

Inuit ART

FOUNDATION

annual report • 2009-2010



Front Cover: *Dancing Bear*, Kellipalik Qimirpik, Cape Dorset (Serpentine; 14 x 14 x 8 in)

InuitART

FOUNDATION

Established in 1985, to provide professional development services to Inuit artists and to promote their work worldwide.



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Face-to-Face

The Inuit Art Foundation has been struggling financially for many years. In spite of our struggles, however, our services and our publication—*Inuit Art Quarterly*—continue to be appreciated by artists, collectors, and dealers at home and abroad. In the North, even non-artists, both children and adults, browse through *IAQ*.

Our biannual board meetings, in the Spring and the Fall, are held in Ottawa. Given

that I am from Ivujivik, the most northerly community in Nunavik, with the highest airfares in the North, I must admit that I often feel as though I am placing an unnecessary financial burden on the foundation because of my costly travel expenses. I have

Ottawa. This has made me wonder if one day we will altogether replace our face-to-face meetings with teleconference calls. Let's hope this never happens!

I want to thank our staff for keeping the foundation alive in spite of minimal fund-

This past year we held one of our meetings via teleconference, since we lacked the funds to fly the board of directors to Ottawa



Inuit Art Foundation President
Mattiusi Iyaituk.

even considered resigning in order to alleviate this burden.

During the 15 years that I have been on the board of directors, our annual board meetings have been conducted face-to-face. This past year, however, we held one of our meetings via teleconference, since we lacked the funds to fly the board of directors to

ing, our board of directors who donate their time to attend bi-annual meetings in the South, and everyone else who supports the foundation.

April 2010

Mattiusi Iyaituk
President



What Makes Us Tick

Given that the Inuit Art Foundation turns a quarter of a century old in October 2010, I will depart from the customary practice of commenting on the year just past to reflect more broadly on what makes the organization tick.

For all of those 25 years, the foundation has been publishing *Inuit Art Quarterly*, and for almost as many, it has offered an education service to Inuit artists.

In terms of accomplishments, the very survival of the organization is testament to the fact that it is providing a needed service. Lacking capital and an assured source of funding, we rely on annual contribution agreements with the federal government for approximately half of our budget. Over the years, we have weathered several fund-

ing delays, and we regularly have to scramble to compensate for increasing expenses that are not offset with increased grants and revenues. Nonetheless, we continue to publish a magazine that has become indispensable in some quarters, and to deliver an innovative educational program, which is being used as a model by indigenous people in Russia and elsewhere.

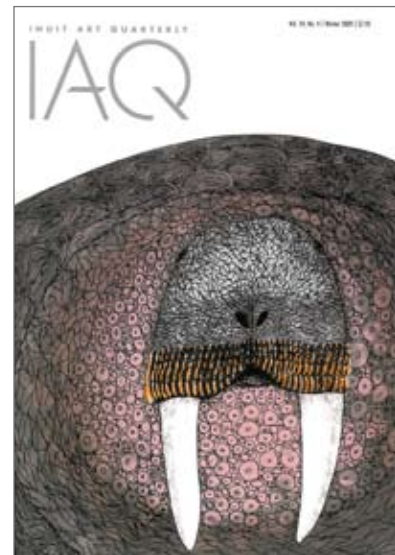
At the risk of being glib, if I were pressed to describe the IAF model, I would say that its main tenets are as follows:

First and foremost, ask your clients what kind of help they want and use their answers to develop a program:

In our case, immediately upon receiving funding, we convened a meeting of artists to determine what kind of help



The first issue of *IAQ*, April 1986.



The 92nd issue of *IAQ*, November 2009.

was needed. The conclusions from that meeting, which lasted several days, formed the basis of IAF's programming. As well as continuing to consult with artists, we also ensured that they became the

Since 1997, the board has been entirely comprised of practicing Inuit artists. Their knowledge and motivation ensures that IAF programs remain relevant to the needs of its constituency

dominant voice on the board of directors. Since 1997, the board has been entirely comprised of practicing Inuit artists. Their knowledge and motivation ensures that IAF programs remain relevant to the needs of its constituency.

Secondly, ensure that your constituents have a voice: While forums existed for the perspectives of other players in the Inuit art world, until the advent of *Inuit Art Quarterly*, there were none for artists. I have always thought of

the Inuit Art Foundation—and *IAQ*—as facilitators, existing to connect Inuit artists with each other and with the network of players involved in Inuit art. The magazine is also an effective networking tool for artists

living in villages scattered across the Canadian Arctic. Apart from *Inuit Art Quarterly*, the foundation's education programs have connected Inuit

Because we are a small organization, we have the ability to respond quickly to meet changing needs

artists from different communities and regions and with the larger world of art. Workshops in Ottawa, which include sessions on the business of art and tours of commercial and public galleries, have broad-

ened perspectives and enabled Inuit artists and cultural workers' to make lasting and useful connections.

A third tenet would be to never lose sight of the organization's mission: For us, this has meant refusing to be drawn into side issues and intrigues that are inevitable in any field. Our focus is always on the tasks to be accomplished to achieve our mission, which is to provide professional development services to Inuit artists.

Be flexible: Because we are a small organization, we have the ability to respond quickly to meet changing needs. And because our directors are artists and we use our meet-

Message from the Executive Director

ings as brainstorming sessions, we can usually come up with practical ways to tackle difficult problems.

money than we have. The uncertainty of continued funding persuaded me right from the beginning that our longevity

our suppliers have enabled us to continue operating while we waited out several funding delays.

We have never spent more money than we have

And, finally, almost without saying, programs must be cost-effective: In a nutshell, we have never spent more

would depend upon avoiding debt *and* accumulating a small reserve fund. Indeed, over the years, good relations with

To sum up, as we mark a quarter century of activity, we can say that a lot can be done with a little.

*Marybelle Mitchell
May, 2010*



(Left to right) John Terriak, Mattiusi Iyaituk, Mathew Nuqingaq, Cameron McKnight-MacNeil, and Clare Porteous-Safford at the June 2009 directors' board meeting.

Board of Directors

1. John Terriak
Nain, Nunatsiavut
2. Tony Atsanilk
Qikiqtarjuaq, Nunavut
3. Shirley Moorhouse
Happy Valley/Goose Bay, Labrador
4. Siasi Smiler Irqumia
Inukjuak, Nunavik
5. Okpik Pitseolak (Vice-President)
Iqaluit, Nunavut
6. Mathew Nuqingaq (Secretary Treasurer)
Iqaluit, Nunavut
7. Mattiusi Iyaituk (President)
Ivujivik, Nunavik



Inuit Art Foundation Directors 2009 - 2010



Finance and Administration

Finance

We are pleased to report a small reserve remaining on 2009-10 operations. This is the result of higher than budgeted private sector donations and money saved by conducting the fall board meeting by teleconference. We would, of course, prefer to have had a face-to-face meeting, but given the lengthy delay in receiving funding, we could not commit for air travel at that time. As it was, we did not receive payments under the 2009-10 contribution agreement until October, and the

10 per cent holdback on the 2008-09 agreement was not received until December.

Although we were able to manage—using shop and *IAQ* revenue, and by cashing our GICs—we were within two payrolls of serious trouble. It would, of course, be a

ation for 2009-10 was compounded by the fact that *IAQ* advertising revenue was down, a sign of the troubled economy. Consequently, we made the decision to publish a combined Spring/Summer issue in May 2010. This saved some production costs, but it

...revenue generally fails to keep pace with increasing expenses...of particular concern is the high cost of northern travel

great hardship for most of our staff to carry on without their salaries.

The poor cash flow situ-

also meant a loss of *IAQ* advertising revenue.

On a more positive note, we were encouraged by the

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NiAC
NATIONAL INUIT ARTISTS' CENTRE

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increase in Inuit Artists' Shop sales this year, a trend that has continued into 2010-11. *IAQ* advertising has also shown a slight upturn, another sign of economic recovery. Nonetheless, revenue generally fails to keep pace with increasing expenses. Of particular concern is the high cost of northern air travel, which has resulted in an increase of approximately 30 per cent in board expenses since 2006.

Administration

Board Meetings

Expenses for air travel continue to increase but were somewhat offset this year by holding the fall meeting by teleconference, organized for us by INAC. The delays occasioned by the yearly require-

ment of renegotiating annual contribution agreements continues to pose problems for the foundation, since no progress can be made until after the year end audit and reports are received by INAC. Typically, this doesn't occur until June, and a new agreement is not signed until early fall, with payments under the agreement commencing only in late fall, well into the current fiscal year. We understand that INAC officials are attempting to rectify this problem for the balance of the current five-year funding agreement, which will expire in 2012.

Corporate Branding

Over the years, a number of logos and styles had been used on products, signage, and

letterhead, and a recommendation of the five-year business plan (developed with the assistance of Lord's Cultural Resources in 2006) was that the foundation consolidate and refresh its corporate image.

Although we hesitated to commit funding for this purpose, the project, long delayed, was becoming critical due to the need to update our website, create new products, and initiate new services.

Work to update and coordinate IAF's look began in 2008 and was completed in 2009. It is expected to reduce confusion among constituents—subscribers, donors, collectors, artists, and the general public, as well as to reinforce the foundations' visibility in the North



and elsewhere. With the exception of *Inuit Art Quarterly (IAQ)*, which was left unchanged, appropriate logos were developed for the Inuit Artists' College, Inuit Artists' Shop, and the National Inuit Artists' Centre. These have been applied to such internal documents as letterhead and business cards, as well as to roadside signage and packaging materials for the shop.

Website Update

Efforts to enhance the foundation's website and to truly make it a knowledge centre for Inuit art and culture have been ongoing. In 2009-10, we added a significant research component, and developed a plan to convert the site from an information only destina-

tion to an interactive site to facilitate the work of the foundation. Rationales and required functions were developed and an independent web designer was contracted. The site, to be completed by

The Inuit Art Foundation has always operated with minimal staff, and the assistance of students, part-time employees, and a small group of volunteers

the end of June 2010, will have the capability of processing sales and *IAQ* subscriptions, as well as controlling inventory and generating detailed accounting reports for the Inuit Artists' Shop.

A section of the site will be dedicated to the *National Inuit Artists' Centre (NiAC)*, an online centre and message board, which will enable Inuit

artists from across Canada to communicate with each other in English and Inuktitut. Currently under development, the NiAC site will include an education component, with instructional videos and in-

formation about such issues as copyright and safety.

Staff

Staffing has remained relatively stable over the past year, with some changes in job descriptions: Design Coordinator Cameron McKnight-MacNeil now manages *IAQ* circulation, and Clare Porteous-Safford, who coor-

Pageviews at www.inuitart.org

| | | |
|----------------------------|----------------|------------------------|
| Sep 1, 2009 - Sep 30, 2009 | 10.72% (5,592) | Graphic © Google, 2010 |
| Oct 1, 2009 - Oct 31, 2009 | 17.24% (8,992) | |
| Nov 1, 2009 - Nov 30, 2009 | 16.88% (8,802) | |
| Dec 1, 2009 - Dec 31, 2009 | 12.81% (6,679) | |
| Jan 1, 2009 - Jan 31, 2009 | 14.15% (7,382) | |
| Feb 1, 2009 - Feb 28, 2009 | 13.50% (7,043) | |
| Mar 1, 2009 - Mar 31, 2009 | 14.69% (7,662) | |

The foundation's website (www.inuitart.org) served 52,152 pageviews during 22,373 visits between September 1, 2009 and March 31, 2010.

dinates training programs, has assumed more direct control of daily operations in the Inuit Artists' Shop. Philip Igloliorte, who continues to assist in the shop, has become more directly involved with web projects, including digitization of the foundation's slide collection.

The Inuit Art Foundation has always operated with minimal staff, and the assistance of students, part-time employees, and a small group of volunteers.

Full-time Staff

Marybelle Mitchell,
Executive Director

Devora Cascante,
Senior Manager

Matthew Harrison,
Communications Coordinator & Managing Editor, IAQ

Philip Igloliorte,
General Office Assistant

Cameron McKnight-MacNeil,
Design and Web Projects & Circulation Manager, IAQ

Part-time Staff

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

Contracted Services

Brian Coghlan,
Bookkeeping Services

Temporary Part-time

James Stewart

Volunteers

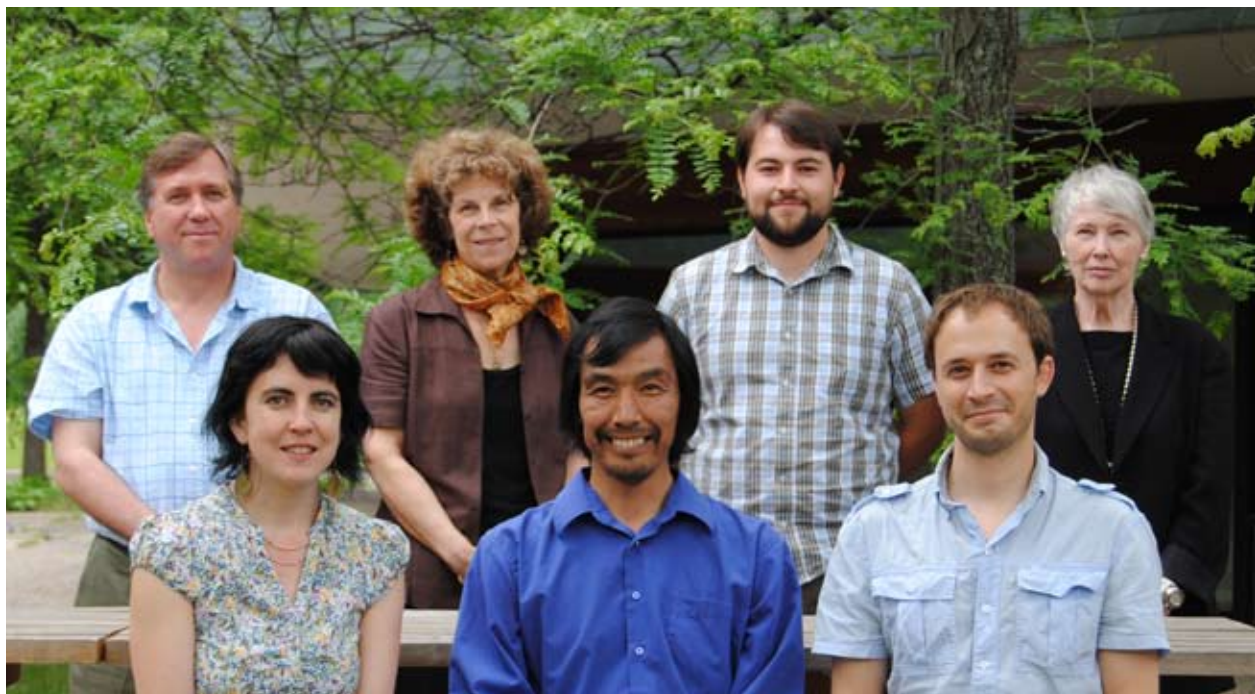
Barbara Hale

Mary-Louise Davis

Brenda Lester

Jay Thomson

Helen Rapp



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

Donor Locations

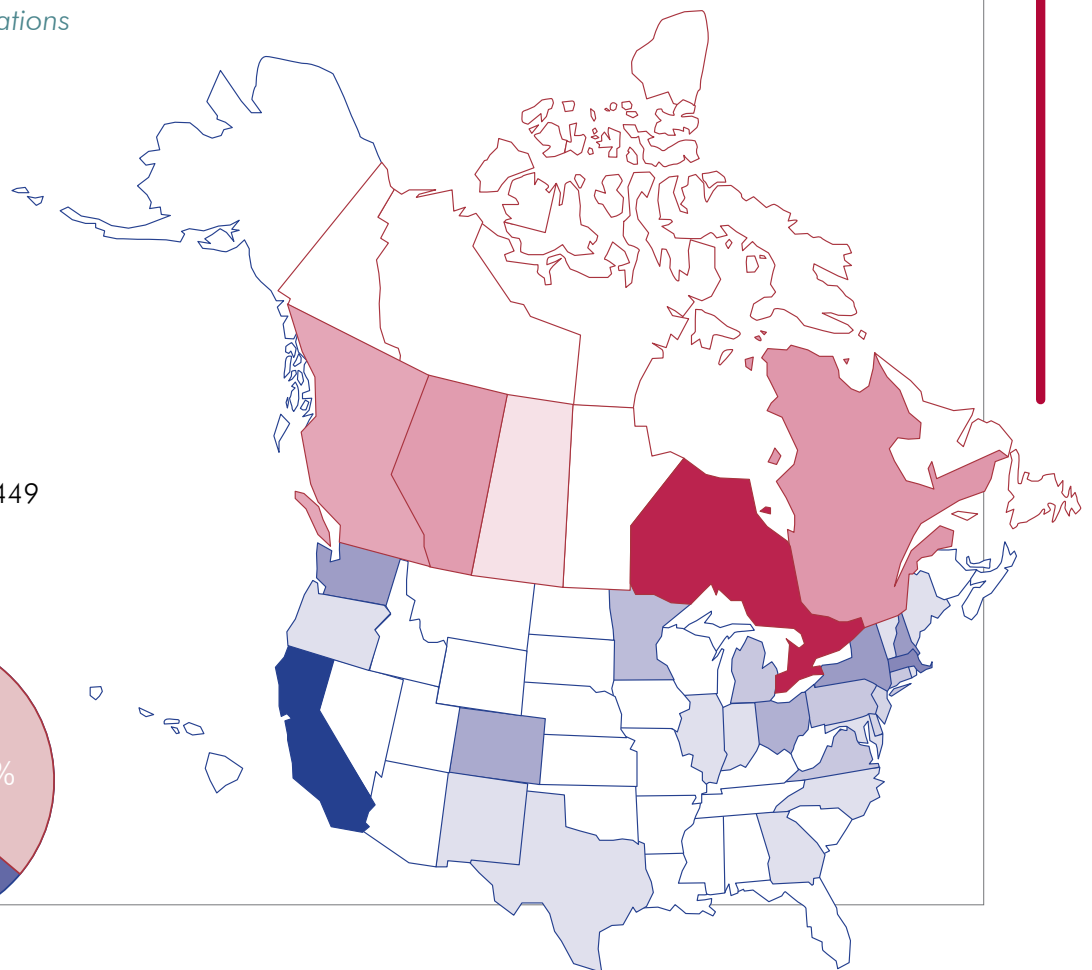
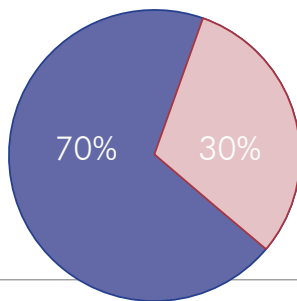
Donations are the lifeblood of the Inuit Art Foundation. Private sector donations augment government grants, and enable the foundation to continue publishing *IAQ* and to provide education services to Inuit artists across the Canadian Arctic.

Top Ten Donor Locations

1. CA \$7,751
2. ON \$6,230
3. MA \$3,614
4. QC \$2,950
5. NY \$2,791
6. NH \$2,604
7. AB \$1,450
8. WA \$1,366
9. CO \$1,142
10. OH \$1,014

Total Donations

United States \$26,449
Canada \$11,430
Total \$37,879



Inuit Art Services

Copyright Services

The main activity of this service is the negotiating of artist permissions for the reproduction of artwork. On behalf of artists, the Inuit Art Foundation collects appropriate fees as determined in consultation with CARFAC (Canadian Artists' Representation/le Front des artistes canadiens). The standard fee of 30 per cent of the value of

the contract is charged for this service. During this fiscal year, we completed a contract of approximately 40 images, and initiated a second involving 100 images.

Marketing Brochure

The marketing brochure, developed several years ago by the Inuit Art Foundation, is a useful tool for Inuit art dealers and their clients. It provides a

succinct overview of Inuit art history in English and French, and 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; title and a brief description; the date it was made and bought, and the name of the gallery where it was purchased. Upon request, brochures are provided to retailers at cost.



The Inuit Art Foundation developed a brochure to serve as a gift enclosure and documentation of individual works of art. Upon request, it is provided to dealers at cost.



Now in its 24th year, *Inuit Art Quarterly (IAQ)* is the only magazine in the world dedicated to Inuit art. Read by subscribers throughout North America and Europe, and by Inuit artists who receive complimentary copies, the magazine has established an authoritative niche in the field.

As well as furthering knowledge about Inuit art, *IAQ* also serves as a marketing tool and provides a forum for artists' perspectives. We are often told that *IAQ* is a source of inspiration and encouragement to artists living far from art resources available in other regions of Canada.

This year, in conjunction

with the development of the Inuit Art Foundation's new website, we explored the pros and cons of making available an online version of the magazine. The decision at this time is to limit access to the web format to subscribers.

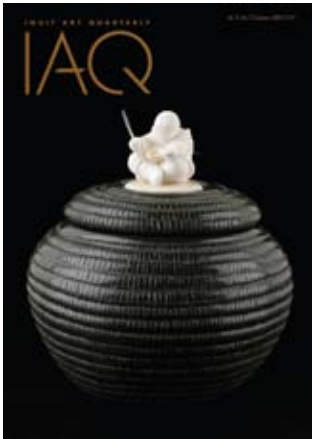
The new site will also provide subscribers with access to a complete, digitized archive of *IAQ*, and allow them to make changes to their account. The refurbished site will also include information for advertisers and contributors, and a history of the magazine.

Copyright concerns were resolved with the assistance of Jay Thompson, a volunteer with expertise in this area. His

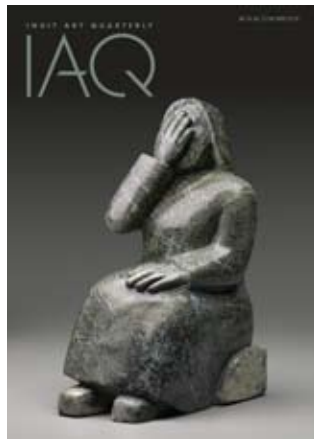
advice was also used to update and revise *IAQ*'s copyright agreements with photographers, artists, institutions, and contributors.

Highlights of 2009-2010 issues

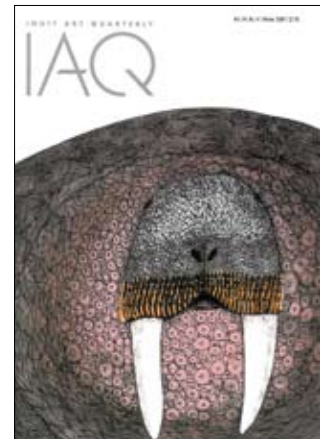
Along with the usual mix of features and news, there was a strong editorial focus this year on the history and accomplishments of the Kinngait studios in Cape Dorset, which celebrated its 50th anniversary in 2009. Sadly, the magazine also included obituaries for two of Dorset's outstanding artists: Arnaqu Ashevak, who died in January, and Pauta Saila, who died in June.



Summer 2009, vol. 24, no. 2



Fall 2009, vol. 24, no. 3



Winter 2009, vol. 24, no. 4

Summer 2009, vol. 24, no. 2
 Marking the 50th anniversary of printmaking in Cape Dorset, we published the second instalment of a two-part essay by Patricia Feheley about the work of Terry Ryan. An article by Sonia Gunderson, entitled *Arnait Video Productions: Women Telling Their Own Stories*, provided an update on the work of this Igloolik collective. A sculpture by Labrador artist, Billy Gauthier, who was the subject of *IAQ Portfolio*, was featured on the cover.

Fall 2009, vol. 24, no. 3
 The Fall issue included news about the launch of *Inuit Art Alive.ca*, an online exhibition

developed by the Inuit Art Foundation with the assistance of Canadian Heritage. The Ontario Art Gallery's architectural redesign was

discussed in an article by Marshall Webb, entitled *Transformation at the Art Gallery of Ontario*. Robert Kardosh's essay, *Transcending the Particular:*



The opening spread of "Transformations at the Art Gallery of Ontario" in *IAQ* (vol. 24, no. 3 [Fall] 2009).



The *IAQ Portfolio* opening spread, Volume 24, number 4, Winter 2009.

Feminist Vision in the Sculpture of Oviloo Tunnillie, was inspired by the artists' solo exhibition at the Marion Scott Gallery in Vancouver in October/November of 2008.

Winter 2009, vol. 24, no. 4
The cover of the winter issue featured a serigraph by Ningeokuluk Teevee, the subject of *IAQ Portfolio*. Also in this issue was an interview with Heather Igloliorte about curating the exhibition, "*We were so far away...: The Inuit Experience of Residential Schools*, which was shown in Ottawa and toured communities in northern Canada.

Circulation

Circulation figures for *IAQ* remained relatively stable, reflecting both a limited

In order to reduce fulfilment costs, digitally printed bind-ins were substituted for offset printed bind-ins, starting with the Winter 2009 issue intended for newsstand sales and bulk magazine orders

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, 525 are

mailed to Canadian addresses; 537 are mailed to the United States; 85 go overseas, and approximately 580 are sold as bulk subscriptions, including newsstand draws. These numbers, compared with previous years, do not indicate any significant changes in the magazine's distribution.

To reduce the need for storage, efforts are being made to clear *IAQ* inventory through bulk sales to dealers and educational institutions. To date, 200 copies have been mailed to galleries and dealers seeking to complete their collections. Nunavut Arctic

College purchased back issues of the magazine, and ordered subscriptions for its satellite campuses. Kativik School Board, also purchased subscriptions for distribution to



Nunavik community schools.

In order to reduce fulfilment costs, digitally printed bind-ins were substituted for offset printed bind-ins starting with the Winter 2009 issue intended for newsstand and bulk sales. As a further cost-saving measure, personalized renewal notices are now included as magazine inserts, rather than being mailed separately.

In an effort to increase subscriptions, we participated in the last of several advertising exchanges with *Border*

Crossings and *American Indian Art Magazine*. The response to this initiative has been minimal which, we think, reflects the fact that *IAQ* is a niche market. We have long maintained a listing in a periodical catalogue for librarians, published by EBSCO, a research database service. For the first time, however, we purchased an additional listing in EBSCO's online periodical catalogue.

In January, we were notified by Canada Post that the Publications Assistance Pro-

gram (PAP) subsidy would be terminated in favour of Canadian Heritage's new program, the Canadian Periodicals Fund. We have not as yet been notified as to whether or not we qualify for assistance under the new program.

Advertising

Advertising sales represent approximately 70 per cent of *IAQ*'s earned revenue, with subscriptions accounting for the remaining 30 per cent. Although advertising revenues

IAQ Distribution 2009-10

| Destination | Type of Subscription | | | | Totals |
|---------------|----------------------|------------|-------------|-------------|-------------|
| | Paid | Comp. | Bulk | Artist | |
| Canada | 1350 | 252 | 236 | 3551 | 5389 |
| U.S.A. | 1608 | 26 | 75 | | 1709 |
| Overseas | 224 | 37 | | | 261 |
| Newsstand | | | 1408 | | 1408 |
| Totals | 3182 | 315 | 1719 | 3551 | 8767 |

(Above) Numbers represent the total distribution of three issues of *IAQ*. Total copies printed in 2009-2010 numbered 9,550.

(Right) Geographical distribution of paid *IAQ* subscriptions. Colour intensity reflects the number of copies of *IAQ* distributed to a given province or state, excluding artist and newsstand copies.

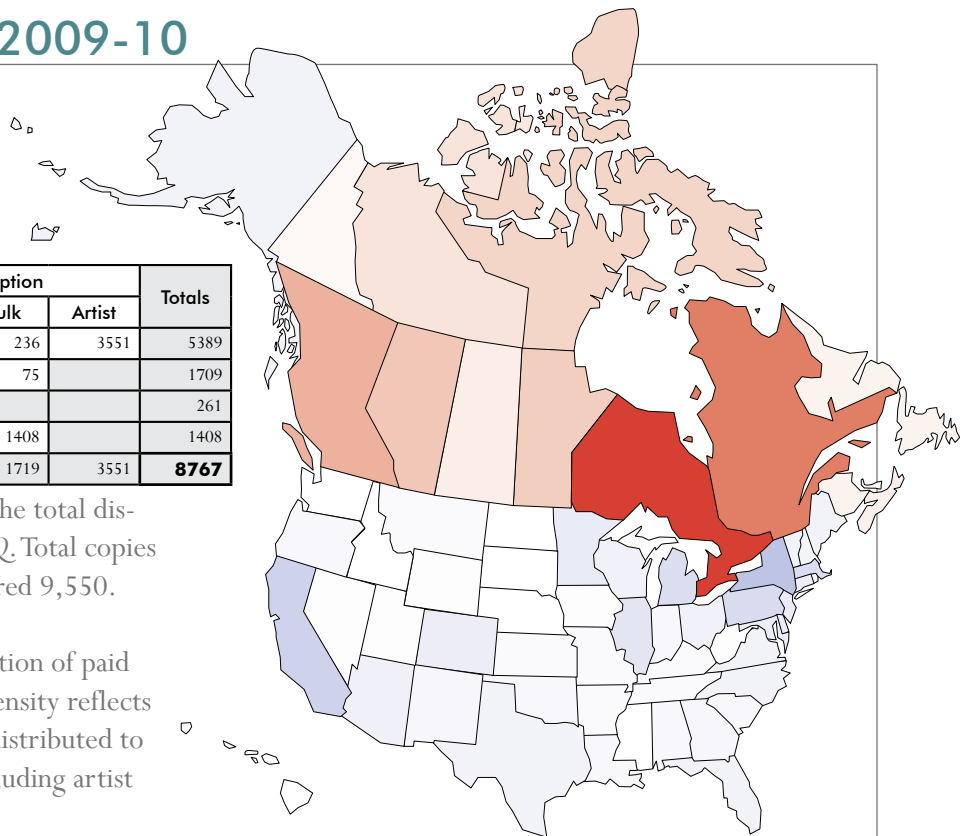
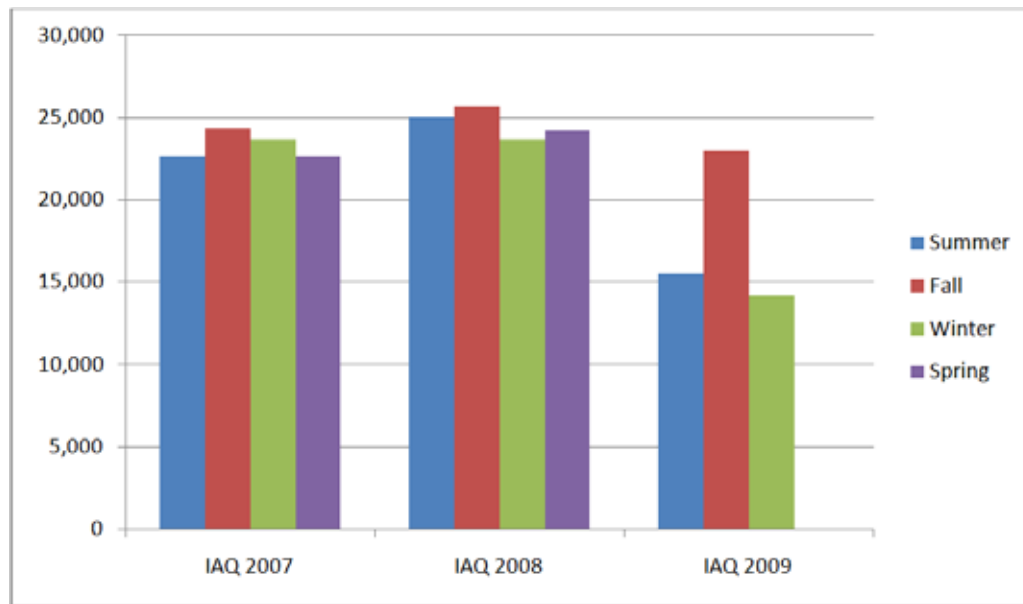


Fig. 1. Advertising Sales by Quarter 2007 – 2009



for summer issues are typically lower (see *fig. 1.*), this year's sales were lower than anticipated, representing an overall decline in advertising since the fall of 2008 (see *fig. 2.*). The number of ads from Canadian and U.S. advertisers declined (see *fig. 3.*). Our analysis indicates that this decline is the result of gallery closings and a decrease in the size of ads being sold.

Although overseas advertisers represent only a small percentage of our total ad sales, during this past fiscal year, there has been a slight

increase in advertising by galleries in France and Switzerland. The overall decline in ad sales resulted in a decision to

publish a combined Spring & Summer issue in 2010.

Ad Design Service

We are now offering an ad design service to advertisers at relatively low cost, making it as easier for businesses to advertise in *IAQ*. Promotional

materials, which will be sent to advertisers announcing the launch of the new IAF and *IAQ* websites early in 2010, will

We are now offering an ad design service to our advertisers, at relatively low cost making it easier for businesses to advertise in *IAQ*

include details regarding this in-house service.

As always, we continue to explore all possible means of reducing costs and increasing revenues so that we can continue to publish the only magazine in the world dedicated to Inuit art.

Editorial Advisory Committee 2009-10

This year's committee members were Tony Atsanilk (IAF director); Heather Igloliorte, PhD candidate, Cultural Mediations, Carleton University, and Norman Vorano, Curator of Contemporary Inuit Art, Canadian Museum of Civilization. Meeting only once in this fiscal year, the committee discussed ways to include more direct information from artists. The main difficulty is the lack of a budget to conduct face-to-face interviewing in the North. It is also difficult to obtain magazine quality photographs of artists and their work. Further discussion focussed on plans for *IAQ*'s upcoming 25th anniversary (Spring, 2011) and the provision of an online version of the magazine to subscribers.

Fig. 2. Advertising Sales 2007 - 2009

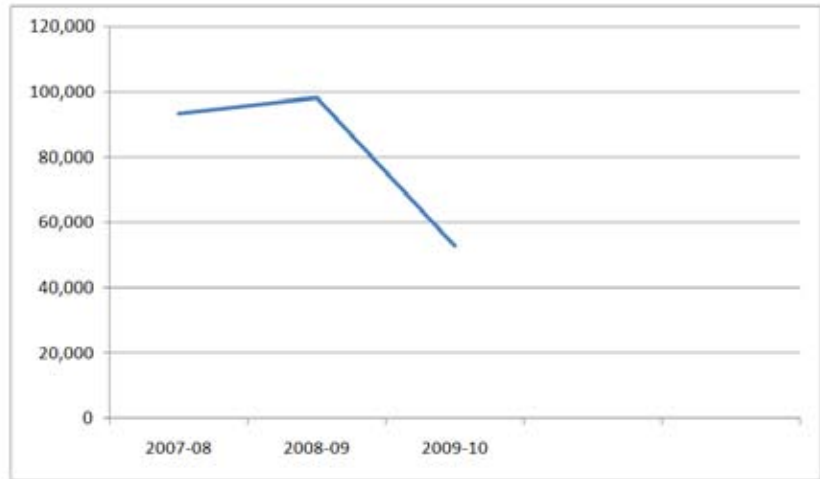
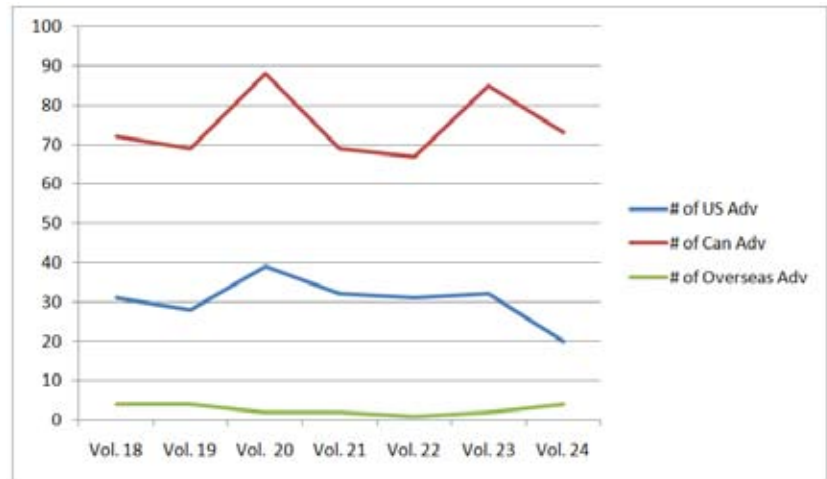


Fig. 3. Geographic Comparison of Advertising Sales 2003 - 2009



Inuit ARTISTS' COLLEGE

The Inuit Artists' College (IAC), a registered trading name of the Inuit Art Foundation, was established in 1991 to provide professional development services to Inuit artists nationwide.

Cultural Industries Certificate Program

In 1996, IAC launched a Cultural Industries Training Program (CITP), which was designed as a bridge to employment in the cultural sector for Inuit living in Ottawa. Although some good results were being achieved, CITP was terminated in 2005, due to lack of funding. Two years later, it was replaced by the Cultural Industries Certificate

Program (CICP), an intensive two-week workshop for northern cultural workers designed to provide an overview of the marketing and promotion system. Each session is tailored to meet the specific needs of participating groups. Typically, they include sessions

CITP was replaced by the Cultural Industries Certificate Program (CICP), an intensive two-week workshop for northern cultural workers designed to provide an overview of the marketing and promotion system

on small business management, along with guided tours of wholesalers, retailers, museums, cultural institutions, and galleries in Ottawa,

Toronto, and Montreal. Three sessions were completed in 2007-08, but although some interest has been shown in a session focussing on Nunavik, there were no commitments for 2009-10. We will continue to make the program available.

National Inuit Artists' Centre

The National Inuit Artists' Centre (NiAC) is an online centre and message board that will serve as a focal point for



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.

the thousands of Inuit artists who live in remote communities scattered across the vast Canadian Arctic. It will be

For more than two decades, Inuit artists have been meeting at foundation events and workshops, and becoming

ent regions, allowing people from Tuktoyaktuk to Nain to communicate with each other and to share solutions to common problems.

The site is also expected to strengthen Inuit connections with mainstream arts communities and lead to increased opportunities to participate in exhibitions and workshops

The site is also expected to strengthen Inuit connections with mainstream arts communities and lead to increased opportunities to participate in exhibitions and workshops, to serve on juries, and to apply for grants.

accessible to Inuit artists only through a secure login on the refurbished Inuit Art Foundation site, expected to be live in the summer of 2010.

acquainted with each other's work through complimentary copies of *IAQ*. NiAC will facilitate greater collegial exchange among artists from differ-

The new NiAC website will build on educational

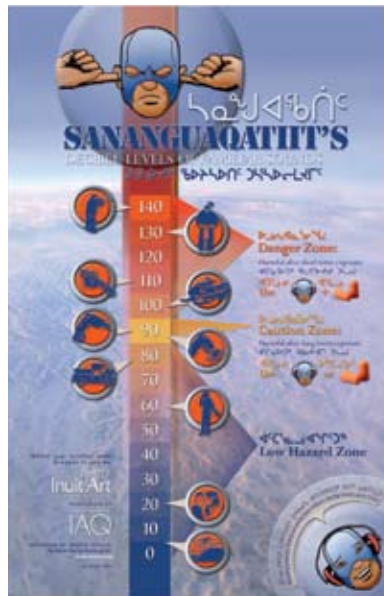
materials previously compiled and produced by the Inuit Artists' College. These include safety posters on such topics as hearing loss and the dangers of stone dust, a series of educational comic books featuring the action hero Sananguaqtiit, and resources drawn from an artists' handbook published by the foundation and distributed in hard copy. Repackaged for the web, these materials will be supplemented by resources to assist artists in applying for grants and furthering their careers.

Virginia J. Watt Award

Established in 1995, this award assists Inuit pursuing studies in Inuit art and culture. The initial contribution made by Virginia Watt, and Dr. Dorothy Stillwell, both now deceased, was used to set up an endowment fund administered by the Community Foundation of Ottawa-Carleton. Interest from the fund finances annual awards to Canadian Inuit enrolled in post-secondary studies at recognized institutions or equivalent, and who demonstrate an interest in Inuit art and culture studies.

A notice of the award, including the details and its terms of reference, was sent in mid-November 2009 to Canadian universities offering programs in Inuit art and cultural studies, as well as to Avataq Cultural Institute, Nunavut Arctic College, the Canadian Museum of Civilization's Aboriginal Curatorial Studies Program, The Banff Centre, Algonquin College, Nunatta Sunakkutaangit Museum, Nunavut Sinvuniksavut, Inuit Tapiriit Kanatami, and to Government of Nunavut arts advisors and economic

Safety posters and *The Adventures of Sananguaqtiit*, a series of bilingual educational comic books produced by the Inuit Artists' College in the 1990's, that will be repackaged for the National Inuit Artists' Centre.



development officers. It was also posted on the Inuit Art Foundation's website and sent to foundation directors for posting in their home communities.

Six applications were received from Montreal, Toronto, and Iqaluit, and an award of \$1,000 was made in February 2010 to Beth Kotierk, a second-year sculpture/installation design student at the Ontario College of Art and Design in Toronto, with a minor in Aboriginal visual culture.



Beth Kotierk, recipient of the 2009-2010 Virginia J. Watt award. Photo: Eric Kaluzny

(Below) *Biscuits*, 2010, Beth Kotierk, Toronto/Igloolik (Palauga, Pilot biscuits; 3.5 x 11 x 4 in). Kotierk explains that for this artwork, she wanted to “juxtapose different ideas on food by placing Palauga (home-made bread) next to Pilot biscuits, which are mass produced.”





The non-profit Inuit Artists' Shop was established in December 1996 as a self-sustaining entity to generate revenue for the foundation's education programs. The shop also serves as a training site for students enrolled in the Cultural Industries Certificate Program (CICP), and visiting artists interested in learning about retailing and Inuit art.

Advertising & Promotion

In spite of the recession, sales were better than expected in 2009-10. Not only was the shop able to cover its operating costs, but it also gener-

ated modest revenue for the foundation's programs. We attribute much of this success to increased signage, more selective advertising, and a monthly electronic newsletter

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The Inuit Artists' Shop's showroom in Ottawa.

(called an eVIEW) sent to 400 clients who have indicated an interest in knowing about Inuit Art Foundation events and shop promotions.

Other promotional efforts included lending artwork for an exhibition at the Ottawa Art Gallery, entitled *True North*; setting up a small



Artist Lypa Pitsiulak talking with shop manager Clare Porteous-Safford during a visit to the Inuit Artists' Shop in February, 2010.

display of merchandise at Canterbury House (St. Paul's University), and lending Nunavut Arts and Crafts Association (NACA) dolls and baskets for a display at *Northern Lights*, a trade show and conference held in Montreal in late January. These advertising and promotional strategies and opportunities have been

inexpensive ways to extend the reach of the Inuit Artists' Shop, which cannot rely on walk-in traffic.

Online Shop

New procedures have been initiated in tandem with the foundation's refurbished website. The shop's newly designed website will

allow customers to browse and purchase from an online inventory and will generate useful data on merchandise being sold.

Nunavik Featured

Contemporary art from Nunavik, the birthplace of Inuit art, remains relatively overlooked. To highlight art from this region, Inuit Artists' Shop staff set-up a display in March, entitled *Nunavik: Where Inuit Art Began*. It featured prints, carvings, dolls, and baskets. Since much of Nunavik art is narrative, translated text panels of the artists' stories were displayed alongside the artwork.

Looking Ahead

The Inuit Artists' Shop has survived an economic downturn, and we are confident that this reflects a healthy interest in Inuit art. We are also gratified to note that there is a growing base of younger customers, which is encouraging for the future of the artform.



The Inuit Art Foundation has completed two web projects in the last two years: *Inuit Art Alive.ca* and *Inukjuak Art History*. These will be followed by more regional, local, and individual art histories, as funding permits. As Internet availability and usage grows and quality improves in remote northern villages, artists

Inuit Art Alive.ca

A 2008-09 grant from Canadian Heritage (Canadian Culture Online Strategy) enabled the foundation to create an online exhibition spanning half-a-century of art production by Inuit. Showcasing work by more than 50 artists from across the Canadian Arctic, *Inuit Art Alive.ca* was launched on

published articles, and general information about the North. Curated by a team of specialists, not only does *Inuit Art Alive.ca* fill gaps in contemporary art histories, but it also allows Inuit a prominent voice in the presentation of their artwork. We are grateful for the assistance of several partners who worked with us on this web project:

Not only does *Inuit Art Alive.ca* fill gaps in contemporary art histories, but it also allows Inuit a prominent voice in the presentation of their own artwork

will, in effect, be provided with ready access to portfolios of their work. Thousands more will have access to the body of work that launched the most successful northern economic venture yet.

June 26, 2009 at the National Gallery of Canada in Ottawa. Visitors to the site have the option of browsing through 1,000 art images, more than 50 artists' profiles, interviews,

- *Inuit Tapiriit Kanatami*, the national voice for Canadian Inuit, provided material for, and guidance on, the language and culture components of the site.
- *Canadian Museum of Civilization* provided Dr. Norman Vorano, Curator of Contemporary Inuit Art to serve on the curatorial

Sample of an artists' profile from *Inuit Art Alive.ca*

advisory committee.

- *Carleton University* gave open access to its archive of images, catalogues, and other arts publications.
- *Inuit Broadcasting Corporation*, through its subsidiary Inuit Communications Systems Limited, filmed and edited interviews with 20 artists in communities across northern and southern Canada.
- *Acart Communications*, designer and typographers for *IAQ*, worked with *IAF* staff to create the site.

Inukjuak Art History

A site dedicated to the specific art history of Inukjuak also went live in June 2009. Accessed through *www.virtual-museum.ca*, *Inukjuak Art History* is the first in a series of community art histories. This project was partially funded by the Canadian Heritage Information Network, of which the Inuit Art Founda-



tion is a member. Featuring approximately 300 digitized images of artwork and information about artists spanning three generations, it draws on contextual research and first person interviews. Intended

as a resource for artists, researchers, collectors, dealers, and cultural workers, it also serves to acquaint younger generations of Inuit with the history of artmaking in their own community.

Nunavik Art Alive.ca

Work has already begun on *Nunavik Art Alive*, a third online art history exhibition. Although Inuit art as we know it began in Nunavik, the first place visited by James Houston, the art of this region is relatively unknown. Compiling of images and text is underway, and preliminary discussions have been held with Avataq Cultural Institute and the Kativik Regional School Board about possible areas of collaboration. Makivik Corporation has offered complimentary travel to two Nunavik communities for research purposes.

Online Art Histories

IAF's online art histories will serve many purposes: *To help to conserve an important*

aspect of Canadian heritage and ensure its widespread access: IAF is dedicating its efforts to not only conserving the more than 16,000 slides, now deteriorating, that were amassed by Indian and Northern Affairs Canada over

knowledge: The development of Canadian Inuit art is looked upon by other nations as a model to be emulated. The foundation has worked with artists and cultural workers from Siberia and made several presentations to representa-

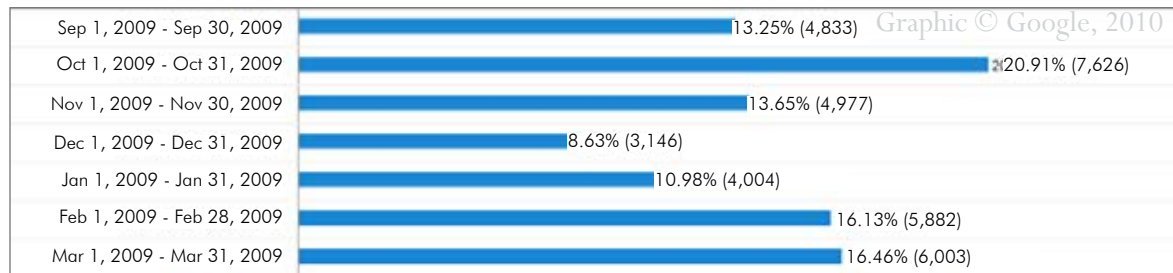
Work has already begun on a third regional art history exhibition, entitled *Nunavik Art History*. Although Inuit art as we know it began in Nunavik, the first place visited by James Houston, the art of this region is relatively unknown

several decades, but also to updating the archive and making it available to the world.

To educate the world about Canadian Inuit art by using modern technology to overcome geographic and linguistic barriers to

tives from other jurisdictions, who are desirous of learning from our example. Online art histories also fill a need for "generic" exhibitions of Inuit art to travel worldwide; Canadian cultural institutions have a commitment to furthering knowledge within the field.

Pageviews at www.inuitartalive.ca



InuitArtAlive.ca served 36,471 pageviews during 5,810 visits between September 1, 2009 and March 31, 2010.

To underscore the diversity of Canadian art history, including Inuit art, which is often regarded as being homogeneous: Although contemporary social science has theorized the diversity of cultural experience, there is a need now to flesh out the record by documenting and explaining that diversity. Long promoted as generic, “Inuit art” is shown as the product of many different groups occupying an area constituting 40 per cent of the Canadian land mass.

To provide appropriate learning resources for educational purposes, including the enriching of northern curriculum: The online art histories will be useful to researchers at all levels and, as Internet availability grows and quality improves in remote northern villages, artists will, in effect, be provided with ready access to portfolios of their work. Since Inuit art is



Kenojuak Working on Sugar Lift, 2008, a photograph by Jimmy Manning. This, and other photographs of artists, can be viewed at Inuit Art Alive.ca.

typically exported, without documentation, to unknown destinations, northern individuals and communities lack a record and, even, an impression of their own art histories. These sites will serve as a source, not only of *information*, but also of *ideas* for artists in isolated villages who lack training and development options available to artists elsewhere in Canada.

In a nutshell, the Inuit Art Foundation’s web projects are conceived of as a digital repatriation of the art, providing thousands of people worldwide, including the arctic territories from whence it originated, with access to the body of work that launched the most successful northern economic venture yet — not to mention an enduring and iconic artform.

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The only magazine in the world dedicated to Inuit art

Published by the Inuit Art Foundation, *IAQ* provides artists with a voice and serves as a bridge to connect artists, dealers, collectors, academics, and people everywhere with an interest in Inuit art.

A campus without walls

The Inuit Artists' College, a non-degree granting institution, delivers education and developmental programs.



Facilitating collegial exchange

The National Inuit Artists' Centre, an online information centre and message board, serves as a focal point for the thousands of Inuit artists who live in remote Arctic communities.

Make a purchase. Make a difference.

The Inuit Artists' Shop, a division of the Inuit Art Foundation, offers a full range of arts and crafts from across the Canadian Arctic.



Connecting the Players

Online art histories make knowledge and resources available to northern artists and the general public everywhere.

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