

# **Review of *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector***

## **Final Report**

**July 2014**

Prepared for

Government of Nunavut, Department of Economic Development and Transportation

By



**Nordicity**

**and**

**Uqsiq Communications Inc.**



## Executive Summary

In 2007, the Government of Nunavut (GN) released *Sanaugait: A Strategy for Growth in Nunavut's Arts and Crafts Sector* (the "Strategy"), with a mission to:

***"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."***<sup>1</sup>

The Department of Economic Development and Transportation (ED&T) serves the primary leadership role in implementing *Sanaugait*. ED&T also provides core funding to the Nunavut Arts and Crafts Association (NACA), the key partner agency in executing the *Strategy*.

### Project mandate and consultation

The GN's previous Action Plan, *Tamapta*, called for a review of the *Strategy*, which began in 2013. Nordicity and its Iqaluit-based partner, Uqsiq Communications Inc., were commissioned to produce the *Review of Sanaugait* (the "Review") and conduct extensive consultation, including:

- Artist roundtables in Inuktitut and English, reaching 22 artists from 10 different communities;
- Two questionnaires: 1) an artist survey in Inuktitut, Inuinnaqtun and English, which was completed by 80 artists either online or in person with an EDO or the consulting team, and 2) an arts organization survey with questions for EDOs, local arts organizations, wholesalers, galleries and curators, which received 50 responses; and
- Interviews with over 35 stakeholders, including *Sanaugait* partners.

This executive summary of the Review begins with an assessment of the effectiveness of the *Strategy* according to the general **strategy performance indicators** recommended in 2007:

- 1) The value of the contribution of arts and crafts to the **growth of the Nunavut economy**; and
- 2) The **cost-effectiveness of annual program contributions** towards attaining strategic goals.<sup>2</sup>

Subsequently, a summary of progress made over the last five years in each of *Sanaugait's* seven goals is presented, as well as key findings and recommended next steps regarding how the goal and related objectives could be made more relevant in the current context. Next, the executive summary presents opportunities for Nunavut's arts and crafts sector, which are then followed by overarching recommendations for the *Strategy's* general design and tactical recommendations for the GN and its partners in terms of implementation.

### Performance indicator 1: Economic impact of Nunavut arts and crafts

**Key finding:** While Nunavut's arts and crafts sector comprises many innovative and successful artists and other stakeholders, the sector as a whole has not contributed significantly to the growth of the Nunavut economy over the five-year period under review, specifically:

---

<sup>1</sup> ED&T. (2007). *Sanaugait*. Page 30.

<sup>2</sup> ED&T. (2007). *Sanaugait*. Page 29.

- In 2013, the sector generated a total economic impact of \$30.3 million, a decline of 9% from 2009, when the sector contributed \$33.4 million to the territorial economy.<sup>3</sup>
- The total GDP impact in 2013 translated into approximately 850 full-time equivalent (FTE) jobs, compared to 1,068 FTEs in 2009. However, approximately 3,000 people in the territory, or 10% of the population, are engaged in the production of arts and crafts for sale.<sup>4</sup>

**The drop in economic impact is attributed to a sales decline from 2009 to 2013, involving the following factors:**

- **The global downturn in art and antique sales**, driven by the 2008 global financial crisis, a year after Sanaugait's release. From 2007 to 2009, global art sales fell by 41%.<sup>5</sup>
- **A 34% decline in wholesale Inuit art sales**, driven by declining global art sales, increasing trade restrictions on animal products, the closure of 16 Inuit art galleries since 2012, declining sales for carvings in remaining galleries, and increasing direct sales by artists to the consumer.
- **A 9% increase in direct sales**, driven by increased online activity on Facebook sell/swap groups, as well as trade shows. Social media sales tend towards clothing and jewellery, rather than carvings and prints for which restaurant and door-to-door sales remain common.
- **Overall sales declines for Nunavut-based retailers**, including sales fluctuations at Nunavut Development Corporation (NDC) subsidiaries, ranging from a 35% increase at Ivalu to a 46% decline at the Jessie Oonark Ltd.,<sup>6</sup> and a reduced contribution from the limited pool of retailers.

**While the period under review coincides with an economic downturn, the following internal consumer trends amplified the decline in sales in the arts and crafts sector:**

- In 2013, global sales of art and antiques approached the pre-crisis high, partly due to a 25% jump in US art sales, yet Inuit art sales have reportedly not bounced back in this key market.
- Inuit art collectors are often over 60 years of age. As buyers downsize their homes and collections, more work becomes available in the secondary market. The increased supply has reportedly contributed to a decline in auction prices, which may impact prices in the primary market. Younger collectors are reportedly buying more contemporary art and drawings, rather than carvings and wall hangings, and are less likely to collect from any one particular market.

**The arts and crafts sector is essential to Nunavut – not only for economic development but also as a reflection of its core social and cultural values.** While the sector's economic contribution to Nunavut declined due to both external factors and internal Inuit art market preferences, economic growth is only one measure of the sector's impact. The sector is vital to a

---

<sup>3</sup> The 2013 economic impact is based on data gathered through the artist and arts organization surveys and annual reports. It is an update to Nordicity's *Economic Impact Study: Nunavut Arts and Crafts*, 2010.

<sup>4</sup> The total number of artists is based upon the methodology used in the 2009 Economic Impact Study.

<sup>5</sup> The European Fine Art Foundation (TEFAF). (2014). *The TEFAF Art Market Report 2014 – The Global Art Market with a focus on the US and China*.

<sup>6</sup> Based on adjusted figures provided to Nordicity by NDC, which account for updated accounting practices.

diversified economy and for spin-off impacts in tourism, as it contributes to Nunavut's image in the world. The sector also has social impacts, involving the preservation of Inuit culture, language and heritage. It has also become a proven means to transmit education in business and language.

**The economy of Nunavut is changing, and there are more employment opportunities beyond arts and crafts, which also forms part of the larger cultural industries, one of six key economic areas in Nunavut.**<sup>7</sup> At the time of *Sanaugait's* release, arts and crafts was the only art form recognized by the GN, but the landscape has since grown to include a thriving film industry and burgeoning performing arts and publishing sub-sectors. This reality was reflected in the last two Government mandates, *Tamapta* and *Sivumut Abluqta*, which pledge support to artists in all media. In 2010, ED&T introduced the Tourism and Cultural Industries division, reflecting the broadened focus.

### Performance indicator 2: Cost-effectiveness of GN program investment

To implement *Sanaugait's* goals, ED&T created the Arts and Crafts Development Program (ACDP).

- From 2009-10 to 2012-13, total direct ED&T support to the arts and crafts sector is estimated to have been \$2.4 million, with \$1.23 million disbursed through the ACDP program.
- On average, 78% of the ACDP budget was disbursed over the four-year period, meaning that certain funds, and often those to arts organizations, were undersubscribed.
- NACA receives \$300,000 in annual core funding, which was last increased in 2009.

The Department of Culture and Heritage (CH) also contributed over \$833,000 to visual and performing arts from 2011-12 to 2013-14, or 95% of the department's arts funding allocations.

Key finding: The creation of the ACDP is considered the most important accomplishment of the Strategy. Assessing its cost-effectiveness, however, is difficult for three reasons:

- 1) The ACDP was replaced by the Arts Development Program (ADP) in July 2013. There are now eight eligible activities (down from 13) related to arts and crafts, and not all correspond exactly with ACDP. It also includes funding envelopes for musicians and a broader definition of artists beyond music and visual arts to include those working in other cultural industries.
- 2) In the vision for *Sanaugait*, it was intended that the *Strategy* be followed by a detailed implementation plan created by a "Nunavut Arts Strategy Working Group" comprising its key partners. However, this Group was not maintained due to ED&T capacity challenges. As a result of there being no formal implementation plans, partners developed their own annual plans and the provision of performance metrics for *Sanaugait* is inconsistent.
- 3) The return on investment (ROI) of grants and programs was not tracked in an aggregate manner by ED&T, Community Operations, which administers the ADP grant program. High staff turnover at ED&T also affects data availability and the timely processing of grants. With files remaining open, applicants face future eligibility issues. Furthermore, CH does not evaluate funding on a sub-sector basis and its programs do not map well to *Sanaugait* goals.

As a result, the *Review* is limited to evaluating the cost-effectiveness of programs where available data exists or has been collected and for programs that have remained consistent.

---

<sup>7</sup> The 2013 *Nunavut Economic Outlook* highlights six sectors: 1) Mining, 2) Public Sector, 3) Fishing, 4) Tourism, 5) Construction, and 6) Arts Sector and Cultural Industries, which includes arts and crafts. Nunavut Economic Forum. (2014). *2013 Nunavut Economic Outlook: Nunavut's Next Challenge: Turning Growth Into Prosperity*.

**Moving forward, arts program delivery and reporting processes need improvement at the territorial, regional and hamlet levels across the GN and with organizations receiving funding.** ED&T could improve communication and staff training for EDOs and Arts Advisors, as well as explore developing an active Arts Council and/or establishing juried selection committees for larger grants.

**However, delivering funding will not, in itself, achieve strategic goals without enhanced capacity.** Some *Schedule B: Artists' Organizations Funds* are not expended as a result of a scarcity of local project managers required to plan, manage and be accountable for the activity in communities.

## Progress on *Sanaugait* goals

The following provides a snapshot of progress in each of the seven goals and 20 related objectives of *Sanaugait*. Overall progress towards each objective is evaluated according to survey findings,<sup>8</sup> interviews, available program data and implemented initiatives.

### Goal 1: Increase the quality of Nunavut art

#### *Objective 1.1 – Provide specific funding for the purchase of arts materials and equipment*

→ Artists perceive some improvement in this area, and it is also considered the greatest improvement among all objectives within *Sanaugait* pertaining to the creation of art. Notable initiatives include the following:

- ED&T's ACDP Activity A-1 fund, which disbursed \$700,145 from 2009-10 to 2012-13. This amounts to over half the total ACDP funding disbursed in that period and this A-1 allocation for tools and materials is also roughly double the initial target outlined in the *Strategy*.
- Since the release of *Sanaugait*, Regional Inuit Associations introduced their own programs: Kakivak's Small Tools Grants, the Kitikmeot Inuit Association's Nunavut Sivummut Program (NS) and the Kivalliq Partner's Contributions for Small Businesses Program. With a cap of \$100,000 for A-1 funds, tools funding now totals roughly \$300,000 per year between all funders.

#### *Objective 1.2 – Promote shared studios where feasible*

→ Artists report no improvement in this area and few ACDP B-1 Shared Studio applications were submitted. However, the following progress has been made:

- ED&T is exploring plans to convert sea-lift shipping containers into carving studios.
- Aayuraa Studio, the Iqaluit-based private jewellery-making studio was opened in 2007-08 with ED&T funding and has subsequently proven vital for on-going mentorship.

#### *Objective 1.3 – Participate in arts curriculum design from kindergarten to grade 12 and at the college level to ensure that the arts curriculum reflects IQ, the land economy, and uses the services of established artists*

→ Some progress has been made in this area, including:

---

<sup>8</sup> In respective questionnaires, artists and arts organizations (including buyers) were asked to rate the change in a factor, on a scale from "strongly improved" to "strongly declined" over the last five years.

- The 2009 passing of the Education Act, leading the entire curriculum to be based on IQ.
- The Department of Education's inclusion of Fine Arts and Language as one of four curriculum strands for grade 10 to 12. Territorial content is embedded through master instructors at the local level and the "Elders in Schools" Program.
- The six-year project, *Mobilizing Inuit Cultural Heritage: a multi-media/multi-platform re-engagement of voice in visual art and performance*, which began in 2013. The Department of Education joins 13 organizations, including the McMichael Canadian Art Collection, IsumaTV and Nunavut Arctic College, and York University in developing curriculum and summer art camps, and increasing access to the West Baffin Eskimo Co-operative (WBEC) collection.
- Nunavut Arctic College (NAC)'s programs in Fur Design and Production, and in Jewellery and Metalwork, which are credited with the perceived increase in quality in these areas. NAC exhibits student work in southern Canada and in recent years, NACA has assisted in organizing fashion shows and in introducing recent graduates to the professional world, where graduates are receiving national and international attention. NAC's programs increased reach into the hamlets, but no new curriculum has been developed for other fine arts.

→ Artists surveyed reported minimal improvement in terms of arts training and workshops. Initiatives include:

- NACA's skills development workshops during the annual Nunavut Arts Festival and in communities, such as the Arviat Stone Symposium and the Taloyuok Stone Symposium; and
- A series of professional development workshops from September 2009-March 2010 at Uqqurmiut, supported by Kakivak Association, on topics including oil stick drawing.

#### *Objective 1.4 – Support the implementation of Ukkusiksaqtarvik: The Carving Stone Supply Action Plan*

→ Artist survey respondents found no improvement in access to carving stone. However, significant initiatives have been undertaken and some progress has been made:

- ED&T's 2010-13 *Nunavut Carving Stone Deposit Evaluation Program* identified 11 undeveloped large deposits to the territory's nine active quarries. Of these new sites, four new deposits are considered to be as big as or bigger than Cape Dorset's quarry.<sup>9</sup> Two-thirds of communities are now considered to have abundant or sufficient stone. Deficiencies are anticipated to be addressed by regional associations or by barging from communities with surpluses.

---

<sup>9</sup> Nunavut Carving Stone Program Results, 2014 Kitikmeot Trade Show, Cambridge Bay.

### **Goal 1 Key findings**

- The goal remains relevant and essential to the sector. Improving the quality of art was rated by arts organizations and buyers as extremely important, as well as the most vital factor in increasing sales. However, quality is a subjective term, and the goal should perhaps be framed around “supporting creative growth and development.”
- The objectives require updating as they are not achieving results, other than in jewellery and fashion. According to buyers, the overall quality of art declined slightly as did the level of artists’ skills and training, albeit to a lesser degree. Decreases in quality generally refer to fine arts, and it was noted that quality and originality are lacking in carvings particularly.
- Subsidizing access to tools does not necessarily lead to an increase in quality, nor is the approach the most cost-effective as orders are placed individually rather than in bulk.
- The role of education, and of various artistic support roles, requires further attention. Only one of Sanaugait’s 20 objectives addresses the role of education, and it does so in a general way without consideration of various types of artists at various career stages.
- Stakeholders note that there has been a decline in museum-quality pieces, and art centres are regarded as being a critical part of addressing that decline. Key areas of progress and success were historically, and are to this day, found in community-based organizations, but the Review has revealed that more needs to be done in terms of community empowerment and enabling local arts organization activities.

### **1. Recommendations for improving the quality of art:**

- 1.1. Explore the feasibility of a more defined professional fine arts education and training program, which includes an accredited formal arts training program through an arts school or through NAC,**
- 1.2. Develop artist residency, mentorship and artist exchange programs;**
- 1.3. Improve access to stone and high-quality materials, including exploring a means of facilitating bulk shipments at subsidized rates and providing artists with the opportunity to purchase tools and materials at festivals and events;**
- 1.4. Improve access at the community level to quality art production facilities and/or multi-purpose facilities with knowledgeable advisors;**
- 1.5. Foster innovation through public art programs and greater interaction and feedback between educated arts advisors, galleries and/or other artists; and,**
- 1.6. Improve awareness of and access to funding programs through EDO training and the provision of a telephone helpline in English, Inuktitut and Inuinnaqtun.**

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

### *Objective 2.1 – Provide assistance for artists to invest in the wholesale and retail aspects of the value-added chain in the arts sector*

- Very few for-profit arts sector enterprises were launched by Nunavut artists. In addition:
- There is no longer an ADP fund associated with this objective; and
  - The *Strategy's* emphasis on direct sales may have been a disincentive for investment and the business skills and resource gaps remain high, limiting artists' ability to launch businesses.

### *Objective 2.2 – Increase the ability of artists to direct market their artwork on the Internet using broadband*

- Artists report the most improvement in this area among all objectives pertaining to sales. It should, however, be noted that:
- *Sanaugait's* recommendation to develop an Internet shop with NACA was not implemented; despite this fact, nearly half of surveyed artists sell their work directly to customers through social media and email. Internet sales have improved and now account for 25% of artist income on average.

### *Objective 2.3 – Provide artists with basic business training and follow-up support*

- Artists perceive some improvement in the availability of information through NACA, minimal improvement in access to business support at the community level and very little improvement in access to basic business training, which is primarily ad-hoc. Notable programs include:<sup>10</sup>
- NDC's ongoing business support, on-the-job training, and mentorship in basic management skills for the general managers of its arts and crafts subsidiaries;
  - NAC's business courses in fur fashion and jewellery design, which help students commercialize both as a small business and in the cottage industry; and
  - NACA's "Business of Art" workshops in 2011 and 2013. NACA distributed the business of art workshop books in each Kitikmeot hamlet in 2013 and has provided social media workshops, as well as marketing and sales support during trade shows and missions.

EDO supports artists in grant writing, but, the level of support and guidance varies by community. ED&T Arts Advisors make community visits and NACA attends EDO Conferences and is working with the Nunavut Economic Developers Association (NEDA) to provide EDOs with an understanding of the arts sector.

---

<sup>10</sup> This finding is further explored in *Needs Assessment: Arts Administration Skills and Resources in Nunavut's Arts and Culture Sector*, a study conducted by Nordicity, and commissioned by the Canada Council for the Arts, in partnership with ED&T and Aboriginal Affairs and Northern Development Canada (AANDC).



### **Goal 2 Key Findings:**

- *Sanaugait* assumed that the solution to broader sector challenges was to encourage more “direct marketing.” Increasing direct sales by individual artists is considered a narrow and inappropriate goal. It does not take into account the importance of network effects online and the challenges of shipping, marketing and developing client relationships. More critically, it does not consider the role of the wholesaler and gallery, key players in building a fine artist’s reputation and body of work. In addition, as artists expand their role in the value chain, they have less time for artistic creation and development, limiting innovation.
- Despite the lack of reported access to formal business training, artists report that their knowledge of business issues has improved since 2007, particularly in terms of opportunities to exhibit artwork, grants, training sources, and the Nuna Tag.
- Several stakeholders do not perceive that artist participation in the value chain has changed. The preference for direct sales, rather than commissions, is deeply ingrained and artists may sell products at prices that meet their immediate financial need, rather than on the basis of the value of their time and effort. All of these factors limit artists’ profits.
- Financial literacy challenges, along with a lack of business skills and resources for artists and art administrators, is compromising the stability and growth of the sector. Artists need to participate and understand their role in the industry, but developing economic self-sufficiency is a complex process that requires further education.
- Increasing the participation of Nunavummiut in arts enterprises through education is an important objective. Educational efforts also need to be directed towards business ethics, as those few artists who do not fulfill orders online contribute to the creation of a negative image of the sector.

## **2. Recommendations for maximizing artist profits:**

- 2.1. Provide basic business training for artists, addressing business ethics, pricing, negotiations, career planning and portfolio development (including developing biographies and artists statements) so that artists can make informed choices on how their work is sold, by whom, and at what price;**
- 2.2. Increase arts administration and business skills training for Nunavummiut working with artists (e.g., EDOs, Arts Advisors, managers, sales managers, etc.) or for artists looking to develop a business;**
- 2.3. Encourage co-operative, artist-run business models that engage artists in profit sharing in production, wholesale and/or retail businesses;**
- 2.4. Consider launching an Etsy-model e-commerce portal for Nunavut fashion, jewellery and emerging artists through the assistance of NACA; and,**
- 2.5. Provide guidance and support to artists wishing to develop their own e-commerce platforms beyond the shared portal and co-operative groups.**

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

This goal has three objectives, two of which involve providing information and workshops to artists.

→ Artist survey respondents feel that their knowledge of intellectual property and copyright has had some minimal improvement. Initiatives include:

- Canadian Artists Representation (CARFAC) release of an Inuktitut version of their website in winter 2014 and with NACA's support, a presentation at the 2014 Northern Lights Trade Show and 2013 Nunavut Arts Festival on artists' resale rights and basic copyright issues.

The third objective under Goal 3 entails lobbying for the recognition of certain products under World Intellectual Property Organization (WIPO), but the *Review* uncovered no activities with respect to this, and it does not appear to be an appropriate initiative for the Territory moving forward.

#### **Goal 3 Key Findings:**

- The goal requires updating. Firstly, building market share, rather than simply securing it, is strategically important at this time and cannot occur through copyright knowledge. Furthermore, no baseline data currently exists against which an increase in "market share" can be measured, and art from Nunavut is sold in several different market segments that can be defined by geography or media.
- There is a system in place to collect fees on behalf of deceased and living artists through NDC subsidiaries and Kinngait WBEC Studios, but managers and artists need to be educated on the system. There is also a need for a clear approach for galleries and museums to contact artists and/or their family members unaffiliated with an arts centre.
- Compared to other needs, improving artists' knowledge of copyright issues is not reported to be as high a priority, but the ability to access legal aid is nonetheless important.

#### **3. Recommendations with respect to intellectual property rights:**

- 3.1. Ensure an efficient copyright fee collection system is in practice for living and deceased artists;**
- 3.2. Provide artists and arts organizations with improved access to lawyers versed in copyright issues and the realities of working in Nunavut;**
- 3.3. Consider designing the strategy to incorporate copyright under a goal pertaining to business issues; and,**
- 3.4. Distribute copyright information to artists via in-person business workshops, which incorporate more interactive and informal learning techniques.**

## Goal 4: Secure market share through international brand recognition

### *Objective 4.1 – Developing a brand, promotions and marketing approach*

→ ED&T led the development of the new Authentic Nunavut brand, released in June 2009. Accomplishments include logo design for the Nuna Tag and dedicated website launch.

- Marketing tools and tags are intended to be used by all artists, retailers and wholesalers selling art from Nunavut. ED&T promotes the use of the tags through audio-visual material, radio, print magazines and community visits. NDC and NACA also promote and use the tag. Nevertheless, it remains a challenge to enlist artists and galleries.

→ Artists' knowledge of the Authentic Nunavut brand has slightly improved. For retailers and other stakeholders, knowledge has also slightly improved, but more so than their use of it.

### *Objective 4.2 – Promoting the difference between “fakelore” and authentic Nunavut art*

→ Retailers report minimal improvement in the presence of “fakelore” in retail outlets. This objective is not directly relevant for a territorial strategy, and may best be overseen nationally or by industry.

### *Objective 4.3 – Augmenting the Igloo Tag program*

→ Aboriginal Affairs and Northern Development Canada (AANDC) is transitioning away from management of the Igloo Tag as of April 1, 2014.

#### **Goal 4 Key Findings:**

- The goal requires updating as market share cannot necessarily be secured through brand recognition. Rather, greater attention should be given to marketing functions and roles.
- There is a role for a territorial-based tag that is not tied to ethnicity. The Nuna Tag is generally a positive initiative that took a considerable amount of investment and consultation to develop. It is expected that the Nuna Tag will complement the role of the Igloo Tag when the future management of the Igloo Tag is determined.
- At present, the existence of multiple branding initiatives has resulted in brand confusion. Baker Lake and Gjoa Haven have also introduced community tags. A decision must be made whether to commit to supporting the Nuna Tag or adopt a community-based approach as branding requires buy-in and a marketing push on all levels.

#### **4. Recommendations pertaining to branding:**

##### **4.1. Build consensus towards a unified brand strategy for the territory.**

## Goal 5: Expand international market share

### *Objective 5.1 – Maximizing artist access to alternative markets by understanding how trade restrictions affect their choice of materials*

→ Artist knowledge of trade restrictions saw minimal improvement.

- There is no easily-accessible resource for information, and trade restrictions remain unclear to artists while at the same time, are increasingly impacting sales of Nunavut art.

*Objective 5.2 – Developing alternative national and international markets through funding artist travel to galleries and exhibitions*

→ Artist knowledge of opportunities to exhibit artwork has improved.

- This improvement is likely due to increased attendance at trade shows and increased funding for travel to galleries and exhibitions. Notable events for which artists received travel assistance include: the 2010 Vancouver Olympics; a trade mission to the Canadian Arctic Gallery in Basel, Switzerland; NDC and NACA's 2011 Inuit Art exposition supported by the Galerie Art Inuit Paris in France and a similar 2012 initiative with Cerney in Bern, Switzerland.
- NACA is often the first point of contact for galleries or events wanting to invite artists and for facilitating travel applications. It has also organized passport clinics aiming to educate artists on travel requirements and opportunities.

**Goal 5 Key Findings:**

- The goal remains relevant, but the objectives require updating as results are not being achieved. According to arts organizations who responded to the survey, access to national art markets declined and even more so for international markets.
- Currently, the *Strategy* is not effective in terms of its role within the entire marketing structure – from purchasing to wholesaler to gallery. Marketing and sales roles need reinvigorating in order to generate sales growth.
- Clarification on trade restrictions will assist artists in the creation of products that travel more easily outside of Canada. However, this should not come at the cost of artistic innovation.
- While many artists have travelled, this in itself will not expand national and international market share. There is a need for additional marketing tools (e.g., films, interactive website materials, including virtual gallery, artist biographies, etc.) and initiatives (e.g., promotion of arts tourism, interactive video chats with collectors and other potential buyers), as well as repeat trips to build the market.

**5. Recommendations to expand international market share:**

- 5.1. Co-ordinate and support a market development and export promotion strategy with industry partners;**
- 5.2. Develop additional marketing tools (e.g., films, interactive website materials)**
- 5.3. Promote ADP travel funding opportunities to galleries;**
- 5.4. Continue to lobby against trade restrictions;**
- 5.5. Identify new markets not impacted by trade restrictions;**
- 5.6. Facilitate more knowledge transfer to artists and industry partners on market trends and trade restrictions online; and,**
- 5.7. Continue to ensure artist ability to travel, such as with NACA's passport workshops.**

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

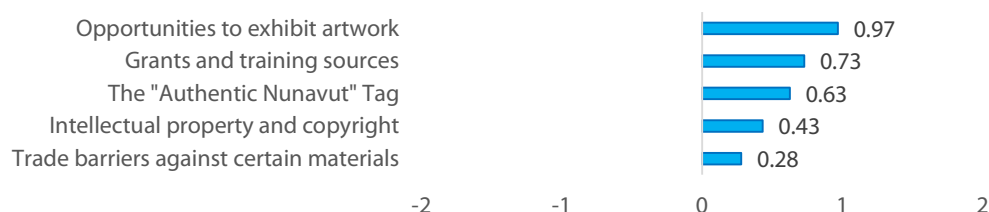
### Objective 6.1 – Promoting recognition of Nunavut's artists through NACA's website

- Access to information on artists is perceived to have not changed according to arts organizations and buyers. However, there has been one notable development in this area:
- NACA launched a new website with biographies. The organization endeavours to ensure it is updated regularly and that every member has their photo taken, and is working with partners to share biographical information.

### Objective 6.2 – Improving access to information for artists and for arts sector stakeholders through NACA's website

- Artist knowledge of industry issues has seen some improvement, as summarized in Exhibit E7 below.

#### Exhibit E7: Changes in industry knowledge over the last 5 years (ranked score, 2= strongly improved, -2=strongly declined) (Nunavut Artists, 2013)



The improvement in artist knowledge is attributed to:

- NACA's greatly improved communications with members and stakeholders, leading to a larger, more informed membership. Along with the hiring of a new communications person and revamp of the Association's website, NACA's monthly newsletter and new media efforts have improved the delivery of information to artists, especially emerging ones.
- Consumers and retailers interested in Inuit art are also accessing NACA communications to understand what is happening in the sector. The Association is credited for mobilizing stakeholders together at events, which is vitally important as sales fall.

### Objective 6.3 – Developing a system to regularly collect data on the sector

→ Access to statistical information on the sector is perceived by arts organizations and buyers to have minimally declined.

- Some progress was made with the first *Nunavut Arts and Crafts Economic Impact Study*, completed in 2010. The report included recommendations and approaches for ongoing gathering and monitoring of pertinent statistics, but these recommendations were not implemented.

#### **Goal 6 Key Findings:**

- The goal of collecting baseline data and annual information remain important in measuring the health and growth of the sector, but objectives and actions require updating as results have not been achieved.
- The quality and breadth of the artist biographies need improvement, yet there is some reluctance on the part of institutions to share information with one another, revealing the need for a more extensive, easily accessible and updatable shared database.
- While NACA plays an important role in gathering biographical material, showcasing and marketing its members, there is nonetheless a need for a national Inuit art biographical database for both deceased and living artists.
- In terms of transmitting information to artists, print-based info requires corresponding efforts in radio, television, social media and bulletin boards in communities. A hotline with Inuit-language support was also an identified need by artists who have questions.
- There is also a need for a concerted program to collect statistics from stakeholders on art sales and encourage their recognition of the merits of detailed, statistical sector info. It is vitally important that partners and arts organizations collect and share baseline and annual data to measure the health and growth of the arts and culture sector in order to ensure that investments are making a difference and improving the lives of artists.

#### **6. Recommendations to provide current and accurate information on the sector:**

- 6.1. Address the need for a shared biographical database through supporting a national organization or a coalition of stakeholders;**
- 6.2. Develop accepted methodology for ongoing data collection, secure commitment by stakeholders to share data and conduct regular monitoring;**
- 6.3. Provide arts administrators in Nunavut specific training in terms of data collection and measuring the various impacts of programs and conduct annual monitoring of the delivery of activities;**
- 6.4. Introduce a support line, potentially through NACA or through the recommended Arts Council, providing responses to artist inquiries.**

#### **Goal 7: Promote and celebrate the contribution of Nunavut arts to global society**

→ Awareness of Nunavut in the global society is perceived to have had the most improvement of all strategic areas according to buyer and arts organization survey responses. Support and promotion of the sector at key events include:

- The 2014 Venice Architecture Biennale, at which the official Canadian exhibition was *Arctic Adaptations: Nunavut at 15*, showcasing soapstone carvings representing iconic Nunavut architecture. For this initiative, ED&T provided some funding, NACA supplied project management support in Nunavut, and NDC offered workshop space and additional project advisory support.
- The 2013 Northern Scene, at the National Art Centre; and

- The 2010 Olympic Games, where the Inukshuk adopted as the official symbol.

As efforts were focused on these significant opportunities, little progress was made in the two objectives listed in *Sanaugait* under Goal 7.

*Objective 7.1 – Establishing a permanent location for the Nunavut Art Collection in Iqaluit*

→ There is no permanent location for the GN's art collection in Iqaluit, but progress in this area includes:

- A feasibility study, along with a "Heritage Skills Gap Analysis," by Inuit Heritage Trust (IHT) and a Nunavut Heritage Training Program so that Nunavummiut and Inuit staff the centre.

*Objective 7.2 – Generating revenue by leasing and touring works and exhibitions from the GN art collection*

- → The Department of Culture and Heritage (CH) distributed work through its Heritage Loans dictate Program, placing Inuit artworks previously stored in Yellowknife in regional heritage centres, as well as visitor's centres. CH has loaned pieces to Nattilik Heritage Centre in Gjoa Haven, the Winnipeg Art Gallery and the McMichael Gallery in Toronto. Since 2007, there have been no travelling exhibitions.

**Goal 7 Key Findings:**

- The goal remains appropriate, but objectives and actions require updating.
- In keeping with national and provincial museum practices, CH does not charge fees for the use and display of the GN collection. Skilled staff and/or additional partners are required if a touring and leasing program were to be put in place by the GN.
- The GN collection at the storage facility in Yellowknife is likely the most historically significant collection of Inuit artworks and archaeological artifacts. The collection is priceless and unique, and is a source of pride not only for Nunavut, but also for Canada. The heritage assets maintained by Government of the Northwest Territories for the GN includes approximately 100,000 pieces and presents a significant cost to the GN.
- The *Strategy* currently does not consider the role of Nunavut-based galleries and museums in developing local and touring exhibitions. As such, there are few opportunities for Inuit to experience works by other Inuit artists in an exhibition.

**7. Goal 7 Recommendations:**

- 7.1. Promote the Heritage Loans Program to museums;**
- 7.2. Provide support for touring Inuit art shows and exhibitions to increase local, national and international recognition of Nunavut arts and crafts;**
- 7.3. Continue to build the GN collection through acquisition of contemporary work;**
- 7.4. Consider the role of the Nunatta Sunakkutaangit Museum and the Nunavut Museum Society in developing exhibitions locally; and,**
- 7.5. Develop a strategy to repatriate the works in the Yellowknife facility, either through central collection and display in Iqaluit, dispersing the work to regional centres, or a combination of both.**

## Opportunities in a Changing Market

In addition to the goal-specific opportunities above, the *Review* identified a number of further growth opportunities for Nunavut's arts and crafts sector. Within Nunavut, opportunities include:

- **Responding to growing domestic market demand:** A growing economy and increased disposable income has resulted in an increase in local demand for arts and crafts products, namely clothing and jewellery. More local retail outlets and formal online sales platforms are needed to service this demand.
- **Developing arts-based tourism:** While arts centres have existing tourism relationships, further efforts are required in terms of creating art-focused tours, increasing linkages with cruise ships, and developing art-related tourism materials and events. Existing programs can be further planned, coordinated and promoted.
- **Engaging youth and developing educational material:** Given Nunavut's young population, youth engagement in the arts is vital to a sustainable sector. Opportunities exist for artists to contribute to the development of instructional materials for youth and children, as well as for the establishment of summer camps and learning opportunities with talented elders.
- **Fostering synergies with the creative industries:** Nearly half of survey respondents reported that their artistic activities extended beyond arts and crafts to include publishing, film and/or performing arts. Visual artists now have opportunities to supplement their income through involvement with the growing film, performance, and publishing industries, for example through graphic and costume design. Likewise, the film and publishing sector can contribute to the growth of the arts sector through telling the stories behind the artists. Synergies also exist at the organizational level, with opportunities such as collaborative talent development, cross-industry marketing and promotional efforts, and sharing of business support (i.e., legal and accounting).
- **Building strategic partnerships within the sector:** Finally, pursuing strategic partnerships within the arts and crafts sector is one of the greatest opportunities moving forward. The lack of coordinated implementation planning has been one of the greatest weaknesses pertaining to the *Strategy* over the last five years, but stronger partnerships are also one of the largest opportunities. Pursuing this opportunity include: the development of relationships between artists, associations (e.g., NACA), governments and galleries.

While the market within Nunavut presents opportunities, it is nonetheless too small to stem declines. Greater efforts are required to take advantage of international and national opportunities, such as:

- **Expanding reach into international markets:** Limited market development occurred in the last five years, but investing in developing critical geographic markets presents an opportunity, specifically the US and UK, which represent nearly 70% of global art imports and facilitates access to international buyers as these centres attract buyers from other continents.<sup>11</sup>
- **Cultivating a new generation of buyers:** Attracting new and younger buyers involves fostering innovation among artists, experimentation with different formats and media (e.g., large-scale drawing, mixed-media, etc.), increased interaction with

---

<sup>11</sup> Art Economics. (2014). *The European Fine Art Foundation (TEFAF) Art Market Report 2014: The Global Art Market, with a focus on the US and China*. Accessed at: <http://artseconomics.com/project/tefaf-amr-2014/>



broader contemporary art practices, and the incorporation of more modern Inuit sociocultural issues into the works, which entails moving beyond more traditional themes.

- ***Applying traditional methods to modern, commercial products:*** The commercialization of traditional skills and designs presents further opportunities for growth in the sector. For instance, recent popular design trends include the use of animal products such as antlers in home décor such as chandeliers, lamps and coat racks, and carved pieces for chess sets. Jewellery and clothing, in particular, present a growing opportunity for commercial success.
- ***Exploring alternative promotional and sales opportunities, including:***
  - Museum exhibitions, which allow for the presentation of Nunavut arts and crafts to the broader public, building awareness and appreciation;
  - Art fairs, which serve as an increasingly important avenue for capturing the attention of collectors, who often attend the fairs in search of new artists and artworks; and,
  - Craft shows, which provide an opportunity for artists to interact with large groups of potential buyers and to sell jewellery and clothing products.
- ***Encouraging private sector interest and investment in Inuit Art:*** Fundraising, sponsorship and collaboration with private donors and corporate sponsors is an important opportunity for Nunavut arts organizations. Many significant collections of Inuit art are held by the private sector, and dealers focusing on corporate art sales report increasing interest in corporate purchases of Inuit Art. For example, the Toronto-Dominion Bank's Gallery of Inuit Art houses over 200 works and recently, the bank donated \$200,000 to the proposed Kenojuak Cultural Centre and Print Shop in Cape Dorset, an amount also donated by CIBC.

The above opportunities are recommended to be further explored and corresponding marketing strategies developed through a marketing study (see recommendation T.2 in the following section).

## Summary Recommendations

While noting the limitations for the *Strategy's* success as a result of the lack of formal implementation planning and partner coordination, the *Review's* conclusion regarding the effectiveness of the *Sanaugait* is not entirely positive. While individual artworks may still be of quality, the external arts and crafts landscape has changed, necessitating new innovations and improvements in all facets of the sector from art production to sales, distribution and marketing in order to attract new buyers.

The *Review* concludes that in order to address the arts and crafts sector's current challenges and opportunities, **the strategy for visual arts needs to be reworked or encompassed within a new strategy that spans the cultural industries**. ED&T should work with partners to determine the scope of the strategy.

Redefining *Sanaugait* ("Things made by Hand") will not meet the needs of the cultural industries as a whole. If a broader strategy is to be developed, it will need to consider that each sub-sector has unique needs and is at a different stage of development. As a result, a broader strategy will need to address the unique markets and strategic priorities of each sub-sector through the development of individual strategic and implementation plans, under the umbrella of a broad plan for the cultural industries. *Sanaugait* would in effect become the sub-sector strategic plan for arts and crafts.

The *Review* presents general directions below to guide the GN, regardless of whether it develops a strategy to encompass the broader cultural industries or one that remains specific to arts and crafts. The following recommendations are split into two categories: **summary recommendations** that respond to cross-cutting themes in the sector and incorporate many of the goal-specific recommendations presented above, and **organizational next steps** to guide the implementation of the *Review*'s recommendations.

### ***S.1. Prioritize the role of education***

- Spans several goals and follows specifically from recommendations 1.1, 1.4, 2.2, 2.3, 3.3, 5.4 and 6.3.
- The strategy should provide more detail on what, where and how educational efforts are directed as building capacity within the arts sector continues to be a challenge. The role of education is multifaceted, involving developing artistic, arts administration and business skills, and also educating both Inuit and non-Inuit on Nunavut's arts and cultural sector.
- Beyond developing formal art education, there is also a vital need to increase support capacity, including equipping EDOs and Arts Advisors with the skills and resources required to effectively deliver programs and support.

### ***S.2. Increase the focus on building strong, community-based arts organizations***

Follows from recommendations 1.3 and 7.8, as well as the opportunity to increase domestic market sales through community retail outlets.

- Strong support at the grassroots community level will be a critical success factor for the strategy. Historically, success in terms of local employment opportunities in the sector has been seen through strong local arts organizations with effective networks in the south.
- Increasingly, more cultural centres are being built in communities, and the opening of Gjoa Haven's Nattilik Heritage centre as a multi-purpose facilities with retail and gallery space is positive example of a community-based initiative. However, the *Review* revealed that more can be done in terms of ensuring that each community has sufficient retail and display space with point-of-sale material, as well as support to link talent to opportunities online (e.g. with the recommended Etsy-portal) and beyond Nunavut.

### ***S.3. Design the strategy to support a diversity of career models and stages***

Follows from the main recommendation for Goal 2, as well as increasing the range of artistic training (Recommendation 1.1) and marketing measures (5.1) available to artists pursuing various career models and at various career stages.

- Ultimately, there needs to be a better career development model to support and nurture the creative development of artists and craftspeople. Currently, grants administered by ED&T Community Operations consider approving a grant on whether the applicant has previously received one, rather than whether the proposal would advance the applicant's career.
- An improved career development model should include a revision of the strategy's objectives with respect to direct selling. Although direct sales will continue to play an important role in the jewellery and crafts segments, the strategy must move away from a singular focus on this sales channel in order to promote innovation and ensure competitiveness in the contemporary art setting.
- Not all artists will become well-known and the cottage industry remains important. The strategy needs to consider how to support these artists, particularly with e-commerce.

#### ***S.4. Foster and support collaboration and synergies among the cultural industries***

- Follows from the opportunity to foster synergies with the creative industries.
- Amongst stakeholders, there is recognition that the linkages between arts and crafts and other cultural sectors are increasing. The *Review* has also revealed a willingness on the part of artists, arts organizations and Government to further develop these cross-sector linkages. At the community level, arts groups and centres are increasingly multi-disciplinary in focus with performers and visual artists sharing space and resources. Not only are there further synergies to be found, but there are limited resources available and it is important that the cultural industries stakeholders improve communication and pool resources when developing infrastructure and pursuing growth initiatives. The development of multi-purpose facilities in Iqaluit should be explored as part of a strategy.

### **Tactical next steps**

The above-listed summary recommendations and the overall redesign of the strategy require coordination among key stakeholders and partners. As a result, the following tactical suggestions serve to guide the GN through its next steps, as it implements the *Review's* recommendations.

#### ***T.1. Review roles within the GN and each department's positioning within the strategy***

- Plan an internal GN strategy meeting with relevant departments and agencies to re-define respective roles and establish a shared vision and direction for arts and crafts, as well as the broader the cultural industries.
- Refresh the list of arts and crafts partners in and outside Nunavut to include active participants in the sector that were previously not included, such as the Inuit Art Foundation and the Canada Council for the Arts.

#### ***T.2. Conduct a comprehensive marketing research study of Inuit art locally, nationally and internationally***

- Undertake a comprehensive marketing study to better understand how buyers perceive Nunavut's arts and crafts on a stand-alone basis and in light of developments, and to further inform investments in new products and strategies.

#### ***T.3. Design the strategy for efficiency and measurability***

- Design the strategy with key priorities and explicit lead and support partners. An effective strategy must be designed for the Nunavut context, and one of the key challenges in the territory is a lack of capacity. The revised strategy must also be accompanied by a detailed implementation plan with clear and easily measurable performance metrics and a streamlined, efficient annual review process.

#### ***T.4. Plan and host a strategic summit to finalize the strategy and partnerships***

- Finalize the strategy and partner roles with summit participants, which include artists as well as larger industry, and plan how to better co-ordinate between those expected to assist in an objective. The outcome of the summit would lead to better communication, coordination and a shared vision to move the sector forward.

#### ***T.5. Invest in ongoing implementation planning and partnership-building***

- Develop a detailed implementation plan and simple monitoring system to improve information-sharing and data collection, more effectively monitor and track programs and results, and improve the return on investment of travel and other investments.
- Develop an advisory body of key partners to coordinate overlapping activities in the cultural industries and to improve ongoing coordination and communications

between Government, organizations and industry. It is recommended that an Arts Council be developed for the Nunavut context, resulting in a centralized administration and advocacy group with regional and local points of contact (i.e., Arts Advisors).

- Improve delivery of ED&T program through improved communication and staff training.

#### ***T.6. Conduct a community-level creative industries skills inventory and needs assessment***

- Develop a cultural industries skills inventory and needs assessment at the community level to review current activities and plan future ones through the identification of the key challenges and opportunities, local leaders and resources, and opportunities and partnerships with other economic sectors and industry participants (e.g., mining and tourism, corporate sponsors).

### **Conclusion**

Nunavut's arts and crafts sector is founded on a wealth of creativity and passion, and some great accomplishments have been achieved over the last five years. However, the sector nonetheless faces many of the same challenges as it before the launch of *Sanaugait*, and finds itself in a landscape that has been transformed by internal and external forces.

The recommendations of this *Review* are the foundation on which to build Nunavut's arts sector potential. The Nunavut arts and crafts sector is at a crossroads, and failure to adapt to changing conditions will likely lead to further critical sales declines. There are opportunities in the global art market, however and under GN leadership with a coherent, sustained strategy backed by adequate resources and strong partnerships, the sector has the potential to reverse the downward course.

Nevertheless, the implementation of these recommendations will be a challenge as ED&T, along with other GN departments and agencies, is understaffed and underfunded. However, there are many committed artists, communities and stakeholders – as well as numerous opportunities to build and strengthen the