

**Department of Indian Affairs and Northern Development
Corporate Services
Departmental Audit and Evaluation Branch**

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**Evaluation of the
Inuit Art Foundation**

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Executive Summary

Background

Government intervention in the Inuit art market has existed since the first carvings were commercially sold to Southern buyers over fifty years ago. At first, the Department of Indian Affairs and Northern Development (DIAND) intervention was tied to fostering Inuit art and crafts as a source of employment and income for Inuit people. In the late 1980s, a relatively new concern arose: the quality of the Inuit art production was, according to many observers, in decline. In order to address that challenge, a number of key stakeholders in the Inuit art market, involving specialists, dealers, co-operatives, and other people supported the creation of the Inuit Art Foundation (IAF). The main objective of this Foundation would be to reverse the declining trend by working actively with Inuit artists on the production side as well as advising them on marketing their art.

The IAF was intended to be “non partisan and involve people from all sectors of the professional art community(...)” It would also integrate in its activities the publication of the *Inuit Art Quarterly (IAQ)*, which started as an independent undertaking earlier in the 1980s.

In 1989, DIAND obtained from the Treasury Board the authority to enter into its first five-year contribution agreement with the Foundation. A condition of the original agreement was that the Foundation would be evaluated in its fourth year. Although the contribution agreement does not outline evaluation criteria, it recognizes the need for evaluation. DIAND’s original submission for funding included the following criteria: the Foundation’s success in establishing a presence in the North where artists reside; extent of artists’ use of the Foundation; success in helping artists form organizations; and, success in carrying out promotional activities and development projects. As the department was satisfied that the Foundation was well run, it delayed the evaluation. After a decade, DIAND worked in consultation with an advisory committee consisting of the IAF and others in the field of Inuit art to undertake the evaluation.

Evolution of the IAF during the last ten years

When the Foundation was created, there was a perceived decline in the quality (art expression, form, material, etc.) and prices (economic side of art) threatened the economy of the Northern regions (NWT/Nunavut, Northern Quebec, Labrador). For many, this was a sign that the past form of intervention at the marketing level (increased quantity through mass production, imitation, etc) had failed.

The Foundation subscribed to this theory and, therefore perceived an obligation to address this problem at its root: the art production at the artists’ level. To be successful, it felt it needed to target the fine art segment or committed artists. It was believed that this intervention would

reverse the declining trend because improved artists' skills would improve quality. In addition, improved quality and artistic expression would command higher prices and this effect would trickle down to other forms of Inuit art and crafts. Higher prices would also raise the profile of Inuit art and make it a more prestigious art form.

The Foundation was designed to function as an implementor/facilitator working with other organizations. DIAND had not intended for it to become an alternative structure for Inuit artists. The belief was that there was a need to assist artists and help them link with agencies dealing with art in general, but not to maintain a permanent separation between Inuit and other artists.

Among the activities intended at the time of the conception of the IAF were: deployment of art advisors in the field; training for pricers; access to material, dealer-artist exchanges; and, liaisons with the Canada Council. DIAND financial support for the IAF was based on this initial plan. After consultation with a limited number of artists, the IAF moved away from its initial direction of being and reoriented itself to an entity devoted entirely to serving artists' needs. With respect to structure, the IAF adopted the rule that at least half its board members would be Inuit artists, achieving a completely Inuit board in 1997.

Throughout the 1990s, the IAF has developed training activities for artists and non-artists, opened a shop to sell Inuit art and raise revenues, organized public events to promote Inuit art, and continued to produce the IAQ, etc. By 1999, the Foundation has grown to an operation with gross revenue of over \$1 million.

Purpose and Methodology of the Evaluation

The evaluation examined the following four main issues:

- effectiveness of the Foundation in meeting its objectives;
- level of satisfaction of Inuit artists (with the services provided by the Foundation);
- cost recovery and revenue generation; and
- funding alternatives.

The evaluation methodology used a comprehensive approach consisting of key informants interviews, document review, and a content analysis of the *Inuit Art Quarterly*. Evaluators conducted 99 interviews with key groups involved in the Inuit art market, including artists, trainers, Foundation board members and staff, and art specialists and dealers.

Key Evaluation Findings

The department's role in the IAF is generally unclear. During the mid-1990s, there was a period where the department focussed on devolution and it was thought that the Art Centre would likely be devolved. As a result, the mandate of the Art Centre was never clearly defined.

Meeting objectives

The Foundation's vision has somewhat shifted from the original intentions behind its creation, therefore more clarity is required as to what are the key activities of the IAF.

The most successful marketing activity of the Foundation is the publication of the *Inuit Art Quarterly*. The magazine has raised the profile of Inuit art as subscriptions outside of Canada have increased.

Artists' satisfaction

The Foundation has had a positive influence on most artists interviewed through the *Quarterly*.

The Foundation is not well known in the North among professional artists. There is a need for a greater presence and communication in the North.

Cost recovery and funding alternatives

The Foundation has succeeded in diversifying its funding sources by entering into new and diverse activities such as the publication of the IAQ and direct selling of Inuit art. Reduction on government contributions through cost recovery and outside fundraising was a criteria of success outlined in the original funding submission.

Recommendations

1. The Foundation should re-examine its programs and services to ensure that they are appropriately targeted and serve the needs of its clients.
2. The Foundation should consider increasing its presence in the North.
3. The Foundation should ensure that its programs and services are known to its primary clientele.
4. The Foundation should continue its effort to diversify its funding sources. Particular consideration should be given to private sector sources.

5. The Foundation should ensure that the members of its board of directors are subject to conflict of interest guidelines. As a minimum, board members should not have access to the Foundation's services.
6. DIAND should, in consultation with other federal departments and agencies, identify explicitly its policy objectives in the field of Inuit art.
7. DIAND should, in cooperation with its partners and the Inuit Art Foundation, identify its new expectations for the Foundation, and the level of assistance in light of its revised policy.
8. DIAND should review the activities of the Inuit Art Centre with regard to its objectives in the field of Inuit art policy.

Section 1 - Introduction

Government intervention in the Inuit art market has existed since the first carvings were commercially sold to southern buyers some fifty years ago. At first, the Department of Indian Affairs and Northern Development (DIAND) intervention was tied to fostering Inuit art and crafts as a source of employment and income for Inuit people. In the 1970s and 1980s, it focussed more on the promotion of Inuit art and crafts at the national and international levels. In the early 1980s, this intervention was completed by a contribution program to Inuit individuals, groups, associations, corporations and co-operatives for the purpose of implementing new production and marketing strategies. This program was considered instrumental in increasing the sales of Inuit art and crafts and to open the U.S. market for these products.

In 1985, DIAND funded a newsletter on Inuit art, the *Inuit Art Quarterly (IAQ)*, to better inform consumers of this art form. In the late 1980s, a relatively new concern arose: the quality of the Inuit art production was, according to many observers, in decline. In order to address that challenge, a number of key stakeholders in the Inuit art market, involving specialists, dealers, co-operatives and other people supported the creation of the Inuit Art Foundation (IAF). The main objective of this Foundation would be to reverse the declining trend by working actively with artists on the production side as well as advising them on the marketing of their art. The IAF was intended to be “non partisan and (involve) people from all sectors of the professional art community (...).”¹ It would also integrate in its activities the publication of the *Inuit Art Quarterly*, which started as an independent undertaking earlier in the 1980s.

The Inuit Art Foundation was incorporated in June 1987 as a federal corporation under the Canada Corporations Act and granted charitable status under the Income Tax Act in 1988 as a non-profit organization.

In 1989, DIAND obtained from the Treasury Board the authority to enter into a five-year contribution agreement with the Foundation. The creation of the Foundation enabled DIAND to devolve some of its responsibilities for Inuit art to an independent body to respond to Inuit artists’ changing needs.

DIAND support for the foundation was to fulfill the following mandate addressing three broad objectives outlined in the contribution agreement:

“To assist inuit artists in the development of their professional skills and the marketing of their art and to promote inuit art through exhibits, publications, and films.”

¹Inuit art Foundation Implementation Plan, 1987, p.3

Broadly speaking, this means DIAND funds are to be spent:

- developing artists' professional skills;
- assisting in the marketing of their art; and
- promoting inuit art.

A condition of the original contribution agreement was that the Foundation would be evaluated in its fourth year. Although the contribution agreement does not outline evaluation criteria, it recognizes the need for evaluation. DIAND's original submission for funding included the following:

- the Foundation's success in establishing a presence in the North where artists reside;
- extent of artists' use of the Foundation;
- success in helping artists form organizations; and
- success in carrying out promotion and development projects.

As the department was satisfied that the Foundation was well run, it delayed the evaluation. After a decade the IAF was still to be evaluated.

Purpose of the Evaluation

The purpose of the evaluation is to assess the performance of the Inuit Art Foundation, and to identify funding options to assist both the department and the Foundation in future planning².

The evaluation examined four issues:

- effectiveness of the Foundation in meeting its objectives;
- level of satisfaction of Inuit artists (with the services provided by the Foundation);
- cost recovery and revenue generation; and
- funding alternatives.

The planning report for the Evaluation of the Inuit Art Foundation discusses evaluation issues and questions in more detail.

²Planning Report for the Evaluation of the Inuit Art Foundation, Departmental Audit and Evaluation Branch (DAEB), Corporate Services Sector, Department of Indian Affairs and Northern Development (DIAND), December 1998.

Methodology

The Departmental Audit and Evaluation Branch (DAEB) managed the evaluation and worked with an advisory committee consisting of representatives from the Foundation, DIAND, and the Inuit Tapirisat of Canada, as well as a curator, and a gallery owner. DAEB prepared the study terms of reference which were approved by the Assistant Deputy Minister of Corporate Services and the Departmental Audit and Evaluation Committee. A planning report was produced by DAEB and reviewed and endorsed by the Evaluation Advisory Committee. DIAND contracted with Prairie Research Associates (PRA) and Sarah Silou to collect data and PRA prepared the study report.

Several factors influenced the methodology selected and inevitably, the evaluation findings:

- the contribution agreement between DIAND and the Foundation outlines broad objectives. While this allows the Foundation arm's length flexibility to design and administer programs, it makes it difficult to assess expected outcomes which have not been defined in the agreement. The original Treasury Board submission, offers more specific evaluation criteria and a list of program activities to be carried out by the Foundation.
- there are different views on how to evaluate the effectiveness of the Foundation. The IAF would like to be assessed mainly in terms of what it has done for artists. The federal government needs to examine the role of the Foundation on a broader policy level to decide on continued funding. The evaluation aims to address these perspectives and offer insights on future direction.
- one of the primary concerns behind the creation of the IAF and its subsequent funding by the department was the perceived decline in the quality of Inuit art. As a result, there is a great deal of subjective judgement involved in attempting to evaluate whether the activities of the IAF have made a difference in reversing that trend, as originally expected.

In trying to get around these difficulties, the evaluation team took a comprehensive perspective that relies on qualitative data collected through interviews with Inuit artists, the IAF management and staff, stakeholders involved in Inuit Art, and a thorough review of documentation.

Interviews

The consultants completed a total of 99 interviews with Inuit artists and representatives of key stakeholder groups involved in Inuit art, including: Foundation staff, trainers, art specialists and dealers, and government officials. Table 1 (next page) provides details about each group. Interviews with artists were conducted in Inuktitut by Sarah Silou of Baker Lake.

DAEB staff prepared interview guides for the artists, trainers, Board, IAF staff and other departments. PRA developed an interview guide in consultation with DAEB for the art specialists and dealers. Sarah Silou translated the guides for artists, board members, and trainers.

Table 1: Overview of Key Informant Interviews				
Interview Group	Purpose of Interviews and Selection Process	Number	PRA	S. Silou
Inuit artists who participated in an IAF activity	The intent was to obtain feedback from artists that took part in IAF activities, views on the <i>Inuit Art Quarterly</i> , and general awareness of art processes acquired. Most artists participated directly in activities organized by the IAF and others indirectly at workshops held in the North by Board members. DAEB derived the names of direct participants from a list of IAF project participants. Board members provided a list of indirect participants. The evaluation advisory committee concluded that most participants are concentrated in certain communities and that key informants from Kimmirut, Rankin Inlet, and Baker Lake should be visited.	28		✓
Inuit artists who did not participate in an IAF activity	The Inuit consultant selected non-participants with the help of the three communities and Board members. In addition, DAEB contacted staff at the Inuit Art Centre to identify artists with similar profiles to participating artists (e.g., derive most of their income from Inuit art). The intent was to obtain views on general awareness of art processes acquired, problems faced, and knowledge of the IAF.	17		✓
Present/past IAF Board members	The intent was to obtain Board members' views on IAF activities, its role, and trends in the quality of Inuit art. The IAF provided a list of past and present Board members.	10		✓
Trainers - North - South	Consultants interviewed trainers from various training sessions provided to Inuit artists to obtain their views on the effectiveness of the activities. The IAF provided the list of trainers.	34	✓	✓
Foundation staff	Foundation staff are most knowledgeable about their daily activities. Interviews were to obtain information on four main elements of the IAF to be reviewed in this evaluation: training and development activities, the IAQ, marketing activities, and funding alternatives. The IAF set up these interviews.	9	✓	
Art specialists and dealers	Interviews were conducted with those involved with Inuit art for several years, including: curators, gallery owners, retailers, cooperative workers, and art dealers. The purpose was to assess recognition of Inuit art and the role of the IAF in the broader art community. The group also identified trends in the demand for Inuit art, changes in Inuit art, and perceived attribution to the IAF.	21	✓	
Inuit Art Centre staff (DIAND)	DIAND staff at the Inuit Art Centre identified their roles and responsibilities. These interviews helped to assess any duplication or complementarity with Foundation activities.	2	✓	
Representatives of other government departments	Interviews included representatives from Industry Canada, Foreign Affairs, Human Resources Development Canada, the Canada Council, and the Government of the Northwest Territories. For most of these, PRA was accompanied by DAEB staff.	5	✓	

The Evaluation Advisory Committee reviewed the interview guides for board members, trainers, and artists. All interview guides were pre-tested and amended as required. Interviews done in Inuktitut were pre-tested by PRA and Sarah Silou in Baker Lake to ensure consistency in interpretation with the guides administered in English. Interviews were conducted in-person and by telephone.

Content analysis of the *Inuit Art Quarterly*

DAEB staff reviewed 16 issues of the *IAQ*, from the first issue of 1995 to the last issue of 1998³. The analysis was to determine whether the content of the magazine had changed in the past five years from the promotion of Inuit art to a forum for Inuit artists.

Review of documentation

PRA met with IAF staff to identify relevant information to develop a program profile. Staff provided background materials such as annual reports, educational material for artists, and several editions of the *Inuit Art Quarterly*. After reading this initial documentation, the evaluation team arranged key informant interviews with staff. During those interviews, staff identified other information such as minutes from board meetings, work plans, and a policy and procedures manual. A review was conducted and a profile of the IAF composed. The study also examined additional documentation such as the original proposal for the Inuit Art Foundation and descriptions of various programs offered by other departments.

Organization of the Report

The second section of the report provides some background on Inuit art while the third section includes a description of the history and administration of the IAF. Section 4 addresses the issues in the evaluation terms of reference. Section 5 provides conclusions and recommendations.

³No 1, Volume 10 Spring 1995 to No 4, Volume 13, Winter 1998

Section 2 - Background on Inuit Art

This section describes the state of Inuit art when the IAF was created. It also identifies stakeholders involved in the Inuit art world and discusses their views on the evolution of Inuit art over the past decade.

Stakeholders Involved in Inuit Art

Since the first Inuit carvings were sold on the southern market, the Inuit art world has been composed of two interrelated parts, as illustrated in Figure 1. The production of art, broadly defined, includes the expression of a culture, and the skills of artists. Related to this is the need to have a good supply of material and safe working conditions.

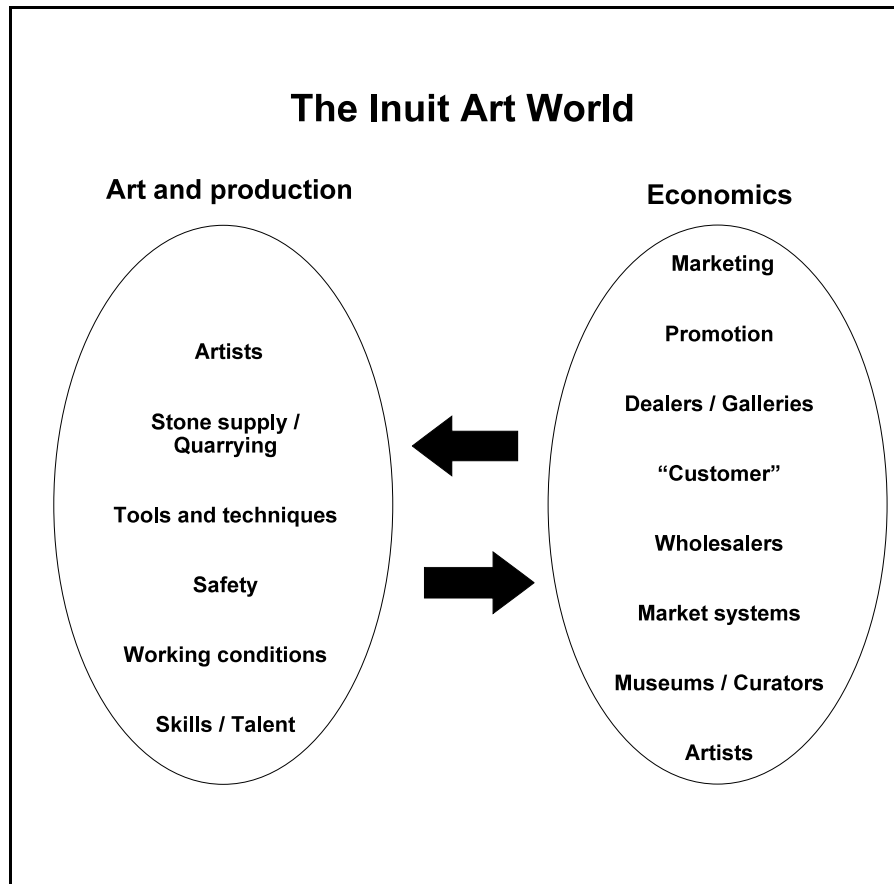


Figure 1

With the commercialization of Inuit carvings, an important market consisting of wholesalers, dealers and collectors emerged. For the functioning of the art world as it exists today, there is a need for a constant relationship between the artists and the stakeholders involved in marketing and/or promoting their art.

The Context for Creating the IAF

The creation of the Inuit Art Foundation and its subsequent funding by DIAND takes place in this context. The first contribution made by DIAND was based on a view of a somewhat dysfunctional Inuit art market that was detrimental to both artists and other stakeholders alike. There was a perceived decline in the quality of the art pieces produced and it was accompanied by a similar decline in the prices of Inuit art in general. This was attributed to past government interventions which focussed primarily on the commercial and economic aspects of Inuit art. It encouraged all kinds of production without concern for the quality of art or for the role of artists as producers. As a result, the market was inundated with a large number of pieces that were perceived as being artistically inferior.

DIAND's initial funding of the IAF was provided with a view to address this problem by facilitating the artists' production and the marketing of their art. The IAF was arms-length from the government. This marked a change in government intervention since it was the first time that an intervention was targeted directly to artists as producers of the art. The theory behind this form of intervention was that the fine art segment (also referred to as "high end of art", or "real art") supports the prestige and prices of less elaborate art (e.g. small pieces or souvenir market) and other forms of artistic expression (e.g. crafts).

When the IAF was created, the perceived decline in quality (art expression, form, material, etc.) and prices (economic side of art) threatened the economy of the Northern regions (NWT/Nunavut, Northern Quebec, Labrador). For many, this was a sign that the past interventions at the marketing level (increased quantity through mass production, imitation, etc) had failed.

The IAF subscribed to this theory and, therefore, perceived an obligation to address the problem at its root: the art production at the artists' level. To be successful, this intervention needed to be targeted at the fine art segment, at the "committed artists". It was believed that this intervention would reverse the declining trend because:

- improved artists skills would improve quality (and ensure the evolution of artistic expression);
- quality would command better prices; and
- better prices would make it a more prestigious art form.

In addition, this rather limited intervention would have a “trickle down effect” (see Figure 2) on other forms of Inuit art production by enhancing the prestige of Inuit art and crafts in general.

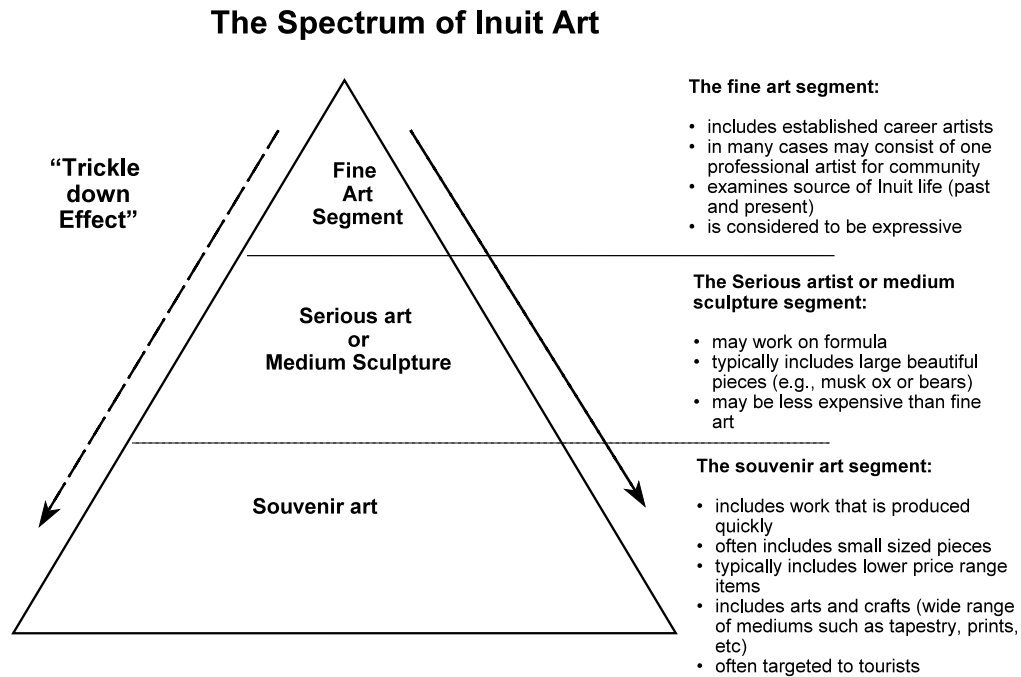


Figure 2

In light of this context, and the knowledge that the art world is constantly evolving (as is the IAF), it is important to assess whether the initial rationale is still relevant, or whether other forms of interventions might be more appropriate in today’s environment. Consequently, we asked artists, art specialists, trainers and Board members to discuss what changes they believe have affected Inuit art over the past decade.

Perceptions of Stakeholders on the State of Inuit Art

Three broad categories of responses emerged from the interviews. These include issues pertaining to the quality, market and evolving taste around Inuit art.

Quality of Inuit art

Art specialists and dealers shared a perception that while good art is still being produced, there is a general decline in the overall quality of art. One respondent referred to the issue as “*the roller coaster of quality*.” They suggested a number of reasons for the decline. For example:

- co-operatives may not be sufficiently firm about the quality of the work they buy because they know that even below standard work will sell;
- some buyers may not have sufficient knowledge of Inuit art and purchase the work of less experienced artists at a higher price than it warrants; and
- renowned artists can secure high prices because of their reputation and regardless of the quality of their pieces.

The IAF has suggested that some buyers may not be seeing all of the art produced and that renowned artists may well produce two kinds of art: artistic pieces and so-called “gas money” carvings. As a result, the overall quality of art may appear to be in decline. While the decline has long been a subject of discussion and concern, the IAF points out that sales continue to expand and prices in the secondary market continue to increase.

- The use of new technology and power tools to finish a carving is appropriate when used by experienced artists, but some respondents believe that when less experienced artists use the technology to produce pieces more quickly, it results in unfinished, or lower quality work.

Inuit art market

- Several art specialists believe that, in addition to the quality, the market for Inuit art is in decline. Older artists have died or no longer produce carvings and there are fewer and fewer artists to replace them. However, while the market in Canada may be in decline, a few respondents noted that markets in the United States and Europe are expanding and that the Internet has opened global markets and facilitated greater access to art by foreign collectors.

- Art specialists also stated that the market for Inuit craft is saturated and that there is little profit for cooperatives to sell it. Inuit artists confirm this point. Nonetheless, several respondents thought that crafts were underestimated and that well done craft could be of better quality than much of what is called art.
- Several specialists and dealers commented on the “disconnect” between the artists and the non-Inuit service sector (e.g., buyers, shippers, retailers). Others noted a shift to supporting artists rather than providing market support to dealers and galleries.
- A number of trainers suggested that there has been an impact on Inuit art as a result of the recession coupled with reductions in public funding available for artists.

Varying tastes of Inuit art

- Art specialists tend to be divided on the issue of originality. A few commented that “*there is not much original and distinctive*” while others believe “*there is innovative work within the tradition of Inuit art and it won’t lose its distinctiveness or disappear into the mainstream.*”
- The same division exists around the issue of contemporary art, which may have been influenced by the South, or the media and education in the case of young artists, versus traditional art, which generally illustrates nature and traditional lifestyles of the Inuit. Respondents noted that collectors either prefer the traditional work or the new lines and style reflected in contemporary work.

It should be noted that most of these concerns were identified in the mid-1980s, and were used to justify some government interventions as well as the IAF mandate and activities.

Section 3 - Description of the Inuit Art Foundation

This section provides an overview of the IAF and its evolution since its inception.

Evolution of the IAF

The Inuit Art Foundation was designed to function as an implementor/facilitator. The IAF contemplated at the time would be “non partisan”, and involve all the stakeholders having a role and an interest in a well functioning Inuit art market, including dealers, art specialists, co-operatives, etc. With the perceived decline in the quality of Inuit art produced, however, there was a clear perception of a need to assist Inuit artists. Therefore, most of the activities of the upcoming IAF would be targeted at them. Nonetheless, DIAND did not intend for the IAF to be an alternate structure for Inuit artists. The belief was that there was a need to assist artists and to help them link with agencies dealing with art in general (such as the Canada Council), but not to maintain a permanent separation between Inuit and other artists. At the time of the creation of the IAF, Inuit artists were intended to regroup in a newly formed association, the *Inuit Sanaugainut Katimajit* but this organization never did materialize. In 1998, the Nunavut Arts and Crafts Association was established. The long term view was that many of the IAF activities would be devolved to this and other Inuit artists associations.

The IAF would be administered by a board of directors composed of people coming from various facets of the Inuit art world. Since the IAF was to become a charitable organization, the board members would also help in raising funds to support the various activities and programs of the IAF. The Foundation would have a limited number of staff, some of them located in the North and some in the South, where the head office would be.

Among the activities intended at the time of the conception of the IAF were: deployment of art advisors in the field; training for pricers; access to material, dealers-artists exchanges; and liaisons with the Canada Council. The publication of the *Inuit Art Quarterly* had started in October 1985, before the creation of the IAF, with some financial assistance from DIAND. With the creation of the Foundation, the IAQ officially became one of its publication activities.

DIAND financial support for the IAF was based on the initial plan described above. At that time, the departmental priority for the North was economic development. Funding to the IAF was intended to ensure that Inuit art would continue to be an important source for income of Inuit artists. Furthermore, DIAND funding to the IAF was premised on the expectation that the IAF would be able to attract funding from the private sector and cost recovery. The department also expected that the Foundation would work with the artists “to the highest possible degree”.

In the early 1990s, after consultation with a limited number of artists, the IAF moved away from its initial direction of being and reoriented itself into an entity essentially devoted to serving artists' needs. Its mission was defined as raising the consciousness of Inuit artists and facilitating the free expression of their art.

With this change in the overall direction came a change in the structure and the programs delivered by the IAF. With respect to structure, the IAF adopted the rule that half of its board members (and eventually all the members) would be Inuit artists. The programs committee would always be composed of Inuit artists. With regard to programs, they would be targeted only or primarily at artists. The publication of a bilingual Artists Newsletter, which began in April 1990, complemented the IAQ which was, at the time, intended more for dealers and collectors of Inuit art. Training sessions were arranged for Inuit artists in various locations.

Throughout the 1990s, the IAF has occupied itself with implementing its new orientation and structure. In that regard, it has developed training activities for artists and non-artists, opened a shop to sell Inuit art and raise revenues, organized public events, continued the publication of the IAQ, etc. By 1999, the Foundation had grown to an operation with gross revenue of over \$1 million, and seven full-time and two part-time staff. Table 2 lists some key dates for the IAF and chronicles its history.

Table 2: Key Dates in the Evolution of the Inuit Art Foundation	
Year	Events
1985	Inuit art newsletter published with a small grant from the Inuit Art Section at DIAND (first issue released April 1986)
1987	Inuit Art Foundation incorporated to (among other things) publish the IAQ, educate the Canadian public, instruct Inuit artists, and disseminate information with respect to Inuit art.
1988	Foundation received charitable organizations status from Revenue Canada
1989	Canadian Eskimo Arts Council is dismantled and DIAND funding is redirected to the Foundation in a five-year contribution (1989-1990 to 1993-1994)
1990	Inuit Art Foundation opens offices in Nepean, Ontario
1991	Register Inuit Artists' College to organize professional development
1996	Inuit Artists' Shop opened
1997	All Foundation Board members are Inuit
1998	Second Inuit Artists' Shop location opens in downtown Ottawa

Description of the Foundation’s Current Programs

The Foundation’s clientele are Inuit artists from northern Canada, including the Northwest Territories, Nunavut, Labrador, and Quebec. “*All Canadian Inuit artists are eligible for support from the Foundation provided they meet the criteria laid down for the particular project for which they are applying*”⁴. The Foundation has many distinctive programs and activities, including providing technical expertise, financial support, communication and public education, and professional development.

There are four components that comprise the Foundation’s main activities (see Table 3). There is considerable crossover among the Foundation’s activities and staff from each department collaborate on programming. This list of activities is not exhaustive, but provides an overview.

Table 3: Inuit Art Foundation Departments, Programs and Activities	
IAF Department	Activities and Programs
Publishing	Artists education Canadian Arctic Multi-media Information Kit (CAMIK) <i>Inuit Art Quarterly</i>
Training and Development	Awards and scholarships Cultural Industries Training Program (CITP) Encouraging material supply for artists Professional development services Artists’ associations Board development (part training for artists)
Marketing and Promotion	Internet marketing and promotion Inuit Artists’ Shop Public events (e.g., Qaggiq)
Administration and Fundraising	Board development (part orientation on IAF business) Copyright services (fee basis) Training and development for Foundation staff
Source:	Information manual prepared by the Inuit Art Foundation and Profile of the Inuit Art Foundation prepared under separate cover as part of the evaluation.

Four activities in particular stand out and are directly targeted to Inuit artists: *the Inuit Art Quarterly*, the Inuit Artists’ Shop, workshops and professional development, and public events.

The Inuit Art Quarterly

The *Inuit Art Quarterly* (IAQ) circulates four times a year. The IAQ budget is approved by the Board of Directors and the development of the magazine is controlled internally by IAF staff. Much of the production process is contracted to outside firms for services such as typography, layout, production, and printing.

⁴Inuit Art Foundation, Board Policy and Procedures Manual (1994).

The magazine generates subscription and advertising revenue. Advertising revenues averaged \$19,000 per issue in 1998 and have remained stable for several years. Table 4 outlines distribution figures for the IAQ. During the past five years, American and international distribution has increased while there is a slight decrease in Canadian circulation. Inuit artists are sent free copies.

Spring of	1999	1998	1997	1996	1995
Canada	583	597	643	634	641
United States	739	722	664	550	502
International	135	162	140	115	101
Artists' copies	1610	1664	1640	1750	1754
Bulk	705	683	800	775	746
Total	3772	3828	3887	3824	3744

The magazine was initially targeted to dealers. For many years, it included a separate section intended for artists (*Artists' News*). With changes in the orientation of the magazine from dealers to a forum for Inuit artists, the *Artists' News* was discontinued in 1997.

The Inuit Artists Shop

The Inuit Artists Shop started in 1996 with one outlet and in 1997 opened a second location in a tourist area of downtown Ottawa. The Foundation's mandate has always included marketing and over the years the Board expressed increasing interest in setting up a shop owned by Inuit artists. After having some success selling Inuit carvings at one of its Qaggits, the Board made a decision to enter retailing as a way to diversify and increase the IAF funding. The Inuit Artists' Shop also serves as a training site for participants of the CITP and to familiarize Board members and staff with a range of Inuit art production.

The Inuit Artists' Shop sells carvings as well as dolls, crafts, clothing, and prints. Like most Inuit art galleries, the Inuit Artists' Shop sells a range of items that appeal to tourists and collectors.

Public events

Qaggiqs and Qaigits are public events held by the Foundation. These Inuit cultural festivals are to help promote Inuit traditions and art making. These activities are usually held at the same time as board meetings and artists' sessions so that Northern artists can interact with others in the southern art community, collectors, and the public. These events are also used to sell and promote Inuit art and help generate funds.

Artists' workshops and professional development sessions

Professional development sessions are to encourage artistic development and to enable artists to work together in a stimulating environment. The IAF coordinates these events in the South to provide artists with accessibility to art institutions, to provide an opportunity to see exhibits, and to shop for tools and supplies. These annual sessions are targeted at professional artists and have included sessions the Vermont Carving Studio and the Nunavik Symposium. These sessions deal with topics such as the business of art making, as well as techniques in carving and sculpting. The selection process of the participants to these training activities is informal, artists are identified through consultation with the Board, staff at institutions and Inuit artists.

Administration of the Foundation

Roles and responsibilities

The Foundation is directed by an eight-members board of director, all of whom are Inuit artists. An executive committee is in charge between board meetings, and standing committees are appointed as required. The day-to-day administration is ensured by an Executive Director and eight staff members.

Table 5 outlines the roles and responsibilities, of the above structure.

Table 5: Roles and Responsibilities of the IAF Board and Staff	
Unit	Main Roles and Responsibilities
Board of Directors	<ul style="list-style-type: none"> • Up to 10 Board members (currently operating with 8 as a cost-saving measure) meet at least once a year to approve the IAF work plan and budget. • Directors hold office for one year* but can be re-nominated. • The Board consists of voting members and non-voting members. (The “non-voting members category was eliminated in 1999.) • The President of Board works with Executive Director of Foundation. • The Board formulates policy and issues guidelines within which the IAF carries out its mandate.
Executive Committee	<ul style="list-style-type: none"> • This committee consists of the President of the Board, Vice-President, Secretary, Treasurer, and Executive Director. • The Executive Committee acts like a board when it is not in session. • Works with the Executive Director throughout the year providing advice and guidance.
Standing Committees	<ul style="list-style-type: none"> • The President of the Board can appoint standing committees to carry out specific tasks or activities. • Standing Committees comprise at least two directors and provide advice and guidance in specialist areas. • These committees include the following: <ul style="list-style-type: none"> - Audit Committee - Editorial Advisory Committee - Program Committee - Nominating Committee recommends candidates for new Board of Directors and vacancies.
Executive Director	<ul style="list-style-type: none"> • The Executive Director position is approved by resolution of the Board. • Recruits staff, implements policies and strategies of IAF. • Responsible for coordinating activities and programs with artists and organizations. • Responsible for direct fundraising. • Manages daily business of the Foundation.
Foundation staff	<ul style="list-style-type: none"> • Staff work in various areas such as publishing, training, and development, administration, marketing and promotion.
Source:	Inuit Art Foundation, Board Policy and Procedures (Last revised, February 1994)
Note (*):	Board members have tended to sit on the board for multiple terms.

Funding

The IAF is financed by core funding from DIAND's contribution and other monies. In 1989, DIAND provided \$470,000 to the IAF. The next year, DIAND entered a five-year contribution agreement providing \$509,000 annually to the IAF. Since then DIAND's annual contribution has been \$458,000. The DIAND contribution agreement provides the core funding for administration and activities.

One of conditions of funding the IAF was that it recover costs and find other revenue sources to expand programming. Accordingly, the IAF recovers a significant portion of the costs of some activities particularly the IAQ and the Shop. Other sources include the following:

- other government funding, secured on a project by project basis for programs such as the CITP;
- donations from supporters of the Foundation and the IAQ;
- income from interest or investments or speciality services for which the Foundation charges (e.g., negotiating copyright permission with artists on behalf of other institutions); and
- in-kind gifts.

In addition, as indicated earlier, the IAQ and the Shop generates significant revenues which are used to cover the costs of these activities.

Table 6 identifies IAF activities with revenues and expenses.

Table 6: IAF Statement of Operations for the Year Ended March 31, 1999 for 1998 and 1999 (Modified Presentation)		
	1999	1998
Revenue		
Indian and Northern Affairs Canada	\$486,025	\$480,658
Government grants and contributions	\$178,582	\$233,333
Donations	\$48,626	\$54,938
<i>Inuit Art Quarterly</i>	\$167,824	\$134,242
*Inuit Artists' Shop	\$110,023	\$45,058
Other	\$5,700	\$6,646
Total Revenue	\$996,780	\$954,875
Expense		
Administrative expense		
Bad debts	\$3,000	\$3,000
Board meetings	\$36,905	\$59,457
Office	\$92,383	\$63,059
Depreciation	\$12,824	\$12,350
Professional fees	\$12,091	\$4,630
Salaries and benefits	\$101,850	\$118,942
Total administrative expense	\$259,053	\$261,438
Program expense		
CAMIK	\$28,566	\$13,712
DIAND Publications	\$0	\$23,899
Artists' Sessions and Education	\$117,330	\$123,949
Awards/Scholarship	\$1,000	\$5,551
Training Program	\$141,494	\$124,520
<i>Inuit Art Quarterly</i>	\$252,272	\$244,673
*Inuit Artists' Shop	\$116,550	\$59,199
Community Development	\$9,609	\$35,064
Other projects	\$0	\$55,751
Total program expense	\$666,821	\$686,318
Total Expense	\$925,874	\$947,756
Net Revenue for the year	\$70,906	\$7,119
Note: The modified presentation identifies revenue from and expenses for the Shop after the cost of goods sold.		

Section 4 - Evaluation Findings

As indicated earlier, the Inuit Art Foundation of the late 1990s is a fairly different organization than the one that was created in the late 1980s. When DIAND started funding the IAF in 1989, the Treasury Board decisions defined the criteria against which the success of the IAF would be evaluated. These were:

- IAF establishing its presence in the North;
- the use of IAF by artists;
- the help provided to artists forming associations; and
- IAF carrying out promotion and development projects.

The terms of reference for the evaluation were slightly different, although not incompatible with the above criteria. As the data collection work has been carried out using the issues defined in the evaluation terms of reference, the findings of the evaluation are structured along these issues. This section revisits the main evaluation issues and integrates the evidence from all data sources to answer the main questions of this study. These include:

- effectiveness of the Foundation in meeting its objectives;
- services provided to Inuit artists and level of satisfaction;
- cost effectiveness, cost recovery and revenue generation; and
- funding alternatives.

Effectiveness of the Foundation in Meeting its Objectives

The issue of whether the IAF has achieved its objectives requires the evaluation to answer another question: which objectives? Today, the IAF has a different structure and a different interpretation of its mission. Its board of directors is entirely composed of Inuit artists, as opposed to a mix of representatives from the various segments of the Inuit art world. For that reason, it considers itself an Inuit artists' organization. The Foundation has also entered into various activities that were not contemplated at the time it was created but are considered to be consistent with the organization's mission.

In assessing the effectiveness of the IAF for the purpose of this issue, two main objectives of Foundation are considered: assisting Inuit artists in the marketing of their art and to promote Inuit art through exhibits, publication and film. The third key objective of the Foundation, assisting artists in the development of their professional skills, is assessed in section four of the report.

Assisting Inuit artists in the marketing of their art

The Foundation considers that it is not its mandate but that of dealers and wholesalers to provide artists with feedback on their art. The need for such feedback is still present among the artists interviewed.

When the IAF was created, its involvement in marketing was to involve passing information to artists in order for them to have feedback on the perception of their art by the market. It was considered that such feedback was important in order for artists to be aware of the “marketing” component of their activities (i.e. to produce pieces that would appeal to potential buyers). In that regard, the original proposal for the IAF discussed having a northern program component, with a second office in the North, and art advisors that would be deployed to communities to provide advice to artists, such as market feedback. Some attempts were made to establish advisers, mainly to train artists. For example, the IAF deployed an advisor to Labrador but withdrew upon request from representatives in the region who did not want outsiders. After this experiment, the deployment of art advisors was abandoned. As mentioned earlier, the Foundation’s programs evolved in other directions.

The evaluation noted that the need for such feedback still exists. A majority of the artists interviewed identified this need. They said that cooperatives and wholesalers buy certain pieces, but there is no explanation as to why these are chosen, and others are refused. The majority (73%) of the 45 artists interviewed indicated that they have difficulty selling their art. They noted problems such as:

- only the art of a select few sells (a perception held by several artists that participated in IAF activities);
- carvings are refused by stores, galleries and cooperatives which no longer purchase the art, or they purchase a limited number of pieces;
- the market for craft has decreased and so has a revenue source for them; and
- prices are too low.

According to artists, the Foundation’s marketing efforts have not made a substantial impact.

Several of the art specialists and dealers also suggested that artists in the North need feedback. The Foundation confirmed that artists they deal with complain that northern and southern buyers do not communicate with them about their work. For the Foundation, however, the responsibility to provide feedback belongs to dealers and galleries. This is a major departure from the initial perception of IAF’s roles.

The Foundation has entered into retailing activity, a field that was excluded from its initial design. Raising funds and helping artists are the two main reasons for entering into this field. This issue still generates a great deal of controversy.

While the IAF moved away from its initial marketing feedback activities, it entered into direct marketing by opening the *Inuit Artists' Shop* (in section 3). Direct marketing was excluded from the realm of the Foundation's activities when it was created. Two main reasons were advanced to justify this modification to the initial mission: the need to promote contemporary art and "emerging artists", and the need to access a new source of revenue (this aspect is discussed in section 4). In pursuing the latter aspect, the Shop, as any other commercial venture, is promoted and advertized in various media in order to attract potential consumers.

The entry of the IAF into direct marketing, with the financial assistance of Industry Canada and, indirectly, from DIAND, has generated a lot of negative reactions among many dealers and galleries. For them, the fact that the Shop is subsidized, while they are not, is an unfair competition that is detrimental to their business. The evaluation team noted that this issue is a sore point with a number of people, particularly dealers. Opposition to the Shop often expands and impacts other IAF activities and could therefore be detrimental to some of the actions of the Foundation. For example, many dealers who were questioning the new orientations of the IAF have become very critical of the Foundation itself. This is in contrast with the initial intent that the IAF was to be "non partisan" and work in cooperation with all the key Inuit art stakeholders.

The decision to enter into direct marketing is the Foundation's and it has not been questioned by the evaluation team. However, the team noted that in relation to achieving the IAF objective of helping artists in the marketing of their art (and, secondarily, promoting Inuit art) the Shop, as currently set up, has only had a minor impact. This conclusion is based on two main facts. First, the Shop buys a small amount of Inuit art compared to the size of the market. The costs of the goods sold in the Shop were about \$107,000, while the estimated annual retail value of Inuit art sales is approximately \$25 million. This proportion is even smaller when one considers that a given portion of the pieces bought is only a displacement from what existing dealers and galleries would have bought anyway. From the perspective of Inuit artists in general, the assistance in terms of direct sales is therefore limited. Nonetheless, it is true that the Shop can make a difference for some artists in particular, helping them to become known may increase the sale of their art and it can also be useful to promote Inuit art in general. Second, being a profit making venture, the Shop needs to sell crafts and other items that are not "fine art", thereby reducing the buying from the Foundation's primary clientele: the serious or committed artists. Only the profit on the sales of these items can be used to assist these artists.

For the IAF, the objective of the Shop of promoting contemporary art and emerging artists justifies a government subsidy, and the amount of sales of the Shop is not sufficient to have a negative impact on the sales of other dealers. The Shop also complements other activities of the IAF, such as the CITP, and helps familiarize the IAF board members and staff with the range of Inuit art currently produced. Furthermore, it is used in promoting Inuit art, and some emerging artists, in a way that benefits everyone, including dealers. Many contacts have been made or activities taken place that can be attributed solely to the fact that the IAF was involved in direct marketing. For example, public exhibitions have been organized using the Shop's inventory and pieces have been sold to promote the image of Canada abroad.

Another form of marketing that can be attributed to the Foundation is the advertisement contained in the *Inuit Art Quarterly*. Over the last few years, about 16 pages of each issue of the IAQ (or 25% of the pages) have been devoted to advertisement. From the perspective of the Foundation, the purpose of the advertisement is mostly, if not entirely, to generate income to recover the costs of publishing the IAQ. From the perspective of the dealers and galleries, this advertisement helps reach potential buyers of Inuit art. Since the IAQ is the only magazine dedicated to Inuit art, it offers an ideal means to do that. Increased sales can also benefit artists.

Promote Inuit art through exhibits, publication and films

As indicated in the wording of the objective, the Foundation promotes Inuit art through exhibits, publication and films. This section primarily discusses the exhibits and the publication, notably the *Inuit Art Quarterly*.

The Foundation carries out a number of promotion activities.

The IAF helps organize exhibits in public and private galleries. For example, it has assisted DIAND in mounting two exhibits at the *Indian and Inuit Art Gallery* in departmental headquarters. The Foundation considers that these exhibits were a success being well attended by government employees and the general public.

Another promotion activity is the organization of Qaggiqs and Qaigits. Those are public Inuit cultural festivals held by the Foundation in the Ottawa area. They are intended to help promote Inuit traditions and art making. These activities are usually held at a time of the year when Northern artists are in Ottawa so that they can interact with other artists in the southern art community, with collectors, and with the public in general. These events are also used to sell and promote Inuit art. The success of these events is measured by the number of people in attendance and the amount of sales generated. Both have fluctuated from event to event, but the IAF is generally satisfied of the impact that these activities have on the interested public.

The publication of the *Inuit Art Quarterly* is the major and most successful activity of the Foundation related to the promotion of Inuit art.

The *Inuit Art Quarterly* is the major activity of the Foundation related to the promotion of Inuit art. The evaluation assessed its impact from different sources: a readers' survey carried out by the IAF, the opinions of artists and art specialists, interviews with IAF staff and document review.

As previously mentioned, the *Quarterly* started as a newsletter in 1985. With the creation of the Foundation, and the financial assistance of DIAND, it has become a full-fledged magazine. Over time, the objective of the IAQ has evolved, in part due to the evolution of the IAF itself. In 1990, the objective was geared to “*the professional development of Inuit artists and furthering knowledge of their art.*”⁵ In 1991 the focus of the IAQ was on educating consumers. Since then

⁵IAF Board Minutes [1990, p.11]

the magazine has become an Inuit artists forum. It wants to provide more prominence to the perspective of the artists, particularly living artists. It is also used to inform the interested public (collectors, galleries, curators, etc) about the artists' working conditions, their concerns and the issues they are facing. At the same time, it continues to serve diverse sectors of the Inuit art world. In 1997, its mission was: *"to provide the public with accurate information and informed analysis as well as to provide a forum for the debate of issues and a voice for the artists."*⁶ The content analysis of the IAQ found that there is currently a balance between articles devoted to Inuit artists and promotion of Inuit art.

The IAF has followed up on readers' satisfaction with the IAQ by carrying out occasional readers surveys. Invariably, the majority of the readers were satisfied with the content of the magazine. Table 7 on the following page provides highlights of the latest readers' survey (1995) sent out to the entire magazine readership (i.e., in-book survey). Ten percent of the readers (or 324) responded and their profile is consistent with the subscribers of the IAQ. Responses do not represent the views of artists, as few of them responded to the survey (artists do not subscribe to the IAQ but receive free copies).

Table 7: Highlights of 1995 Readers' Survey (n=324)	
Area of Inquiry	Responses
Frequency of reading IAQ	86% read all four issues within past year
How copy of IAQ was obtained	86% through subscription, 4.3% from gallery/art centre, 3.1% from newsstands, less than 1% from Inuit art dealers, less than 1% from the library
Passalong readership (how often others read the IAQ)	21% no one else reads it, 52% said one or two others might see it. Pass along readership higher in Canada, especially among artists and others connected with art
How long will this issue of IAQ be kept	90% said permanently, 6% more than 3 months, 4% less than 3 months
Thoroughness of readership	77% read all sections, 21% read some sections, and less than 2% just glance over sections
Sections read most by those that do not read entire magazine	Feature articles (21%), Artists Speak (17%), the advertising (16%), reviews (15%), update (11%), the calendar (10%), and In Retrospect (8%)
Enjoyment rating of sections	All sections received high scores of enjoyment
Readership of next issue	Almost all respondents (98%) indicated they intended to read the next issue
How IAQ was first discovered	Galleries or art centres (25%), Inuit art dealers (25%), through friend or associate (16%), at a newsstand (6%), saw an advertisement (6%)
Effect of IAQ on art gallery contacts or visits	On average, respondents claimed to have visited or contacted an art gallery 1.6 times in the past year, as a direct result of seeing an advertisement in the IAQ
Interest in, and purchasing of, art	Almost all expressed interest in Inuit art. IAQ readers bought, on average, 4.8 works of art in the past year. The amount spent on art each year was on average \$2662. Approximately 30% of readers claimed to spend \$3000 or more on art each year (mainly those in the United States).
Demographics	Of 324 respondents, 53% were male and 44% female. They resided in the United States (47%), Ontario (21%), Quebec (7%), British Columbia(6%), and the NWT (5%). The most noted occupations were professional and business owners, educators, art dealers, art educators, and artists.

⁶*Ibid.*[1997, p.1]

From the table above, it can be concluded that:

- most readers have a high interest in Inuit art;
- most readers keep their issues permanently;
- half the respondents first discovered the IAQ at galleries, art centres, or through dealers; and
- most readers purchase Inuit art a few times a year and spend on average almost \$3,000.

In order to obtain the views of artists on the IAQ, the evaluation asked artists interviewed whether they receive the IAQ and how they view it. Inuit artists (n=45) reported the following:

- 78% reported receiving a complimentary copy of the IAQ and 66% received it four times a year⁷;
- 46% of artists read less than 50% of the magazine;
- 87% look at the pictures and 28% read the artists' interviews. Inuit artists enjoy observing relatives or fellow artists in the magazine;
- 53% of participating artists (15 of 28) indicated they were interviewed by the IAQ and 60% of these believe the magazine helped promote their work;
- 78% of artists found the IAQ is helpful while 60% (6 of 10) of past and present Board of Directors interviewed found the magazine useful.

The evaluation also asked artists about possible improvements to the IAQ. They suggested that the magazine might be improved by having more Inuktitut translation and by varying the content of the magazine. The Board of Directors suggested more direct input from communities and artists into the magazine, considering other circumpolar artwork, and again, more translation. This last issue has been considered a number of times by the IAF. Each time it was determined that translation would not only be too costly but not feasible given the dialects required and loss of understanding in interpreting the language.

The majority of art specialists and dealers interviewed, said they receive the IAQ. Half said they found the magazine to be useful and they looked forward to receiving it; the other half did not, and referred to it as biased, repetitive, and lacking scholarship. A few cited errors in the magazine and several expressed frustration with the IAQ because they believe it is not an open forum for dialogue and debate, but should be. Art specialists interviewed also mentioned that they believe the IAF has promoted Inuit art effectively through the IAQ (although more than half were not certain the Foundation had an impact in its other promotion and marketing activities).

⁷The evaluation team also reviewed the original sample list of participating and non-participating artists (n=52) to interview. The study found that 32 (61%) key informants were on a list of artists that were sent the IAQ.

The quality of the magazine is also recognized by its peers. In 1996, the IAQ won the bronze award for design at the *21st International Gallery of Superb Printing* and an honourable mention at the *National Magazine Award*.

The Foundation reports that the IAQ has raised the profile of Inuit artists and their work. It notes, as do artists, that being featured in the IAQ can lead to exhibits and other career opportunities for artists. Furthermore, the IAQ is perceived as a good means to promote Inuit art in and outside Canada. In fact, half of the paid subscriptions to the IAQ and a portion of its advertising revenues come from the U.S. and Europe. The IAF maintains that it is practically impossible to write seriously about Inuit art without quoting from the IAQ. Articles in the magazine are used to teach Inuit art courses at university level. Although some dealers and specialists complain that the *Quarterly* does not reflect some perspectives, the IAF considers that the magazine already contains a diverse range of views. It has helped in raising awareness of the artists' working conditions and the safety issues in carving and quarrying, as well as contributing to the exposure of new and emerging artists.

It can be concluded from the above that the *Inuit Art Quarterly* has had a significant impact in promoting Inuit art. It has readers across Canada, the U.S. and in parts of Europe, enabling information about Inuit art to be conveyed to interested individuals and groups. These people are generally satisfied with the content, as expressed in readers' survey and the subscription renewal rates. The impact on the artists is more difficult to assess. Although the magazine is known to artists, and there is genuine interest in its content, the language barrier still appears to be an obstacle if the IAF wishes to increase its influence on artists.

Services Provided to Inuit Artists and Level of Satisfaction

This section deals with the Foundation's objective of assisting artists in the development of their professional skills. This objective has been considered as extending to the provision of various services to artists in addition to training, such as community development projects and support for artists association. The section is divided in two parts. The first part deals with the services provided and their use by artists. The second part discusses the satisfaction of artists with these services and their need for other services.

For the purpose of the evaluation, the services provided to artists have been divided in five categories. These are: training and development; community development and other projects; grants and scholarship; support for artists associations; and other types of services. They are discussed below.

Training and development

The primary target of the Foundation's services are the professional artists. A limited number of these artists are actually reached by training and development activities. Some pass on their knowledge to fellow artists in their community.

It is not known how many serious, committed Inuit artists there are in the North. Some estimates indicate that 25% of the population in the North makes at least a portion of its livelihood from arts and crafts, (about 3800 people). The IAF specifically targets professional development workshops to the portion that is considered "fine artists" or professionally established artists who derive the majority of their income from art. Many estimate that about 10% of the above number fall into this category, (or about 380 people).

Table 8 lists IAF's workshops related to training and development between 1991 and 1998. In total, 15 such projects were carried out. About 86 artists, from 26 communities participated in these activities (the number of artists includes those who participated more than once).

Table 8: Project list - 1991 to 1998			
Date		Activity	Location
1	1991 - five weeks	Banff's Indigenous Artists' Workshop (theme neo-mythology)	Banff School of Fine Arts
2	Oct 31 - Nov 20, 1991	Artists' Sessions	Nain, Labrador
3	April 22 - May 12, 1991	Artists' Sessions - Contemporary Carving	Ottawa School of Art
4	Fall-Winter 1991	Artists' Sessions - Sanangatet KatiKatigengit Labradorimi	Nain, Labrador
5	Aug 17 - Sept 4, 1992	Artists' Sessions	Ottawa School of Art
6	Feb 2-23, 1994	Beyond Boundaries: An Intercultural Symposium/Workshop	Ottawa School of Art
7	May 9-27, 1994	Stone Carving Course	Vermont
8	Oct 10-20, 1994	A Celebration of Inuit Women Artists	Ottawa School of Art
9	Sept 26-Oct 10, 1994	Baker Lake Workshop	Baker Lake, NT
10	June 4-19, 1994	IAF Board Workshop	Ottawa School of Art
11	May 8-26, 1995	Vermont Carving Workshop	Vermont
12	Sept 1995	Ajurunniqsaut ("a learning tool")	IAF
13	March 2-9, 1996	Business of Art	Kimmirut, NT
14	Oct 20-Nov 2, 1997	Pan-Arctic Women's Workshop	Ottawa School of Art / IAF
15	Sept 1998	Nunavik Carvers' Symposium	Ottawa School of Art / IAF

In addition, a number of other artists has been reached through secondary activities, such as training provided by trainees upon their return in their community. Half the artists interviewed who participated in workshops (n=7) reported they in some way shared the skills/knowledge that they learned in the sessions with fellow artists. Most past and present board members who were interviewed (8 of 10) also said they passed on what they learned in their communities. Some

reported having instructed workshops or visited communities. However, some obstacles were identified in passing on the knowledge and skills, such as the geographic dispersion of artists, the language barrier and the lack of tools to teach and demonstrate techniques.

The training sessions usually take place in the South due to lack of training facilities in the North and the vast geography to cover. In addition, it is believed that bringing artists to the South is cheaper and allows them to interact with other fellow artists, visit dealers, galleries and museum, get in contact with funding agencies, etc.

Training and development has not been the priority of the Foundation in some years. As a result, the amount of resources devoted to training and development have fluctuated.

Although the Foundation was created in large part to provide advice and training to Inuit artists, it has not ranked training as a high priority in terms of expenditures. The initial view, as discussed earlier, was that the perceived decline in the quality of Inuit art was due, at least in part, to a lack of skills from artists. In order to remedy this problem, training was to be provided to them.

Figure 3 presents graphically the annual amount spent by the Foundation on training and development. As can be seen, once the IAF organized itself, it devoted a fair amount of resources to training for about two years (more than 25% of its program expenses). After that, less training was provided; for example, in 1995 and in 1997 less than 10% of the program expenses (\$37,000 to \$60,000) was spent on training artists. In total, since 1991, approximately \$811,000 was spent in training and development activities (or \$54,000 per project); this represents about 15% of the total program expenses. As 89 people participated, the cost per participant was about \$10,000. In the last two or three years, training seems to be more important as more resources are dedicated to it.

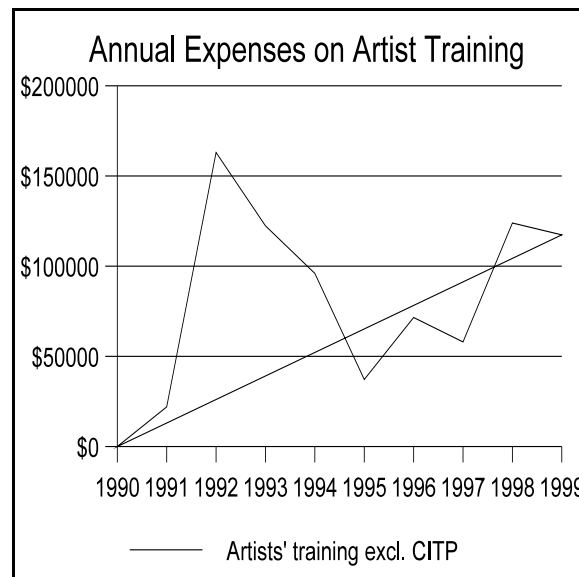


Figure 3

Community development and other projects

In large part, community projects have consisted mainly of quarrying projects that have either provided funds to recover stone or information to artists in a community. The Foundation has funded three quarrying projects to help seven communities to address stone shortages. The largest such project involved a geologist and a team from the IAF visiting several communities.

In the last few years the Foundation has hired an Inuit staff member that can communicate with artists. The IAF noted that it would like to undertake more community or northern projects. Last year two IAF staff traveled to a few communities to meet and discuss the business of art with artists. The IAF identifies limited resources and the difficulty of reaching communities as barriers to undertaking more of this work.

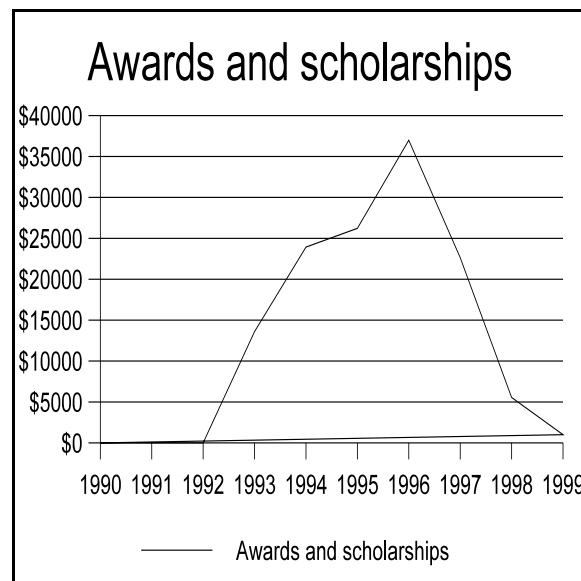


Figure 4

Awards and scholarship

Over the last decade, the IAF devoted about \$130,000 to awards and scholarships to individual artists. As indicated in Figure 4, most of this support (about 85%) was provided between 1994 and 1997. In the last few years, little financial resources have been devoted to this activity.

Support for artists' associations

Between 1993 and 1995, about \$21,000 was provided in support for Inuit artists associations. Since 1995, some financial support has been provided to various communities for quarry shacks, tools, quarry trips, etc. The IAF has continued to encourage artists to form association in order to better defend their interests. Not all communities have an active (or existing) association. Parts of the financial support to associations have been used for addressing stone shortages.

Other services

In addition to the services listed above, the Foundation has also provided artists with various support services. Earlier in the decade, the Foundation provided library boxes, health and safety information (e.g., comic the Adventures of Sananguaqatiit), and artists workbooks as resource material for Inuit artists. In addition, the Foundation will help support artists that visit the region by helping them to find accommodation, providing tours of art institutions, helping them to obtain tools and other services.

At the same time, the Foundation assists other organizations such as the public galleries and museums in dealing with Inuit artists. In recent years, the IAF has started charging a fee for these services which include negotiating copyright on behalf of artists and these institutions, and helping to organize and accommodate the artists that participate in exhibits put on by museums and galleries.

Finally, some services provided are not targeted at artists but at Inuit art in general. For example, the Cultural Industry Training Program (CITP) is intended to help develop Inuit curators, art historians, art administrators, retailers and dealers. The program is aimed at Inuit people living in the Ottawa area. For the IAF, it is an integral part of the public education aspect of its mandate as graduates from the program provide writers for the IAQ or curators. It is also important for the IAF that Inuit people participate in the interpretation and presentation of their art.

Satisfaction of Inuit artists with services provided

The interviews with Inuit artists allowed the evaluation team to collect information on their views of the services provided by the IAF. As indicated earlier, interviews included both artists who participated in the activities of the IAF that are directly targeted to them, and others that did not participate in such activities but could potentially be reached by the services of the IAF. The findings below are based on interviews in the North with a group of artists that can be considered “serious” or “committed” artists, the primary target group of the IAF.

Artists who participated in the Foundation’s training sessions were generally satisfied.

The evaluation team asked Inuit artists who participated in Foundation activities how satisfied they were with them. The artists interviewed were generally positive about the services of the IAF. The IAF has had some success, through its various activities, in developing the professional skills of artists. Half of the 28 artists who participated in IAF activities reported taking part in a workshop and finding it helpful. Table 9 presents the views of these 14 participants.

Table 9: Artists' Satisfaction with Other Foundation Services or Activities (Interview Findings with Participants)			
Services	Line of Query	Comments	
Community development projects (i.e., quarrying projects) (n=3)	Participation	Participated in a quarrying project	3
	Project leader	Qualified	3
	Organization	well-organized	3
	Addresses needs	Meets needs	3
	Community benefitted	Community did benefit	3
Grants for artist association (n=3)	Receipt of grant	Received grant	3
	How became involved	Telephone call from IAF	3
	Amount of grant	\$1930 for quarrying project	3
Qaggiq (n=6)	Participation	Participated in: - demonstrated their work (n=4) - showing their art work (n=4) - sale of work (n=2) - courses, learning (n=2)	6
	How became involved	Telephone call from IAF/ Invited	6
	Usefulness	Found it useful	6
Note: Many of the 28 participants did not recall taking part in IAF activities or did not comment.			

Artists who participated in other activities of the Foundation were generally satisfied.

The evaluation also examined how artists felt about other IAF services. Participants reported that they benefitted from the Foundation's activities. Table 9 describes their views.

The Foundation has had a positive influence on most of the artists interviewed, notably through the Quarterly.

Table 10 on the following page identifies the views of artists on whether their art has evolved in the past 10 years and on the influence of the IAF and the IAQ.

Table 10: Changes Reported by Inuit Artists Interviewed					
Area of Query	Responses	Participants n=28	Non-Participants n=17	Total n=45	%
Have working conditions changed	Still the same	10	7	17	38%
	Worse	5	8	13	29%
	Better carvings	5	2	7	16%
	Use of power tools	8	0	8	18%
Has your art evolved in 10 years	No	11	6	17	38%
	Yes	14	10	24	53%
	NA	3	-	3	7%
	Cheaper	-	1	1	2%
Did IAF make a difference to the way you produce art	No	11	3	14	31%
	Yes	9	3	12	27%
	Do not know of IAF	9	10	19	42%
Did IAQ make a difference to way you produce art	No	12	5	17	38%
	Yes	10	11	21	46%
	Not sure	6	1	7	16%

Note: Numbers may not add up because of multiple responses. Originally the last two questions were asked as one question. The responses from the first question were added into the two separate questions.

Of those artists who knew about the Foundation, close to half said that it has had a positive influence in the way they produce art. More than half of the artists interviewed (53%) believed their art has evolved. They noted changes in the type of art they produce and the materials they use, as well as use of different techniques and tools, or adapting new styles. Even some artists who did not participate in the Foundation’s activities thought that it has had an influence on them. The most influential activity of the Foundation has been the *Inuit Art Quarterly*. Close to half of the artists interviewed, participants and non-participants alike thought that the IAQ has had a positive influence in their work. Among the other influences mentioned were cooperatives, northern stores, wholesalers, and galleries.

In addition, most of the 45 artists interviewed (89%) also indicated that they were more knowledgeable about the production and marketing of Inuit art than ten years ago. Some reported being more knowledgeable about how to make better quality art, what material to use, how to use tools safely, and how to market their art.

There is a perception that Board members tend to benefit more from the activities of the Foundation. This perception is somewhat confirmed by the facts.

Among many of the artists interviewed, there is a perception that Board members benefit considerably from artists’ sessions and other activities organized by the IAF.

This perception is somewhat confirmed by an analysis of the board members' participation in IAF activities. This analysis showed that 13 Board members participated in 31 workshop or artists' sessions. More specifically:

- 6 board members participated in 3 projects;
- 1 board member participated in 4 projects;
- 3 board members participated in 5 projects;
- 1 board member participated in 10 projects;
- 1 board member participated in 11 projects; and
- 1 board member participated in 12 projects.

The above numbers raise the question of the potential conflict of interest in having IAF board members actively participate in projects organized by the Foundation. This concern was expressed by some of the other artists interviewed.

The selection of participants to some of the Foundation activities is not transparent.

IAF staff reported that artists are selected using an informal process. Staff said that they rely on feedback from the Board, communities, and other organizations to identify people that are invited to participate in the various activities. However, it is not evident that artists understand how participants are selected, particularly for education and training activities. Furthermore, there does not seem to exist a process by which artists can express their will to participate in activities that are of interest to them, or that they know where to go to have some of their needs addressed. The IAF has been trying to improve the process by soliciting information and applications for the next workshop via community radio.

The foundation is not well known among its primary clients, the professional artists.

The evaluation found that most of the Inuit artists interviewed said they knew little or nothing about the IAF, though many recognized the IAQ. However, few artists were aware that the IAQ is published by the Foundation.

The IAF is not overly concerned by its level of recognition among artists. It focusses on the work it has set out to do and does not believe that being known by artists is a necessary element in carrying out its mission. The fact that board members are artists and are connected to their community and Inuit art in general may compensate for this.

There is still a high degree of dissatisfaction among artists on a number of issues. Most of these issues are very similar to those expressed a decade ago.

From interviews conducted with artists in the sites selected for this study, a high level of dissatisfaction was expressed. Many of the problems identified by artists in the mid-1980s still remain. Whether the issue is a shortage of stone and other material, safe facilities to carve in, or help marketing and selling their work, most of the artists who were interviewed share similar concerns. Although the Foundation was set up to address many of these problems, it cannot be expected to solve all of them. However, it appears that interventions such as those contemplated in the late 1980s might still be required. Yet, while the IAF considers itself an artists' association, it does not attend to many of the needs identified by the artists interviewed but believes that empowered artists will work to change things.

Cost-Effectiveness, Cost Recovery and Revenue Generation

This section deals with the costs and revenue aspects of the Foundation. It examines the cost-effectiveness of the IAF, its percentage of cost recovery and its capacity to generate revenue.

Cost-effectiveness

As noted earlier, the activities of the IAF have varied somewhat from what was originally intended when the first DIAND contribution was signed. This initial agreement listed allowable expenses such as operational expenditures, salaries and benefits, travel expenses, board meetings and partial production costs towards the *Inuit Art Quarterly*. These categories have varied over time. More recent contributions have included artists training and development as additional eligible categories. Generally, the categories defined by DIAND have reflected an intent to support administrative costs and a portion of costs related to the production of the *Inuit Art Quarterly* and, more recently, the training of artists.

Despite its larger program expenses, the Foundation has contained its administrative expenses.

This segment of the report examines particularly the administrative aspects of the IAF. Figure 5 (next page) compares the proportion of administrative expenses against the program and total expenses. As can be seen, although the program expenses have increased over the years, the administrative expenses have not followed the same trend. In fact, with the exception of the first two years of operations, when the IAF was organizing itself, the administrative expenses have represented between 22% and 32% of the total expenses, for an average of 29%. These figures, however, underestimate the amount spent on administration since a portion of administrative expenses are allocated to some activities, particularly those that recover a portion of their costs.

DIAND contribution is intended to cover administrative expenses, as expressed in the funding arrangement. Over the years, about 45.6% (\$2.19 million over \$4.8 million) of DIAND core funding was used for that purpose.

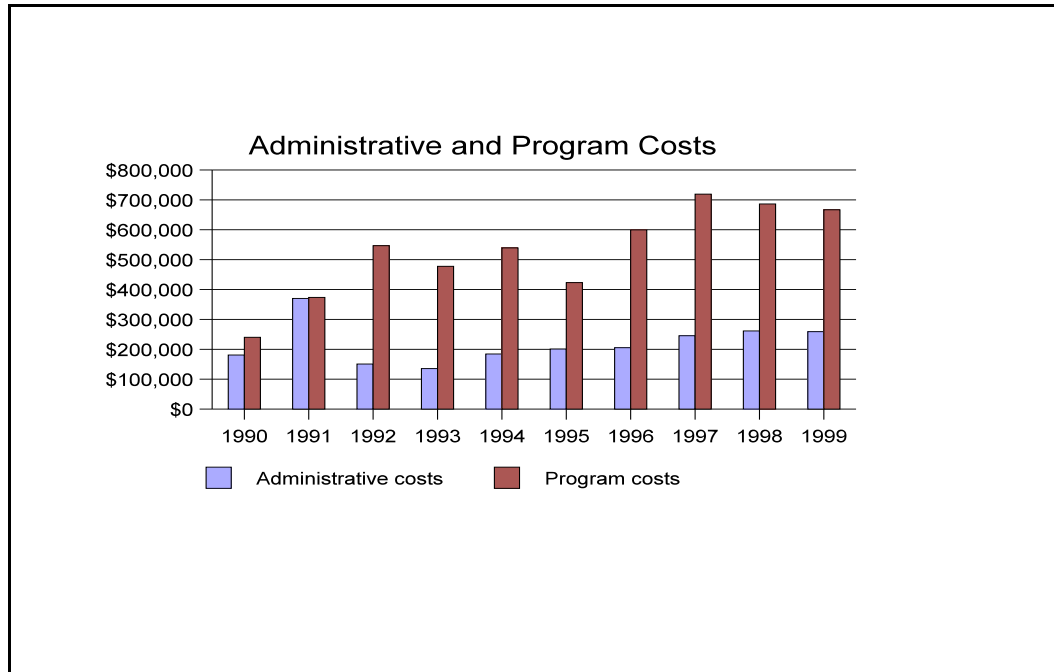


Figure 5

The Foundation has always presented clean audit opinion and is generally considered well administered.

Over the last 10 years, the Foundation has always presented consolidated audit opinions without any reservations. The review of the audit reports by the IAF Board indicates a high degree of satisfaction with the way the IAF is administered. The audits have consistently indicated that IAF funds are well managed. Throughout the years they have also highlighted new activities (e.g., Shop), revenues and expenses, surpluses or losses, and investments. The IAF presents financial statements to the Board of Directors each year and submits them to the department with its annual report.

Cost recovery

The Foundation has diversified its sources of revenues, but continues to rely on government funding (DIAND and other federal departments) for a significant proportion of its resources.

When the initial contribution with DIAND was signed, one of the criteria for the future evaluation was that the Foundation would reduce “*its dependence on government contributions through cost recovery and outside fundraising*” (Treasury Board decision). The evaluation found that the IAF has diversified its sources of funding but continues to rely on government support (DIAND and other federal departments) for a significant proportion of its revenues, as illustrated in Figure 6.

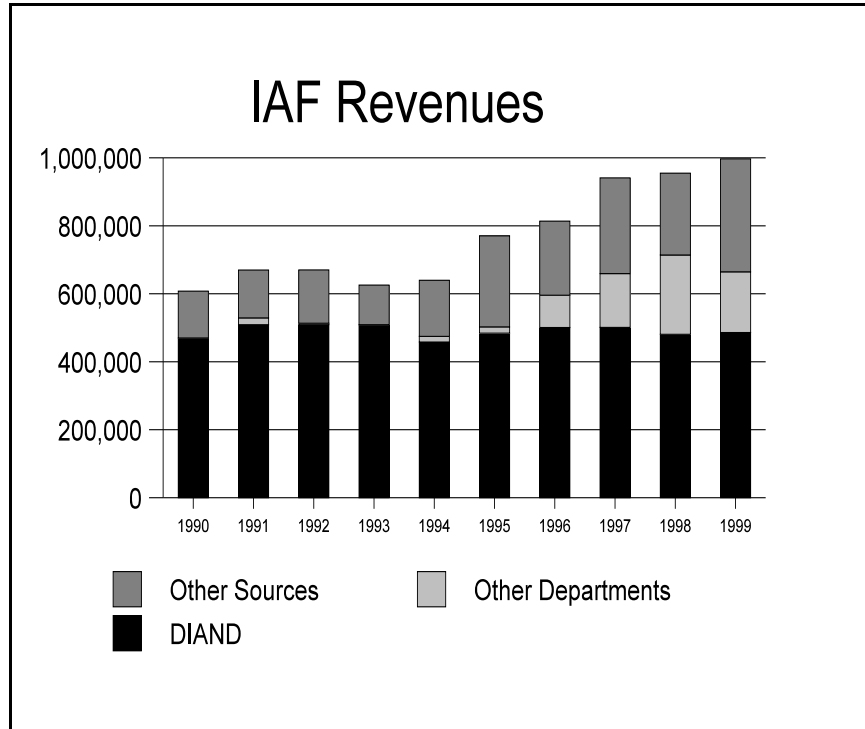


Figure 6

Since the beginning of the decade, the annual revenues of the IAF have increased from about \$600,000 to close to one million dollars. During the same period, reliance on DIAND contributions has diminished. DIAND contributions represented 77% of IAF revenues in 1990 compared to 48% in 1999. However, the decrease cannot be attributed entirely to non-government sources. In fact, in diversifying its funding sources, the IAF has drawn upon other departments for a significant proportion of its additional revenues. Funding from departments other than DIAND was nonexistent in 1990, while it represented 35% of the 1998-1999 revenues. Overall, government funding that year still represented 67% of IAF revenues. In absolute terms, the IAF gets more revenues now from government sources (\$636,000) than it did in 1989-1990 (\$470,000).

As indicated in the Treasury Board decision, dependence on government funding was to be reduced by a combination of cost recovery and fund-raising. The evaluation identified a few IAF activities amenable to cost recovery, notably the publication of the IAQ and the direct selling of Inuit art. Since 1996, the IAF has entered in direct marketing by opening a shop to sell Inuit art. One of the key objectives of that activity is to generate new funds for other endeavors of the IAF and thereby reduce its reliance on government funding.

The Inuit Artists' Shop recovers a significant portion of its costs, but has not yet generated net revenues.

Table 11 presents the Inuit Artists' Shop funds generated in the past two years. This activity recovers a significant portion of its costs, but has not yet generated net revenues. During the last financial period (1998-1999) however, it almost reached the break-even point.

Table 11: Inuit Artists' Shop, Revenues and Expenses (1998 and 1999)		
	1999	1998
Inuit Artists' Shop		
Sales	\$216,972	\$112,383
Costs of goods sold	\$106,949	\$67,325
Gross Revenue	\$110,023	\$45,058
Expenses		
Advertising and promotion	\$17,019	\$10,684
Salaries and Benefits	\$45,119	\$38,676
Rent	\$21,839	\$3,600
Shipping	\$5,289	\$6,239
Overhead	\$27,284	\$0
Total Expenses	\$116,550	\$59,199
Deficit	(\$6,527)	(\$14,141)

Subscriptions and advertizing in the Inuit Art Quarterly have been the largest sources of revenues (other than federal government) for the Foundation. But, the publication of the Quarterly still relies significantly on government funding.

Over time, subscriptions and advertizing in the IAQ have been the largest sources of revenues (other than federal government). As indicated in Figure 7, the cost of the publication of the *Quarterly* has remained generally stable, around \$250,000 a year.

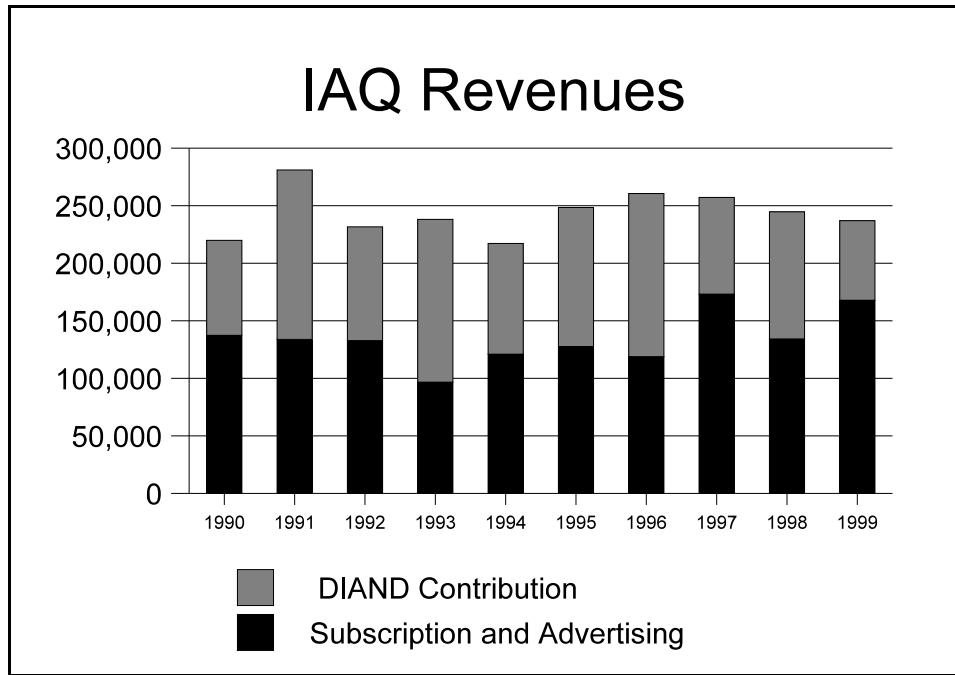


Figure 7

The proportion of the cost of production that is recovered through subscription and advertising has varied. In 1998-1999 the IAQ recovered 71% of its costs, the highest percentage in the decade. However, viewed from the perspective of DIAND contributions, assuming that a portion of these contributions have covered the deficit in publishing the IAQ, the Foundation has not significantly reduced its dependence on government funding for its main publication activity.

The evaluation did not study in depth additional potential to increase the proportion of recoverable IAQ costs. Nonetheless, when prompted, 49% of the artists interviewed stated they are willing to pay for the magazine. Eighty percent (8 of 10) of the Board of Directors interviewed said they would also be willing to pay for the magazine. This may be a potential source of revenue for the IAQ, especially if some kind of general membership to the Foundation is offered along with the subscription. This would represent a potential annual revenue of over \$40,000 if all artists currently receiving free copies were to subscribe. The analysis of the content of the IAQ showed that the space devoted to advertising has been generally constant over the last five years. But, in order to induce dealers to advertise their gallery activities in the *Quarterly*, the Foundation has reduced its coverage of these activities. The IAF explicitly states, however, that it does not wish to depend on advertising to a large extent for fear that the content of the IAQ may be influenced by advertisers. Given the diversity of advertisers in any single issue (about 36 on average), the risk of such an influence appears low.

Other sources of revenues are marginal for the Foundation.

The other main sources of revenues contemplated at the time the IAF was created was fund-raising. The initial concept behind the incorporation of the IAF as a “foundation” having charitable organization status was precisely to facilitate outside funding that could be dedicated entirely to programs without having conditions attached. The IAF’s success in that area has been mixed, as donations have seldom represented a significant proportion of the IAF revenues. The Foundation has obtained sponsors for small items such as flying in an artist, supplying materials, or funding advertisements for Qaigits. IAF staff state that it is difficult to attract large corporate sponsorship.

As shown in Figure 8, charitable donations have been on the rise from 1990 to 1995 when they peaked at \$117,269 (or 15% of total revenues). Although donations have been in decline since 1995, reaching \$48,626 in 1998-1999 (or less than 5 % of revenues), they are still higher, on average, than during the 1990-1995 period.

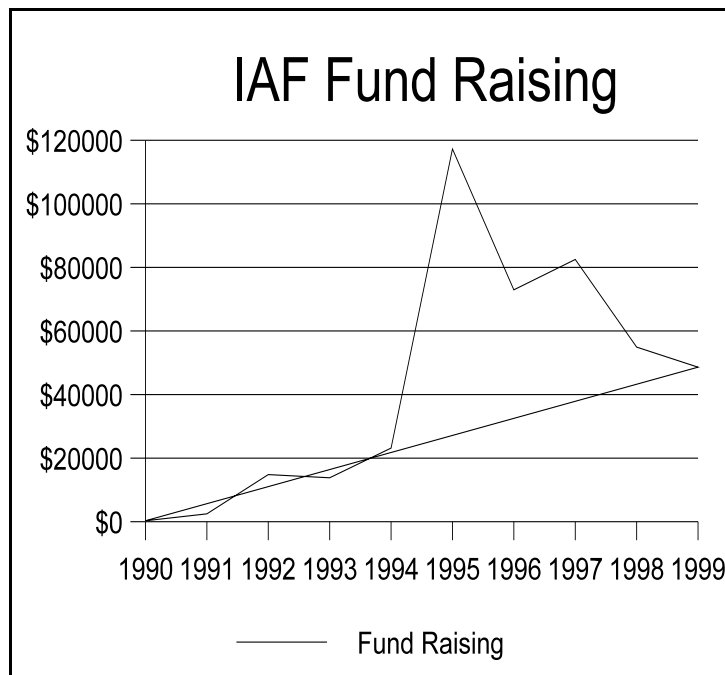


Figure 8

In 1995, there was a special fund-raising campaign to present a special event at the Canadian Museum of Civilization. During that time, donations from 17 other Inuit organizations for the event were processed through the IAF. The 1995 fund-raising data would include these donations.

In order to attract additional funds, the IAF has organized many fund-raising activities over the last few years and has consulted experts on the best ways to take advantage of its status as a charitable organization.

According to one of the experts consulted by the IAF, a critical factor in the capacity of a charitable organization to attract donations is often to have “*high profile connections.*” In a typical organization, these tend to come through board members. The initial IAF implementation plan had taken that into account by considering “fund-raising” as one of the skills expected from some board members. In that regard, the decision to have a board composed entirely of Inuit artists may have made it more difficult to raise money through donations (at least in that fashion). The initial proposal also included the concept of “*patrons to the Inuit Art Foundation*” in order to help establish its credibility.

In its present situation, the IAF needs to tap “unconventional sources of funding” to compensate for its limited support from high-profile individuals. For example, the IAF has explored the possibility of contacting U.S. foundations. Although any amount donated can be conceived as additional resource, the decline in the amounts raised through donations in recent years may illustrate the limits of the alternative means explored.

In recent years, the Foundation has expanded its activities to generate alternative funding. IAF staff reported undertaking the following:

- charging for its expertise on a fee for service basis; and
- developing and selling educational materials.

The Foundation became involved in these activities to generate revenues and expand programming which is encouraged as part of the contribution agreement with DIAND. These alternative sources provide a small portion of revenue.

Funding Alternatives

The evaluation was to identify alternative sources to DIAND funding, whether the department should continue to fund the IAF in the future, and areas of gaps or duplication with other government departments or agencies.

There are several departments that provide funding for Inuit art and/or open to Inuit artists. None of them, however, could substitute for DIAND’s core funding.

The evaluation identified several departments that provide funding for Inuit art and/or open to Inuit artists. Table 12 on the following page briefly identifies the role of each.

Table 12: Broad Role of Other Departments in Inuit Art	
Department or Agency	Role
1. Foreign Affairs	Promote Aboriginal and Canadian arts and crafts internationally
2. Canada Council	Provide grants to professional artists to develop their work
3. Industry Canada (Aboriginal Business Canada)	Develop Aboriginal artists and art businesses domestically and internationally
4. Economic Development & Tourism (former department in the Government of the Northwest Territories)	Provided funding and assistance to the arts and crafts sector of the northern economy.
5. Indian and Inuit Art Centre (Department of Indian Affairs and Northern Development)	Provide and update information on artists' biographies and their work
6. Human Resources Development Canada (HRDC)	Employment and training for Aboriginal and Canadian workforce across Canada

Several departments provide accessible funds to Inuit artists. For example, Aboriginal Business Canada (Industry Canada) sponsors artists' conferences for Aboriginal people. The Foundation has accessed funds from Aboriginal Business Canada for various projects but could play a role by co-sponsoring attendance to Industry Canada funded artists' conferences and coordinating access to them for Inuit artists. In addition, Foreign Affairs is playing a larger role in promoting Inuit art abroad and providing grants to artists. Most of this funding does not duplicate the funding provided by DIAND. One exception perhaps is the portion of DIAND funds that is used for artists training. The Canada Council and HRDC also provide funds that for the same purpose.

Alternatives for core funding to the Foundation from these sources are limited. Most departments do not provide funds for organizations. However, they do provide financial support to individual artists or specific projects to be undertaken by the IAF.

There are potential duplication between the Foundation and the Inuit Art Centre, but both carry unique activities. A more detailed study of the Centre would be required.

The evaluation also examined potential gaps or duplication between the Inuit Art Centre and the Foundation. It found that the Foundation and the Inuit Art Centre carry out similar activities, as follows:

- work closely with artists;
- provide artists with information;
- conduct artists' interviews;
- provide expertise to museum curators and galleries; and
- help organizations to identify artists and their art work.

However, the organizations cater to different needs. The Inuit Art Centre deals with all Inuit artists, for example, it maintains a biography of over 6,000 of them. The Inuit Art Centre still maintains a research information library that is accessed by collectors, artists, academic institutions, and public galleries and museums. On the contrary, the IAF works with professional artists. Although there might be some duplication, the evaluation noted that there is a fair degree of cooperation between the two organizations. The Foundation has not developed its research resources to the same level as the Centre, indicating that it does not want to duplicate what the Centre does.

One main difference between the two organizations is that the Inuit Art Centre is the focal point in the federal government with respect to Inuit art, a role that the IAF does not and cannot play. A more thorough review of the Inuit Art Centre would be required to adequately assess its role and to determine whether there is actually duplication and/or complementarity between the two organizations.

Section 5 - Conclusions and Recommendations

Based on the information and findings discussed so far, this section presents the evaluation conclusions and recommendations. These are reached bearing in mind that the Foundation is an independent organization that receives public funding. The section is divided into two parts. The first part deals directly with the Foundation's activities while the second covers the perspective of DIAND as a funding agent.

The Inuit Art Foundation, Past and Present

The Foundation today is a different organization compared to the original intentions behind its creation.

The Inuit Art Foundation was created in 1987 prior to the contribution agreement with DIAND in 1989. The IAF was a response to a perceived decline in the quality and prices of Inuit art, attributed by various stakeholders, to government's focus on the commercial and economic aspects that encouraged production and ignored quality. Prior to the creation of the IAF, a major consultation with many stakeholders took place, recognizing that it would be necessary to work with all groups involved with Inuit art, including artists, dealers, curators, and others. At the time, the Treasury Board submission and IAF Implementation Plan (1987) envisioned, among other things, that an arm's length organization such as the Foundation would work with artists and other groups in the Inuit art world to function as an "implementor/facilitator".

During the past ten years, a shift has occurred in the IAF, away from the philosophy originally envisioned, to one in which IAF's focus is on empowering and educating Inuit artists, specifically focusing on artists' needs. It has also strengthened its own status as an independent artists' association. In doing so, however, it has become the representative of one stakeholder group, and not the "non-partisan", arm's length organization that was envisioned to foster and protect the long-term stability of Inuit art and crafts.

For the organizations and individuals consulted before the creation of the IAF, including DIAND, a gap now exists between what was intended a decade ago and what has actually happened. For example, the Foundation is selling art directly through its Inuit Artist shop, though it was not intended to become commercially involved as a direct retailer. As well, the IAF was originally going to work closely with artists' associations and other stakeholders, thus becoming an umbrella organization.

More clarity is required as to what are the key activities of the Foundation.

One factor has remained constant in the past decade: the need to target the “fine art” segment. This target group is the priority for IAF training activities. All stakeholder groups interviewed agreed that it was important to focus on this segment. Initially, this meant placing an emphasis on the art production stream instead of economic development, which was the focus of past interventions, and which had been perceived as a failure.

Currently, only the IAF activities related to developing the professional skills of Inuit artists remain focused on that segment. It is not clear to what extent these training activities are the focus of the IAF, as resources devoted to them fluctuate. To a degree, however, these activities have helped develop artists’ skills. Those artists who recalled participating in these IAF activities were generally satisfied. Board members were also positive about these activities. In addition, artists in general believed they had learned more about Inuit art and techniques over the past decade and credited this in part to the IAQ. The difficulty is that artists’ professional development sessions reach only a small proportion of career artists and have not covered all communities in the North. While this would be a challenge given the vast territory and the budget of the IAF, it may well be worth pursuing with more vigor. Furthermore, many artists do not understand the selection process for participation in workshops. The Foundation needs to develop processes to communicate how participants are selected for workshops and to ensure that the process, and its appearance, is fair.

The Foundation also carries a range of activities that are intended for all artists (self-defined). For example, it has taken responsibility for improving working conditions and safety, and helping all artists access materials for their art. It sends the IAQ to a much larger number of artists than what it defines as “serious artists”. It has entered into direct marketing, training of non artists, and a few other activities that are not targeted to the fine art segment. At the same time, some services are considered outside its mandate. For example, the need for feedback about their art was felt by a majority of artists interviewed, almost all of them “fine artists”, and while the IAF acknowledges this need, it has not contemplated addressing it directly.

The shifts in activities has occurred over time and there may be good reasons to justify each one individually. In other words, each new activity has its own valid rationale. However, when examined from a broader perspective, particularly against the initial intent and rationale behind the creation of the IAF, these new activities may not be considered appropriate. The fact that funding is available for an activity does not necessarily mean that this activity is of value to the fine artists. Yet, many needs expressed by these artists are considered to fall outside the Foundation’s current mandate. Furthermore, the picture of the Inuit art world depicted by virtually all key informants interviewed is very similar to the situation that justified the creation of the IAF. The perception is that Inuit art remains in decline and most artists still experience the same problems with marketing as they did a decade ago. Nonetheless, the notion of help for fine artists trickling down to all artists and to Inuit art in general does not seem to be a consideration in many of the current activities of the Foundation other than training. It is not clear whether this is because the theory is deemed to be outdated or because it is not considered pertinent in guiding the activities of the Foundation in its current form.

The IAF may need to re-examine its activities and prioritize those activities that contribute to its core mandate (e.g., IAQ, professional development workshops) and to focus on them.

Although it would be a considerable challenge financially and geographically, the Foundation may want to consider having more of a presence in the North, where the large majority of its clientele lives.

Artists interviewed did not recognize the IAF's presence in the North other than through the IAQ. Establishing more of a presence is integral to ensuring that the Foundation can effectively serve the clientele it is designed to help. Although the main target group for the IAF is the "fine artists", IAF has tasked itself with the responsibility of promoting safer working conditions and pursuing materials for artists. A presence in the North is important both for the artists and the IAF. There is no better way to understand the conditions and problems of artists, and to identify potential talent.

Establishing a greater presence in the North can be accomplished in several ways:

- clearer communication of the IAF mandate and activities to Inuit artists and those in the Inuit art world;
- increasing the number of visits to Northern communities and ensuring several communities are visited annually;
- coordinating programming with Northern governments and offering services jointly where possible;
- developing an in-house newsletter that can be sent to artists to inform them (English and Inuktitut);
- increasing use of Board members to meet artists in the North; and
- increasing use of local radio stations to communicate with artists.

The Foundation could be better known among its clientele.

While the IAF is an organization controlled by Inuit artists, the client group in the three communities visited generally feel neither a tie to it, nor ownership of it. Most artists did not associate the IAQ with the Foundation and several expressed interest in knowing more about the IAF and how to obtain help from them. For this, there is a need to better target who its primary clients are and what services they require.

The fact that the Foundation is not known or recognized among many of its primary clientele should be addressed. The IAF represents and serves a specific group of people, and should therefore be known by its clients. This could help them access the services available from the organization and, for the organization itself, it would be an opportunity to receive feedback and eventually provide more relevant and/or better services.

The Foundation has succeeded in diversifying its funding sources. For that purpose, it has had to enter into new and diverse activities.

The IAF has more than doubled its gross revenue. To do so, it has obtained funding from other federal departments, has carried out fund-raising activities and has entered into direct marketing as a potential source of net revenues. At this time, most of its financial resources come from the federal government, and more specifically, from DIAND.

At present, two activities, the IAQ and the Inuit Artists' Shop, recover a significant portion of their costs. The IAQ is not intended to generate net revenues, but only to recover a fair proportion of its costs. It is not expected that the IAQ can become self-financing. Significant additional revenues are unlikely. The IAF provides artists in the North with free copies of the *Quarterly* in an attempt to maintain wide distribution. Given that the Foundation wants to use the magazine to educate Inuit artists, this subsidy may be appropriate. However, many cannot read the *Quarterly* in English and this limits its effectiveness as an educational tool. In an attempt to address this issue once again, the IAF has developed a precis in Inuktitut for each of the articles in the Fall 1999 edition and these will be inserted into the editions of the *Quarterly* which are received by artists in the North. Past attempts have had limited success because of the myriad dialects in Inuktitut and the hefty cost of translation given the IAF budget.

The Inuit Artists' Shop is largely justified by its capacity to generate net revenues for new programming. However, it has considerable overhead and the Foundation is still waiting to see if it can produce such revenues. This differs from selling Inuit art and crafts at a Qaggiq where there is limited overhead and the sales provide immediate revenues available for programs. From a funding perspective and considering the various expenses associated with the Qaggiq, it is possible that expanding the Qaggiq may be more fruitful than running a retail store in Ottawa.

The funding available from donations has proven to be limited. Many arts organizations depend on their board members to raise funds and they recruit members with this objective in mind. In the case of the IAF, private donations depend on establishing relationships with others who are interested in Inuit art. The current composition of the IAF board precludes fund-raising similar to other art organizations as the board is composed entirely of people who are the primary clients of the IAF.

The contribution agreement with DIAND is still an integral part of the Foundation's funding, supporting its administrative arm and some of the core activities. The original funding submission envisioned that a portion would be spent on program administration and the balance of the funding would be spent directly on artists. However, the Foundation has grown into a structured organization with more staff than originally envisioned, partly because it has expanded its activities and entered into new areas.

The Inuit Art Quarterly is the most successful activity of the Foundation in promoting Inuit art. There is a high degree of satisfaction among subscribers.

As previously mentioned, the IAQ is the major and most successful activity of the Foundation related to the promotion of Inuit art. Furthermore, it has won an award for design and received honorable mention at the National Magazine Award. It has also been very effective in promoting Inuit art generally and featured artists specifically. It has also proven to be a good forum for raising awareness of artists' working conditions, lack of materials and the promotion of new and emerging artists.

Many artists stated that the IAQ had influenced their work and they found it useful. Curators agree that the content of the *Quarterly* is relevant and interesting. Dealers and gallery owners generally subscribe as well. While this group was consulted during the design of the initial funding submission and was active with the IAQ, a "disconnect" seems to have occurred during the past few years. In that time, the Foundation has placed more emphasis on artists' education and artists' needs versus the issues and focus of dealers in the Inuit art world. The IAF may want to consider working through the "disconnect" that has occurred with some of the dealers and galleries. Realistically, this could not be achieved solely by the action and intent of the IAF. Among the means to overcome the "disconnect" are: conduct another survey to obtain current subscriber viewpoints; outline guidelines in the IAQ of which items will be published under its mandate; develop a new section in the IAQ (e.g., open forum) for debate and letter exchange; and, strengthen the editorial advisory committee and the process for its continual renewal.

There is a perception that membership on the Foundation's board of directors gives special access to services.

The Board of the IAF started with a diversified group of people. With the change of orientation, membership changed as well. The board is now drawn entirely from the artistic community and its members are the clients for the programs/services of the Foundation. While the all-Inuit composition of the board is a success in a number of ways, there is a perception among clients that being a member of the board provides better access to the activities of the IAF.

The board of any organization offers counsel and advice to management. In a public setting the board ensures that management fulfills the mandate of the organization and ensures that public funds are well managed and spent as intended. Boards are typically comprised of third parties who represent the interests of clients and constituents of the organization. Often boards also feature membership by clients and constituents.

In the case of the IAF, Board membership has conferred enhanced access to programs and services to those minority of artists who have been board members. The IAF dealt with board members access to its services when Inuit artists originally joined the board. As a matter of policy, it states that board members should not participate in the activities of the Foundation but exceptions are made. Bringing Inuit artists into the organization as board members may be beneficial to the IAF and Inuit in general, but it may also require stringent rules as to whether these artists should remain eligible for the activities they are asked to approve. The IAF staff pointed out that the members who participate in activities, such as training, are also expected to pass along the knowledge and skills learned to other fellow artists upon their return in their communities. Some board members also serve as resource people in certain activities.

This issue does not call into question the fact that Inuit artists control their own programming and services. Certainly, the Inuit artists of Canada are the client for the services of the IAF and must be the final judges of these services. They must also have significant input into the nature and composition of these services, like any client. Nevertheless, the fact remains that a charitable organization dedicated to serve the needs of artists should have strict conflict of interest guidelines in order to preserve its image of dedication to the interests of artists in general.

At the same time, a large portion of the funding to the IAF is public and DIAND and other departments are accountable to Parliament for it. At this point, the fact that board members have access to the services of the IAF may create a negative impression. There is a need to ensure that board membership is not valued solely because it offers enhanced access to services and programs. This could be achieved by considering limiting the amount of time that a single individual can be on the board. Considerations could also be given to open the board to people who come from other aspects of the Inuit art world.

Recommendations

1. The Foundation should re-examine its programs and services to ensure that they are appropriately targeted and serve the needs of its clients.
2. The Foundation should consider increasing its presence in the North.
3. The Foundation should ensure that its programs and services are known to its primary clientele.
4. The Foundation should continue its effort to diversify its funding sources. Particular consideration should be given to private sector sources.
5. The Foundation should ensure that the members of its board of directors are subject to conflict of interest guidelines. As a minimum, board members should not have access to the Foundation's services.

Departmental Considerations

DIAND has no clear policy framework to guide its assistance to the Foundation.

When DIAND decided to fund the initial proposal of the Inuit Art Foundation, this was done in a particular policy context and there were specific expectations in terms of policy results. More specifically, DIAND was operating under the Northern Affairs Program. The expectation was that the IAF would address the perceived decline in the quality of Inuit art by working closely with artists in cooperation with other stakeholders. Furthermore, the department expected the IAF to be a “neutral” organization capable of bringing all stakeholders together to work cooperatively to address artists’ problems. It is not clear whether this expectation is still relevant today. Internally, the contribution agreement with the IAF was managed by the Northern Affairs Program with an economic development orientation.

The policy framework in place at the time of the initial contribution has been replaced by *Gathering Strength* and additional orientations specific to the North. In fact, there has been a shift in the philosophy of the Department over the last five years or so. During the mid-1990s, there was a period of several years where the department focused on devolution and it was thought that the Art Centre would likely be devolved as part of that process. As a result, the mandate of the Centre was not clear. While devolution continues to be a pillar of *Gathering Strength*, it became clear in 1998 that the Centres, in fact, had a critical role to play in the area of promotion and education around Inuit and Indian art. Furthermore, the Inuit and the Indian Art Centres have a strong symbolic role for the department in terms of illustrating the cultural and philosophical distinctiveness of Aboriginal Peoples generally. As a result of that re-orientation, management is undertaking to clarify the roles of the Art Centres. The contribution is now managed by the Inuit Art Centre in Corporate Services, which indicates that art development is the primary focus. The evaluation, however, has found little indication that the change of orientation of the IAF and the change of policy in DIAND were explicitly considered over the last few years. When the evaluation was postponed after the fourth year of operations, (1992-1993 fiscal year), and the funding renewed for five years, the primary reason was that the department was satisfied with the work of the Foundation. It is not clear, however, that the change in the orientation of the IAF, was taken into consideration and assessed against the applicable departmental policy framework.

There does not currently exist a clear vision for the Foundation as there did ten years ago. DIAND has not defined its policy goals in this area, nor how the Foundation fits into its current environment. The IAF has largely become an Inuit controlled organization, and may fall under DIAND’s policy to encourage First Nation and Inuit communities to make their own decisions and determine their own fate. It is unclear whether DIAND could use the Foundation to deliver its policy, as was initially envisaged. It is also not clear whether such a policy or such expectations exist.

Within this perspective, the first step for the department must be to define the role it wants to pursue and what it wants to achieve by funding the Foundation. Once these expectations are clear, the department can better determine where the IAF fits in its policy framework and what the terms of future agreements should be.

The intent should not be to curtail the IAF's arm's length flexibility but to ensure a common understanding with DIAND about how funding will be used and to consult one another on the types of activities the Foundation will undertake. Identifying expected outcomes in any future contribution agreements will also enable the department and the Foundation to assess future performance using mutually agreed upon benchmarks.

To provide direction for future planning, it is important to determine whether the objectives in the funding agreement were met (developing artists' skills, marketing, and promotion). Generally, the Foundation has fulfilled these broad objectives, though the original Treasury Board submission focused on a greater presence and use of the IAF in the North.

The Inuit Art Centre is regarded as an important player in the federal government intervention in support of Inuit art.

A more thorough review of the Inuit Art Centre would be required to adequately assess its role and to determine whether there is actually duplication or whether they complement each other. However, it was noted that other federal departments such as Industry Canada and the Department of Foreign Affairs and International Trade have become involved in promoting Inuit art abroad where the market has grown but still regard the Centre as a primary policy player in the field. It is important to understand their activities and for DIAND, and potentially the IAF, to form partnerships with them where possible. Some examples of such partnerships were found.

The Foundation reports that it has made efforts to work with these organizations but met with limited success. The IAF believes that these organizations should be more responsive. DIAND may be able to help facilitate this coordination as it is the lead department for Inuit and Northern Affairs. One suggestion might be to create an interdepartmental committee to foster discussion, to share information, and to coordinate possible future activities.

The future level of funding largely depends on DIAND's policy direction.

There is a need for DIAND to better define its expectations if it wants to continue funding the IAF. If the department favours help to artists, the IAF may be an appropriate agent. If, however, DIAND wants to focus on other goals, such as marketing and promotion, other options may need to be explored. The issue is not whether a justification can be found to continue to support the Foundation, but whether the IAF, as currently structured and with its current orientation is supporting the specific departmental policy goals in the field of Inuit art. As a minimum, DIAND should assess whether the authority provided in the terms and conditions approved by the Treasury Board is still relevant to guide its contribution arrangement with the Foundation. Consideration should also be given to views of the various players, public and private, that have a legitimate role in the Inuit art world.

Recommendations

6. DIAND should, in consultation with other federal departments and agencies, identify explicitly its policy objectives in the field of Inuit art.
7. DIAND should, in cooperation with its partners and the Inuit Art Foundation, identify its new expectations for the Foundation, and the level of assistance in light of its revised policy.
8. DIAND should review the activities of the Inuit Art Centre with regard to its objectives in the field of Inuit art policy.

Terms of Reference

Terms of Reference

Evaluation of the Inuit Art Foundation (IAF)

Background: The Inuit Art Foundation is a non-profit organization incorporated in 1987. Its objectives are to encourage the production and development of Inuit art; to facilitate the education and training of Inuit artists; to inform the art community and the marketplace and support research related to Inuit and native art.

The Department of Indian Affairs and Northern Development provides funding to the Inuit Art Foundation for the purpose of assisting Inuit artists and artisans from the N.W.T., Northern Quebec and Labrador in the development of their professional skills and the marketing of their art. The department has first entered into a contribution agreement with the Inuit Art Foundation in 1989 for the amount of \$470,000. The departmental contribution for the 1997-1998 fiscal year is of \$458,000. The foundation also received in 1997-1998 a contribution of \$118,561 from Human Resource Development Canada. Other sponsors may be involved for specific projects. Other sources of revenues come from fund raising activities and from sales through the Inuit Artist' Shop. The total revenues of the Foundation for 1997-1998, as stated in their budget, were \$1,110,600.

At the time of first entering into the contribution agreement in 1989, the industry was faced with increasing sales while product quality was diminishing. The department was looking for a means of changing that trend. The foundation was deemed to be the appropriate mechanism. An evaluation at this time will assist in reviewing the IAF's overall performance and help identify funding alternatives.

Need: To evaluate the performance of the Inuit Art Foundation as required by Treasury Board's funding agreement and to identify funding options to assist both the department and the Foundation in future planning.

Scope: The evaluation will review all activities of the Inuit Art Foundation and will consider strategic and funding alternatives.

Issues: How effective is the Foundation in meeting its objectives? Has the quality of Inuit art improved as a result of the undertakings of the foundation? Are results easily identifiable? Are results recorded? What are the services provided to Inuit artists by the foundation? How satisfied are Inuit artists with those services? Are there regional differences?

Is the Inuit Art Foundation operating in a cost-effective manner? Has the foundation been successful in looking for other sponsors and other sources of revenue? Is there potential for increase in revenues?

Are there funding alternatives to continue DIAND funding of the Inuit Art Foundation? Should DIAND continue to support the IAF? Is it relevant to departmental and northern objectives? Are there other federal offices more appropriate to support the IAF?

Approach: The approach will follow multiple lines of evidence adapted to Northern setting, such as a literature review, a performance analysis, special studies e.g. market analysis, interviews with stakeholders, including art dealers and identification of possible funding and revenue alternatives.

Resources: The evaluation will be conducted primarily by consultants under the direction of DAEB in close consultation with an Advisory committee composed of representatives of the department, the management of the Inuit Art Foundation, Inuit artists associations and cultural institutions.

Cost: It is estimated that the budget for this evaluation will be \$70,000 to cover the cost of Northern research.

Timeframe: Planning for the evaluation will begin in March 1998 and the study will be completed by fall 1998.

Approved by:

S. Johnston
Director, Administrative Services
Administrative Services Directorate
June 3, 1998

B. DiBartolo
Assistant Deputy Minister
Corporate Services
June 3, 1998

Action Plan

PROJECT TITLE / TITRE DU PROJET : Evaluation of the Inuit Art Foundation

REGION OR SECTOR / RÉGION OU SECTEUR : Corporate Services, Headquarters

(1) RECOMMENDATIONS / RECOMMANDATIONS	(2) REPORT / RAPPORT PAGE NO.	(3) ACTION PLAN / PLAN D'ACTION	(4) RESPONSIBLE MANAGER / GESTIONNAIRE RESPONSABLE (TITLE / TITRE)	(5) PLANNED IMPLEMENTATION DATE / DATE PRÉVUE DE MISE EN OEUVRE
1. The Foundation should re-examine its programs and services to ensure that they are appropriately targeted and serve the needs of its clients.	46	The 2000 fall directors' meeting will be dedicated to a reexamination of the Foundation's programs and services. The programs will be re-evaluated and a five-year action plan will be prepared.	Inuit Art Foundation	September 2000 May 2001
2. The Foundation should consider increasing its presence in the North.	46	At the direction of the board, the Foundation's northern presence is being enhanced through the increased provision of information to northern radio stations and through increased travel of staff.	Inuit Art Foundation	Implemented
3. The Foundation should ensure that its programs and services are known to its primary clientele.	46	Radio announcements and the inclusion of bulletins in artists' copies of the <i>Inuit Art Quarterly</i> are being used to inform northern artists of Foundation programs and services.	Inuit Art Foundation	Implemented

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REGION OR SECTOR / RÉGION OU SECTEUR : Corporate Services, Headquarters

(1) RECOMMENDATIONS / RECOMMANDATIONS	(2) REPORT / RAPPORT PAGE NO.	(3) ACTION PLAN / PLAN D'ACTION	(4) RESPONSIBLE MANAGER / GESTIONNAIRE RESPONSABLE (TITLE / TITRE)	(5) PLANNED IMPLEMENTATION DATE / DATE PRÉVUE DE MISE EN OEUVRE
4. The Foundation should continue its effort to diversify its funding sources. Particular consideration should be given to private sector sources.	46	The Foundation is committed to diversifying its funding sources. The Foundation, for instance, recently submitted a project outline for an Inuit artists' database to Aboriginal Business Canada and heritage Canada, a project once aimed at replacing and enhancing the current outdated database once maintained by DIAND. <i>Inuit Art Quarterly</i> has also applied to the Canada Council for the Arts Grants to Literary and Art Magazines Fund. Such funding would go toward enhancing <i>IAQ's</i> presence and developing a reader's survey to assess reader satisfaction.	Inuit Art Foundation	Implemented

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REGION OR SECTOR / RÉGION OU SECTEUR : Corporate Services, Headquarters

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5. The Foundation should ensure that the members of its board of directors are subject to conflict of interest guidelines. As a minimum, board members should not have access to the Foundation's services.	46	Conflict of interest guidelines will be revisited at the 2000 fall directors' meeting to ensure that directors clearly understand the line between benefiting from services and serving as volunteer resource persons at Foundation workshops and events.	Inuit Art Foundation	September 2000
6. DIAND should, in consultation with other federal departments and agencies, identify explicitly its policy objectives in the field of Inuit art.	49	The Inuit Art Centre, will initiate a policy review to explicitly clarify its mandate and policy objectives in the field of Inuit art. Consultation with other federal departments and agencies will be included in the final report.	Indian and Inuit Art Centres	April 30, 2001
7. DIAND should, in cooperation with its partners and the Inuit Art Foundation, identify its new expectations for the Foundation, and the level of assistance in light of its revised policy.	49	The Inuit Art Centre will include in its policy review, a clear identification of existing and new expectations of the Inuit Art Foundation in relation to the Inuit Art Foundation Contribution Arrangement.	Indian and Inuit Art Centres	April 30, 2001

PROJECT TITLE / TITRE DU PROJET : Evaluation of the Inuit Art Foundation

REGION OR SECTOR / RÉGION OU SECTEUR : Corporate Services, Headquarters

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8. DIAND should review the activities of the Inuit Art Centre with regard to its objectives in the field of Inuit art policy.	49	The Inuit Art Centre will undertake a complete policy review of the Centre, to identify and clarify its activities and objectives in the field of Inuit art policy.	Indian and Inuit Art Centres	April 30, 2001