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Inuit Art Foundation
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Inuit Art Foundation

Established in 1985, the Inuit Art Foundation is the only Aboriginal arts service organization in Canada. The foundation works with the artists to make it possible for them to manage their own affairs and to solve their own problems. The foundation is entirely owned and governed by Inuit artists and northern cultural workers.



Message from the President

Mattiusi Iyaituk

We Can Do It...

The Inuit Art Foundation (IAF) is like a boat that was launched to connect the northern and southern Inuit art worlds. Along with the boat came enough money to buy gas, but only for a year at a time. There was only one crew member, but eventually a few more people got interested and decided to help. The (work)load continues to grow, but the crew has to spend a lot of time ensuring next year's supply of gas, and sometimes it has to slow down to save fuel. Worse, it has even had to throw some important cargo overboard. There have been times when the boat has taken on water and the fear was that it would sink, but the crew used their own family time to bail out the water and mend the holes.

We are thankful for the crew (staff) who keep our boat (Inuit Art Foundation) afloat. We, the owners (board of directors), are at home in the Arctic and can only wonder how our boat is doing in the turbulent waters. We know we need to get a bigger ship, but we worry about how we will even find the means to keep on purchasing gas for the one we have. This vessel has done far more than could have been expected, given the resources available. Because of it, a lot of people in the North are better off. We have succeeded only because

This vessel has done far more than could have been expected, given the resources available.



a number of people – subscribers, advertisers, donors, volunteers, sponsors, and government agencies like Indian & Northern Affairs – have pitched in, donating time and money to help the directors and staff keep the boat afloat.

I write this as the president of IAF but, as an artist, I see that this analogy also applies to me. Like artists in many places in the North, I am wondering what kind of future I will have if I don't overcome the difficulty of getting stone. Who are we without stone? We are also like a boat with no gas, bobbing

around, tossed from here to there, in danger of sinking. I take heart from the fact that our boat

– the Inuit Art Foundation – remains afloat, as it has for over 22 years now. People want us to take on more and more cargo; if we stay strong, we can do it, even if we have to go ashore occasionally to repair and renew our vessel. 🐻

April 2008



Message from the Executive Director

Marybelle Mitchell

Reaching Out in New Directions...



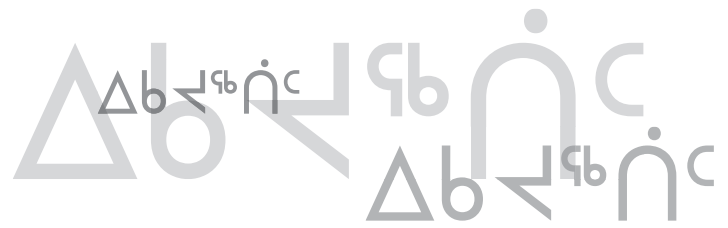
After a year or so of re-examining its programs and constituency, the Inuit Art Foundation has launched a number of new projects to help achieve its mission of providing support to artists.

Although we continue to publish and be known by *IAQ*, now in its 23rd year, we are turning to the web to better fulfil our objective of connecting north and south. Postponing the bricks and mortar, the National Inuit Culture Centre (NICC), first proposed by our board in 1999, now exists as a virtual centre. NICC's first project, in partnership with Inuit Tapiriit Kanatami, Carleton University, the Canadian Museum of Civilization, Acart Communications, Inuit Broadcasting Corporation and the University of the Arctic, is to upload a virtual exhibition of images from an archive covering the first half century of Inuit art and artists and updated from the current holdings of other organizations.

Postponing the bricks and mortar, the National Inuit Culture Centre (NICC), first proposed by our board in 1999, now exists as a virtual museum.

Inuit Art Alive: A Virtual Exhibition, as it is called, will be useful for people with varied interests, including Inuit artists wanting to know about their own art history. We think of it as a virtual repatriation of the art. At this time, not all Inuit artists have convenient online access, but this will inevitably change. This project will be a way for southern audiences to connect with Inuit traditional knowledge and for northern audiences to gain access to an enduring component of their heritage in a language in which they feel comfortable. The proposed site will strive to fill the gaps in contemporary Inuit art histories by representing all Canadian arctic regions and by allowing Inuit artists a voice alongside their work.

In the same vein, we have begun work on a series of virtual *Local Art Histories*, designed to acquaint younger generations of Inuit with the specific history of artmaking in their own communities. The idea came from a passing comment made by a participant in our first Cultural Industries Certificate Program in the fall of 2007. During a talk I gave to the group, Tommy Palliser, who had organized a contingent from Inukjuak to attend that session, mentioned



that they are not familiar with what has happened over the years in their own community. As I spoke, I had a picture in my mind of the sculpture and prints produced in Inukjuak over almost 60 years – starting with that first little sculpture given to James Houston by Nayoumealuk – but this knowledge has not been readily available to people in the North who do not have the same access to galleries, exhibitions, archives, catalogues and art books. Inuit art is highly visible in southern Canada, but is seldom seen in the North. Artwork leaves the communities – mostly undocumented – and its ultimate destination is mostly unknown.

Digitally repatriating the art and presenting it in context will allow northern people to connect with an important part of their past. It will be, quite literally, the missing link to a full appreciation of their own art history. This is a timely intervention, given the aspirations of artists in many communities who are trying to set up cultural centres, art studios and workshops. Without knowledge of what has been done in the past, they are forced to reinvent the wheel. With access to their own art history, they will be able to move forward in a professional manner to build on what their predecessors accomplished – or to go in an entirely new direction. It is intended that www.arcticcommunity.ca

will be the foundation upon which the North can take ownership of its own art history.

At the same time as we are using the web to make their rich art legacies known to Canadian Inuit, we are working to make our own site, www.inuitart.org, more useful to all audiences. Since the Inuit Art Foundation

Inuit Art Alive: A Virtual Exhibition, as it is called, will be useful for people with varied interests, including Inuit artists wanting to know about their own art history

is one of the major knowledge-producers in the field, it makes sense for us to make that knowledge available to as wide an audience as possible. We will soon have posted dozens of excerpted articles from *IAQ*. To make this material more user-friendly, we are organizing it under various categories: *Women's Art; Marketing;*

Subject Matter; State Support of the Art; Material and Tools; and International Interest in Inuit Art.

We are also working to compile and upload information that will be of specific interest to artists, in the expectation that most will soon be able to utilize the internet. The only fly in the ointment is that, while universal accessibility to the web is a goal in Canada, it has been rather slow in coming to the northern regions.

In the meantime, the Inuit Art Foundation continues to use older technology to reach out to artists. In the spring of 2007, we launched a series of posters dealing



with issues of interest to artists. Produced in English and Inuktitut, they are inserted into the complimentary copies of *IAQ* sent to artists. In addition, a number are sent to co-operatives and other community agencies for public display. The posters serve as reminders to artists to protect their lungs by wearing masks and to protect their hands by wearing gloves as well as providing information on such topics of interest as copyright law. Although these issues have been dealt with previously in different formats – newsletters, comic books, education modules – we are hoping to reach a new generation of artists.

Yet another launching took place this year: the Cultural Industries Certificate Program (CICP), which builds on its predecessor, the Cultural Industries Training Program (CITP). Whereas the earlier program, CITP, was designed to provide Inuit

living in Ottawa with a stepping stone into work in the cultural sector, its successor, CICP, is targeted to people

working in the arts in northern communities. The two-week session focuses on marketing, promotion and the care and conservation of art, as well as administration procedures. Like our Virtual Art History Program, CICP is yet another resource to assist the pockets of producers across the North who are working together to improve their situation. The more knowledge and connections they have, the better positioned they

will be to make good decisions about their art. That, in a nutshell, sums up the mission of this organization. 🐻

April 24, 2008

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Get connected to all things Inuit art...

IAQ

ART & ARTISTS

SCULPTURE

SERVICES

SHOP

GIFTS

PRINTS & DRAWINGS

PUBLICATIONS

DONATE

BOOKS

NEWS & EVENTS

www.inuitart.org

Board of Directors

The Inuit Art Foundation

is a charitable, non-profit organization entirely owned and governed by Inuit artists and northern cultural workers. The foundation's practise is to work with the artists themselves, making it possible for them to manage their own affairs and solve their own problems.



President *Mattiusi Iyaituk*, from Ivujivik, Nunavik, has been a full-time carver since 1979. He specializes in abstract stone forms, inlaid with such materials as caribou antler or various stones found in his community. He finds inspiration in meeting artists from across the Arctic. Inuit artists, he says, should be able to work with any materials they want, without fear of being told the result is not really "Inuit" art.

Vice-President
Okpik Pitseolak

began to carve in the 1960s. Inspired by her grandmother's work, she has added beadwork details to some of

her stone sculptures. IAF shows the public the resourcefulness and integrity of Inuit artists, Pitseolak says, and the organization helps unite Inuit across the Arctic, who face many common struggles. She reminds us that, although most Inuit no longer use dog sleds, build igloos or make kayaks, we must remember that Inuit first became strong through making things.



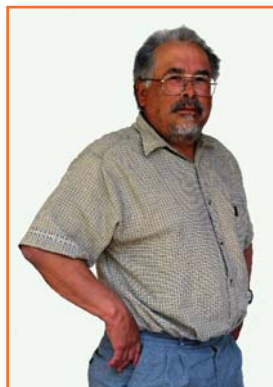
Secretary and Treasurer
Mathew Nugingag

is a metalworker, jeweller and carver. Born in Qikiqtarjuaq, he now lives in Iqaluit. Although he has long wanted to be an artist, he began to carve only recently. He creates work in soapstone, silver and gold. He has taught courses in jewellery and metalwork at Nunavut Arctic College, an institution he once attended as a student.





Paul Maliki started carving for a living more than 40 years ago. In those four decades, the Repulse Bay artist has found he prefers working with hard stone such as marble, which he often carves into detailed, lifelike animals. Maliki, who has been involved with the Keewatin Chamber of Commerce, says quarrying diverse, usable stone is a major hurdle for many carving communities. Once they have retrieved the stone, carvers must work hard to put a lot of thought into each piece if they wish to become better carvers, he says.



John Terriak is known as a jack-of-all-trades. A hunter as well as an artist, he owns one of Nain's few remaining sled dog teams. For Inuit, he says, art is an important vehicle for passing on myths, legends and knowledge. Terriak began carving as a child, as a way to make himself toys. He now makes his living from it.

Terriak also occasionally draws in pencil or ink. He was the first Inuk to be elected president of the Board of the Inuit Art Foundation.



Gayle Gruben, a graduate of one of the Inuit Art Foundation's early Cultural Industries Training Programs, worked for the foundation for a year before moving with her family to Inuvik, where she is now employed by the Inuvialuit Regional Corporation. Gruben is actively involved in promoting the work of artists in the Western Arctic.

Shirley Moorhouse lives in Happy Valley-Goose Bay, Nunatsiavut. She was taught to sew as a child by her grandmother and mother, but only picked up her current artform – textiles and found materials on black stroud backgrounds – later in life. She has a Bachelor of Arts degree from Carleton University and has taken numerous small business programs, all of which helped her to make her art her livelihood. Organizations such as the Inuit Art Foundation help educate the public about art from lesser-known regions like Nunatsiavut, Moorhouse says. She emphasizes that Inuit art is not only carved from stone, but includes such diverse media as dolls, paintings, photographs and wall hangings.



As well as having recently participated in IAF's Cultural Industries Certificate Program, *Tommy Palliser* is a 2003 graduate



from Concordia University where he obtained a Bachelor of Commerce (Major in Business Management; Minor in Small Business Management). This Inukjuak resident works closely with local and regional artists to help them to realize their

artistic and business projects. He is currently a Business Services Advisor/Economic Development Officer for the Kativik Regional Government in the Research and Economic Development Department.

Board of Directors

Artists Helping Artists...

The spring meeting of the foundation's volunteer board of directors took place in Ottawa from April 16 through April 20. The editorial advisory committee also met at this time. Appointed by the president, the editorial advisory committee is comprised of a mix of directors and outside experts in the publishing field who



volunteer their services to provide advice to the board and editorial staff of *IAQ (Inuit Art Quarterly)*. As usual, the week of meetings concluded with *Arts Alive*, a public event to showcase Inuit art and culture.

The fall meetings, which included the Annual General Meeting as well as an editorial advisory committee meeting, took place during the week of September 17. Again, the week concluded with an *Arts Alive*, held Saturday 22. These events are an opportunity for the public and artists to interact. They have also become a forum for artists from the North and the growing sector of Ottawa-based Inuit artists to meet and work together.

The foundation's meetings are lengthy because of the costs associated with northern travel, which limits the number of times the board can meet. The artist-directors volunteer their time to further the interests of the northern artistic community. Not only do they review the foundation's budgets and approve work plans, but they also use this time to meet with Indian and Northern Affairs and other agencies, such as the Canadian Artists' Representation (CARFAC). It should be noted that the foundation is fortunate in being able to attract dedicated leadership. The directors who serve on the board are self-employed artists who must forego earnings in order to participate in twice annual meetings, which, with travel time, take seven to ten days each.





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In addition, IAF directors act as unpaid ambassadors in their home communities, distributing promotional materials, serving as information conduits and promoting the work of the foundation on northern radio and other media.

In December, the IAF president attended an indigenous artists' symposium in the Philippines as the guest of the Kalinawa Art Foundation, an organization

interested in learning from IAF about how to support artists and promote their art.

At its fall meeting, in the interests of expanding IAF governance, the directors elected Tommy Palliser of Inukjuak to join cultural worker Gayle Gruben of Inuvik on the board. While not practising artists, both Palliser and Gruben are arts organizers in their regions. 🐻

Finance and Administration

Keeping Our Boat (IAF) Afloat...

Fuel

Although the Inuit Art Foundation has Treasury Board approval for funding to 2012, a new contribution agreement must be signed each year between IAF and Indian & Northern Affairs Canada (INAC). We had no trouble negotiating our 2007-08 agreement, but a routine audit last summer of five previous financial statements resulted in a freeze on monthly payments for a period of several months. Although funding has been reinstated and all monies due from INAC have now been received, it was a difficult period, which we survived by using our invested reserve and, of course, by cutting expenses as much as possible.

Total revenue from April 1, 2007 to March 31, 2008 was \$852,734. Approximately 50 per cent of these funds came from Indian and Northern



President Mattiusi Iyaituk

Affairs, the remainder was from *IAQ* subscriptions and advertising, as well as private sector donations. Although total expenses (\$845,146) were virtually the same as the previous year, total revenue was down more than \$86,000, due to decreases both in shop sales and *IAQ* advertising revenue. IAF operated on a break-even basis after posting depreciation on assets.

Crew

There have been a number of staff changes this year, which is not surprising, given the changes we have instituted to our programs and their method of delivery:

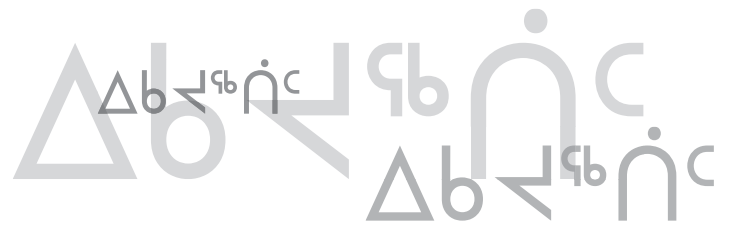
Devora Cascante, who began on a temporary basis in September 2007 has been



confirmed in a new position as assistant to Clare Porteous-Safford, head of training and development. Devora also serves as coordinator for IAF virtual art projects. She has a background in literature and education as

well as several years' experience in event planning in both the museum and arts sectors.

Regrettably, Miriam Dewar was unable to continue her employment as assistant editor of *IAQ*. She had also assumed many of the duties



and responsibilities of an assistant manager for the organization, a position we have been trying to fill for some time. We will continue our efforts to fill this important position.



Matthew Harrison has been hired to fill the advertising sales and general editorial assistant position, which had been vacant for several months, while we dealt with the delay in funding from Indian & Northern Affairs. Matthew has worked and freelanced for several Ottawa arts and culture publications.



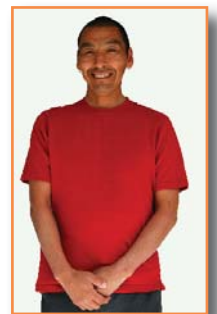
Brian Coghlan is now providing full bookkeeping services to the organization. He has had many years of experience working with small charitable organizations, and he has already made improvements to some of our internal procedures.

Clare Porteous-Safford, on staff since 1993, continues to function as manager of marketing for the Inuit Artists' Shop (IAS).



She is also the training and development coordinator for the Inuit Artists' College and, among other duties, spearheads the Cultural Industries Certificate Program.

With the exception of a few years, *Philip Igloliorite* has worked for the foundation since 2000. He manages the Inuit Artists' Shop on a day-to-day basis and is responsible for customer service. While his main focus is the Merivale Road location, Philip also coordinates sales, shops displays and inventory in the small satellite shop at the Ottawa School of Art.



Tania Budgell probably wears the most hats in this organization: she is circulation manager for *IAQ*; in-house designer for promotion and education materials; webmaster; donation coordinator, and travel agent. Having recently graduated from a St. John's Ambulance Course, she can also be called upon to provide first aid! 🐾



Inuit Art Quarterly

Tania Budgell, Matthew Harrison

Dedicated to Inuit Art...

Content

IAQ (Inuit Art Quarterly) is the only magazine in the world dedicated to Inuit art. Although the majority of subscribers are from Canada and the United States, approximately 100 copies are distributed to subscribers in other countries throughout the world. Complementary subscriptions are provided to Inuit artists across Canada as part of the foundation's education program.

Now in its 23rd year of publishing, *IAQ* complements other activities of the Inuit Art Foundation, providing Inuit artists with a voice and serving as a bridge to connect artists, dealers, curators, collectors, researchers and academics.

The summer and fall issues focussed on contemporary art as well as issues faced by artists. In the article entitled "Northern Cultural Workers: Exploring Issues of Common Interest" (Summer), it was reported that there was a need for funding, materials and better lines of communication.

Other highlights this year were stories on the revival of printmaking in Baker Lake, artist Bart

Hanna and his work, and the tissue paper and acrylic polymer-based work of artist Janet Kigusiuq Uqayuittuq.

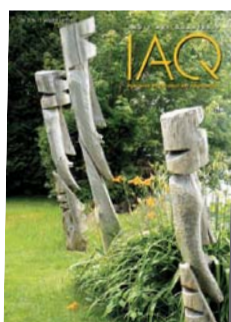
A milestone was reached with the publishing of an article (Winter 2007) based on the MA thesis research of Heather Igloliorte, the first Inuk to obtain a post-graduate degree in art history. She is now pursuing a PhD in the Cultural Mediations program at Carleton University in Ottawa. (As an aside, Igloliorte was awarded a prize last November from an IAF fund established several years ago by Dr. Dorothy Stillwell and Virginia Watt to encourage

Inuit to pursue post-secondary work in art studies.)

A new department was introduced in the spring (2008) issue: the *IAQ Portfolio*. The idea is to showcase a selection of work by one artist along with a biographical snapshot. Rather than showing

the work of the old masters, which has been covered extensively over the years, the *IAQ Portfolio* will feature the innovative work of professional, but under-acknowledged, artists. The new feature was launched with the work of Floyd Kuptana, a

Now in its 23rd year of publishing, IAQ complements other activities of the Inuit Art Foundation, providing Inuit artists with a voice and serving as a bridge to connect artists, dealers, curators, collectors, researchers and academics



Volume 22 (2007) Covers

relatively unknown artist from the Western Arctic, now living in Toronto.

Advertising

Advertising sales remain relatively stable at approximately \$24,000 per issue. This is a respectable figure for a niche magazine with a small target audience. Work was done in the first half of the fiscal year to renew expired contracts and to ensure that *IAQ* ad rates are on par with similar magazines. As a result of these efforts, there has been a slight increase in sales revenue. We have also undertaken to update our advertising promotional material.

Subscriptions

The distribution of *IAQ* has remained consistent, with statistics compiled on a quarterly basis. In addition to approximately 1,235 copies of each issue sent free of charge to Inuit artists, approximately 595 are sent to Canadian addresses; 675 are mailed to the United States;

95 go overseas, and approximately 535 are distributed on Canadian newsstands. Geographically, U.S. subscribers tend to live on either coast, although there is a significant number in the mid-west. That number has fallen slightly over the past couple of years.

Canadian and U.S. subscription rates have recently been set at par because of the strength of the Canadian dollar. The overseas rate was also increased to closer reflect actual costs, although it still does not cover mailing expenses. There are slightly fewer bulk order copies being distributed, as some museums and art galleries have reduced the quantities they carry. Our assumption is that people who purchased the magazine in public galleries have now become subscribers. It is important to note that *IAQ* has always had a high conversion rate (renewals after the first subscription), which indicates a committed readership. 🐻

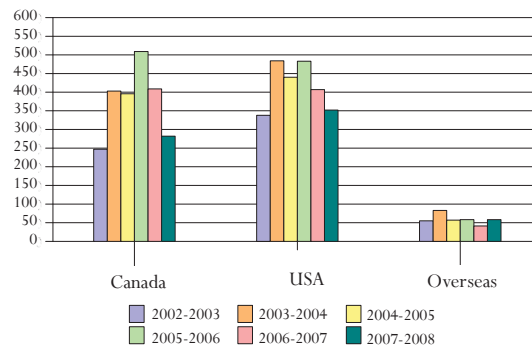
IAQ Distribution

2007 - 2008						
	Canada	USA	Overseas	Artist	Mags Can	Totals
Paid	1891	2560	344			4795
Controlled	235	12	36			283
Bulk	248	128				376
Other				4932	2140	7072
Totals	2374	2700	380	4932	2140	12526
Quarterly Average	593.5	675	95	1233	535	3131.5

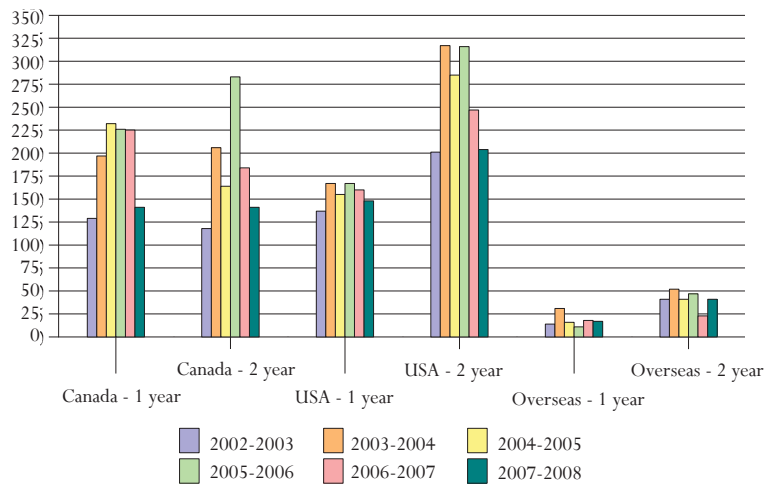
Subscriptions Ordered			
	Canada	USA	Overseas
One year	141	148	17
Two year	141	141	41
Totals	282	289	58
Quarterly Average	70.5	72.25	14.5

Back Issues Ordered	
Canada	71
USA	15
Overseas	87
Total	173
Quarterly Average	43.25

Paid Subscriptions 2002-2008



Paid Subscriptions By Term 2002-2008



Inuit Artists' College

Clare Porteous-Safford, Devora Cascante

Finding a New Direction...

The Inuit Artists' College (IAC) is a registered trading name of the Inuit Art Foundation. It was established in 1991 to function as a



CICP Participant Siasi Smiler Irqumia at Studio PM

“college without walls” to provide professional development for Inuit artists. Training began in the form of workshops for professional artists. Sessions were mainly held in Ottawa at the studios of the Ottawa School of Art, but some community workshops were also organized in Nain, Nunatsiavut and Baker Lake, Nunavut.

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. CITP included courses on art history and cultural awareness

as well as computer training, résumé development and communications. After 12 years, CITP was terminated due to a lack of funding. The last session was offered in 2005.

CITP has been replaced with a Cultural Industries Certificate Program (CICP), a 10-day intensive professional development workshop for northern cultural workers. Sessions focus on the Inuit art marketing system, exploring the entire process from producer to consumer. CICP is held at the Inuit Art Foundation's Ottawa offices, but includes field trips to Montreal and Toronto, as appropriate.

The first CICP session, which took place in November, 2007, included five artists and an arts



Fall 2007 CICP Participants (L-R):
Andrew Nulukie, Tommy Palliser, Siasi Smiler Irqumia, Mattiusi Iyaituk, Joanasie Elijassiapik



administrator, from Nunavik, as well as a community art gallery manager from Kimmirut.

The Nunavik cohort was interested in setting up jewellery and print-making studios in Inukjuak, while the Kimmirut worker wanted to better understand her place in the marketing system. It was an unprecedented opportunity for participants

to meet key players in the Inuit art world: dealers, curators, academics, practising artists and marketing agents.

The session included a module at St. Joseph's

Communications in Ottawa to see first hand how *IAQ* is produced, as well as sessions on pricing, display and promotion organized by the staff of the Inuit Artists' Shop.

The group spent a day at the Canadian Museum of Civilization

with Norman Vorano, Curator of Contemporary Inuit Art, who gave them a tour of the museum's

There was unanimous agreement among the participants that the course, although short, had been invaluable in helping them to understand the Inuit art market and especially the need for professionalism and quality control

permanent Inuit art collection. At The National Art Gallery of Canada, curators Christine Lalonde and Greg Hill gave the group a tour of Inuit art exhibitions.

A two-day session delivered by Ottawa artist and teacher, Lynda Cronin, was dedicated to the business side of art, focussing on résumé writing, record keeping and portfolio development. As part of the session, participants wrote professional biographies and IAF staff assisted them in producing business cards.

Jim Shirley, co-founder of Matchbox Gallery in Rankin Inlet – in Ottawa on other business – spoke to the group about the work it takes to build a





community studio. The Rankin Inlet gallery celebrated its 20th anniversary this year.

The November session ended with two days in Montreal, which included a marketing session at La Fédération des coopératives du Nouveau-Québec and a visit to Studio PM, run by Paul Machnik, a master

printer who has worked with many northern printmakers. Participants also visited the studio of Catherine Béchar, who designed the jewellery program for Nunavut Arctic College, and they toured the permanent collection of Inuit art at the Canadian Guild of Crafts, which includes many early masterworks from Nunavik.



Jim Shirley (top center), founder of Matchbox Gallery speaks with CICIP Participants

There was unanimous agreement among the graduates of this first CICIP session that, although short, it had been

invaluable in helping them to understand the Inuit art market and, especially, the need for professionalism and quality control.

Community Initiative Program

IAF provides small grants of \$2,000 - \$5,000 to assist artists in realizing community projects. Groups of artists and artists' associations are eligible for these funds.

Following discussions with a group of artists from Repulse Bay, the training and development coordinator oversaw the purchase of a gas-powered saw to aid in stone extraction. The saw arrived early in 2008.

As reported in IAF's 2006-2007 annual report, two \$3,000 artist-material grants were awarded to Taluq Designs Ltd of Taloyoak and Killuk of Arviat in March 2007. But activities were undertaken by the two communities only in the 2007-2008 fiscal year: Taluq Designs used its grant to hire four people to procure stone for the community. Approximately a dozen artists in the community



Sculpture by Maudie Ohiktook made possible by a grant from IAF to the Nunavut community of Taloyoak





Joanasie Elijassiapik of Inukjuak learning about printmaking

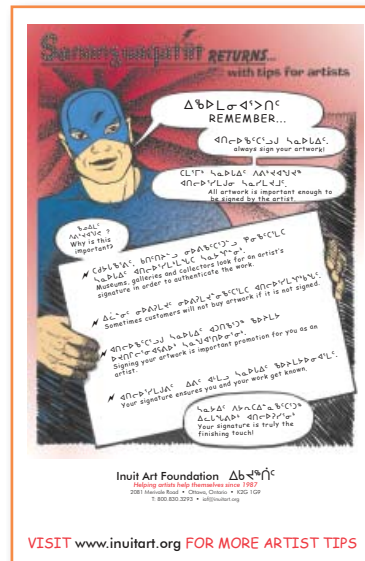
received stone. In Arviat, Kiluk used its funds to buy duffie, beads, felt and other materials to be used in the production of wallhangings. About a dozen women received support from this grant made possible by the generosity of Doris McCarthy, a well-known Canadian artist.

Education Outreach

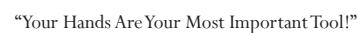
Over the years, the Inuit Art Foundation has produced a number of educational materials for artists. These materials, distributed to Inuit artists across the Northwest Territories, Nunavut, Nunavik and Nunatsiavut, deal with issues of health and safety, small business management, artmaking

techniques, the safe use of tools, marketing and copyright.

Sananguaqatiit, a character used in *The Adventures of Sananguaqatiit*, an IAF comic book series published between 1992-96, was brought back in 2007 for use in a series of educational posters dealing with issues of concern to Inuit artists. They are inserted into complimentary copies of *IAQ* sent to artists in the North, and a quantity are also



Comic hero Sananguaqatiit reminding artists to sign their work



ANNUAL REPORT 07/08

Inuit Art Services

Devora Cascante, Clare Porteous-Safford

Promoting the Art & Artists...

This service consists of facilitating copyright permissions for the reproduction of Inuit art, and a visiting artist program as well as the distribution of IAF products such as CAMIK (Canadian Arctic Multimedia Information Kit) and a marketing brochure.

Copyright Service

IAF has developed a copyright service to facilitate the obtaining of artist permissions for reproduction of their art in publications and to ensure that artists receive appropriate fees when their work is exhibited.

Because of our extensive contacts with artists throughout the North, it is relatively easy for IAF staff to negotiate copyright permissions. We follow the recommended copyright fees as established by the Canadian Artists' Representation (CARFAC).

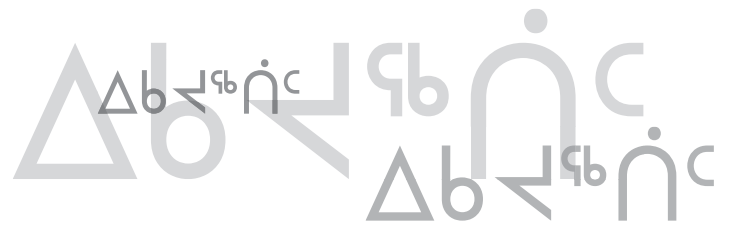
We also ensure that parties requesting our service agree to provide artists with copies of publications in which their

work is reproduced. Documentation is scarce in the North, and the published material is a valuable resource to artists.

Most of the demand for IAF's copyright services involves the reproduction of Inuit art for academic publications and exhibition catalogues. We have also negotiated exhibition fees for a Quebec museum and we are currently working to obtain permissions from artists whose work will be reproduced in a book to be published by the University of Alaska.

CARFAC has recently revised its fees as a result of a 5-year agreement with the Canadian Art Museum Directors' Organization (CAMDO) and the Canadian Museums Association (CMA), which was signed in November 2007. The agreement includes a new minimum recommended fee schedule for temporary exhibitions, as well as regulating "the relationship between parties to work together to pursue their mutual interest in advancing the economic status of visual artists, museums and galleries, and the visual arts sector as a whole." The new rates took effect January 1, 2008.

It has been reported by the Kulinawa Art Foundation that the Philippine artists are in awe of what has been accomplished by the Canadian Inuit Art Foundation



Visiting Artists Program

The Visiting Artists Program has been set up to facilitate and coordinate requests for Inuit artists to travel within Canada and abroad to promote Inuit art and culture.

There were no requests for visiting artists during the past fiscal year, but the Kalinawa Art Foundation



Iyaituk with Philippine assistant

(KAF), which serves Philippine's indigenous peoples, requested the participation of IAF president Mattiusi Iyaituk in an Indigenous Peoples' Visual Arts Show in November.

Philippine indigenous peoples, representing approximately 20 per cent of the population, are among its poorest citizens.

While in the Philippines, Iyaituk had several opportunities to connect with the country's artists. He gave an address to the Indigenous Artists' Conference in Manila on the theme "Freedom to Dream," an idea taken from his own artwork. Although unscheduled, he

also erected stone inuksuit in Davao and Cebu. Iyaituk distributed copies of *IAQ*, which made a great impression on the artists. It has been reported by the Kalinawa Art Foundation that the Philippine artists are in awe of what has been accomplished by the Canadian Inuit Art Foundation.

The goals of the Kalinawa Art Foundation and the Inuit Art Foundation are similar. KAF was established to foster the best talent, elevating artmaking beyond subsistence level. The Philippine foundation promotes artists on the internet; whereas, IAF offers workshops and works more hands on with artists as well as, of course, publishing a magazine dedicated to their art. 🐻



Robert Desjardins, Canadian Ambassador to the Philippines and Mattiusi Iyaituk



Inuit Artists' Shop

Clare Porteous-Safford, Philip Igloliorte

Make a Purchase, Make a Difference...

Opened in 1996, the Foundation's non-profit Inuit Artists' Shop continues to offer a full range of Inuit work from across the Canadian Arctic. The shop also acts as a training site for students and visiting artists wanting to learn more



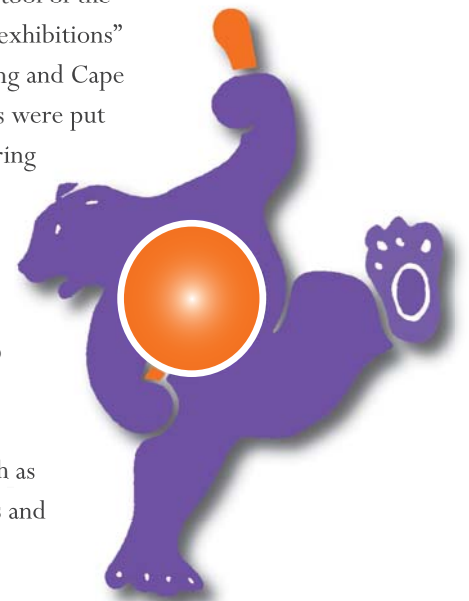
about retailing and Inuit art. It is managed by Clare Porteous-Safford and Philip Igloliorte, who is from Nunatsiavut.

The shop has served as an invaluable learning centre for the Cultural Industries Certificate Program (CICP), giving students a real-life example of what is involved in marketing and promotion. During CICP, students are shown a wide variety of work, including Inuit dolls, baskets, and tapestries.

Inventory is procured for the shop two to three times each year from La Fédération des coopératives du Nouveau-Québec in Baie d'Urfe, Quebec, and Nunavut Development Corporation and Arctic Co-operatives Limited in Toronto.

The shop promotes art from emerging artists in several ways. Twice annually, staff organize *Arts Alive*, a public festival celebrating Inuit arts and culture. This event takes place when our board of directors – artists themselves – convene for twice annual meetings. This is a rare opportunity for artists to connect with the public, and it allows us to draw people's attention to the work of the foundation. The event also serves as a key promotional tool of the shop. Small "exhibitions" of Pangnirtung and Cape Dorset prints were put on display during *Arts Alive* in April 2007.

Proceeds from the shop continue to support artist programs such as providing "gas and





grub” grants so that artists can obtain carvingstone for their communities.

As part of the refurbishing of the foundation's public image, the shop is putting up new signage, and producing some new promotional materials. The new slogan – *Make a Difference, Make a Purchase* – reflects the goals of the foundation and consumer trends towards ethical, non-profit purchasing. We have also updated our image with new display cases. 

4p5

4p5

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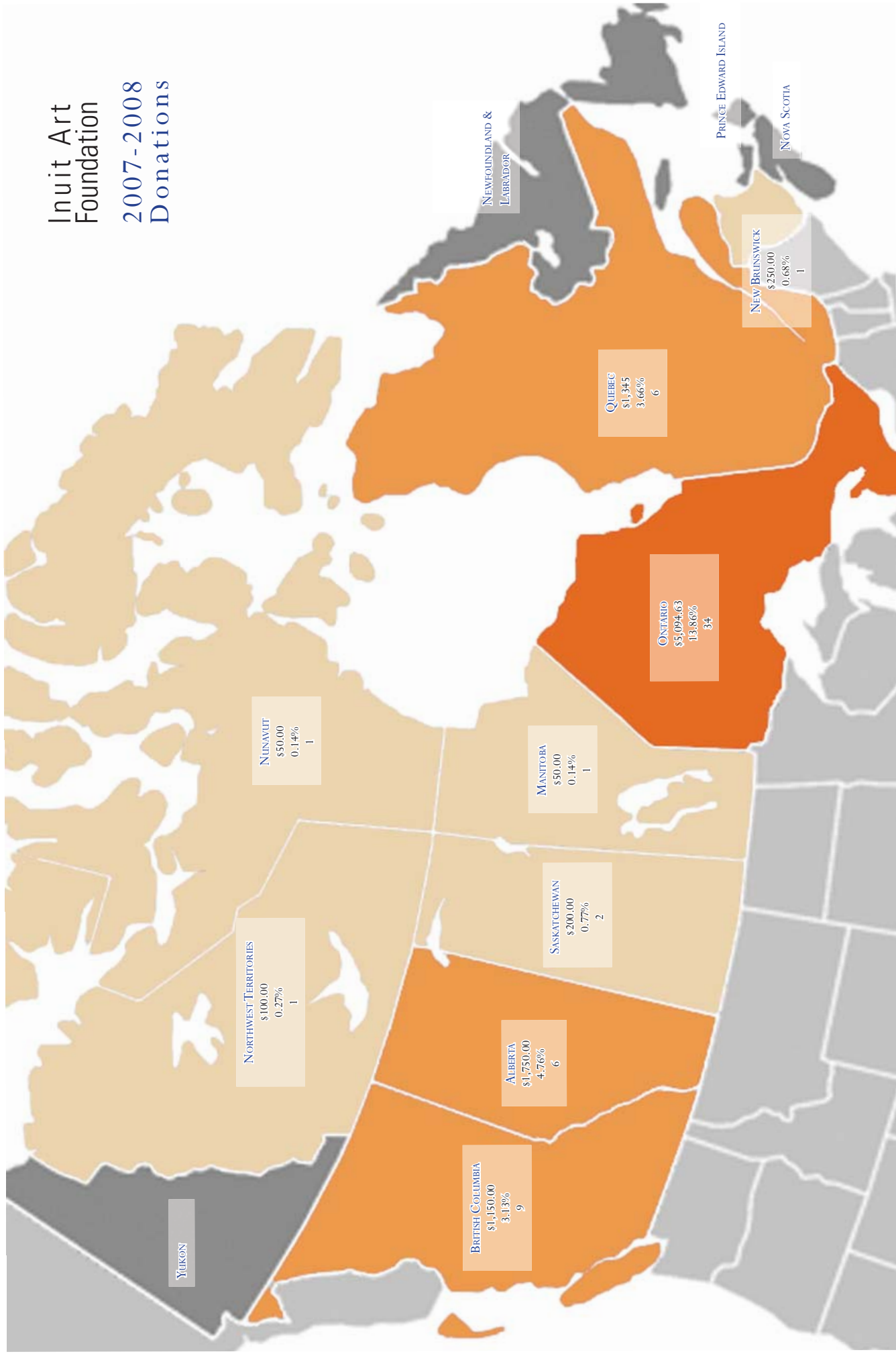
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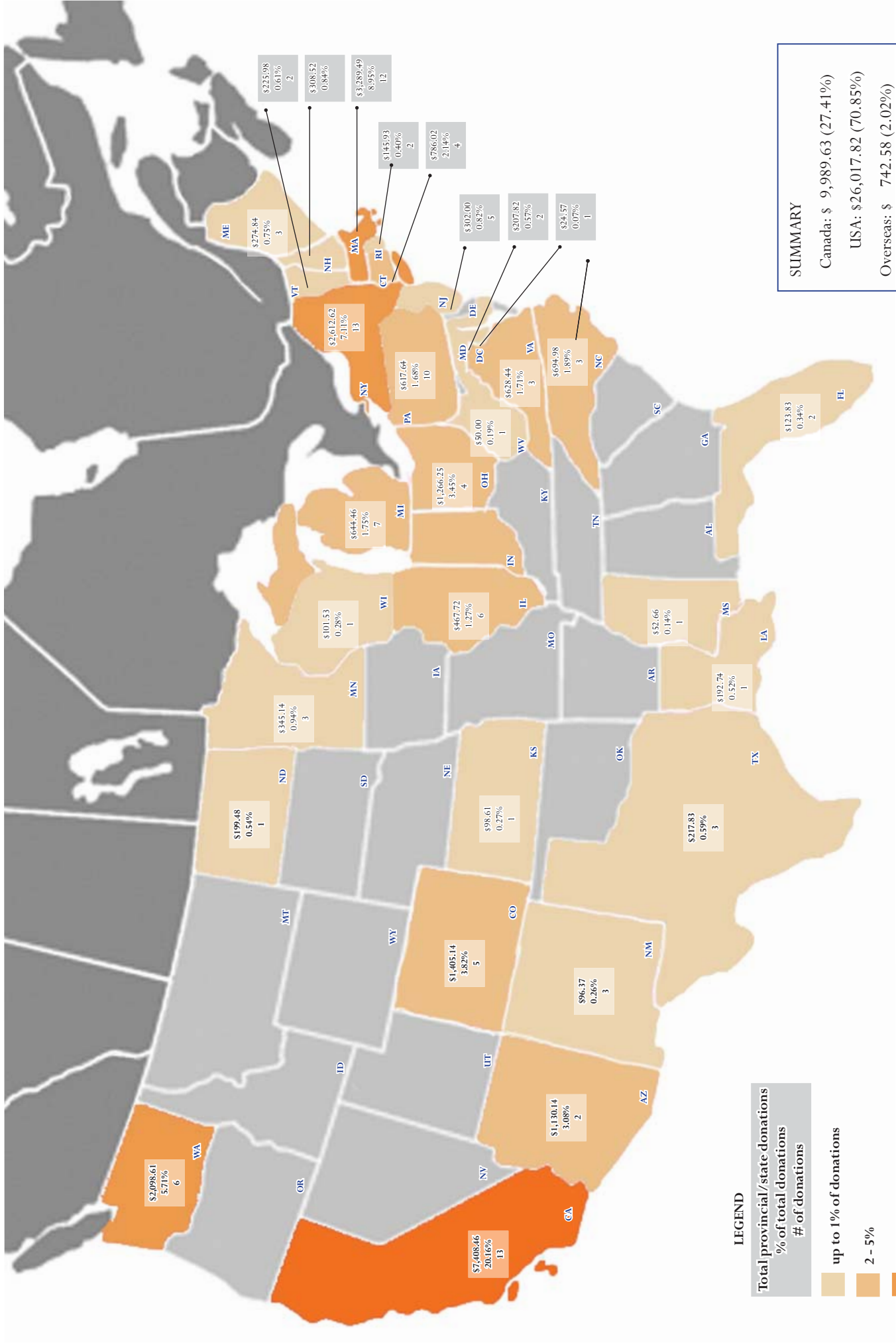
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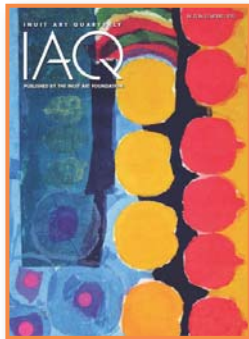
Arts Alive

*A Celebration of Inuit Art & Culture
April 22 and September 22, 2007*





Inuit Art Foundation *and its Trading Names*



The foundation publishes *IAQ (Inuit Art Quarterly)*, the only magazine dedicated to the art of the Inuit. Now in its 23rd year of publishing, *IAQ* complements other activities of the Inuit Art Foundation, providing Inuit artists with a voice and serving as a bridge to connect artists, dealers, curators, collectors, researchers and academics, and people everywhere who have an interest in Inuit Art.



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



The Inuit Artists' College was established in 1991 as a "college without walls" providing professional development for artists and other training and development programs. Recently, the college initiated the Cultural Industries Certificate Program (CICP), an intensive course for northern cultural workers.