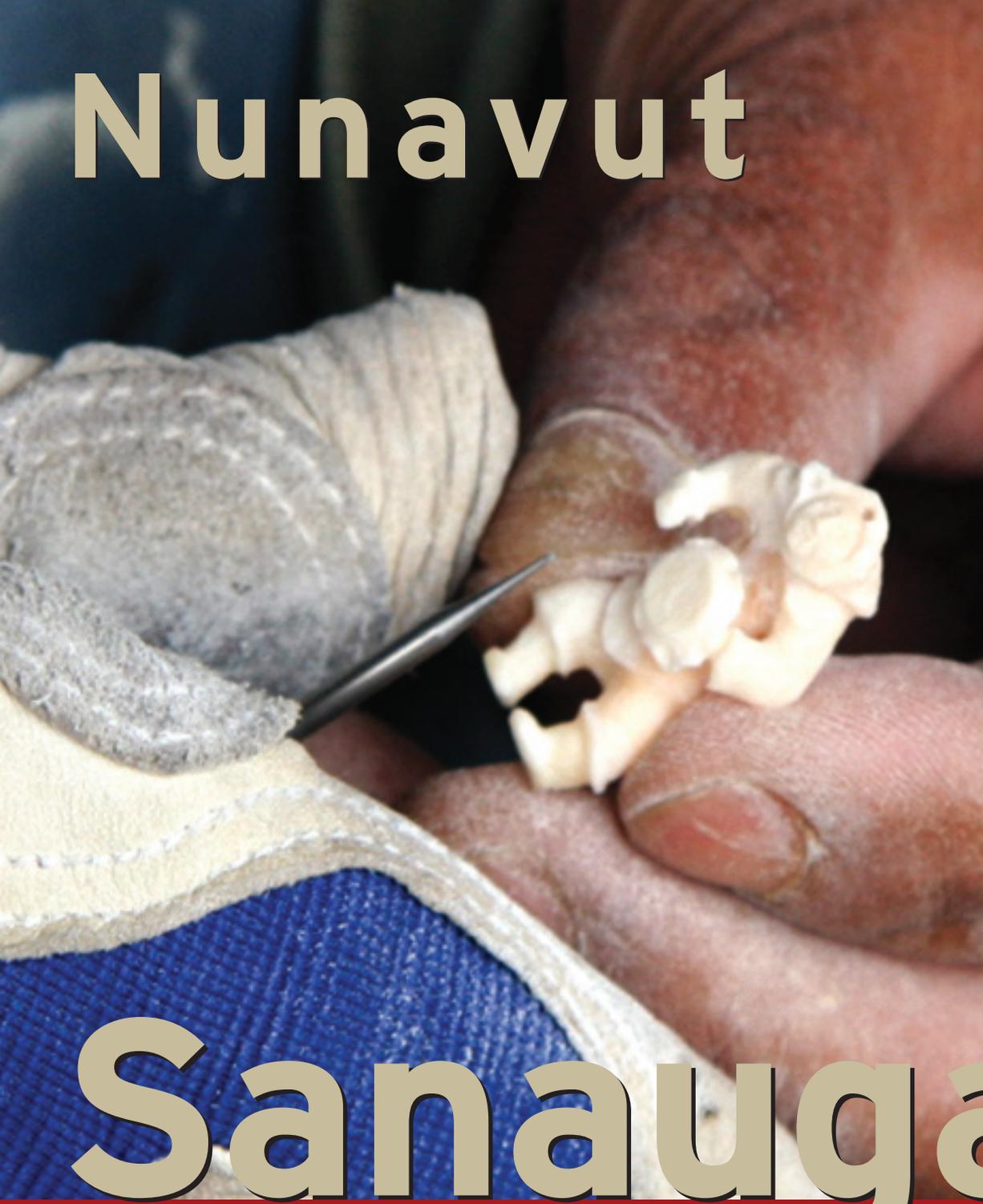


Nunavut



Sanauyait

A strategy for growth
in Nunavut's arts and crafts sector



From
words
to **WORK**

Department of
Economic Development
& Transportation



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Centre - Carving demonstration by Luke Airut of Igloodlik at the 2005 Nunavut Arts Festival in Iqaluit.

Photo: Nunavut Arts and Crafts Association

Top right - Rankin Inlet kamiks, 2006. Photo: Terry Parker

Bottom right - Wall hanging by Naomi Veevee of Pangnirtung, 2006. Photo: Terry Parker

BANNER IMAGE

"Untitled" by Simon Tookoomee of Baker Lake, 2005 © CARCC 2007



Message from the Minister



I am very pleased to introduce *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector*.

The arts have always been a vital element of our culture and traditions, and for more than fifty years they have played an integral role in our economic life. The environment in which the arts have developed has changed significantly in recent years, demanding new approaches to artistic creation and to the support we provide this sector of our economy.

What has not changed is the commitment from the Government of Nunavut to a vibrant and growing arts sector. For this reason, I welcome the preparation of this strategy, which recognizes the challenges artists face today and proposes actions to respond to them. *Sanaugait* recognizes that the opportunities for artists in Nunavut are greater now than ever before. To take full advantage of these possibilities, we need to have specific goals and objectives and a plan to achieve them.

Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector provides clear direction for the arts sector and a method for moving forward: strategic partnerships.

On behalf of the Department of Economic Development & Transportation, I want to express our dedication to working with others in government, Inuit organizations, businesses, and non-governmental organizations, to ensure that advancement and diversification of the arts in Nunavut continues.

The Honourable David Simailak

Minister of Economic Development & Transportation



Executive Summary

The origins of Nunavut's mixed economy today are found in the unique and highly valued arts sector, which more than fifty years ago was used by Inuit, through the creation of small stone carvings, as a means to transition into wage-based economic life in Canada. Today the sector contributes tens of millions of dollars to the Nunavut economy, and the range of hand-made artworks produced is remarkably diverse: carvings in stone, ivory, bone, and antler, fine art prints, drawings and paintings, woven tapestries, wall hangings, basketry, contemporary fashions, traditional clothing, ceramics, jewellery and metal art.

The production of this art depends on skills that have been passed from generation to generation, and on the creativity that is a natural part of Inuit culture. Its distinctive design and representation of life in the harsh Arctic environment is recognized world-wide.

To support economic growth and continuing diversification in the arts economy in Nunavut, *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector* has been developed by the Government of Nunavut's Department of Economic Development & Transportation, in cooperation with artists, arts associations, other territorial government departments, the federal government, Inuit organizations, co-operatives and other private sector interests. The strategy lays out a framework for the work that is needed in the next five to seven years to ensure the arts in Nunavut grow and continue to play a prominent role in the economic life of the territory.

***Sanaugaq* - "things made by hand"**

The scope of the strategy extends to arts best described by the Inuktitut word *sanaugaq*, meaning "things made by hand." Within the Nunavut arts sector, no distinction is made between arts and crafts. For the purposes of this strategy, the term "arts" is used to encompass both.

The arts economy in Nunavut

The arts sector in Nunavut currently engages 20 per cent of the Nunavut work force over the age of 14, approximately 4,000 individuals who rely upon the arts either for their primary form of livelihood, or to provide an important source of supplemental income. The economic impact of arts sector activities is measured by an estimated \$30 million contribution to Nunavut's economy annually. Despite the relatively small population of the territory, Nunavut artists are a major contributor to Canada's international art export market: more than 10 per cent of Canadian art sold internationally is Inuit art. The potential for further growth and diversification in the arts sector is immense.

The foundation for the arts strategy

In 2003, the Government of Nunavut, working with a broad coalition of governments, Inuit organizations, non-governmental organizations and private sector groups, prepared the ten-year *Nunavut Economic Development Strategy*. The strategy identified the arts and cultural industries as potential high-growth sectors, noting that "the arts in Nunavut have demonstrated for more than 50 years that Inuit cultural activities... can form the basis for viable economic activity." The strategy predicted a 66 per cent increase in economic activity in the sector within 10 years, and called for the preparation of a plan for the arts and crafts sector by 2005.

Nunavut Arts and Crafts Association



Simonie Akavak of Kimmirut, at the 2005 Nunavut Arts Festival in Iqaluit



Terry Parker

In the statement of objectives for the Nunavut government's second term, *Pinasuaqtavut 2004-2009*, the commitment to the arts sector, as a means of supporting the broad goal of Nunavummiut self-reliance, was re-affirmed.

Develop Nunavut's economy, private sector and job market by aggressively implementing the Nunavut Economic Development Strategy's focus on mining, and other key sectoral areas, including fisheries, arts, crafts and tourism.

To respond to the *Nunavut Economic Development Strategy*, and the government's commitment to develop the arts economy, a focus group met in Kimmirut in 2005. Comprised of artists, arts associations, business, industry stakeholders and Inuit organizations, as well as government representatives, the focus group agreed on a practical mission for development of the arts economy in the territory.

Increase the value of Nunavut's arts sector through investments that improve quality, stimulate innovation, and support sustainability, in partnership with Nunavut artists, their organizations and their communities.

The group identified goals and objectives to support expansion and diversification of the arts sector in Nunavut. Work has begun to identify the specific actions, partnerships, costs and timelines that must be put in place to achieve results. These are outlined in this strategy.

Shopping at Ivalu in Rankin Inlet, 2006

Strategic directions: goals and objectives

Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector offers seven principal goals and 19 specific objectives. Actions and timelines are proposed for each goal. Potential partners are identified and the level of investment required for implementation is measured.

Goal 1: Increase the quality of Nunavut art

- Improve access to materials, supplies and equipment.
- Create affordable, safe workspaces for artists.
- Increase skill levels through the education curriculum.

Goal 2: Maximize artists' profits through participation in the value-added chain

- Increase the participation of artists in all aspects of the value-added chain.
- Increase direct marketing.
- Provide artists with basic business training and aftercare.

Goal 3: Secure market share through protection of intellectual property rights

- Provide information about copyright and intellectual property rights in Inuktitut and Inuinnaqtun.
- Provide intellectual property rights training for artists.
- Lobby for international recognition of Nunavut's intellectual property rights.

Goal 4: Secure market share through international brand recognition

- Make Nunavut's art instantly recognizable throughout the world.
- Promote the difference between "fakelore" and authentic Nunavut art.
- Augment the Igloo Tag program.



Nunavut Tourism

Goal 5: Expand international market share

- Identify new markets not impacted by trade restrictions.
- Develop alternative national and international markets.

Goal 6: Provide current and accurate information about the arts sector

- Promote recognition of Nunavut's artists.
- Improve access to information for artists about the arts as an economic sector.
- Collect economic data on Nunavut's arts sector.

Goal 7: Promote and celebrate the contribution of Nunavut's arts to global society

- Establish a permanent location for the Nunavut Art Collection in Iqaluit.
- Create a touring Nunavut art collection for international venues.

Toward implementation

The collaborative approach employed for the preparation of *Sanaugait* has mirrored the cooperation and partnerships that guided development of the *Nunavut Economic Development Strategy*. The Nunavut Arts Strategy Working Group, comprised of arts associations and government representatives, will continue to work together toward the implementation of the actions identified for each of the goals and objectives. The working group will establish performance measurements and assess these regularly in response to new opportunities and the availability of the financial resources needed for implementation. In 2009, the working group will prepare a comprehensive progress report, and recommend any changes needed in the strategic approach, in order to fulfill their mission by 2013.



Introduction

The arts sector is an integral component of the expanding mixed economy in Nunavut. The most recent surveys tell us that approximately 4,000 persons – one in seven in the territory – identify themselves as “active artists.” The large majority of these artists are Inuit. Their contribution to the territory is both cultural and economic. In fewer than 50 years, through the production and sale of art, Inuit have established a national reputation for the distinctiveness and quality of their work, brought their vision of the world to an international audience, and built an economic sector that contributes tens of millions of dollars every year to the territorial economy.

The title of this document, *Sanaugait*, acknowledges the Inuit approach to the visual arts, and defines the scope of this strategy. The Inuktitut word *sanaugaq*, meaning “things made by hand,” is used to represent the entire range of arts and crafts made in Nunavut, with no distinction between “arts” and “crafts.”

The products produced in the arts sector are immensely diverse, and include carvings in stone, ivory, bone, and antler, printmaking, paintings, drawings, tapestries, wall hangings, basketry, contemporary fashions, traditional clothing, ceramics, jewellery and metal art. The production of this art depends on skills that have been passed from generation to generation, and on the creativity that is a natural attribute of Inuit culture.

In 2003, the Government of Nunavut, in collaboration with a broad coalition of Inuit organizations, non-governmental organizations and other groups, released the ten-year *Nunavut Economic Development Strategy*. This strategy identified the arts and cultural industries as an economic sector with potential for growth. “The arts in Nunavut,” the strategy observed, “have demonstrated for more than 50 years that Inuit cultural activities... can form the basis for viable economic activity.”

The Government of Nunavut stated its commitment to the arts sector in *Pinasuaqtavut 2004-2009*, as a key component of its economic development agenda.

Develop Nunavut's economy, private sector and job market by aggressively implementing the Nunavut Economic Development Strategy's focus on mining, and other key sectoral areas, including fisheries, arts, crafts and tourism."

In 2005, a focus group comprised of artists, arts associations, business, industry stakeholders, Inuit organizations, and government representatives, assembled to identify strategies to support expansion and diversification of the arts sector in Nunavut. Consultations were held with artists across the territory, and an arts sector focus group met in Kimmirut, where the mission, goals and objectives for the strategy were agreed. A report on this work was prepared, from which this present document is derived. In June 2006, the basic plan outlined in *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector*, received government approval.

The strategy provides a framework and a direction for work to support the development and growth of Nunavut's arts sector. That work must proceed in partnership.

Development of the strategy is just the beginning. The strategy is intended to be a living document that will be refined and revised as the arts sector grows and continues to diversify. The strategy will be reviewed within two years to measure its effectiveness, and revised at that time to ensure it can guide development of the arts sector for another five years, until 2013. For this work, the working group structure that produced this plan will be maintained. Ongoing collaboration among the many groups that provide support for Nunavut's artists will continue to be the key to implementation of the strategy's objectives.



Arts sector overview

Many observers of the arts economy in Nunavut have pointed out that while it is apparent that it continues to be of vital importance in the territory, precise documentation of participation in the arts, and its contribution to Nunavut's GDP, remains elusive. (The focus group recognized that better information about the arts sector is essential for growth, and addresses this need in the strategy. See Goal 6.) Until this information is collected, we must rely on general indicators of the sector's impact in the territory, produced in surveys and studies of the territorial economy as a whole.

Participation in the sector is extraordinarily high. Artists currently make up 20 per cent of the Nunavut work force over the age of 14: approximately 4,000 individuals who either rely on the sale of their artwork for their principal livelihood, or as a supplemental form of income.

Many have noted the importance of the arts sector as a foundation for growth in the economy as a whole. The beginnings of the cash economy in Nunavut are rooted in the experience of artists fifty years ago who created stone carvings for sale in southern Canada. Participation in the sector continues to be important not only as a source of earnings, but as training for participation in other sectors of the economy. A study of Nunavut's labour force in 2000 pointed out, "Promoting industries that build on skills that many Inuit already possess (e.g. in the arts industry or commercial wildlife harvesting) [will] increase Inuit participation in the wage economy..." The transfer of skills and disciplines developed in the arts sector to other types of economic activity was a value associated with the arts and crafts by the *Nunavut Economic Development Strategy*, and a principal reason the strategy recommended promotion and support for the sector's growth.

Department of Economic Development & Transportation



Cape Dorset artist Siassie Kenneally



Nunavut Arts and Crafts Association

Sewing materials at the Nunavut Arts Festival, Iqaluit, 2005

Nunavut is recognized nationally as “Canada’s most artistic rural region.” Cape Dorset, where the arts economy in Nunavut may be said to have had its beginnings, is often used as an example and has been described as “the most artistic municipality in Canada.” One in four people in the labour force in Cape Dorset work in the arts, thirty times the national average. While exceptional, this high rate of participation in the making of art by hand is typical of all Nunavut communities, and reflects the vibrancy of Inuit culture and traditions.

The role of government in supporting the arts began with the first collection and sale of Inuit stone carvings and continues today. This role has changed over the decades,

and perhaps most significantly in the past twenty years, as governments have shifted their support from the direct general provision of workspace and materials, promotion and marketing, and the placement of “officers” and advisors in communities, to the development of stronger private and non-governmental roles in the sector. The success of this transition has been mixed, and the work remains incomplete. As a result, this arts strategy has had to grapple with the diversity of agencies involved in the support of the arts sector today, and make the “building of strategic partnerships” a principal task.

Government continues to provide substantial financial support for the arts sector, however. The Department of Economic Development & Transportation, through a variety of business and community support programs, and agencies like the Nunavut Development Corporation, contributes more than \$1 million annually to the sector. The department also provides core operational funding for the Nunavut Arts and Crafts Association, and with the Department of Environment, financial support for the traditional economy. The federal government, through the regional office of Indian and Northern Affairs Canada in Nunavut, also has made a significant commitment to invest in the territory’s arts sector.

The continuing growth of participation, and in the value of the arts sector, combined with the maintenance of significant government support today, explains the optimism that attended the preparation of this strategy. *Sanaugait: A Strategy for Growth in Nunavut’s Arts and Crafts Sector* offers a plan that will enable the attainment of the *Nunavut Economic Development Strategy* prediction that by 2013, “this sector will contribute at least \$50 million annually to the Territorial economy.”



Key challenges for the arts sector

A comprehensive research and consultation process was undertaken to compile information for the strategy on the challenges facing Nunavut's arts community. With the assistance of an external contractor to conduct group consultations and personal interviews and to facilitate a workshop for the focus group in Kimmirut, more than 40 challenges and barriers to the industry were identified. Work on a strategy could not proceed without recognizing these factors, and determining that they would be addressed in the final plan.

Several key issues emerged repeatedly in discussions with the arts community. Artists stated they wanted better access to quality materials and supplies. They argued for stronger connections to the local, national and international arts markets, and, above all, they wanted a fair share of the money that is made from their art.

Recognition for the work they do and the economic and cultural benefits it brings to Nunavut is very important to our artists. They want protection against those who take their creative designs and use them without permission.

Arts organizations expressed the same concerns, in addition to more specific market and business development issues.

Nunavut arts sector: key challenges

For individual artists

Availability of raw materials

Provision of safe workspaces

Education in all aspects of the cultural industries, including: art techniques, business training, and school curriculum development

Access to domestic and international markets

Access to information about funding programs, copyright and the Internet, available in Inuktitut and Inuinnaqtun

For arts organizations

Quality of the artwork

Need to foster creative innovation

Availability of accurate and current statistical data about the Nunavut arts sector

Consistency in pricing

Importance of an accessible and up-to-date artists' database

One issue that has been a constant concern for artists for decades is the supply of carving stone. During the consultations for this strategy, artists repeatedly discussed this challenge. Because of its importance and wide scope, a separate carving stone supply action plan has been developed by the Department of Economic Development & Transportation as a companion plan to *Sanaugait*.

A key overarching issue emerged with respect to the production, marketing and distribution chain of arts products. Many artists believed they were not receiving value for their work in the current system, and were pursuing options informally and through direct marketing. The principal challenge for this strategy, reflected in its mission statement, is to maximize economic benefits for the individual artist, and in so doing support a secure livelihood for those who participate in the arts economy.

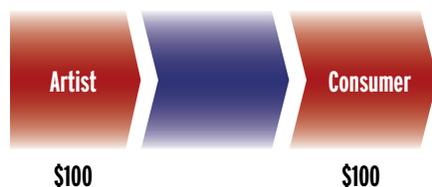
North to south distribution channels



The formal distribution channels:

- generate substantial mark-ups
- the artist's percentage of the retail price is relatively small

Informal economy



The informal economy:

- does not give artists the true value of their artwork
- exists because retail structures are not available in the communities
- generates quick cash-in-hand sales so artists can fulfill their basic needs
- compromises the value of art on the retail market
- compromises the protection of intellectual property

Direct marketing



With direct marketing:

- artists receive a higher percentage of the value of their artwork
- a physical retail space is not required
- the value of art on the retail market is not compromised



Mission

To respond to the challenges to growth and development of Nunavut's arts sector, the working group set out the following mission for their strategy:

Increase the value of Nunavut's arts sector through investments that improve quality, stimulate innovation and support sustainability, in partnership with Nunavut artists, their organizations and their communities.



Department of Economic Development & Transportation

Stencil demonstration by Jack Nuviyak of Rankin Inlet, 2007



Guiding principles

Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector focuses on economic issues while continuing to respect and support the creative spirit that artists draw on to make their art. The strategy responds to the basic need expressed in the *Nunavut Economic Development Strategy*: a "high and sustainable quality of life" for all Nunavummiut. This includes material improvements, but also the strengthening of the unique way of life that has sustained Inuit for centuries.

The guiding principles for this strategy follow those in the *Nunavut Economic Development Strategy*, and apply these principles to the specific circumstances of the arts sector.

Cultural integrity: Nunavummiut participate in the global arts economy while maintaining their culture and traditions, according to the values and principles of *Inuit Qaujimajatuqangit*.

Determination and realism: We must be creative and work within existing funding structures to deliver effective support to the arts sector, and the results of that support must be measured and reported.

Self-reliance: The self-reliance of individuals, families and communities depends on the development of our talents and skills.

Community control: The development of the arts sector must be led by the artists themselves.

Cooperation and coordination: The growth of the arts sector depends on a shared mission and commitment among partners and partner organizations.

Sustainability: A sustainable arts sector is one that motivates youth – the future generations of artists – to become involved with the arts and to develop and grow within their communities.



Building strategic partnerships

Successful implementation of *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector* depends on partnership. The Government of Nunavut, through the Department of Economic Development & Transportation, will play the primary support role in the implementation of the actions called for in this strategy, but it requires assistance from committed partners.

The Nunavut Arts and Crafts Association is the key partner agency through which many of the services needed by artists may be delivered most effectively. Government must assist the association to lead in the implementation of this strategy, and help ensure it receives support for this role. The creation of the Nunavut Arts and Crafts Association in 1998 was an important advance in the work needed to support the growth of the arts and crafts. The association has assisted artists with information, advocacy, workshops and marketing, and the production of an annual arts festival. Membership has risen to 700 artists, and the association is considered the voice for Nunavut's arts sector.

Other territorial government departments that play a significant role in sustaining and supporting Nunavut's arts sector include:

- Department of Culture, Language, Elders and Youth for non-profit, community-based individuals and organizations in cultural, language and heritage activities;
- Department of Education for school curricula in the arts; and,
- Nunavut Arctic College for arts education programming for adults.

Terry Parker



"Sedna" by Jaco Ishulutaq of Pangnirtung, 2006

Partnerships with federal government departments including Indian and Northern Affairs Canada, Foreign Affairs and International Trade Canada, Human Resources and Skills Development Canada, and Canadian Heritage, will provide access to funding opportunities for artists, for the Nunavut Arts and Crafts Association, and for special strategic projects.

Other equally important partnerships will be with Nunavut Tunngavik Inc. and the Regional Inuit Organizations, as well as with chambers of commerce and Nunavut's business development centre network. Partnerships may extend beyond our borders, to national Inuit organizations such as Inuit Tapiriit Kanatami, the Inuit Circumpolar Conference and the Pauktuutit Women's Association, to address issues such as sealing-related advocacy and intellectual property initiatives. It will be important to maintain and strengthen links to national arts organizations, including the Inuit Art Foundation, the Canada Council for the Arts, the Canadian Conference of the Arts, and Canadian Artists' Representation/Le front des artistes canadiens (CARFAC).

Above all, partnerships with local artists' organizations in our communities must be developed. Increasingly, artists are joining together to create community-based organizations to better share resources, training opportunities and access to program funds. Implementation of this strategy will depend on supporting this trend.



Strategic priorities

In the focus group, and in the consultations with artists, seven key strategic priorities for growth in the arts sector were identified. Specific objectives, which outline how the priorities are to be achieved, were agreed for each goal.

Goal 1: Increase the quality of Nunavut art

In recent years, buyers and retailers of arts and crafts have reported deterioration in the quality of art from Nunavut. There are several causes. Nunavut artists need better access to quality materials and tools. Safe comfortable workspace is too limited and as a consequence, many artists work in isolation and in makeshift, unhealthy conditions. This reduces opportunities for the transfer of knowledge and skills and is discouraging to many artists. If the quality of Nunavut arts is to improve, artists need opportunities to systematically improve their skills and expand their knowledge within their own communities.

OBJECTIVES

- Provide specific funding and accessible information to all artists for the purchase of arts materials, supplies and equipment.
- Promote shared studios, where feasible, in order to create affordable workspace that is conducive to sharing new ideas, fostering learning and mentoring skills development, in a safe environment.
- Cooperate with Nunavut Arctic College and the Department of Education to determine the feasibility of an augmented arts skills curriculum from kindergarten to the community college level.

SPECIFIC ACTIONS AND TIMELINES

- Provide small business support programs with an additional \$60 thousand per year from existing funding sources to augment contributions toward the cost of small tools and supplies (2007-2008).
- Provide funding to community organizations seeking to create economically sustainable multi-use studio facilities (2007-2008).
- Participate in arts curriculum design in schools (K-12) and at college level to ensure that the arts curriculum reflects *Inuit Qaujimajatuqangit*, the land economy, and uses the services of established artists (2008-2009).

OUTCOMES

- Artists can readily access more funding at the community level for materials and supplies, in English or in Inuktitut and Inuinnaqtun.
- Artists are able to work year round in their communities in environmentally safe and economically sustainable studios.
- Arts learning, training and education is a formalized aspect of skills development, training and education programming.

INVESTMENTS

- \$110 thousand from existing funding sources; regular costs of operations and management.



Nunavut Arts and Crafts Association

"Untitled" by Gloria Putumiraqtuq of Iqaluit, 2005

POTENTIAL PARTNERS

- Regional Inuit Organizations
- Nunavut Arts and Crafts Association
- Nunavut Development Corporation
- Nunavut Broadband Development Corporation
- Nunavut Arctic College
- Department of Culture, Language, Elders and Youth
- Department of Education

Goal 2: Maximize artists' profits through participation in the value-added chain

There is little ownership of wholesale and retail outlets by artists themselves. Consequently, few artists benefit financially from the margins gained at these levels in the market. In addition, except for individually negotiated cash sales, in which artists often sell at a discount to make a quick sale, there are few opportunities for artists to access retail markets where the best prices can be obtained. Artists want more opportunities to sell their art directly to the end buyer, or to galleries. Yet few artists have the business training to start or run their own arts wholesale or retail enterprises.

OBJECTIVES

- Provide assistance for artists individually and collectively to invest in the wholesale and retail aspects of the value-added chain in the arts sector.
- Increase the ability of artists to direct market their artwork on the Internet.
- Provide artists with basic business training and follow-up support (aftercare).

SPECIFIC ACTIONS AND TIMELINES

- Provide financial assistance for individuals and organizations purchasing or creating wholesale and retail operations in the arts sector (2007-2008).
- Provide financial assistance for the development of a retail Internet shop in conjunction with the Nunavut Arts and Crafts Association's website (2007-2008).
- Ensure regional and territorial arts advisors provide support to community economic development officers to coordinate business training and follow-up business support services in communities (2009-2010).

OUTCOMES

- The creation of new or the acquisition of existing for-profit arts sector enterprises by Nunavut artist entrepreneurs.
- Increased revenue to artists from on-line art sales.
- Artists participating in retail, wholesale or direct sales activities will be able to understand their own business affairs and make well-informed business decisions.

INVESTMENTS

- \$225 thousand from existing funding sources.

POTENTIAL PARTNERS

- Regional Inuit Organizations
- Indian and Northern Affairs Canada
- Aboriginal Business Canada
- Nunavut Arts and Crafts Association
- Nunavut Broadband Development Corporation
- Economic Development Officers
- Nunavut Association of Municipalities
- Canada-Nunavut Business Service Centre
- Nunavut Economic Developers Association

Goal 3: Secure market share through protection of intellectual property rights

Copyright and intellectual property issues are a priority in the *Nunavut Economic Development Strategy*, which states that “the intellectual property of Nunavummiut... [must] be protected in law.” In 2005, the Government of Nunavut supported a partnership between the Nunavut Arts and Crafts Association and the Canadian Artists' Representation/Le front des artistes canadiens to open a CARFAC national satellite office in Nunavut, and to make copyright information available to artists in Inuktitut and Inuinnaqtun.

OBJECTIVES

- Provide information about copyright and intellectual property rights to artists in Inuktitut and Inuinnaqtun through the Nunavut Arts and Crafts Association and CARFAC.
- Provide intellectual property rights training for artists and others in the arts economy.
- Lobby for international recognition of Nunavut's intellectual property rights.

SPECIFIC ACTIONS AND TIMELINES

- Through the Nunavut Arts and Crafts Association and CARFAC office, provide economic development officers in each community resource materials and information packages for artists on copyright and intellectual property rights in Inuktitut and Inuinnaqtun (2007-2008 and ongoing).
- Deliver an annual intellectual property rights workshop at the Nunavut Arts and Crafts Association Annual General Meeting (2007-2008 and ongoing).

- Collaborate with Foreign Affairs and International Trade Canada to represent Nunavut at the World Intellectual Property Organization to advocate on behalf of Nunavut artists (2008-2009).



“Kindred Spirit” by Natalie Griller of Kugluktuk, 2005

Nunavut Arts and Crafts Association

OUTCOMES

- Nunavut artists are able to make informed decisions about their intellectual property rights.
- Individuals can apply copyright law and intellectual property rights in order to secure new markets.
- Increase market share through monopolization of specific products that are protected by intellectual property rights.

INVESTMENTS

- A regular cost of operations and management.

POTENTIAL PARTNERS

- Nunavut Arts and Crafts Association
- Canadian Artists' Representation/Le front des artistes canadiens (CARFAC)
- Foreign Affairs and International Trade Canada
- Inuit Circumpolar Conference
- Nunavut Economic Developers Association
- Inuit Tapiriit Kanatami

Goal 4: Secure market share through international brand recognition

Inuit artists are concerned about the mass production of “fakelore,” or cheap stone and resin moulded imitations of Inuit carvings and Arctic themes, which undermine the value and integrity of authentic Inuit art. The *Nunavut Economic Development Strategy* recommends that “all Nunavut exports will share a common ‘brand’ based on the excellence of our art and our traditions on the land.” The development of a Nunavut-wide brand for authentic arts and crafts will involve government and their agencies, non-governmental organizations, and the private sector.

The Igloo Tag, maintained by Indian and Northern Affairs Canada since 1959, is the internationally recognized symbol used today to identify authentic Inuit art. During the consultation process, there was universal agreement from the artists and other sector participants that the use of the Igloo Tag should be continued. The Inuit Art Centre and the Inuit Relations Secretariat of Indian and Northern Affairs Canada are reviewing the Igloo Tag program. The Government of Nunavut is advocating on behalf of the Inuit artists of Nunavut for the Igloo Tag program to remain active.

OBJECTIVES

- Nunavut's art is instantly recognizable throughout the world.
- Buyers can readily distinguish between “fakelore” and authentic Nunavut art.
- The Igloo Tag program is strengthened to solidify brand recognition.

SPECIFIC ACTIONS AND TIMELINES

- Develop a brand, promotions and marketing approach for Nunavut art products (2007-2008 and ongoing).
- Conduct a public awareness campaign as part of the overall marketing strategy for Nunavut art (2007-2008 and ongoing).
- Continue the use of the Igloo Tag program with recommended revisions and better protection against fraud (ongoing).

OUTCOMES

- Nunavut products become recognized as a distinct and premium brand in the marketplace.
- All market segments choose authentic Nunavut art over “fakelore.”
- The Igloo Tag becomes a guarantee of authenticity.

INVESTMENTS

- \$75 thousand of existing funds from multiple sources.

POTENTIAL PARTNERS

- Nunavut Arts and Crafts Association
- Nunavut Development Corporation
- Nunavut Tourism
- Baffin Regional Chamber of Commerce
- Indian and Northern Affairs Canada
- Private sector art wholesalers and retailers

Goal 5: Expand international market share

Some markets for Inuit art prohibit or severely restrict the importation of Inuit art if it is created with specific animal products, such as sealskin or whalebone. The *Nunavut Economic Development Strategy* points to the need to “identify and work for the removal of trade barriers to the export of Nunavut art made with bone, baleen, ivory and skin.” Because the removal of these trade barriers will be very difficult, alternative local and international markets must be identified and developed.

OBJECTIVES

- Artists will maximize access to alternative markets by understanding how trade restrictions affect their choice of materials.
- Alternative national and international markets will be established.

SPECIFIC ACTIONS AND TIMELINES

- Provide information about trade restrictions in Inuktitut and Inuinnaqtun to help artists understand trade barriers and to help them make informed choices about the materials they use and where they wish to sell their art (2007-2008 and ongoing).
- Fund Nunavut artists to travel to galleries and exhibitions throughout Canada and the world to promote the sale of their work (2007-2008 and ongoing).



Department of Economic Development & Transportation

Mathew Nuqingaq of Iqaluit teaches a jewellery workshop, 2007

OUTCOMES

- Artists will understand the materials that are acceptable in each specific market.
- Artists will witness and participate first hand in the retail of their own artwork.

INVESTMENTS

- \$50 thousand from existing funding sources.

POTENTIAL PARTNERS

- Nunavut Arts and Crafts Association
- Economic Development Officers
- Regional Inuit Organizations
- Aboriginal Business Canada
- Foreign Affairs and International Trade Canada

Goal 6: Provide current and accurate information about the arts sector

The *Nunavut Economic Development Strategy* states “we need to update our understanding of the size and economic potential of the arts economy and cultural industries of Nunavut.” The 2005 *Nunavut Economic Outlook* review of the arts economy adds that “we don't know the value of what [artists] produce, the cost of production, and levels of effort.” Retailers, buyers and galleries also need current biographical information about artists and their work. The international public wants general information about Nunavut arts and crafts.

Artists themselves need easier access to information about funding programs, business support, material sources and markets. Most of this information is available on the Internet, and artists must enhance their on-line research skills. It is essential that this information is available in Inuktitut and Inuinnaqtun.

OBJECTIVES

- Promote recognition of Nunavut's artists.
- Improve access to information for artists and for other arts sector stakeholders, in Inuktitut and Inuinnaqtun and English, about arts issues, funding, programs, training, marketing and trade.
- Develop a system to regularly collect economic data on Nunavut's arts sector.

SPECIFIC ACTIONS AND TIMELINES

- Provide funding for the installation of artists' biographies, personal photos and artwork photos on the Nunavut Arts and Crafts Association's Internet-accessible database (2008-2009 and ongoing).

- Provide funding for the installation of information for artists about arts issues, funding, programs, training, marketing and trade on the Nunavut Arts and Crafts Association's Internet-accessible database (2008-2009 and ongoing).
- Gather and monitor pertinent economic statistics about raw materials, retail and wholesale value of distribution and other data from various sources (base-line data collected in 2007-2008 and then ongoing annual updates).

OUTCOMES

- The public becomes interested in the artists behind the work.
- More Nunavut artists apply for and receive contributions to develop their businesses, for training and to take advantage of exhibiting opportunities.
- Strategic investment decisions are based upon up-to-date economic data and information.

INVESTMENTS

- \$90 thousand from existing funding sources; \$10 thousand per year for database maintenance.

POTENTIAL PARTNERS

- Nunavut Arts and Crafts Association
- Nunavut Broadband Development Corporation
- Indian and Northern Affairs Canada
- Cultural Human Resources Council
- Nunavut Bureau of Statistics
- Statistics Canada

Goal 7: Promote and celebrate the contribution of Nunavut's arts to global society

Celebrating and promoting Nunavut's achievements in the arts sector will provide incentives and encouragement for artists and lead to increased sales and economic benefits. Creating, housing and exhibiting a permanent public collection of Inuit art is essential for the preservation and promotion of Nunavut's culture and traditions, and will contribute to the growth of Nunavut's tourism industry as a major attraction.

OBJECTIVES

- Permanently house the Government of Nunavut's art collection in Iqaluit.
- Provide a touring Nunavut art collection for international venues.

SPECIFIC ACTIONS AND TIMELINES

- Repatriate the Government of Nunavut's existing art collection to a permanent public gallery to be located in Iqaluit (2010-2011).
- Lease selected works from the existing Government of Nunavut's art collection to international galleries (2011-2012 and ongoing).

OUTCOMES

- The Nunavut Heritage Centre houses the premiere Inuit art collection in the world and is an international tourist attraction.
- The Government of Nunavut has the most representative and most culturally significant collection of Inuit art in the world.



Jerry Parker

Nassaluit - Many Pang Hats, 2006

INVESTMENTS

- The Government of Nunavut has committed \$10 million to the development of a Nunavut Heritage Centre.

POTENTIAL PARTNERS

- Nunavut Heritage Centre Trilateral Working Group
- Department of Culture, Language, Elders and Youth
- Indian and Northern Affairs Canada
- Aboriginal Business Canada
- Foreign Affairs and International Trade Canada
- Various federal government cultural agencies



Implementing the strategy

Implementation of *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector* must be a collaborative effort of all the partners in Nunavut's arts economy: governments, Inuit organizations, the private sector, and, above all, the artists themselves.

Members of the Nunavut Arts Strategy Working Group will prepare a detailed implementation plan, identify the resources needed and develop proposals to funding programs. In this endeavour the artists themselves, represented by the Nunavut Arts and Crafts Association, must play a leadership role, and the senior levels of government, represented by the Department of Economic Development & Transportation and Indian and Northern Affairs Canada, will be relied upon to provide support and financial assistance through their current programs. The Department of Economic Development & Transportation's arts advisors will have important roles to play in the implementation of the strategy.

In 2005, the Nunavut Arts and Crafts Association established the Nunavut Arts Task Force, to create a table at which all parties with an interest in the growth of the arts economy could meet regularly to discuss opportunities for partnership and to exchange information. This task force will play an important support role to the strategy working group. Other groups with related mandates, such as the Tourism Task Force, and the Nunavut Economic Forum, which monitors the implementation of the *Nunavut Economic Development Strategy*, can provide support. These agencies must be kept informed of progress on the implementation of the arts strategy to ensure that the arts sector is linked to other economic sectors and into sector action plans.

The Nunavut Arts Strategy Working Group members must assure that with the publication of this plan, the isolation of any single agency active in the arts economy will end. As the representative of the artists themselves, the Nunavut Arts and Crafts Association will maintain its prominence and its leadership role in the development of the sector; however, implementation of this strategy will require that the association works in partnership, and the partners must ensure that through this strategy, artists in Nunavut are linked to the resources they need to grow.



Nunavut Arts and Crafts Association

"Spring Thaw" by Elisabeth Hadlari of Cambridge Bay, 2005

Successful partnerships depend on a clear definition of the partners' respective roles. Early in the implementation process, an important task of the working group will be to identify and clarify the roles of government, Inuit organizations, the private sector, and non-governmental agencies like the Nunavut Arts and Crafts Association. A clear definition of roles will ensure that each partner understands its part in development, and that available resources are used efficiently. Finally, there is the question about whether the financial resources exist to support implementation of this strategy. In the

next two years, an investment of \$600 thousand is needed to attain the outcomes outlined in this plan. These financial resources are now available. Senior levels of both the territorial and federal governments have introduced significant new economic development funding programs since 2004. The arts is recognized in these programs as an important economic sector. Unlocking the funds for development of the arts sector depends on having a viable plan and a credible organization to implement it. With the publication of *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector*, both the plan and the organization are in place. We can move forward.



Evaluating the effectiveness of the strategy

Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector will serve as a "living document" for Nunavut's arts sector. The strategy will be modified to respond to changing conditions in artistic innovation, economic opportunities and community initiatives.

Implementation of the strategy will be the subject of annual progress reports by the working group. These reports may include changes to the implementation plan for the year to come.

The goals and objectives outlined in the strategy will remain constant until 2013, but the means to achieve them will be adapted to new conditions.

Two general performance indicators will be studied to assess whether the strategy is effective:

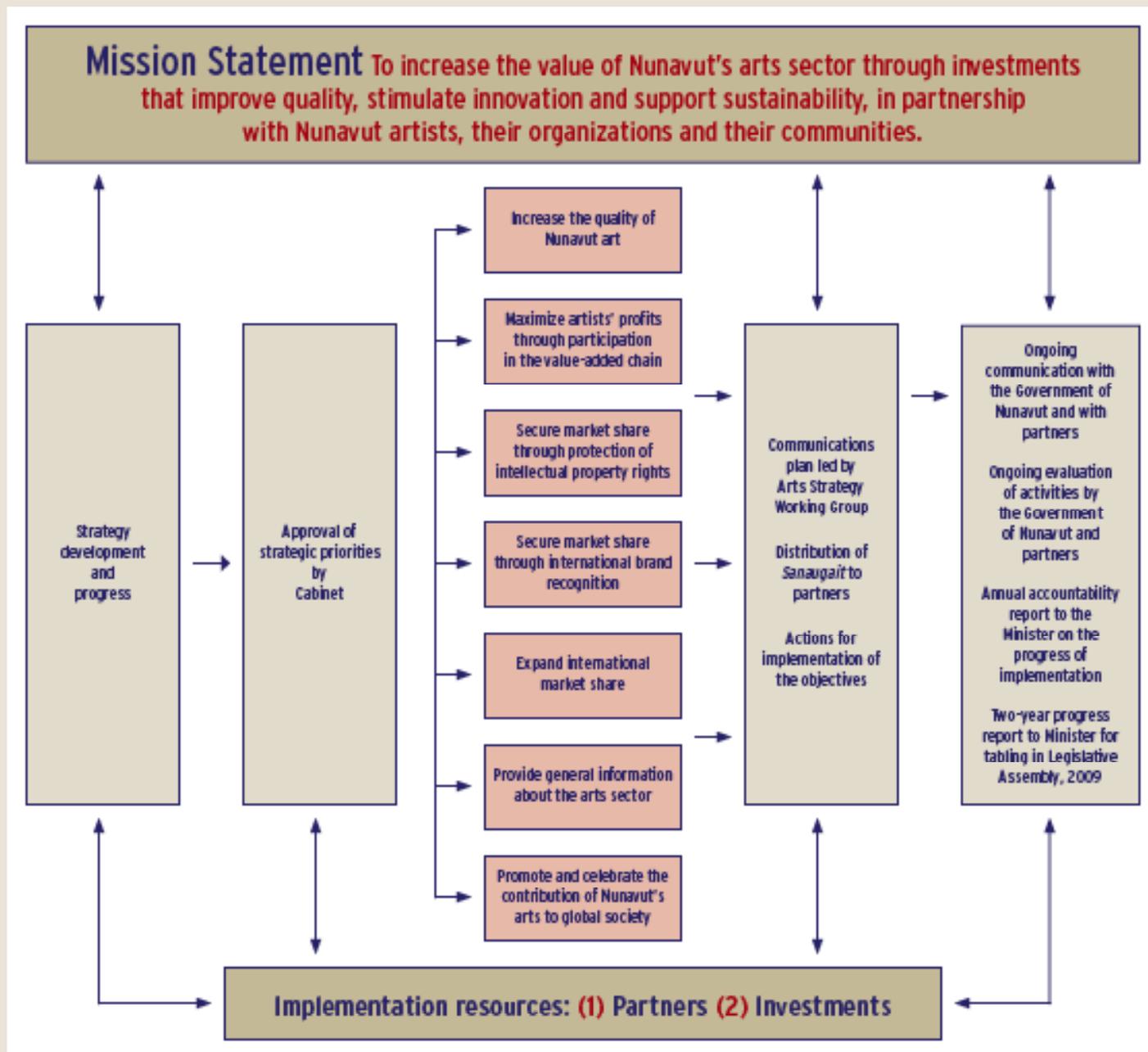
- 1. The value of the contribution of the arts sector to the growth of the Nunavut economy in the past year; and,**
- 2. The cost effectiveness of annual program contributions made by governments and other funding agencies to attain the strategy's goals.**

To assist in the evaluation of the strategy, action plans with proposed results and performance indicators for each goal are appended to this strategy. These will be refined in a detailed annual implementation plan. Performance criteria will be assigned to the goals and objectives and used to assess the partners' activities to ensure measured progress each year.

The implementation plan for *Sanaugait* is illustrated overleaf in the form of a logic model. Successful implementation depends on regular communications between each partner, and annual evaluation and reporting on progress. As the logic model illustrates, the key to progress is feedback and the regular modification of the implementation process based on current results.



Implementation plan 2007-2013



Goal 1: Increase the quality of Nunavut art

OBJECTIVES	ACTION	RESULTS	PERFORMANCE INDICATORS	PARTNERS	ESTIMATED COSTS	TIMELINE
Provide specific funding for the purchase of arts materials, supplies and equipment.	Provide communities that require additional assistance with an additional \$60,000 per year from existing funding sources to augment small business support programs.	Artists can readily access community level funding for materials and supplies in English or Inuktitut and Inuinnaqtun.	\$60,000 increased investment in small business support programs.	ED&T, Hamlets	\$60,000 increased investment in small business support programs.	Begin 2007-2008 fiscal year
Promote shared studios where feasible in order to create affordable workspace.	Provide funding to CED corporations or other organizations seeking to create economically viable multi-use studio facilities.	Artists are able to work year round in their communities in environmentally safe and economically viable studios.	Increased annual output and collaboration from shared studio space in one community equivalent to construction costs divided by 25 years (i.e. the average life of the constructed assets).	ED&T, Regional Inuit Organizations, NACA, NDC, NBDC, ED0s	\$50,000 from existing funding sources.	Begin 2007-2008
Cooperate with Nunavut Arctic College and the Department of Education to determine the feasibility of an augmented arts skills curriculum from kindergarten to the community college level.	Participate in arts curriculum design from kindergarten to grade 12 and at the community college level to ensure that the arts curriculum reflects IQ, the land economy, and uses the services of established artists.	Arts learning, training and education becomes a formalized aspect of economic development.	Increased number of wage-earners and business people in the arts sector, with a multiplier effect equal to or greater than the cost of curriculum implementation.	ED&T, NACA, Nunavut Arctic College, the Department of Education, CLEY	A regular cost of operations and management.	Begin 2008-2009
Support the implementation of <i>Ukkusisaqtarvik</i> : the Carving Stone Supply Action Plan.	Develop a business plan to address exploration and distribution of carving stone to artists.	Artists are able to access carving stone.	Increase in the amount of available carving stone to artists.	ED&T, NACA, NDC	Details in <i>Ukkusisaqtarvik</i> : the Carving Stone Supply Action Plan.	Begin 2007-2008

Goal 2: Maximize artists' profits through participation in the value-added chain

OBJECTIVES	ACTION	RESULTS	PERFORMANCE INDICATORS	PARTNERS	ESTIMATED COSTS	TIMELINE
Provide assistance for artists to invest in the wholesale and retail aspects of the value-added chain in the arts sector.	Provide financial assistance for individuals and organizations purchasing or creating wholesale and retail operations in the arts sector.	The creation of new or the acquisition of existing for-profit arts sector enterprises by Nunavut artist entrepreneurs.	Increased participation in wholesale and retail arts enterprises by Nunavummiut.	Regional Inuit Organizations, INAC, ABC, ED&T, NBCC, NBDC, ED0s	\$150,000 per year from existing funding sources invested in wholesale and retail art ventures.	Begin 2007-2008
Increase the ability of artists to direct market their artwork on the Internet using broadband.	Provide financial assistance for the development of a retail Internet shop in conjunction with NACA's existing website.	Increased revenue to artists from on-line art sales.	Direct on-line sales through the NACA art shop will recover the cost of website construction and become profitable within two years.	ED&T, NAM, NACA, NBDC	\$25,000 per year from existing funding sources.	Begin 2007-2008
Provide artists with basic business training and follow-up support (aftercare).	EDOs will manage and coordinate business training and business support in communities.	Artists participating in retail, wholesale or direct sales activities will be able to understand their own business affairs and make well-informed business decisions.	Artists participating in retail, wholesale or direct sales activities will run profitable businesses within two years of start-up.	C-NBSC, INAC, ABC, NEDA, NACA, ED0s	\$50,000 per year from existing funding sources.	Begin 2009-2010

Goal 3: Secure market share through protection of intellectual property rights

OBJECTIVES	ACTION	RESULTS	PERFORMANCE INDICATORS	PARTNERS	ESTIMATED COSTS	TIMELINE
Provide information about copyright and intellectual property rights to artists.	Through NACA provide EDOs in each community with resource materials and information packages for artists on copyright and intellectual property rights in Inuktitut and Inuinnaqtun.	Nunavut artists are able to make informed decisions about their intellectual property rights.	Copyright and intellectual property rights enforcement leads to expansion into new markets.	NACA, CARFAC, ED&T, FAITC, ICC, NEDA, ED&T	From existing core funding of NACA.	Finish by end of 2007-2008 fiscal year
Provide intellectual property rights training for people involved in the arts economy.	Offer an annual workshop at the NACA AGM.	People can apply copyright law and intellectual property rights in order to secure new markets.	Copyright and intellectual property rights are secured internationally for traditional Inuit arts and cultural styles.	NACA, CARFAC, ED&T, FAITC, ICC, NEDA, ED&T	From existing funding for NACA AGM.	Ongoing
Lobby for international recognition of Nunavut's intellectual property rights.	Collaborate with Foreign Affairs and International Trade Canada to represent Nunavut at the World Intellectual Property Organization (WIPO) in order to advocate on behalf of Nunavut artists.	Increase market share through monopolization of specific products that are protected by intellectual property rights.	Nunavut's intellectual property rights are internationally recognized for at least one specific arts-related product.	ED&T, FAITC, ITK	A regular cost of operations and management.	Finish by end of 2008-2009 fiscal year

Goal 4: Secure market share through international brand recognition

OBJECTIVES	ACTION	RESULTS	PERFORMANCE INDICATORS	PARTNERS	ESTIMATED COSTS	TIMELINE
Make Nunavut's art instantly recognizable worldwide.	Develop a brand, promotions and marketing approach for Nunavut art products.	Nunavut products become recognized as a distinct and premium brand in the marketplace.	Surveys show that the Nunavut brand is recognized in all major market segments for Nunavut art.	ED&T, NACA, NDC, NT, NDC, INAC, BRCC	\$50,000 from existing funding sources.	Begin in 2007-2008
Buyers can readily distinguish between "fakelore" and authentic Nunavut art.	Conduct an ongoing public awareness campaign as part of the overall marketing strategy for Nunavut art.	All market segments choose authentic Nunavut art over "fakelore."	Sales of authentic art increase and the presence of "fakelore" in Nunavut retail outlets decreases.	NACA, ED&T, BRCC, galleries and wholesalers	\$20,000 from existing funding sources.	Begin in 2007-2008
Augment the use of Igloo Tag.	Continue the use of INAC's Igloo Tag program with recommended revisions and better protection against fraud.	The Igloo Tag becomes a guarantee of authenticity.	All authentic Inuit art is verified and fraudulent use of the Igloo Tag is reduced.	ED&T, NACA, INAC	\$5,000 set-up cost from existing funding sources.	Ongoing

Goal 5: Expand international market share

OBJECTIVES	ACTION	RESULTS	PERFORMANCE INDICATORS	PARTNERS	ESTIMATED COSTS	TIMELINE
Artists will maximize access to alternative markets by understanding how trade restrictions affect their choice of materials.	Provide information about trade restrictions in Inuktitut and Inuinnaqtun to help artists understand trade barriers and to help them make informed choices about the materials they use and where they wish to sell their art.	Artists will understand which markets are available for which materials.	A questionnaire distributed in communities in Inuktitut and Inuinnaqtun indicates that 80% of the artists surveyed know the market restrictions for key materials they include in their artwork.	NACA, ED&T, ED0s, FAITC	A regular cost of operations and management.	Begin in 2007-2008
Develop alternative national and international markets.	Provide funding through Regional Inuit Organizations so that Nunavut artists can travel to galleries and exhibitions throughout Canada and the world to promote the sale of their work.	Artists will witness and participate first-hand in the retail of their own artwork.	Nunavut artists will travel to galleries and exhibitions of their work outside of Nunavut every year.	Regional Inuit Organizations, ED&T, ABC	\$50,000 from existing funding sources (\$5,000 per trip x 10 artists).	Begin in 2007-2008

Goal 6: Provide current and accurate information about the arts sector

OBJECTIVES	ACTION	RESULTS	PERFORMANCE INDICATORS	PARTNERS	ESTIMATED COSTS	TIMELINE
Promote recognition of Nunavut's artists.	Provide funding for the installation of artists' biographies, personal photos and artwork photos on NACA's Internet-accessible database.	The public becomes interested in the artists behind the work.	There is an increase in the number of visits to the NACA website section containing biographical information on artists and their works.	NACA, ED&T, NBDC, INAC, web host	\$20,000 from existing funding sources.	Begin in 2008-2009
Improve access to information for artists and for arts sector stakeholders about arts issues, funding, programs, training, marketing and trade.	Provide funding for the installation of information for artists about arts issues, funding, programs, training, marketing and trade on NACA's Internet-accessible database.	More Nunavut artists apply for and are given grants, training and exhibiting opportunities.	There is an increase in the number of hits to the NACA website section containing information for artists about arts issues, funding, programs, training, marketing and trade.	NACA, ED&T, NBDC, INAC, web host	\$20,000 from existing funding sources.	Begin in 2008-2009
Develop a system to regularly collect economic data on Nunavut's arts sector.	Gather and monitor raw materials, retail, wholesale and other pertinent economic statistics from various sources.	Strategic investment decisions are based upon factual economic data and information.	Basic economic parameters about the arts sector are known with a good degree of accuracy.	Statistics Canada, Nunavut Bureau of Statistics, ED&T, NACA, INAC, CHRC	\$50,000 from existing funding sources for start-up, \$10,000 per year ongoing for maintenance.	Base-line data collected in 2007-2008 and then ongoing annual updates

Goal 7: Promote and celebrate the historical contribution of Nunavut's arts to global society

OBJECTIVES	ACTION	RESULTS	PERFORMANCE INDICATORS	PARTNERS	ESTIMATED COSTS	TIMELINE
Permanently house the Government of Nunavut's art collection in Iqaluit.	Repatriate the Government of Nunavut's existing art collection to a permanent public gallery to be located in the capital city, Iqaluit.	The Nunavut Heritage Centre houses the premiere Inuit art collection in the world and becomes an exemplary tourist attraction.	Public attendance at the gallery pays for 50% of operating costs per year. Gallery is a major tourist attraction.	ED&T, CLEY, INAC, ABC, the Government of Canada through various agencies	\$1,000,000. Could be incorporated within Nunavut Heritage Centre concept.	\$30,000 from existing funding sources for feasibility study.
Generate revenue by leasing and touring works and exhibitions from the Government of Nunavut's art collection to international venues.	Lease selected works from the existing Government of Nunavut's art collection to international galleries on a rotating basis.	The Government of Nunavut has the most representative and most historically significant touring collection of Inuit art in the world.	The Government of Nunavut's touring art collection operates on a cost recovery basis within three years.	ED&T, CLEY, INAC, ABC, the Government of Canada through various agencies	\$30,000 from existing funding sources for feasibility study.	Begin in 2011-2012

The *Nunavut Economic Development Strategy* considered the prospects for growth in the arts sector, and outlined “Our Expectations for the Arts Economy by 2013.”

NUNAVUT ECONOMIC DEVELOPMENT STRATEGY EXPECTATIONS	ARTS STRATEGY RESPONSE
<p>This sector will contribute at least \$50 million annually to the territorial economy, while providing 250 full-time jobs, in addition to maintaining its high rate of participation by thousands of Inuit.</p>	<p>Goal 2: increase direct marketing and business aftercare Goal 5: open new national and international markets Goal 6: update current arts sector economic data Goal 7: new infrastructure for an art gallery</p>
<p>The contribution made by women to the arts economy will be fully recognized.</p>	<p>Goal 1: access to materials Goal 2: increase direct marketing and business aftercare Goal 7: artists recognized and appreciated <i>*This issue was not raised in the consultations in the context of gender, but rather in the context of activity. As a result, it is addressed via initiatives that are inclusive of all artists.</i></p>
<p>We will identify and work for the removal of trade barriers to the export of Nunavut art made with bone, baleen, ivory or skin.</p>	<p>Goal 3: secure market share through intellectual property protection; lobby for international intellectual property recognition Goal 5: maximize access to alternative markets</p>
<p>All communities will be able to safely access a supply of stone for carving.</p>	<p>Goal 1: access to materials <i>*Carving stone is addressed in a separate action plan.</i></p>
<p>The Nunavut Arts and Crafts Association will double its current membership.</p>	<p>Goal 6: promote member artist recognition through database</p>
<p>The intellectual property of Nunavummiut will be protected by law, and all Nunavut exports will share a common “brand” based on the excellence of our art and our traditions on the land.</p>	<p>Goal 3: improve artists’ awareness of copyright and intellectual property rights; partner with appropriate organizations to address intellectual property on an international level Goal 4: develop a common branding and marketing program to promote Nunavut products</p>
<p>There will be locations throughout Nunavut – heritage centres, galleries, and other public spaces – where artists can work and have their work displayed.</p>	<p>Goal 1: study for community studio spaces Goal 2: assist artist investment in retail/wholesale aspects of sector Goal 7: display infrastructure in Iqaluit; touring collection</p>
<p>Nunavut artists will play a major role not only in the tourism industry, but also in education, and will contribute to the establishment of a <i>silattuqsarniq</i> – an Inuit heritage school to teach the Inuit way of life – in Nunavut.</p>	<p>Goal 1: improve quality of art through knowledge transfer; partner with the Department of Education and Nunavut Arctic College for curriculum development</p>
<p>There will be a rational and coordinated system in place for marketing the work of Nunavut’s artists, in which government agencies and the private sector will work in partnership. An ongoing strategic priority will be to review the marketing system used for the arts and crafts to determine its effectiveness and identify opportunities for cooperation.</p>	<p>Goal 4: work cooperatively with other stakeholders to develop a common branding and marketing program to promote Nunavut products</p>
<p>Nunavut’s film commission will expand its role to become a development corporation supporting a growing industry in film, television and new media.</p>	<p><i>*Film is outside the scope of this strategy because a separate film policy already exists.</i></p>

Acronyms

ABC (Aboriginal Business Canada)	Education (Department of Education)	NAC (Nunavut Arctic College)
ACL (Arctic Co-operatives Limited)	FAITC (Foreign Affairs and International Trade Canada)	NACA (Nunavut Arts and Crafts Association)
AGM (Annual General Meeting)	GN (Government of Nunavut)	NAM (Nunavut Association of Municipalities)
BRCC (Baffin Regional Chamber of Commerce)	GoC (Government of Canada)	NBCC (Nunavut Business Credit Corporation)
CARFAC (Canadian Artists' Representation/Le front des artistes canadiens)	ICC (Inuit Circumpolar Conference)	NBDC (Nunavut Broadband Development Corporation)
CED (Community Economic Development)	INAC (Indian and Northern Affairs Canada)	NDC (Nunavut Development Corporation)
CHRC (Cultural Human Resources Council)	IP (Intellectual Property)	NGO (Non-Governmental Organization)
CLEY (Department of Culture, Language, Elders and Youth)	IQ (<i>Inuit Qaujimagatuqangit</i>)	NT (Nunavut Tourism)
C-NBSC (Canada-Nunavut Business Service Centre)	IRS (Inuit Relations Secretariat)	PCH (Patrimoine Canadian Heritage)
ED&T (Department of Economic Development & Transportation)	ITK (Inuit Tapiriit Kanatami)	WIPO (World Intellectual Property Organization)
EDO (Economic Development Officer)	KEDC (Kitikmeot Economic Development Corporation)	
	KPD (Kivalliq Partners in Development)	
	MOU (Memorandum of Understanding)	

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See the Department of Economic Development & Transportation website to locate copies of these key source documents: www.edt.gov.nu.ca

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