

# Nunatsiavut *Ast* Strategy

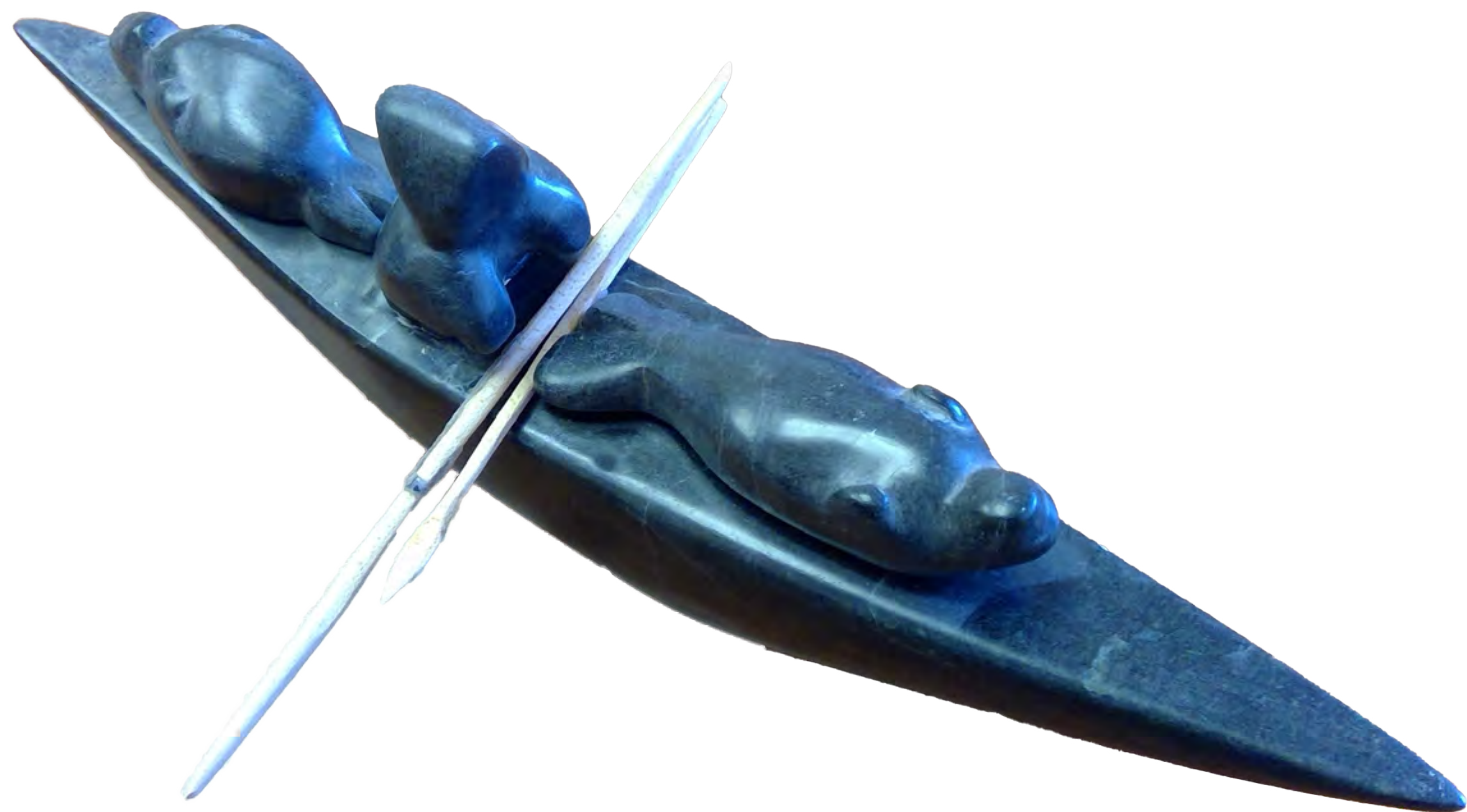
2021-2026



**NUNATSIAVUT**  
kavamanga Government

# Nunatsiavut *Art* Strategy

- Message from the Minister.....5
- Executive Summary.....6
- Background .....8
- Art Activities.....10
- Types of Artists .....11
- Types of Art and Craft Production.....12
- Art and Craft Markets and Sales.....13
- Business Practices .....14
- Branding.....14
- Vision and Mission .....16
- Key Challenges.....18
- Implementation.....20



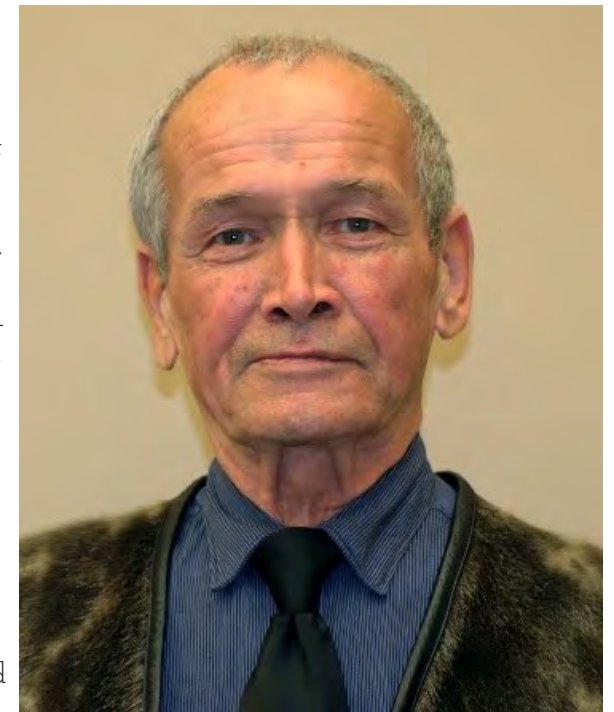
Kayaker  
Levi & Lillian Semigak,  
Hopedale, NL

## Message from the Minister

As the Minister for the Department of Language, Culture and Tourism (LCT) I am very appreciative of all who have contributed to helping us develop the Nunatsiavut's Arts Strategy. This is the first Arts Strategy for the Nunatsiavut Government and it is a big accomplishment. This Nunatsiavut Art Strategy is our guiding direction for the next five years.

Through the coordination of the Arts Program Coordinator, Judy Wolfe the consultant for the project visited each of our Nunatsiavut communities to complete consultations and artist interviews. She also talked with others with differing experiences in the craft and art world such as craft shop workers, AngajukKâk, the owner of Terry's Tents, and Inuit Community Government employees. In order to engage our local artists and to ensure that we had a good composite of people engaged in the development of the strategy an Expression of Interest was posted to create a Steering Committee to aid in its development. The steering committee members included John Terriak, Sarah Jensen, Josephine Jacque, Inez Shiwak, Sandra Rideout, Rowena House, Reg Winsor, John Angelopoulos, April Martin, Joan Andersen and Brenda Stratton.

**"Helping our beneficiaries develop their skills and promoting our art and craft in a safe environment remains our top priority."**



During 2020 the Coronavirus (COVID-19) affected all of our lives in ways we never thought were possible. It has affected a number of our projects however, we will continue to work through the projects outlined within this strategy to ensure we are moving forward. Helping our beneficiaries develop their skills and promoting our art and craft in a safe environment remains our top priority. We will conduct a mid-point review of the strategy to provide us with the opportunity to re-evaluate our steps. Our goal is to continue to support our artists through projects that focus on professional development opportunities, branding and marketing, access to materials and strong partnerships.

I would like to give a special thanks to steering committee members and the many artists and arts sector workers and our dedicated staff who made this strategy possible.

Sincerely,

Jim Lyall  
Minister, Language, Culture and Tourism

## Executive Summary

The Nunatsiavut Government (NG) is an Inuit regional government. Although Nunatsiavut remains part of Newfoundland and Labrador, the government has authority over many central governance areas including health, education, culture and language, justice, and community matters.

At the heart of governance is the power to make laws. In Nunatsiavut, the Labrador Inuit Constitution is the fundamental law of Labrador Inuit. The law making authority comes from the Labrador Inuit Land Claims Agreement. All other laws made by the NG are driven by the principles and guidelines of the Constitution. The NG is driven by a set of fundamental principles that arise from the Labrador Inuit Constitution. These fundamental principles express our core beliefs in:

- Democracy and equality;
- Preservation of our culture and language;
- Pursuit of a healthy society;
- Pursuit of a sustainable economy;
- Preservation of the lands, waters, animals, and plants of our ancestral territory.

There are five communities within Nunatsiavut: Rigolet, Makkovik, Postville, Hopedale and Nain. The population of each community is quite small and the proportion of artists is relatively high. There are also a large number of Labrador Inuit artists residing outside of Nunatsiavut.

The Division of Tourism within the Department of Language, Culture and Tourism, is responsible for the Nunatsiavut Tourism Strategy, the Nunatsiavut Arts Strategy, the Torngat Mountains Base Camp and Research Station, and the Hebron Ambassador and Restoration Programs. To aid in the development of this strategy information has been received through approximately 60 interviews, 15 online surveys, community consultations, and staff knowledge and experience. Research was done on various art strategies and studies was also done to develop this wholesome strategy to aid in focusing our work over the next five years to advance our art and craft sector of our region.

We developed three specific pillars from the information gathered which are: improve access, continuing to build strong partnerships and artist development. Each of those pillars include specific projects/activities, objectives and initiatives. We are excited about this strategy and the focus to our work as we aim to build and support our art and craft sector. Within this strategy, we will provide you with some background on where Nunatsiavut is in the following areas:

- Art Activities;
- Types of Artists;
- Types of Art and Craft Production;
- Art and Craft Sales;
- Current market for Nunatsiavut Crafts;
- Business practices
- Exhibitions; and
- Branding

We will continue to work flexibly with our programs and strategy in this new time of COVID.

Rigolet Craft Shop



Background

There is not a whole lot of research on the impact of Inuit Art on the economy. The last report completed in 2015, looked at contemporary Inuit arts and crafts and its impact on the economy. While the report is six years old now it does provide a good baseline of data in an area. The report called, “Impact of the Inuit Arts economy” by Big River Analytics notes that in 2015, Inuit visual arts and crafts economy in Canada contributed over \$64 million to Canadian Gross Domestic Product (GDP) and it accounts for over 2,100 full time equivalent jobs. The following three tables are directly from the report as well. The first table represents the distribution of artists in Nunatsiavut, the second table shows the economic impact in Nunatsiavut by component, and artistic production type for visual arts and crafts and the third table shows distribution channels. As you can see in Table one artists producing work for income is most highly concentrated in Nunatsiavut at 11%. When the NG did their consultation it was noted that the main age group of artisan were in the following age ranges: 65+, 35-59, 25-34, and 16-24.

Table 1: Inuit Artists producing visual arts and crafts and by motivation

	Artists (income)	% of Inuit Population 15+	Artists producing for consumption	% of Inuit Population 15+	Total Artists	5 of Inuit Population 15+
Nunavut	2,370	10%	5,280	23%	7,650	33%
Nunavik	850	9%	1,580	17%	2,430	26%
Nunatsiavut	240	11%	290	14%	530	25%
Inuvialuit Settlement Region	220	7%	480	16%	700	24%
Outside Inuit Nunangat	550	4%	1,790	12%	2,340	15%
Total	4,230	8%	9,420	18%	13,650	26%

Source: Statistics Canada. 2016. Special Tabulation based on 2012 Aboriginal Peoples Survey.

You can see that in 2015 the total economic impact of the visual arts and crafts economy in Nunatsiavut was \$2,900,456. This number is calculated with the total contribution \$2,280,734 from artists producing for income and \$619,722 producing for consumption. While we do not have the actual figures to compare, it is important to note that from the questionnaire in 2019 very few artists gain even 50% of their total income from their art.

Table 2: Economic impact by, component, and artistic production type for visual arts and crafts

	Direct Component	Indirect Component (Income)	Induced Component (Income)	Indirect Component (Consumption)	Induced Component (Consumption)	Total Economic Impact (GDP)
Nunavut	\$20,462,631	\$3,141,179	\$4,012,648	\$8,277,748	\$1,407,217	\$37,301,423
Nunavik	\$5,622,380	\$1,106,082	\$1,143,839	\$2,636,069	\$448,132	\$10,956,502
Nunatsiavut	\$1,635,802	\$313,543	\$331,389	\$529,677	\$90,045	\$2,900,456
Inuvialuit Settlement region	\$1,720,532	\$298,717	\$343,272	\$751,403	\$127,738	\$3,241,662
Outside Inuit Nunangat	\$3,594,455	\$1,062,469	\$791,677	\$2,365,071	\$402,062	\$8,215,734
Secondary Sales	\$569,468	\$477,732	\$353,819	NA	NA	\$1,401,019
Total	\$33,605,268	\$6,399,722	\$6,976,644	\$14,559,968	\$2,475,194	\$64,016,796

Source: Statistics Canada. 2016. Special Tabulation based on 2021 Aboriginal Peoples Survey, and Big River Analytics. 2016. Calculations based on the 2016 Survey of the Inuit Arts Economy, and data collected from Walkers and Waddington’s public websites.

In Table 3 you can see the direct impact to Nunatsiavut artisans in terms of payments net of their expenditures from the various distribution channels. It is clear to see that artists in Nunatsiavut get the majority of their sales directly from consumers. In 2019 when the NG completed their consultations questionnaires, the majority of artists still noted that their main source of income from their arts and crafts is through direct sales to the consumer.

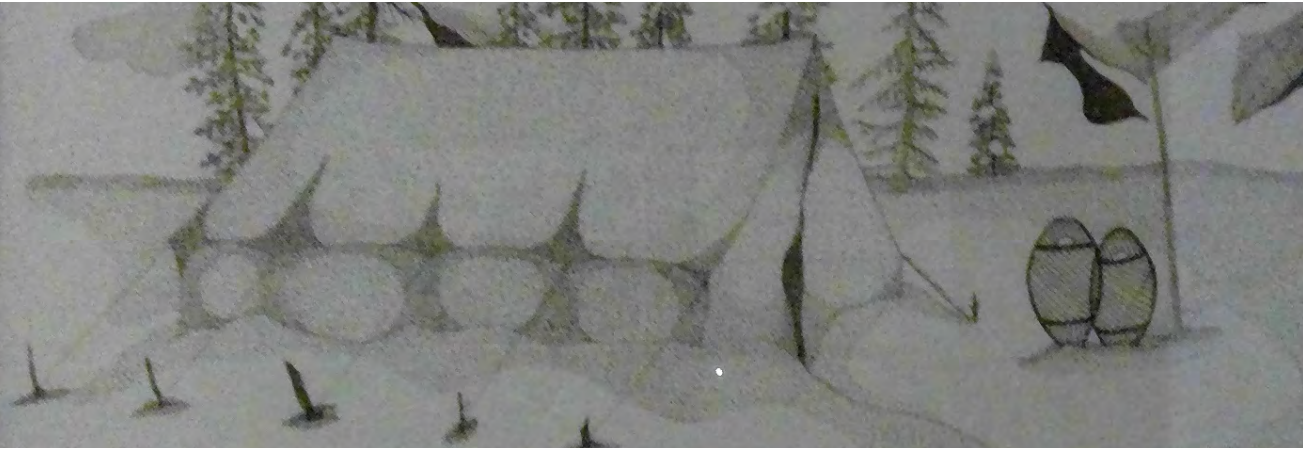
Table 3: Direct economic impact of Inuit visual arts and crafts

	Artists Producing for Income	Direct-to-consumer	Retail	Wholesale	Direct Impact (\$)
Nunavut	2,370	\$12,391,443	\$3,927,652	\$4,143,536	\$20,462,631
Nunavik	850	\$4,444,188	\$845,067	\$333,125	\$5,622,380
Nunatsiavut	240	\$1,254,830	\$286,914	\$94,059	\$1,635,803
Inuvialuit Region	220	\$1,150,261	\$470,551	\$99,721	\$1,720,533
Outside Inuit Nunangat	550	\$2,875,651	\$503,253	\$215,551	\$3,594,455
Total	4,230	\$22,116,373	\$6,033,437	\$4,885,992	\$33,035,802

Source: Statistics Canada. 2016. Special Tabulation based on 2021 Aboriginal Peoples Survey, and Big River Analytics. 2016. Calculations based on the 2016 Survey of the Inuit Arts Economy

It is important to have some baseline data on the art sector and the economy to help us build the industry in our region and to be able to compare data to ensure that what we are focusing on, is helping increase the contribution to the economy and our Beneficiaries.

For the next section we will take a quick run through of various art activities we have been involved in, or leading.



## Art Activities

There have been numerous art activities over the years and work continues in supporting our artists. The strategy will aid in focusing our efforts to ensure we are being strategic and in line with what our artisans are suggesting. The following are a number of the activities that have happened over the past years under the key headings of workshops/training; participation; projects and exhibitions.

### Workshops/Training

- Photography workshop with Geoff Goodyear
- Jewelry workshop with Billy Gautier
- Pattern making course in Rigolet with Barry Buckle

### Participation

- Nunatsiavut exhibition at the NL Craft Council
- Online Auction
- NL Craft Council toured Nunatsiavut to discuss programming, pricing and packaging products etc.
- Involved with the SakKijâ-juk project and translated the book into Inuttitut
- Partnered and supported Katingavik, performance artists during the 2016 Inuit Studies Conference
- Northern Lights

### Projects

- Pattern catalogue: A catalogue of traditional Labrador Inuit sewing patterns is being developed to document and preserve these patterns and make them available for use within Nunatsiavut.
- Illusuk Cultural Centre: Content gathering and artist work for the Illusuk Cultural Centre.
- Jewelry Studio: Oversight of the jewelry studio and maintenance position in Nain.
- Jewellery training program

### Exhibitions

- Nunatsiavut artists have participated in many different exhibits and exhibitions that include:
- The Rooms in St. John's, NL.
- La Guilde, in Montreal, included several Labrador Inuit artists in the recent exhibition that it mounted in conjunction with an Inuit Studies conference
- Winnipeg Art Gallery
- Qaumajuk - Largest collection of Inuit Art

While we have supported and lead many projects over the years, with this strategy it will help us to be focused on what will provide the best outcomes for our artists in our region. The following section highlights the types of artists that we have in our region.



NG Collection of grasswork

## Types of Artists

We have many types of artists within our communities. Some of them include:

- Those who make a significant income from their art. This group is made up mostly of carvers.
- Those who sell their work because they need to supplement their income.
- Those who produce small items in large quantity, for fundraisers and local craft shows; a few also produce for trade shows and fairs.
- Those who produce larger items (e.g. coats and boots), but mainly for family afriends.
- Those who perform music, but mostly locally in homes and community centers.

These types of artists can be seen in the report "Impact of the Inuit Arts economy" by Big River Analytics and their impact on our economy. It is important for us to understand the types of artists we have as they have different needs and require different supports.

The following section shows the different art and craft production that these artists produce.



Left. Belinda Shiwak, Rigolet  
Middle. Gilbert Hay, Nain  
Right. Lavinia Jacque-Worthman

# Types of Art and Craft Production

Nunatsiavut Artists produce a wide array of arts and crafts using many types of materials that include:

- Grasswork (bowls, mats, ornaments)
- Sealskin and moosehide boots and slippers
- Coats for each season (Atigik/Silipak), as well as, special occasion wear (Akulik/Silipak)
- Inuit dolls
- Jewelry (earrings, brooches, pendants and bracelets from seal skin, soapstone, ivory and other materials)
- Christmas ornaments (from seal skin and other materials)
- Souvenirs
- Beadwork
- Knitting, crocheting (socks, slippers, children’s clothes, mittens, headbands, purses, dishcloths)
- Carving (sculpture and jewelry, from wood and stone)
- Paint and print making
- Quilted/embroidered wall hangings
- Photography
- Music and performance art

It is important to know what types of arts and crafts our artisans are making to help us to also understand how they are selling their work which can be seen in the next section.



Left. NG Collection, Michael Massie  
Middle. Harry Semigak, Nain  
Right, unknown

# Art and Craft Markets and Sales

There are commercial galleries in Vancouver, Winnipeg, Toronto, and Montreal, as well as in other cities, dedicated to promoting work by Inuit artists. The most recent edition of Inuit Art Quarterly featured – and sold – works by numerous Inuit artists (including Labrador Inuit Michael Massie and Heather Igloliorte). The gallery, La Guilde, in Montreal recently displayed an exhibition of art from Nunatsiavut, by invitation, in conjunction with the Inuit Studies conference in October 2019. The Nunatsiavut Government, in collaboration with the Craft Council of Newfoundland and Labrador, is providing opportunities for artists to sell at the Christmas Craft Fair in St John’s and Northern Lights in Ottawa. In 2018, we were able to send four artists to St. John’s for the Christmas Craft Fair and the sales were estimated at approximately \$10,000. We have also started a new online auction that has been a great success as can be seen by the table below.

	Total # of artists	Total sales
National Indigenous People’s Day auction	17 artists	\$23,754
Nunatsiavut Christmas Art and Craft auction		\$42,427
Grand total		\$66,191

While some art is sold, most community-based artisans produce goods for family or community use. Those who produce for the market often sell directly to tourists or through the local craft shop. Products from Nunatsiavut that are not sold locally or online are sold primarily in Goose Bay and St. John’s. Shipping products to distributors and retailers is costly for artists. Artists will take the work of other artists – often family or community members – with them when they travel to fairs or communities with retailers. A few carvers have their own clientele who place orders directly with them or through a representative. When doing a brainstorming session of primary outlets for Inuit art produced in Nunatsiavut the following is the list that was developed:

- Local craft shops in Makkovik, Rigolet, and soon to be Postville
- Illusuak Cultural Centre, Nain
- Goose Bay retail outlets
- Slippers ‘n’ Things, Happy Valley-Goose Bay, NL
- Dorothy’s, Happy Valley-Goose Bay, NL
- Crafted Treasure, St. John’s, NL
- Craft Council of Newfoundland and Labrador, St. Johns, NL
- St. John’s First Light, St. John’s, NL
- Red Ochre , St. John’s, NL
- Trade shows, various locations
- Christmas Craft Fair, St. John’s, NL
- Northern Lights, Ottawa, Ontario (biannual tradeshow in Ottawa)
- Nunatsiavut online art & craft auctions

While it is important to understand where the markets and sales are being made it is very important to understand our artists business practices and areas that may not be understood.

# Business Practices

Within our Region local sales are typically made for cash. Those who produce with the expectation of selling outside of the community typically have online accounts set up to accept electronic fund transfers. Prices are often set lower than what they should be for the time and work that artists take to put into their work.

There are various roles played by agents, distributors and retailers when selling art and crafts. These roles can be difficult to understand and how those roles should be compensated through the price of the art. Marketing principles (including understanding the buyer's wishes, how to set prices, how to promote) are largely unknown by artists and could be an area for training. When looking at various aspects of possible training another area that was emphasized was branding.

# Branding

Labrador Inuit Artists are starting to get noticed for the art/craft that they create. Although the work of Labrador Inuit artists is often sold and exhibited outside of the region, through relatively high-profile venues, Labrador Inuit art does not currently have a brand within the growing Inuit art market.

There has not been a region-wide effort to market the work produced by Labrador Inuit to markets outside of the region, other than the recent exhibition SakKijajuk: Art and Craft from Nunatsiavut produced by Heather Igloliorte along with the accompanying book.

The importance of branding will allow Inuit artists and art from Nunatsiavut to be recognized as authentic Inuit art along with the rest of Inuit art in Canada. This is an area that will need to be researched more to determine the best course of action.



Left. SakKijajuk opening, Winnipeg Art Gallery  
Right. Wood carving, Jason Jacque, Postville



Wood carving,  
Jason Jacque,  
Postville, NL

# THE STRATEGY

To aid in the development of this strategy information has been received through approximately sixty (60) interviews, fifteen (15) online surveys, community consultations, and staff knowledge and experience. Research was completed on various art strategies such as the Maori Arts Strategy 2019-2024 and the Toronto Public Art Strategy 2020/2030, review of research studies such as the 2015 Impact of the Inuit Arts economy to help support the strategy. This strategy will aid the Division of Tourism in focusing work over the next five years to advance the art and craft sector for the region. First, we will take you through the vision and mission.

## Vision and Mission

You may see art and craft used together or interchangeably throughout the document. For the purpose of this strategy art and/or craft refer to a piece of work created by an artist or craft producer that can include a physical object as well as a visual or audio piece such as a song or a dance.

### Vision

*To advance artistic excellence, innovation, and creativity for the benefit of individuals and communities while continuing to preserve our culture and history.*

### Mission

*To continue to support Nunatsiavut Inuit Artists by providing support to improve access, artist development opportunities and building strong partnerships with artists and art organizations.*



Labradorite Drumdancer,  
Gilbert Hay



# Key Challenges

It is important to identify key challenges that art and crafts people experience so that we can develop strategies to work towards overcoming those challenges. We will provide an example for the following six challenges.

## 1. GEOGRAPHY

The biggest challenge artists’ face is geography. Due to the isolation of the region and the communities, it is difficult to obtain high-quality supplies in a timely manner and at a fair price. The geography also makes it difficult for people to move between communities, supplies and products between communities, and to get the finished products to market outside of Nunatsiavut.

## 2. DEMAND

Only a very few artists are producing in sufficient quantity to make their work viable in the market beyond their own community, and they mostly were not interested in expanding their output.

## 3. QUALITY

Most artists who are currently active producers seem to be satisfied with the quality of their work and show little interest in a discussion of standards. Each community might have its own way of making a particular craft that has been passed down from generation to generation. Local artists have learned their technique as children or as young adults. Many artists indicated that they did not want to be watched, instructed or criticized while they are working. While most adults expressed discomfort with being observed at work, or having their work critiqued, younger artists appeared to be more open to learning new techniques and improving their skills. Customers appreciate quality made crafts (even stitches, for example) and beautiful, unique designs. Shop employees are well aware of the difference and could provide advice to artists who are open to receiving it.

Often in community crafts are made and sold without the oversight of quality control. While these crafts are nice they are often sold at lower price and the quality is not as good. The outcome of the sale of these items can undermine the craft industry for that community.

## 4. DISTRIBUTION CHANNELS

The main distribution channels locally are the craft shops and community craft sales. Many artists also sell online, via their own Facebook page (or other social media). This does not establish or build a brand for Labrador Inuit as a group, although a few people do have growing reputations. Trade shows are another market for artists. Trade shows such as Northern Lights and the Christmas Craft Fair are accessible via support from NG, the Craft Council of Newfoundland and Labrador and the Government of Newfoundland and Labrador. It would not be possible for individual artists to attend these shows without financial and marketing support.

## 5. PRICING

Methods used for pricing most art and craft items in Nunatsiavut are outdated. This results in artists underselling their work. Especially now with the increase cost in materials and shipping. Many artists do not allocate the costs of shipping materials into their retail pricing for their finished products, especially those who are crafting smaller items as they believe a high cost for a smaller item just won’t sell.

Artists that are located in bigger centres or in areas that have more tourists and collectors have the ability to price their items higher because the market is there for them, as well as, the supports of other community members on how to properly price their items. Information regarding pricing formulas, marketing, and retail vs. wholesale pricing is needed.

## 6. SHIPPING

In Nunatsiavut, you have two shipping options by plane or boat. When shipping by plane there are specific restrictions on items therefore making it more difficult to get items out of the region, shipping can also be very costly depending on the item. Some of those restrictions can include: size, weight, and sometimes depending on where it’s going , you may have to be careful about furs and bones. The cost to ship heavier items, especially larger carvings or coats, is prohibitive. Shipping, by sea, also depends on the weather and thus cannot be relied upon to take finished goods to where they are to be sold on time unless there is significant lead time.



Natural sealskin Kayak,  
Ross Flowers,  
Hopedale, NL

# Implementation

The implementation of projects may look a little different as we continue to follow the health and safety guidelines for Covid-19 outlined by the Provincial Government and the Nunatsiavut Government. We will work diligently to ensure activities continue but they may be done remotely or virtually depending on what level we are in.

It is also important to note that most projects listed within our strategy are geared towards our five-communities within Nunatsiavut. We have supported artists living outside of the land claim area and will continue to do so, especially for projects that include attending tradeshow and on-line auctions as well as professional development opportunities. As you can see below, we have organized our projects, objectives and initiatives under the three pillars:

- 1. Improve access; supplies, markets and distribution channels;
- 2. Partnerships; artists, arts organizations, and stakeholders; and
- 3. Professional Development; supporting artists through training and mentorship.



Derrick Pottle, Rigolet speaking to Chantelle Evans, Arts Program Coordinator

The following are the years and their corresponding fiscal years:  
The first pillar for improving access; supplies, markets and distribution channels has nine (9) specific projects/activities such as continuing with auctions that we have experienced as being a great success and building on what we have learned to date. This could help in expanding the Nunatsiavut Art market online. Another key focus area under this pillar is to start an Artist network. Work has already begun in this area with the development of an artist database. Creating an artist list will enable us to better communicate with artists about opportunities, funding, training and more. Some of the other projects/activities such as the artist fee policy will require research and work internally with our policy development team therefore that is why you will see some of them not coming into effect until the 5th year a lot of prep work would need to occur to develop it.

	Projects/Activities	Objective	Initiatives	Completion Year
Improve access; supplies, markets and distribution channels	Nunatsiavut National Indigenous Peoples Day art & craft Auction	Expanding Inuit art online market	<ul style="list-style-type: none"><li>Organizing and hosting an online auction</li></ul>	Annual
	Nunatsiavut Christmas art and craft Auction	Expanding Inuit art online market	<ul style="list-style-type: none"><li>Organizing and hosting an online auction</li></ul>	Annual
	Nunatsiavut Artist Network	Creating an artist list	<ul style="list-style-type: none"><li>Creating an artist list to allow for proper communication of funding, opportunities, etc</li></ul>	Annual
	Access Program	Fixing accessibility barriers	<ul style="list-style-type: none"><li>Creating partnerships to allow easier access to materials for all communities without paying outrageous shipping costs</li></ul>	Year 4; Annual
	Artist Fee Policy	Increasing artist fees wages	<ul style="list-style-type: none"><li>Creating a fee increase policy for artists to be used throughout all of NG</li></ul>	Year 2; Annual
	Annual Artist Fund	New equipment	<ul style="list-style-type: none"><li>Creating an annual fund for artists through the Department of Language, Culture and Tourism budget to help offset costs of new equipment</li></ul>	Year 2; Annual
	Nunatsiavut Arts online presence	NG Arts Website	<ul style="list-style-type: none"><li>Creating an online website for arts related content specific to Nunatsiavut artists.</li></ul>	Year 5; Annual
	Artwork Branding	Artist inclusion	<ul style="list-style-type: none"><li>Allowing Nunatsiavut art to be recognized throughout the world as Indigenous art, along with the rest of Inuit art in Canada</li></ul>	Year 5
	Craft Shows	Engaging opportunities	<ul style="list-style-type: none"><li>Engaging opportunities for artists to allow for growth. Trade shows, booth fairs, online exhibitions, etc</li></ul>	Year 2; Annual

The second pillar that focuses on partnerships, artists, arts organizations, and stakeholders has three (3) key projects/activities which focus on improvement, strengthening and creating. The initiatives in this area will help us support artists through programs, linkages to craft shops and to work with the Culture Division to bring back performance arts. The ground work will happen in the first three years and then be in place by year 4.

	Projects/ Activities	Objective	Initiatives	Completion Year
Partnerships; artists, arts organizations, and stakeholders	Art program	Develop	<ul style="list-style-type: none"> <li>Researching and creating a program that partners with artists</li> </ul>	Year 4
	Illusuak; Performance Arts	Revive and strengthen performance arts in Nunatsiavut	<ul style="list-style-type: none"> <li>Partner with Division of Culture to research and create programming for Illusuak.</li> <li>Expand programming to all Nunatsiavut communities</li> </ul>	Year 4; Annual
	Craft Shop Network	Creating open communication between local craft shops	<ul style="list-style-type: none"> <li>Build relationships between all local craft shops and have them work together to develop and implement quality control standards and pricing policy.</li> </ul>	Year 4; Annual

The third pillar is professional development; supporting artists through training and mentorship which has eight (8) projects/activities that will be the areas of focus over the next five (5) years. The focus is more on creating opportunities and accessibility for artists to partake in training and professional development. Through the development of more partnerships, we hope that this will increase opportunities for mentorship and professional development as well. Staff will work with various organizations and provide workshop opportunities within the communities when appropriate and following health guidelines as it pertains to COVID. We would conclude the 5<sup>th</sup> year with an Art symposium to enable artists to evaluate this strategy and to work towards the development of the next strategy.

	Projects/Activities	Objective	Initiatives	Completion Year
Professional Development; supporting artists through training and mentorship	Professional Development	Creating opportunities	<ul style="list-style-type: none"> <li>Annual workshops that change every year; packaging, pricing, proposal writing, CV writing, portrait photography, videography, etc.</li> </ul>	Annual
	Pattern Library	Accessibility	<ul style="list-style-type: none"> <li>Pattern library almost complete will be available for all beneficiaries in all 5 Nunatsiavut communities</li> </ul>	Year 1; Annual
	Artist Toolkit	Accessibility	<ul style="list-style-type: none"> <li>Creating a resource for artists who want to become professional. Running a business, portfolio, artist CV, proposal writing, income tax, etc</li> </ul>	Year 4; Annual
	Jewelry Studio	Creating opportunities and Accessibility	<ul style="list-style-type: none"> <li>Creating a long term plan to strengthen and grow the jewellery studio.</li> <li>Plan for easy access to local stone that follows the Labrador Inuit Land Claims Agreement</li> </ul>	Year 4; Annual
	Quality Control, Standards and pricing	Artist Inclusion	<ul style="list-style-type: none"> <li>Research and develop a plan to create equal pay for all artists through communication and partnership</li> </ul>	Year 2; Annual
	Artist in Residence	Creating Opportunities	<ul style="list-style-type: none"> <li>Developing an artist in residence program for Torngat Mountains Base Camp and Research Station, Illusuak, the Jewellery Studio and Mealy Mountains National Park Reserve</li> </ul>	Year 2; Annual
	Arts Gathering	Artist Inclusion	<ul style="list-style-type: none"> <li>Research and create an arts gathering for artists and craft producers, local to their community, rotating bi-annually</li> </ul>	Year 3; bi-annual
	Arts Symposium	Artist Inclusion	<ul style="list-style-type: none"> <li>Creating a large gathering for artists from all Nunatsiavut communities to come together and discuss everything art and craft. Workshops, presentations, etc</li> </ul>	Year 5

The Department is very excited about the very first Art strategy and are looking forward to learning as we work through the pillars to develop and build on this sector.



John Terriak, Jewelry Studio Maintenance Employee at the Nain Jewelry Studio