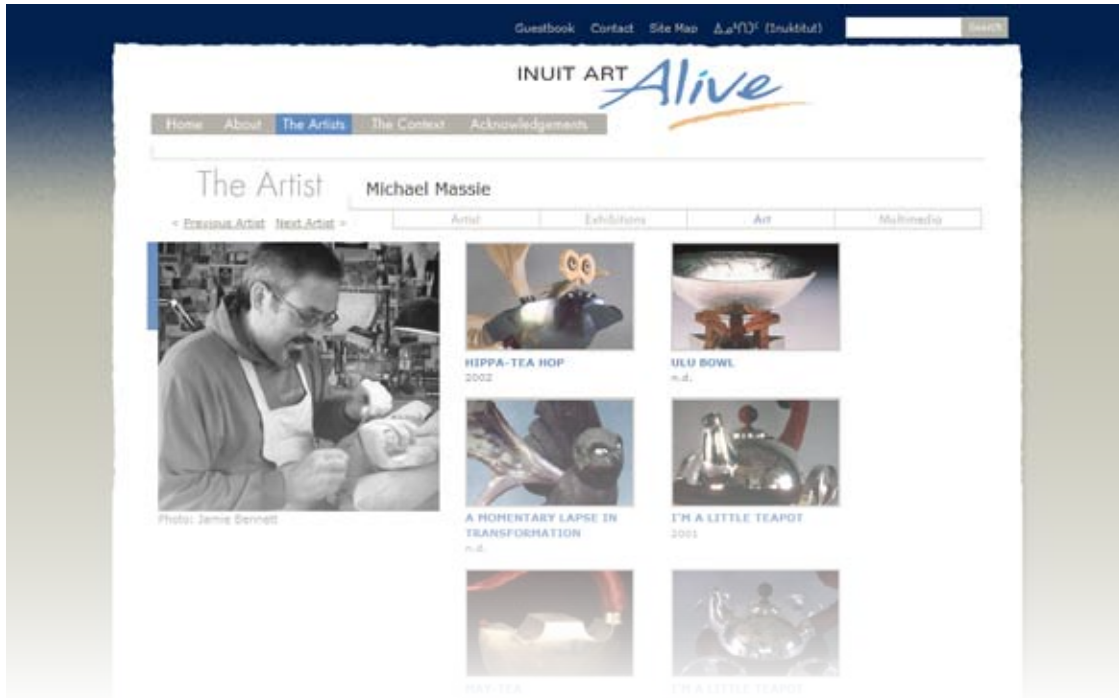


*Mates for the Migration*  
Henry Ishluanik  
Argillite & caribou bone





A page from *Inuit Art Alive.ca*, a virtual exhibition of Inuit art from the last half-century.



available in enriched and text formats, the website is accessible to those without high-speed Internet connections or advanced computer hardware. In order to ensure the usefulness of the website to Inuit audiences, focus groups were held in Inukjuak and Ottawa, and input was solicited from numerous Inuit artists and cultural workers.

*Inuit Art Alive.ca* represents the first effort of the Inuit Art Foundation to make available to artists, researchers, curators, gallery owners, and others a collection of 16,000 photographic slides acquired in 2006

from Indian and Northern Affairs Canada. It is our hope that we can continue to develop this outstanding resource through projects of the nascent National Inuit Cultural Centre, a project of the Inuit Art Foundation.

On June 26, 2009, a launch party for the website will be held at the National Gallery of Canada. Inuit artists featured on the site - Mattiusi Iyaituk, Okpik Pitseolak, Annie Pootoogook, Bill Nasogaluak, and David Ruben Piqtoukun - will present their profiles, including the curated selection of their artwork. 🐻

# InuitART

## FOUNDATION

### Trading Names



The foundation publishes *IAQ*, the only magazine dedicated to Inuit art. Now in its 24<sup>th</sup> year of publishing, *IAQ* complements other activities of the Inuit Art Foundation, provides Inuit artists with a voice, and serves as a bridge between artists, dealers, collectors, academics, and people everywhere with an interest in Inuit art.



The Inuit Artists' College was established in 1991 as a college without walls to provide professional development for artists and other training programs.



The National Inuit Artists' Centre was newly established in March 2009. Serving as a means for Inuit artists to interact with each other, and the Inuit Art Foundation, NIAC will feature an online artist centre and message board.



Opened in 1996, the Inuit Artists' Shop offers a full range of arts and crafts from across the Canadian arctic. It also serves as a training site for students and visiting artists wanting to learn about marketing and promoting Inuit art.