

# The Meeting To Discuss the Future of Inuit Stone Carving In Nunavut

Cape Dorset, Nunavut  
October 19-21, 1998

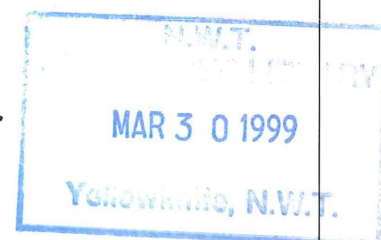


## Report

Fred Weihs, Consilium  
and  
Sam Pitsiulak

**For the Inuit Stone Carving Working Group  
Assembled by the Hon. Goo Arlooktoo, Deputy Premier  
Government of the Northwest Territories**

Final Draft  
November 27, 1998



*...our fathers survived on carving although they did not make very much money off it. When the government came into the communities, our forefathers had to start making a living using money. I think that Inuit today, the art that they do, there should be a decision how art can be used as a form of income in the future. Except for some of the people in our community, many no longer go hunting because everything is so expensive, food and cost of living, gas is very expensive, all the hunting equipment is very expensive, and our fathers are not able to sell their carvings these days.*

Andrew Qappik



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Acknc

**The Meeting to Discuss the Future of Inuit Stone Carving in Nunavut** was organized as an initiative of the Hon. Goo Arlooktoo, Deputy Premier, Government of the Northwest Territories (GNWT).

The Meeting was made possible by funding contributed by the Department of Resources, Wildlife & Economic Development (RWED), Baffin Region, RWED Nunavut Headquarters, and the Qikiqtaaluk Corporation, and with the support of the Hamlet of Cape Dorset (John Curley, Mayor).

Meeting logistics were managed by **Raymond St. Arnaud**, of RWED, Baffin Region.

Members of the **Inuit Stone Carving Working Group** were **Beth Biggs**, **Mike Hine**, **Pootoogook Jaw**, **Valerie Kosmenko**, **Ed McKenna**, **Matt Nuqingaq** and **Sam Pitsiulak**.

The Meeting was facilitated by **Fred Weihs** and Sam Pitsiulak. Matt Nuqingaq served as chairperson.

The results achieved by The Meeting reflect the time, effort and ideas contributed by the people who attended, including invited delegates and participants from the community of Cape Dorset.

This Report focuses on the conclusions and recommendations of the participants. A transcript of the entire proceedings is available as a separate document.

Further information on this Report, the Proceedings, and the recommendations of The Meeting to Discuss the Future of Inuit Stone Carving in Nunavut may be obtained from:

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*There's been other workshops in the past... all the recommendations, we don't see any of them. There's been a lot of funding used in ways, in searching for ways how carvings can be bought and sold, but today we don't see anything from the recommendations made in the past that enhances the carving industry.*

Mathew Saviajuk

*When I was younger, I remember, I guess around 20-30 people would carve together, hunt together, but this year it's not like that. The life that we used to have, that togetherness that we used to have, we didn't see that this past summer. We have lost that feeling of togetherness. There wasn't even one tent pitched at the stone quarry site, because stone carvings aren't bought any more. We didn't see that camp this summer, nobody went there to do some stone quarrying. We can't just drop carving because it is our way of life. How can we enhance the sales of carvings?*

Lucassie Arragutainaq

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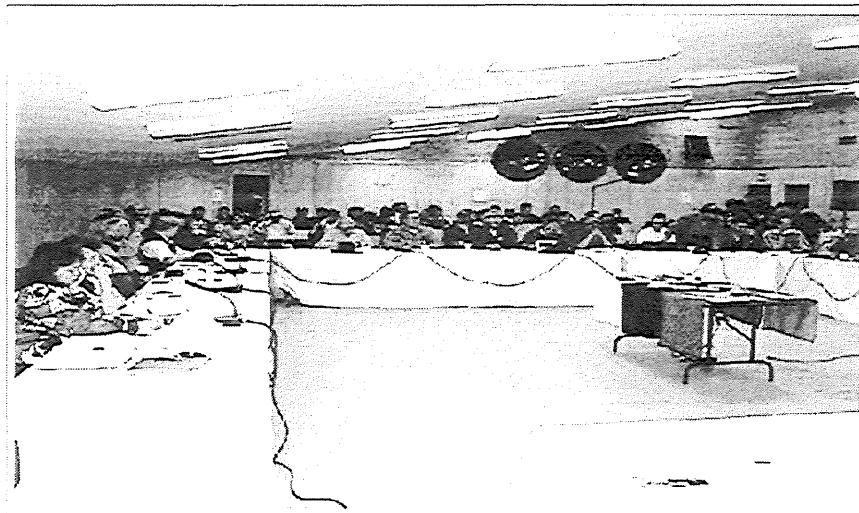
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# Purpose of the Meeting

The purpose of the meeting was to bring together representative Inuit carvers and other artists and craftspersons, arts & crafts wholesalers and dealers, and government officials, to discuss the future of Inuit stone carving in Nunavut.

Specific objectives for the meeting were:

- to achieve a better understanding of the current situation facing Inuit carvers in Nunavut among both industry groups and government;
- to identify key problems and choices facing the stone carving industry;
- to develop potential solutions as a group to address these problem areas for the benefit of carvers; and,
- to identify ways of ensuring that action is taken following The Meeting to begin implementing proposed solutions.



Robert Connelly

The view from the speakers' table, Cape Dorset Community Hall. Thanks to Robert Connelly and Andrew Tagak for the photographs used in this Report.

# Participants

## DELEGATES:

<b>Hon. Goo Arlooktoo</b>	Kimmirut, MLA and Deputy Premier
<b>Lucassie Arragutainaq</b>	Sanikiluaq, Carver, Mitiq Co-op
<b>Beth Beattie</b>	Iqaluit, Nunavut Arts & Crafts Association
<b>Beth Biggs</b>	Iqaluit, Fine Arts & Crafts Program, Nunavut Arctic College
<b>Robert Connelly</b>	Rankin Inlet, Community Economic Development, RWED, Kivalliq Region
<b>John Curley</b>	Cape Dorset, Carver, Mayor of Cape Dorset
<b>Barb Ettinger</b>	Cape Dorset, Northwest Company
<b>John Hickey</b>	Rankin Inlet, Mayor of Rankin Inlet, Assistant Deputy Minister, Department of Sustainable Development, Office of the Interim Commissioner for Nunavut
<b>Mike Hine</b>	Iqaluit, Mineral Development, Qikiqtaaluk Corporation
<b>John Houston</b>	Halifax and Lunenburg, Art Dealer, Houston North Gallery
<b>Peter Kattuk</b>	Sanikiluaq, Carver, Mayor of Sanikiluaq
<b>Asunaa Kilabuk</b>	Iqaluit, Carver
<b>Stephane Kolb</b>	Iqaluit, Nunavut Francophone Association
<b>Bob Kussy</b>	Yellowknife, Carver, Carving Instructor
<b>Paul Malliki</b>	Repulse Bay, Carver
<b>Jimmy Manning</b>	Cape Dorset, West Baffin Eskimo Co-operative
<b>Ed McKenna</b>	Iqaluit, Community Economic Development, RWED, Nunavut Headquarters
<b>Billy Merkosak</b>	Pond Inlet, Carver, Pond Inlet Carving Society
<b>Bernard Murdoch</b>	Montréal, Federation of Co-operatives of Northern Quebec
<b>Pitsiulak Niuviaqsi</b>	Cape Dorset, Carver and Print Maker, West Baffin Eskimo Co-op
<b>Matt Nuqingaq</b>	Iqaluit, Jeweller, Interim Chairperson, Nunavut Arts & Crafts Association
<b>July Papatsie</b>	Ottawa, Carver, Inuit Art Centre, Indian and Northern Affairs Canada (DIAND)
<b>Okpik Pitseolak</b>	Iqaluit, Carver, Board Member, Inuit Art Foundation, Iqaluit Women's Carving Group
<b>Sam Pitsiulak</b>	Kimmirut, Carver, Interim Board Member, Nunavut Arts & Crafts Association
<b>Uriash Puqiqnak</b>	Gjoa Haven, Carver
<b>Andrew Qappik</b>	Pangnirtung, Drawer and Print Maker, Chairperson, Uqurmiut Inuit Artists Association
<b>Gideon Qauqjuaq</b>	Taloyoak, Carver
<b>Jassi Qijuktaq</b>	Qikiqtarjuaq, Carver
<b>Gary Rasmussen</b>	Iqaluit, Carver, Inukshuk Carvings
<b>Geoff Ryan</b>	Pangnirtung, Uqurmiut Centre for Arts & Crafts
<b>Terry Ryan</b>	Toronto and Cape Dorset, West Baffin Eskimo Co-operative, Dorset Fine Arts

# Participants

## DELEGATES

Raymond St. Arnaud	Iqaluit, RWED, Baffin Region
Ken Toner	Iqaluit, RWED, Baffin Region
Theresie Tungalik	Rankin Inlet, Traditional Seamstress
Thomas Webster	Iqaluit and Montréal, Iqaluit Fine Arts, Arts Induvik
Sally Webster	Baker Lake, Baker Lake Fine Arts
David Wilson	Winnipeg, Arctic Co-operatives Limited

## COMMUNITY SPEAKERS

Over one hundred carvers and other members of the community of Cape Dorset attended and participated in the proceedings.

Some of the principal speakers representing the community of Cape Dorset during the discussions were:

Aqsatunguaq Ashoona  
Kioga Ashoona  
Mayuriaq Ashoona  
Aqsatungua Joamie  
Takialuk Nuna  
Ningguisiak Peter  
Kananginak Pootoogoo  
Mathew Saviajuk  
Ovillu Tunillee



Matt Nuqingaq, chairperson, and Sam Pitsiulak, facilitator.

Andrew Tagak



# Programme

All sessions held in the Community Hall, Cape Dorset

## Day One: Monday, October 19

- 7:30 p.m.**            **Opening and Welcome**  
Mayor John Curley  
Hon. Goo Arlooktoo
- 8:00 p.m.**            **Introductions**  
Matt Nuqingaq  
**Elder's prayer, lighting of kudlik**
- 8:30 p.m.**            **Questions and Comments: Making the Agenda**  
Discussion
- 10:00 p.m.**          **Close for day**

## Day Two: Tuesday, October 20

- 8:30 a.m.**            **Coffee/registration**
- 9:00 a.m.**            **Chairperson's Welcome**  
Matt Nuqingaq
- 9:10 a.m.**            **Review Goals and Objectives, Confirm Meeting Schedule**  
Review results of previous evening  
Discussion
- 10:00 a.m.**          **Panel Discussion: Carving in the Communities**  
Panelists:    Lucassie Arragutainaq  
                 Paul Malliki  
                 Uriash Puqiqnak  
                 Asunaa Kilabuk  
                 Pitsiulak Niuviaqasi  
Chair:         Sam Pitsiulak
- 10:30 a.m.**          **Coffee Break**
- 10:45 a.m.**          **Open Discussion: Carving in the Communities**

# Programme

## Day Two: Tuesday, October 20

- 11:30 a.m.**      **Panel Discussion: Marketing Carvings: From the Community to the Gallery**  
Panelists:    Tom Webster  
                 Barb Ettinger  
                 David Wilson  
                 John Houston  
Chair:        Terry Ryan
- 12:00 p.m.**      **Lunch/Free Time**
- 1:15 p.m.**        **Open Discussion: Marketing Carvings**
- 2:00 p.m.**        **Panel Discussion: The Carving Industry, Opportunities for Nunavut Artists**  
Panelists:    John Curley  
                 Mike Hine  
                 Theresie Tungalik  
                 Beth Biggs  
Chair:        Ed McKenna
- 2:30 p.m.**        **Coffee Break**
- 2:45 p.m.**        **Open Discussion: Opportunities for Nunavut Artists**
- 3:30 p.m.**        **Break-out Groups: Carving in Nunavut, the Next Ten Years**
- 5:00 p.m.**        **Group Reports: Carving in Nunavut, the Next Ten Years**  
Recommendations
- 5:30 p.m.**        **Free Time (Opening of Elders' Facility)**
- 6:30 p.m.**        **Community Feast**

# Programme

## Day Three: Wednesday, October 21

- 8:30 a.m. Coffee/Registration**
- 9:00 a.m. Chairperson's Welcome**  
Review yesterday's proceedings, confirm proceedings for the day  
Matt Nuqingaq
- 9:15 a.m. Group Reports: Carving in Nunavut the Next Ten Years (cont'd)**  
Recommendations
- 10:00 a.m. Coffee Break**
- 10:15 a.m. Response to Recommendations of Break-out Groups**  
Panelists: John Hickes  
Mike Hine  
July Papatsie  
Ken Toner  
Okpik Pitseolak  
Chair: Goo Arlooktoo
- 10:45 a.m. Toward a Strategic Plan for Stone Carving in Nunavut**  
Discussion: Next Steps
- 11:30 a.m. Nunavut Arts & Crafts Association**  
Discussion
- 12:00 a.m. Closing/Good-byes**  
Matt Nuqingaq

*I think that we need to look at the difference between artists and producers. We live in a very harsh reality that we've got to accept. Not everybody is an artist. If that's tough to stomach, there's nothing we can do about it, it's the reality. And as John Curley said, there's some great artists in this room, but in this community and in many other communities, there are many very average producers, and they're in the wrong business. I'm sorry to say that, but it's quite true.*

Tom Webster

*I just want to say that I have a mother who is a carver, I know how hard carving can be, I just want to raise the fact that carvers get assistance from home. The carver I saw was receiving support from family members, and I am proud to say that I have helped my mother in the past, so I know how it works. Carving is not, not everybody can carve, I have seen that myself. I just want to bring that issue out. All members of the family work hard to help the carver.*

Aqsatunguaq Ashoona

*Carving is not a simple job. Carving is a pretty hard job. I think only those who do not carve, are the ones who think it's a very simple task. But you have to have your mind set, you have to figure out what you're going to make, and this should be clearly understood by the carving buyers. And I would like to add that if there were more stories added to the carvings, I don't think they would be sitting at a stand still. I guess because they are just plain carvings with no inside story, that's why they just sit down there.*

Kioga Ashoona

# Making the Agenda

## Opening Comments

The meeting began with a minute of silence and an opening prayer led by **Ashevak** of Cape Dorset.

Mayor **John Curley** of Cape Dorset welcomed all the delegates to the meeting and thanked the organizers. He stated that carving has been the most important part of the community economy in Cape Dorset for half a century. However, for some years now the carving industry has been in a fragile state. The community has taken steps to identify the problems and brainstorm possible solutions (the recommended solutions were presented later in the conference). Mayor Curley said that, in the Inuit tradition, all participants must work together to ensure that the carving industry thrives.

The following opening remarks were made by the Hon. Goo Arlooktoo in welcoming the local community and the delegates who travelled to the conference:

**Goo Arlooktoo:** (translated from the Inuktitut)

*Before we start, I would like to thank Ashevak for reminding us that we should remember this carving industry is very serious. It's not just that it has an economic impact. We did lose a loved one and we should remember that and I would like to thank the pastor for reminding us.*

*Thank you John Curley. Anyone who is from out of town, welcome to this meeting, and I know that when you are here in Cape Dorset you will be welcome here because this is a tradition here, offering hospitality in this community.*

*This carving industry has a really important impact for all of Nunavut, especially in Baffin Island. I noticed that all the communities in Nunavut have been impacted by the carving industry, and that since the 1970's and in the 1980's, that the carving prices were much higher and when they start carving in the morning they would be done by afternoon in order to try and get some money. Ever since then it has changed and the carving prices have decreased and the carving industry has decreased and our elders, who are our carvers, are going through hardship these days. In my community of Kimmirut and here in Cape Dorset I have seen carvers who made quite a bit of income back then, but now these days there's not many people who could sell their carvings. There are some people who did have an income back then, but these days some do not have an income and this was brought up especially by people who I represent here in Cape Dorset and in Kimmirut also.*

*The communities have told me that the carving industry is not really well taken care of by the government departments, like other areas are, such as Housing. They wanted to know why the carving industry was not really taken care of, and we started finding out that many carvers do rely on carving as income in order to support their families and for other things, such as equipment to go out hunting...*

# Making the Agenda

**Goo Arlooktoo:** (continued)

*We have seen everywhere that the carving industry has gone down due to the decrease in sales - and there are other families that rely totally on carving for their income.*

*While you're talking about the carving industry, we would like to hear issues on carving, because I am no expert on carving. I don't really know too much about carving and I would like to hear from people who do know about carving. After you have gathered, brainstormed, we will be able to find out... what improvements we could have in order to have more sales and to have more income and how to have improvements with this carving industry.*

*[English] John and I wanted to acknowledge that there are still no listening devices for the public. I hope they'll be able to fix that in the near future, but I just wanted to repeat a couple of issues that I did say.*

*First of all, I am no expert on the carving economy, but I think what has been important to point out, and I'll point it out again, is that this meeting is very directly a result of the action of people in the communities, especially the people in the communities of my riding who have started asking in the last couple of years why the carving industry that is so important, that puts food on the table, is not being looked after for one reason or another. We in government appear to spend a lot of time talking about construction ventures, tourism and other things. But what is happening to the carving industry, and why are we being left out? And this was directly the reason why we started raising the issue at several leaders' summits. We brought it up in the House, and eventually we got the Department of RWED in my own government to respond to this issue by putting this conference together.*

*I have to say that once that spirit was there to try to deal with this thing, that the department (RWED) did do a very good job, very quickly assembling a good agenda, a good participant list and eventually moving it to where it should be, which is here, and I'm very proud of that and glad that it's happening here today.*

*So with that, Mr. Curley, I hope that everybody will have a great meeting, and I thank you very much.*

\*

As Chairperson, **Matt Nuqingaq** thanked the community for welcoming the delegates, and asked the delegates to introduce themselves. Following the introductions, he discussed the establishment of the Nunavut Arts & Crafts Association (NACA), which will represent the views and voice the concerns of all carvers and other artists in Nunavut.

An interim Board has been working on setting up NACA since the spring, and at this meeting he suggested it might be possible to elect representatives from all regions of Nunavut to the Board of the Nunavut Arts & Crafts Association.

# Making the Agenda

The conference facilitators, **Fred Weihs** and **Simata (Sam) Pitsiulak**, outlined the agenda. They noted that the conference brings together carvers, wholesalers and dealers involved in the marketing of carvings, as well as other industry and government people working in this area. The purpose of the conference is to come up with practical recommendations on how to improve the Inuit stone carving industry. The conference provides an opportunity to discuss issues facing the industry, and to work together in identifying solutions to address the current problems. The facilitators emphasized that the members of the community will have the opportunity, along with the delegates, to present their views during the sessions and in the small discussion groups the following day.

Along with the delegates to the meeting, there were approximately one hundred participants from the community of Cape Dorset. During the initial evening's discussion, the participants, both delegates and community members, made comments on a large number of issues currently affecting the Inuit stone carving industry. Specific issues and choices facing the industry were recorded and presented for review by the meeting the following morning.

The specific issues identified are listed below under the following three categories:

1. Carving in the Communities
2. Marketing Carvings: From the Community to the Gallery
3. The Carving Industry: Opportunities for Nunavut Artists

## I. Carving in the Communities

- a) Problems of carvers and the carving industry have been ignored too long; they affect not only carvers, but the same problems are faced by print makers, and other arts and crafts producers.
- b) It is hard for many carvers to make a living; prices are lower and in a number of communities many of the carvers cannot sell their work.
- c) There is a need for advisors or counsellors who can travel to the communities to give carvers information, support and feedback.
- d) The carving stone quarries need to be safe. Funding is required for clean-up, to ensure safety, and for better management of the quarries.
- e) There is a need for continued and increased exploration for new types of carving stone and new quarries.
- f) There are health issues facing carvers, particularly exposure to dust from carving.
- g) There is a need for buildings which can be used as arts & crafts centres in the communities:
  - i. to provide a place for producers to work; and,
  - ii. to provide a place where products can be displayed properly and sold.
- h) Carvers need an association to represent them, along with other arts & crafts producers.
- i) There should be more communication and support from federal and territorial governments, through the Nunavut Arts & Crafts Association, Inuit Art Foundation, Inuit Art Centre, Canada Council, and the future Nunavut government departments (DSD, CLEY).

# Making the Agenda

## I. Carving in the Communities (continued)

- j) It is difficult for artists to try to develop other opportunities to earn income, such as production and sales of traditional tools and clothing, or equipment such as komatiks. There may be opportunities to produce products from stone such as floor tiles and table tops.
- k) It is important to honour distinguished carvers from Nunavut, through awards and through displays of their works in the Arctic.
- l) Elder carvers who are on pension have been discouraged from carving because they have been told it would reduce their pension payment under the Guaranteed Income Supplement.

## 2. Marketing Carvings: From the Community to the Gallery

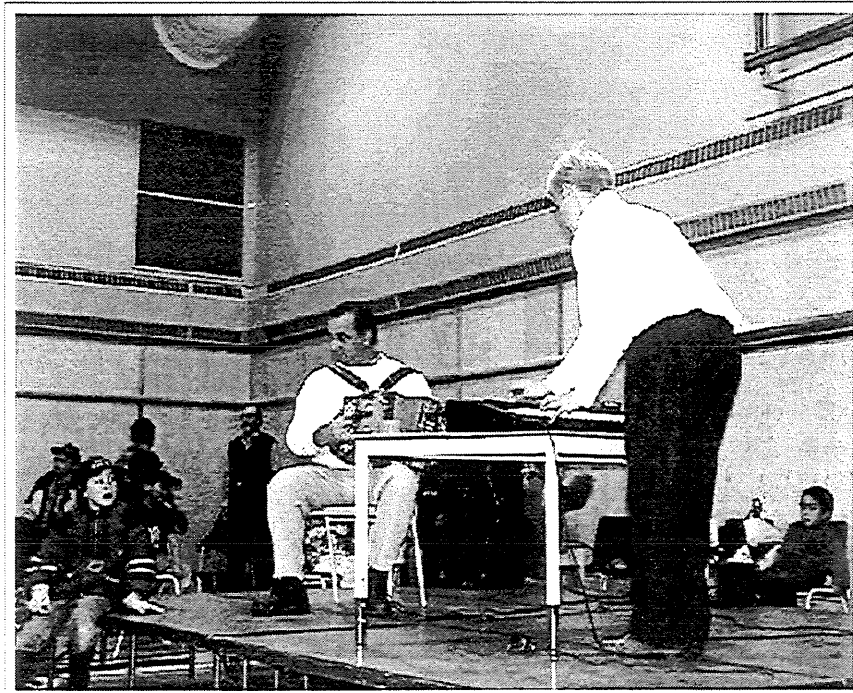
- a) Carvers need to understand better how the marketing system works:
  - i. pricing and mark-ups
  - ii. how art is marketed
- b) There is a serious information gap between artists and dealers; there has to be more direct contacts between the artists and the galleries.
- c) Exporting: it is hard for Nunavut artists to sell ivory and whalebone to Americans or to export into the United States because of the U.S. Marine Mammal Protection Act, which prohibits the import of ivory and whale bone.
- d) There is a good market for top quality art produced by Inuit carvers who are artists; however, not everyone is an artist and there are problems selling the work of average carvers.
- e) Igloo tags: these need to be revised to provide more information on the artist and community, better descriptions on the art work, and should be accompanied with stories on the artists; there should be a more strategic approach to promotion and marketing using the Igloo tags.
- f) There should be a major art gallery in Nunavut both for archival storage of art and for public art exhibitions.
- g) Special events must be taken advantage of to focus the attention of the market on Inuit carving; these events include:
  - 1998 - 50th anniversary of the recognition of Inuit art
  - 1999 - Creation of Nunavut
  - 1999 - 50th anniversary of first Inuit art show in southern Canada
  - 1999 - Winter Olympics, Salt Lake City
  - 2000 - Millennium celebrations
- h) Quality is the key to successful sales of carvings; there is too much inventory currently, but much of it is not the right kind of inventory.
- i) There is a urgent need for much better documentation accompanying carvings and other arts & crafts; customers are looking for this.



# Making the Agenda

## 3. The Carving Industry: Opportunities for Nunavut Artists

- a) Inuit need to take part in more of the opportunities available to them; many artists are not hearing about these opportunities.
- b) There is a need for courses, given in the communities:
  - i. workshops
  - ii. visiting artists
- c) It is important to retain a focus on youth, and on helping to develop new artists.
- d) There should be a lot of emphasis on education and training at the college and high school levels:
  - i. more funding for education and training in carving, prints, and sewn arts & crafts
  - ii. needs assessment of training needs of Nunavut artists
- e) There should be a Nunavut Arts Festival similar to the one in Inuvik to help artists and provide opportunities for promotion and sales.
- f) Major carvings should be purchased by the Government of Nunavut and displayed in public buildings.
- g) The role of the Inuit Art Foundation, Inuit Art Centre and Canada Council in relation to arts & crafts in Nunavut has to be looked at and sorted out in relation to the new Nunavut Arts & Crafts Association to ensure that everyone is working together in partnership, and to achieve the greatest benefits for Nunavut artists.



Robert Connelly

Fred Weihs and Sam Pitsiulak performing at the feast.

*Now, more than ever, now is a very important time, just as we are going into Nunavut, as I believe somebody just said, the attention of the world is going to turn and look at Nunavut. This is an opportunity that must not be thrown away. I believe the art of the Inuit people is a very strong way for people in the rest of the world to recognize the talent and imagination of Inuit. I hope every opportunity will be taken to show these talents.*

*A 50 year anniversary is a very strong way to bring attention to an art form. There are two anniversaries right now – 1948, which is not the discovery of Inuit art, just like Columbus did not discover America, but in 1948, the importance and validity of Inuit art as fine art was recognized as art that could sit with the best achievements in the rest of the world. This was realized and recognized in 1948. And in 1949, the first exhibition that brought Inuit art to the eyes of the world. Those are two anniversaries that are coming up. Both of them can be very useful. It's important, at this time, to say that there were carvings made by Inuit long before 1948, long before 1949, for many, many years. But the world came to recognize Inuit art starting in '48 and '49.*

*So if we can use these anniversaries, along with the creation of Nunavut, this would be a powerful way to bring Inuit art to the eyes of the world. But I am afraid, if that opportunity is not taken, after the excitement is over, it will be a long time before you can get the eyes of the world on Inuit art again.*

John Houston

# Panel 1 - Carving in the Communities

Panelists: Lucassie Arragutainaq  
Paul Malliki  
Pitsiulak Niuviaqsi  
Uriash Puqiqnak  
Asunaa Kilabuk

Chair: Sam Pitsiulak

Comments on the issues concerning "Carving in the Communities" from the presentations of the panelists and from discussion by delegates and community participants may be summarized as follows:

- many carvers in the communities cannot sell their carvings and this has a major impact on the incomes of hunters and others in the communities;
- some buyers are either not buying, buying limited numbers of carvings, or buying only from specific artists;
- in some cases, buyers can only purchase from top carvers: this is hard on other carvers and on the community, but there seems to be no other option;
- overall purchasing of carvings is down from a few years ago;
- carvings which are more detailed, which show something new and original, are being purchased;
- purchasing only from recognized carvers makes it very hard for younger carvers who are starting out;
- it is necessary to look at how to enhance the overall promotion, marketing and sales of carvings;
- the introduction of the GST had an impact on carving sales;
- Northern Stores and Canadian Arctic Producers have large inventories: they are not buying carvings in some communities, or buying only limited quantities;
- in some communities, wholesalers or dealers may buy from only 25% or so of the carvers in the community;
- it would help if there was an association of carvers and of other arts & crafts producers;
- there is a real need for local carving associations; these have been established in some communities, but others don't have any;
- the current situation is causing great stress on many carvers, on their families, and on the community since they don't have another source of income;
- some communities lack a good source of supply of soapstone; the availability of good quality soapstone is a major issue;
- work at carving stone quarries is very hard, and often unsafe right now;
- there are good alternative materials for stone carving, such as marble;
- there is a need for representatives from across Nunavut to form an effective arts & crafts association representing producers;
- not everyone is born to be a carver; art is a hard job and only those who can produce top quality art can be successful;

# Panel 1 - Carving in the Communities

- there have to be alternatives for those who are skilled in working with stone, but are not able to pursue a livelihood as an artist – for example producing floor tiles, table tops and other products made from stone;
- some Northern and Co-op stores in the communities don't display carvings properly, and in some they are not available for sale in the community;
- some wholesalers in the South have far too many carvings on display all together, which reflects poorly on the art and hinders sales;
- carvers need a place in the community where carvings can be purchased from carvers, where carvers can work, or where carvings can be displayed properly and sold;
- it is necessary to ensure that carvers are properly covered by Workers Compensation, and have an opportunity to obtain other types of insurance that they need;
- there is a problem for elder carvers on pension: income received from carving results in a reduction of their Guaranteed Income Supplement and as a result they are discouraged from carving; this issue needs to be clarified and a way found to deal with it;
- there is a need for much more communication between art buyers and carvers in the communities;
- there is a need for better documentation to accompany carvings – biographies, stories, and good titles for the pieces, in order to create interest and excitement in customers;
- not enough carvers are taking advantage of funding from Canada Council for travel to exhibitions, innovative work, etc.; there are other funds available as well, including the Dominion Fund, Heritage Canada, etc.; DIAND Inuit Art Centre can provide information on these to artists;
- many carvers lack of good equipment;
- carvers should use different types of stone for the development of carving as a art and to relieve pressure on soapstone quarries;
- top carvers in the communities don't have trouble selling their work; it is hard for other carvers;
- too many carvings are the same – there is a need for carvings to reflect new themes, something out of the ordinary.

# Panel 2 - Marketing Carvings: From the Community to the Gallery

Panelists: Tom Webster  
Dave Wilson  
Barb Ettinger  
John Houston

Chair: Terry Ryan

Comments on issues concerning marketing of carvings from the community to the gallery from the presentations of the panelists and from discussion by delegates and community participants may be summarized as follows:

- something concrete has to come out of this meeting: there have been a series of reports on the industry in the past which appear to have just sat on the shelf;
- the meeting must reach conclusions and recommendations that will benefit carvers and the carving industry as a whole;
- it is important to understand the reality of the current market for stone carvings:
  - the market for Inuit art is actually healthy: there is still a very good market for excellent work
  - prices have dropped compared to peaks in previous years, but compared to where the industry has come from, prices are good and provide good income for many carvers
  - there are really two separate markets: there is a healthy market for art, but a far less healthy market for carvings which do not qualify as art
  - the market has also changed: originally Inuit art was looked on as different or exotic; now the market is very selective – people are looking for top quality art and are prepared to pay for it
  - there is also more competition from third world arts and crafts which are often inexpensive
  - the portion of the buying public in the South who actually purchase art is very small
  - there are many young people who try carving to earn a living – it is not possible for the market to absorb all the products of the young carvers
  - the reality of what can be sold in the market can cause serious problems for buyers in the communities, some of whom are harassed and even threatened by carvers who cannot sell their pieces; these buyers are just doing their job and conveying to artists in Nunavut the real situation concerning the market for Inuit art
- there is a real need for more information and education for artists on how marketing of carvings works, and the actual costs involved in purchasing, shipping, wholesaling, promoting, and retailing art;
- the next generation of carvers may have to look at the idea of placing work on consignment, although this has not worked in the past: the cash flow to support purchase up-front from artists may not be there in the future;

## Panel 2 - Marketing Carvings: From the Community to the Gallery

- the market for Inuit stone carving is a fragile market, like any other part of the art market;
- hopefully, recommendations will be developed that deal with the reality of the market;
- purchasers of carvings are looking for:
  1. Originality – in content, style and materials
  2. Consistency of the artist – in their content, style and use of materials
  3. Sense of “Inuitness” – carvings must have soul, “be alive”, and come from the heart in order to appeal to a customer
- documentation: there is a real need for better documentation to accompany carvings:
  - biographies of artists
  - photos
  - stories
  - more detailed titles on pieces
  - information on web sites
  - all this creates excitement in the customers
- this is a time when all parties have to work together;
- there is a need for an association of Inuit artists to deal with some of these issues on behalf of the carvers and other arts and crafts producers in Nunavut;
- there are about 350-400 places in Canada where Inuit art is sold: good art gallery dealers are very dedicated and spend their lives promoting Inuit art;
- there is a serious problem when artists trade carvings to disreputable dealers for alcohol or drugs;
- people see Inuit art in too many places, not displayed in the right way – for example in airports, right beside fake carvings: there has to be more control over how the art is displayed and sold;
- work of carvers is often not available for sale in the community, but rather is in storage in Northern or the Co-op waiting to be shipped south;
- with the creation of the Nunavut Government, there has to be a different direction taken in the production and marketing of arts & crafts in Nunavut:
  - over the past number of years there has been money put into facility development, into big plants which put people in boxes making standardized products
  - arts & crafts is really a cottage industry, and funds have to be invested at that level so more will get to artists instead of being used to run facilities

# Panel 3 - Opportunities for Nunavut Artists

Panelists: Ken Toner  
John Curley  
Mike Hine  
Theresie Tungalik  
Beth Biggs

Chair: Ed McKenna

Comments on opportunities for Nunavut artists from the presentations of the panelists and from discussion by delegates and community participants may be summarized as follows:

- **Qikiqtaaluk Corporation** commissioned a study on the possibilities for commercial marble quarrying and on the use of alternate materials such as marble in carving:
  - very good stone has been found, and the challenge now is to find markets
  - marble can also be used as flooring, and other products such as table tops (examples of products made from marble were displayed at the meeting by Simata Pitsiulak)
  - this would relieve pressure on the two existing soapstone quarries in south Baffin which now service about 300-400 users, and which could be exhausted at some point in the not-too-distant future
- a **working group from Cape Dorset** under the Mayor and representing the Cape Dorset Hamlet Council undertook to research first-hand the market for Inuit art in Ontario. On their return, they made the following recommendations:
  1. Traditional, accepted Inuit symbols such as the Inukshuk and Igloo should be proprietary and protected under Canadian or International law against unauthorized replication.
  2. Efforts should be directed at carefully developing the craft/souvenir market so that small, real Inuit carvings by young, inexperienced, unknown carvers may be sold, displacing imitations now available.
  3. The actions of the local community should actively and effectively discourage the private purchase of Inuit art for resale, including consideration by Hamlet Councils of adopting a bylaw that lends legal weight to this position. However, we believe that the artist has the inherent right to sell their product wherever.
  4. Regionally and Territorially the establishment of art/carver organizations or associations should be facilitated and supported, enabling a common, organized focus to address issues that preserve, enhance and support the industry, with particular emphasis on education, training, quality and market development. These associations could be further assisted by participation in an ongoing Territorial forum to bring a common approach to issues and provide an opportunity for networking, skill and knowledge transfer.

## Panel 3 - Opportunities for Nunavut Artists

5. By mutual agreement, or by effective legislation if necessary, a small percentage of all carving sales at the producer, wholesale and retail level should be captured and directed at preserving, enhancing, and supporting the industry, with particular emphasis on education, training, quality and market development.
6. Government should be careful that either directly, or indirectly through Crown Corporations, their actions do not disrupt the level playing field by providing unfair competitive advantages to some businesses at the expense of longtime, dedicated, experienced and knowledgeable businesses who have invested substantially and demonstrated their commitment to high standards within the industry.



(l to r) Ken Toner, Mike Hine, Ed McKenna, John Curley, Theresie Tungalik, Beth Biggs. A display of new stone and stone products, prepared by Sam Pitsiulak for Qikiqtaaluk Corporation, is on the table in the foreground.

Robert Connelly

7. The Igloo tags issued by the GNWT should be rigidly controlled and monitored, and be available only to approved, genuine wholesalers, duly licensed with appropriate infrastructure and marketing standards.
8. Consideration should be given to professionalizing carvers so that, rather than being an occupation of last resort, some degree of skill, knowledge and training or apprenticeship would be required of new entrants. Existing carvers could be permitted through grandfathering provisions. The benefits would be obvious in terms of education, training, quality and market understanding, not to mention being somewhat of a controlling factor in this already overcrowded, fragile industry.
9. The potential for market “dumping” exists among certain wholesalers. This would be counterproductive and disastrous for the industry right from the producer level on up. Efforts should be made to research existing potential for this activity, define the activity, and action to mitigate its present and future possibility should be taken.



## Panel 3 - Opportunities for Nunavut Artists

- an arts and crafts association would play a very important part in the development of the industry:
  - it could look ahead ten years, and develop a strategic approach and an industry business plan on behalf of artists: this has not been done before
  - it could represent all of Nunavut, and draw together the funding sources, giving artists in Nunavut one-window access to information on programs and funding
  - it could develop a web site
  - it could develop a plan for training and education
- there should be a lot more opportunities for education and training available to artists
  - carving involves more than just the economic side: opportunities for longer schooling in art should be available, and carving should be part of college education
  - there should be more opportunities for sharing of information among artists
  - artists need to acquire business skills along with art skills
- there is an important role for arts & crafts centres in communities:
  - in 1989 there was a proposal for an arts & crafts centre in Rankin
  - one is now run by the NWT Development Corporation, but it is not what many people in Rankin wanted
  - people in Rankin want to take over ownership of the centre, and this can be looked at as part of the current review of the NWT DevCorp.
- Inuit need training in the promotion and marketing of art, and there should be a training program available
- arts & crafts will have an important place in the programming of the Government of Nunavut
  - government recognizes that artists are very important to the economy of Nunavut
  - responsibility will fall under Resources, Wildlife & Economic Development: the Division of Community Economic Development will be responsible for providing support to arts & crafts
  - the Nunavut Government is committed to getting direction from the people on the types of programs that should be developed;
- there is currently a study of the NWT Development Corporation underway:
  - some said that it should be dismantled, so that the art organizations could be controlled by the communities
  - others say that the Development Corporation is providing 1,200 jobs currently, and that plans to reorganize or dismantle the Corporation have to proceed with caution.

*...carving started from the beginning of time, from the beginning  
of the world... and it's going to be existing 'til the end of time*

**Ovilu Tunillie**

# Recommendations

In the afternoon of the second day, four small break-out groups were formed to discuss the issues brought out in the meeting, and to develop initial recommendations on these issues. Following the small group discussions, the leader of each small group presented their recommendations to the full meeting.

The four break-out groups were organized as follows:

1. Carvers from the community of Cape Dorset
2. Carvers from Nunavut delegated to attend the meeting
3. Marketers: art wholesalers and dealers
4. Government representatives

The recommendations formulated by each of the groups are listed in the pages that follow.



Andrew Tagak

Okpik Pitseolak, facilitator, Cape Dorset carvers group.

# Recommendations: Cape Dorset Carvers Group

1. Steps need to be taken to ensure that carvers have access to a supply of good quality soapstone and other carving materials.
2. There should be grants available for soapstone and to assist carvers in buying tools, although carvers should not become too dependent on grants of this type.
3. Application forms for grants from Kakivak Association, Canada Council, or other agencies should be in Inuktitut.
4. There should be better education on the use of various carving tools, and there should be better access to tools for carvers in the communities.
5. Carvings should be promoted on the Internet, but promotion of this type has to be co-ordinated and controlled.
6. The use of the Igloo tag should be tightly controlled, including possibly numbering of tags to prevent misuse.
7. There should be an association for carvers at the community level.
8. There should be better equipment available for quarrying soapstone, and quarry sites have to be kept safe and clean on an ongoing basis.
9. Ways should be developed for promoting carvers who are starting out.
10. Accident insurance should be available to carvers in case they get hurt in their work.
11. The problem of elder carvers on pensions who are discouraged from carving because it affects their Guaranteed Income Supplement has to be addressed.
12. There should be more support from Qikiqtani Inuit Association in dealing with the problem of quarries and of obtaining adequate carving materials.
13. Artists need better education on the pricing of carvings.
14. Pictures of carvers should only be used in books if they are authorized.
15. A proper mandate has to be worked out for the Nunavut Arts & Crafts Association.
16. There should be an emphasis on better quality carvings, well made and well finished, in order to strengthen the carving market.
17. There should be more monumental carvings purchased for display in prominent places in Nunavut, such as the Legislative Assembly and other government buildings.

# Recommendations: Nunavut Carvers Group

## **Carving in the Communities**

1. Funding should be made available to make quarries safe, and to develop new sites of carving materials over the next five to ten years. Clean-up of sites has to be undertaken.
2. Community buildings should be developed for use by producers and for sales of carvings and other arts & crafts. Separate buildings are required dedicated to displays, sales, and storage of carvings.
3. There should be strong support from the territorial and federal governments to recognize and to purchase "Nunavut" artwork. There has to be an assurance of co-operation between the governments to support Nunavut art and artists.
4. Elder, distinguished artists should be honoured through an awards program. Details of how artists can be nominated, and what awards should be given have to be worked out by appropriate organizations.

## **Marketing**

5. An agenda has to be developed around the special events which are coming up, including Nunavut Celebrations, fiftieth anniversary of the recognition of Inuit art, fiftieth anniversary of the first Inuit art show, and the Millennium celebrations. Government should provide funding to artists and associated organizations to do the preparatory work for these events.
6. The issue of quality in Inuit art should be dealt with by placing greater emphasis on quality in smaller, craft items, more emphasis on the uniqueness of art products and the need for "real Inuit feeling," and greater quality control with no allowance for poor quality work.
7. There should be much greater and more co-ordinated efforts made in the promotion and marketing of carvings and other crafts.
8. A strategy should be developed to find a way to deal with the U.S. Marine Mammal Protection Act in order to make it possible to export carvings using marine mammal products to the U.S.; an information brochure should be developed on what is required to export into the United States.

# Recommendations: Art Dealers Group

1. a) Inuit artists from a community should have the opportunity to co-curate an Inuit art show (of another artist) with a southern gallery. This would give the artists an in-depth understanding of the process, time and financial resources involved in putting together a major show in the South.  
b) A slide show should be prepared to illustrate the marketing process – buying, shipping to a wholesaler, display, repacking and shipping to a gallery, and final gallery display – so that artists can understand the process and amount of time, effort and financial resources required to move a carving from a carver to the gallery.
2. A video tour of a wholesaler's show room and printed material showing the number of carvings on hand should be prepared to give carvers a more in-depth understanding of the inventory problems of wholesalers.
3. Wholesalers and dealers should work with Inuit organizations and the government in lobbying the government of the U.S. to review the Marine Mammal Protection Act.
4. The results of the current review of Igloo tags should be looked at and a strategy developed for deriving maximum benefit from the use of the tags.
5. A public gallery should be built in Nunavut with proper archival storage facilities for the display of Nunavut artists.
6. A co-ordinated effort should be undertaken to determine who should be responsible for promoting Inuit art during the Nunavut Day celebrations on April 1, 1999 as well as the fiftieth anniversary of the sale of Inuit art in November 1999 and the promotion of Inuit art as part of the millennium celebrations. These dates must be promoted well in advance to heighten awareness of Inuit art.
7. Promotional videos of the communities should be prepared to help educate final consumers about the community where the art originates.
8. The mandate of the Inuit Art Foundation and the Inuit Art Centre of DIAND should be reviewed in conjunction with that of the Nunavut Arts & Crafts Association.

# Recommendations: Government Representatives Group

1. Support should be provided to the new Nunavut Arts & Crafts Association. Funding must come from a variety of sources: private foundations; large corporations; government; DIAND; Canada Council; Inuit Art Foundation; NTI; regional corporations and community economic development agencies in Nunavut; Millennium Fund.
2. Exploration for new carving stone should be actively pursued, and a plan to ensure safety in quarries developed.
3. A policy and strategy should be developed to deal with “fakelore,” including an education and awareness campaign, and strategic use of Igloo tags.
4. Programs should be developed by governments to support Nunavut art, including contributions for: festivals; trade shows; anniversary celebrations; video/multimedia materials; workshops; travel and accommodation.
5. A Nunavut art collection policy should be developed.
6. There should be an active program of acquiring an art collection for the Government of Nunavut buildings.
7. Programs and events should be put in place to provide recognition for Nunavut artists.
8. There should be a closer working relationship between government departments in the area of arts & crafts, including: Culture, Language, Elders and Youth (CLEY); Sustainable Development; Education; Legislative Assembly.
9. Government policy should be reviewed to ensure that programs in the area of arts & crafts are delivered by “third party” agencies.
10. A co-ordinated strategy to develop training programs in arts & crafts should be overseen by the Nunavut Arts & Crafts Association.
11. Government should ensure that the new EDA agreement targets arts & crafts as a key economic area.
12. A strategic plan for the carving industry should be developed with support from government and in consultation with Regional Inuit Associations, federal government, hamlets, arts agencies, Inuit Art Foundation, Canada Council, and others.

# Recommendations: Government Representatives Group

13. Alternate sources of carving stone should be actively developed, possibly as pilot projects funded under the new EDA.
14. A legislative review is required on the restrictions on exporting wildlife products such as whale bone and ivory.
15. There should be marketing assistance available to wholesalers and dealers of Inuit art.
16. An association of art dealers should be formed, which could have ex-officio representation on the Nunavut Arts & Crafts Association board.
17. The issue of how to provide support to those skilled in carving stone who are not successful as artists needs to be investigated and a strategy developed.



Robert Connelly

The Cape Dorset carvers' group, with facilitation by Okpik Pitseolak, works on recommendations.



# Priorities

There was a considerable degree of overlap among the recommendations developed by the small groups. The following list provides a summary of priority areas for which participants want to see specific follow-up strategies and action plans developed.

Three of the areas were considered by participants to be urgent, requiring immediate action to deal with them:

1. **Promotion of Nunavut art through Nunavut Day celebrations (1999), events to mark the fiftieth anniversaries of the recognition of Inuit art (1998) and the first show of Inuit art (1999), and Millennium celebrations (2000).**
2. **Establishment of the Nunavut Arts & Crafts Association, and planning of the mandate and role in relation to other arts agencies.**
3. **Cleanup and safety of carving stone quarries.**

In the case of the promotion of Inuit art through the special events, a committee is already in place to pursue this. However, planning by the committee has been stalled, and participants wished to see plans developed as soon as possible so that these opportunities are not missed.

Organization of the Nunavut Arts & Crafts Association was discussed further at the meeting, and the Interim Board for the Association broadened to include all three regions in Nunavut (see below). There is a need to develop a clear mandate in consultation with the other Inuit arts agencies.

Qikiqtaaluk Corporation has been dealing with quarry cleanup and safety in the Baffin Region. It was suggested at the meeting that other organizations and government agencies need to be involved more, particularly the communities.

Other priority areas covered by the recommendations may be summarized as follows:

4. Education and training for Nunavut artists.
5. Quality as the key to enhancing the market for Inuit art.
6. Promotion of Inuit art, including co-ordinated promotional strategies, the use of the Igloo tag, and other promotional mechanisms.
7. A marketing association of art wholesalers and dealers.
8. A public art gallery for storage and display of Inuit art, and purchase of art for public buildings.
9. The role of government in support of artists and arts & crafts of Nunavut, including increased co-operation among departments and governments, delivery of programs through "third party" organizations, and negotiation of programs and funding for arts & crafts in the new EDA.
10. Development of a strategic plan for the carving industry.

# Priorities

11. Legislation, including both export legislation and regulations, and the U.S. Marine Mammal Protection Act.
12. Arts & crafts centres and associations in the communities.
13. Recognition and awards to honour artists.
14. Elder artists concerned about the reduction in pension benefits as a result of income from carving.
15. The identification and use of alternate materials for carving.

Participants agreed that each of these areas requires more detailed planning.

There was general agreement that responsibility for follow-up in each area has to be assigned to specific organizations. While there was not sufficient time in the meeting to discuss each area and assign responsibility, a means for doing this was set up during the final panel discussion (see below).



Response to the recommendations. (l to r) Ken Toner, Mike Hine, Okpik Pitseolak, Goo Arlooktoo, John Hickes.

Robert Connelly

# Follow-up on Recommendations

Panelists: Ken Toner  
Mike Hine  
John Hickes  
July Papatsie  
Okpik Pitseolak

Chair: Goo Arlooktoo

In the final panel discussion, the panel presented the following responses to the recommendations developed at the meeting:

Ken Toner:

- the final report on this meeting cannot be allowed to gather dust
- the Nunavut Arts & Crafts Association has to be a collective voice for artists
- lack of an association of producers has stood in way of co-ordinated action in the past
- the government will identify funding for the Association
- the Association can serve many functions, including being a focal point for implementation of recommendations in a number of key areas

John Hickes:

- government will establish third party delivery of arts programs – this involves devolution to a non-government agency which is accountable to the artists
- government will assume a role in the issues of Igloo tags and fakelore, in concert with industry and the federal government, since legislation is required
- a strategic plan for the industry must be developed, and the government will identify funds for this purpose
- it is critical to ensure that there is funding for arts & crafts development in the new EDA

Okpik Pitseolak

- the Inuit Art Foundation has been supporting carvers and other artists for ten years in a number of ways
- it is important that the role and future of the Foundation be considered in relation to the Nunavut Arts & Crafts Association and the other arts agencies
- Igloo tag is an important issue

July Papatsie

- the Inuit Art Centre has promoted the visual art of Inuit since the 1950's
- it provides services to Inuit artists, to wholesalers and dealers, and to schools
- the Centre is now in a period of transition
- will continue the biography program, setting up an Internet site and examining the Igloo tags
- it would be helpful to artists if the Centre collected Inuit art as they did in the past

# Follow-up on Recommendations

## Mike Hine

- Qikiqtaaluk Corporation has cleaned up quarries in south Baffin: the focus is safety, but the quarries can quickly become unsafe again because of the pressure on them by users
- there is a need to create partnerships with the communities, RWED's Renewable Resource Officers, NTI, and northern Quebec users
- must look at other carving materials such as marble and granite
- current soapstone quarries will be depleted within this generation of carvers – within ten years

## Goo Arlooktoo

- one of basic problems is that in the past carvers and buyers haven't talked – this is critical, since without buyers there would be no carvers
- Board of the Nunavut Arts & Crafts Association will have to assume a key role in the future, and the relation of the Association to other arts organizations has to be sorted out
- there is need for funding from government for this, as well as for support from carvers and buyers
- a small task force should be established, including a representative from each of the Nunavut Arts & Crafts Association, carvers, marketing agencies and government, to ensure that responsibility for follow-up on the recommendations is assigned to specific groups, and the follow-up action in the key areas begins right away

## Summary of Follow-up Actions

The following summary of follow-up actions from the meeting was given by Goo Arlooktoo:

### 1. Nunavut Arts & Crafts Association (NACA)

- the interim Board of the Nunavut Arts & Crafts Association has to be confirmed
- the role and mandate of NACA has to be clarified
- responsibility for follow-up on the recommendations in appropriate areas should be given to NACA

### 2. Deputy Premier's Task Force on the Future of Inuit Stone Carving

- report from this meeting will be completed and distributed
- a small Task Force representing NACA as well as carvers, dealers and government will be established by the Deputy Premier to meet on a monthly basis between now and the end of December
- the Task Force will ensure that responsibility for follow-up on recommendations from the meeting and the development of action plans are assigned to specific organizations and that work on the areas requiring immediate action has commenced
- the Task Force will consult with other meeting participants as required

# Nunavut Arts & Crafts Association (NACA)

A report on the establishment of the Nunavut Arts & Crafts Association was provided to participants by the NACA Interim Board of Directors.

The Association has been registered as a society, and is currently operating with an interim Board of Directors consisting of:

Matt Nuqingak, Chair  
Beth Biggs  
Mike Hine  
Valerie Kosmenko  
Ed McKenna  
Sam Pitsiulak  
Okpik Pitseolak

**Beth Beattie** has been hired to serve as a full-time co-ordinator. Information is currently being gathered on how arts associations in other areas of the country are structured and how they are funded.

Delegates at the meeting discussed the process for election of the first official NACA Board of Directors. It was agreed that the election should be held as soon as possible, but that proper arrangements need to be made to ensure that information on the Association and the election is distributed to all regions beforehand.

It was decided that the Interim Board should continue its planning to structure the Association and for election of the first Board of Directors. Two additional members of the Interim Board of Directors were appointed at the meeting to ensure that all three regions of Nunavut are represented. The two additional members are:

Uriash Puqiqnak (Kitikmeot)  
Theresie Tungalik (Kivalliq)

For further information on NACA:

Nunavut Arts & Crafts Association  
POB 1539  
IQALUIT NT X0A 0H0

(867) 979-7808  
(867) 979-6880 fax  
arts@nunanet.com

Following confirmation by delegates of the Interim Board of Directors of the Nunavut Arts & Crafts Association, the meeting was concluded and adjourned.



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 ጥቅም 27, 1998

...ጎርጎር ልጎልጎር ካገለገሉኛለን ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ አለፈው  
 ለሌላው ምክርቤት ጎርጎር ልጎልጎር ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ  
 ለሌላው ምክርቤት ጎርጎር ልጎልጎር ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ  
 ለሌላው ምክርቤት ጎርጎር ልጎልጎር ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ  
 ለሌላው ምክርቤት ጎርጎር ልጎልጎር ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ  
 ለሌላው ምክርቤት ጎርጎር ልጎልጎር ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ  
 ለሌላው ምክርቤት ጎርጎር ልጎልጎር ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ  
 ለሌላው ምክርቤት ጎርጎር ልጎልጎር ስሜት ያለው ልጎልጎር ይሁንና ርዳራው ለውጥ

ጎርጎር ልጎልጎር





ሥራውንም ርዕሱን ለራሱና ለሌሎች... ለሥራው ምላሽ ለመስጠት ፈልጎት የሚችልበት  
 ለግብርና ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...  
 ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...  
 ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...

ሥራ ለግብርና

ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...  
 ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...  
 ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...  
 ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...  
 ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...  
 ለግብርና ለግብርና... ለግብርና ለግብርና... ለግብርና ለግብርና...

ግብር ለግብርና

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ጥሪ 1: ደህንነት፣ ጥርጣሬ 19

7:30 ጥሪ:  
ጋራ ጥሪ ለጋራ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ

8:00 ጥሪ:  
የጋራ ጥሪ ለጋራ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ

8:30 ጥሪ:  
ለጋራ ጥሪ ለጋራ ጥሪ: ጠባቢዎች ጥሪ  
የጋራ ጥሪ ለጋራ ጥሪ

10:00 ጥሪ: ጋራ ጥሪ ጥሪ

ጥሪ 2: ጥሪ ለጋራ፣ ጥርጣሬ 20

8:30 ጥሪ: ጠባቢዎች ጥሪ ጥሪ

9:00 ጥሪ: ጋራ ጥሪ ጥሪ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ

9:10 ጥሪ:  
የጋራ ጥሪ ለጋራ ጥሪ ለጋራ ጥሪ፣ ጠባቢዎች ጥሪ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ ጥሪ ጥሪ ጥሪ  
የጋራ ጥሪ ለጋራ ጥሪ ጥሪ ጥሪ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ

10:00 ጥሪ:  
ለጋራ ጥሪ ለጋራ ጥሪ: ጠባቢዎች ጥሪ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ: ጋራ ጥሪ ጥሪ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ  
ለጋራ ጥሪ ለጋራ ጥሪ

10:30 ጥሪ: ጠባቢዎች ጥሪ

10:45 ጥሪ: ጋራ ጥሪ ጥሪ: ጠባቢዎች ጥሪ ጥሪ

# ለጽሑፍ

## ጉዳይ 2: ዲሴምበር 16, ጥር 20

11:30 ጉዳይ	ግሪክ/ላቲን ጥንታዊ ድንበይ/ጥንታዊ ስርዓተ-መጠነ-ሥራ ለቤተ-መጻሕፍት ግሪክ/ላቲን: ራይ ድንበይ ቅዱስ ግሪክ ራይ/ላቲን ድንበይ ግሪክ/ላቲን ድንበይ ግሪክ/ላቲን ድንበይ: ግሪክ/ላቲን
12:00 ጉዳይ	ግሪክ/ላቲን/ላቲን/ግሪክ
1:15 ጉዳይ	ግሪክ/ላቲን ድንበይ/ግሪክ/ላቲን ድንበይ: ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት
2:00 ጉዳይ	ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት: ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት ግሪክ/ላቲን ድንበይ: ግሪክ/ላቲን ድንበይ ላቲን ድንበይ ለቤተ-መጻሕፍት ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት: ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት
2:30 ጉዳይ	ግሪክ/ላቲን ድንበይ
2:45 ጉዳይ	ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት: ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት
3:30 ጉዳይ	ግሪክ/ላቲን ድንበይ: ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት, ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት
5:00 ጉዳይ	ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት: ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት, ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት
5:30 ጉዳይ	ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት (ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት ለቤተ-መጻሕፍት)
6:30 ጉዳይ	ግሪክ/ላቲን ድንበይ ለቤተ-መጻሕፍት ለቤተ-መጻሕፍት









# በብሉይ ግንብ ከተጠቀሱት

**1 ላይኛው ገጽ (የሠነድ)**

ርዕሰ ጉዳይ ግንብ ላይኛው ገጽ ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

ወይም ሌላ ጥያቄ ላይኛው ገጽ ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

(አይኛው ገጽ) ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

ሰነድ፣ ወይም ሌላ ጥያቄ ላይኛው ገጽ ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

ወይም ሌላ ጥያቄ ላይኛው ገጽ ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

በሰነድ ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

\*

ለሰነድ ላይኛው ገጽ ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

በሰነድ ላይኛው ገጽ ላይ ባለው ጊዜ ለሀገራችን ወይም ለሌላ ሰው ወይም ለሌላ ደንብ ለመፈጸም ለሚያስፈልገው ገንዘብ ወይም ሌላ ጥያቄ ይቀርባል።

























...አዲሳቸውን ለጥያቄያቸው ልዩነት ለጥያቄያቸው, ወይንም ለጥያቄያቸው... ለጥያቄያቸው ለጥያቄያቸው  
ወይንም ለጥያቄያቸው

የሌላው ጋር



























# Nunavut Arts & Crafts Association (NACA)

A report on the establishment of the Nunavut Arts & Crafts Association was provided to participants by the NACA Interim Board of Directors.

The Association has been registered as a society, and is currently operating with an interim Board of Directors consisting of:

Matt Nuqingak, Chair  
Beth Biggs  
Mike Hine  
Valerie Kosmenko  
Ed McKenna  
Sam Pitsiulak  
Okpik Pitseolak

**Beth Beattie** has been hired to serve as a full-time co-ordinator. Information is currently being gathered on how arts associations in other areas of the country are structured and how they are funded.

Delegates at the meeting discussed the process for election of the first official NACA Board of Directors. It was agreed that the election should be held as soon as possible, but that proper arrangements need to be made to ensure that information on the Association and the election is distributed to all regions beforehand.

It was decided that the Interim Board should continue its planning to structure the Association and for election of the first Board of Directors. Two additional members of the Interim Board of Directors were appointed at the meeting to ensure that all three regions of Nunavut are represented. The two additional members are:

Uriash Puqiqnak (Kitikmeot)  
Theresie Tungalik (Kivalliq)

For further information on NACA:

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(867) 979-6880 fax  
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Following confirmation by delegates of the Interim Board of Directors of the Nunavut Arts & Crafts Association, the meeting was concluded and adjourned.