

Report

CANADIAN ESKIMO ARTS COUNCIL
PROGRAM EVALUATION

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Bureau of
Management Consulting

Supply and Services
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CANADIAN ESKIMO ARTS COUNCIL
PROGRAM EVALUATION

SUMMARY

The Chief of the Social and Cultural Development Division of the Department of Indian Affairs and Northern Development requested the Bureau of Management Consulting, Supply and Services Canada, to perform a program evaluation of the Canadian Eskimo Arts Council.) The evaluation has been performed in two parts. The first is an evaluation within an historical perspective. It covers a period from 1961 (when Council was called a committee) to 1974 when the present terms of reference came into effect. The second part is a critical review of the Council's performance from 1974 to the present.

The evaluation in the historical perspective demonstrates the development of Council's role and the success which was achieved. This success is seen for Eskimo Prints. Because of the CEAC the evolution of Eskimo art in terms of promotion and marketing during the last twenty years is unexcelled in the marketing of this type of art. Despite the number of prints involved (0 to approximately 150,000 in 20 years), Council was able to maintain relative quality, steady increases in price and sales, and international acceptance.

The critical review of council activities concerns itself with; (a) the congruency of Council's mandate with objectives, (b) effectiveness, and (c) efficiency. As requested, several other topics of concern to the Council and the Department were considered in this report. Our results indicate that, since 1974, Council has been effective and efficient. This is especially true when one considers that the Council is basically advisory and involved in a difficult environment. A high level of success was obtained, but mostly in the area of Eskimo prints. Under these circumstances, the Department may want to consider various ways of extending Council's success from prints to all Eskimo arts and crafts.

At present, there is a real need being served by Council. Its advisory position is such that it links the artist in the North with the southern market. It is also the catalyst which permits interaction and discussion involving the Department, the Northwest Territories Government, La Fédération des Coopérations du Nouveau Quebec, Canadian Arctic Producers, the Canadian Arctic Cooperative Federation, the individual cooperatives, the artists, and all others involved in the area of Eskimo arts and crafts.

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INTRODUCTION

SYNOPSIS

Inuit art, which has now acquired international status as a unique and genuine form of art, has developed essentially in the past 25 years. Today, wholesale figures are over \$6.5 million annually. This includes sculptures, prints, wall hangings, jewelery and various other items.

One of the central forces in the development of Inuit arts and crafts since the early 60's has been the Canadian Eskimo Arts Council. What specific role has this group played? How did it influence the evolution of Inuit arts and crafts? What results have been achieved in all those years?

This report addresses itself to these questions. It is the result of a comprehensive evaluation of the Canadian Eskimo Arts Council (CEAC) from 1961 to 1978. It is broken down in two parts;

- (1) an historical overview of the period from 1961 to 1973. The purpose of this section is to provide a tabulation of basic data which is essential to the understanding of the historic contribution of the Council, and
- (2) a critical evaluation of the Council's operations from 1974 to 1978, with particular emphasis on assessing effectiveness and efficiency. In 1974 the Council was in a sense re-established with new terms of reference, and its role was reaffirmed.

TERMS OF REFERENCE

This report is patterned according to the project's terms of reference which are as follows.

1. To provide a clear description of all measures used in the evaluation, their rationale and implications.
2. To give an accurate statement of the Council's role and of its relationship with other groups.

3. To identify program evaluation results and implications, regarding both effectiveness and efficiency.

Effectiveness is generally referred to as: "Are they doing the right thing?" Efficiency is: "Are they doing things right?"

4. To make recommendations as to necessary changes including those regarding Council's role and responsibilities, composition, managerial and operational requirements.

In the carrying out of the study, the Bureau of Management Consulting was assisted by Richard Simmins, art historian and professor of the Ottawa University. Mr. Simmins provided his expertise throughout the study and was given complete responsibility for evaluating the Council within an historical perspective (from 1961 to 1973).

NOTES TOWARD A HISTORY OF THE
CANADIAN ESKIMO ARTS COUNCIL
1961-74

by

Richard Simmins

"I feel very emotional about this whole discussion,..among the young Eskimos I know, as well as among the old Eskimos I know, some are lost, do not know who they are anymore...I think that a tradition is a living thing...culture is a living thing...I still feel the different culture of people who live on the land, when I am with the Eskimo people...if anybody is going to save the Eskimo culture, it is going to be the Eskimo themselves, not us...but as a Council, we can at least try and exercise a little bit of control over the people who are out to destroy them...at least, not to help in the process of destroying what is left."

Alma Houston
August 31, 1971

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INTRODUCTION

The most enthusiastic supporter of Inuit art in the early 1950's could not have envisaged that 11,500 native people would, in less than three decades, produce a tremendous variety of art forms which would be eagerly sought after by national and international art markets. Nor would the enthusiast have believed it possible that these markets could absorb hundreds of thousands of sculptures, prints, tapestries, ceramics as well as utilitarian objects such as clothing, tools and hunting or fishing gear. Democratizing Eskimo art even more dramatically were the numerous Canadian stamp issues, supplemented by international releases by agencies such as the United Nations -- millions of images of select examples of sculptures or prints¹, that ensured these courageous people were forever a part of the Canadian identity.

Future historians -- sorting out the artists and styles of places which are now legend: Baker Lake, Cape Dorset, Povungnituk, Holman Island, Rankin Inlet or Pangnirtung -- will account for this artistic phenomenon in many ways. They will point out that the development of Eskimo or Inuit art coincided with the expansion of the museum and art gallery system in Canada and the United States in the post-war period. They will cite the influence of television, radio and films as well as popular journals and scholarly publications.

1. An Eskimo print is usually based upon an original drawing which is then translated into a stencil, engraved, lithographic or silk-screen image. The number of prints or edition, pulled of each image or subject is limited -- usually 50 with an additional five or six so-called artist's proofs, signed but not numbered. The original stencil, litho stone, copper plate or screen is either erased or scored some times with an X, to prevent further printing. The term 'print' is confused with photo-mechanical means of reproduction, usually printed in an unlimited series of thousands of copies. Also: only one print of each subject was examined by Council. Acceptance or rejection involved the entire edition (of fifty).

An expanding white collectors' market will be noted; perhaps there will be cynical observations that Inuit art, as other art, was purchased as a hedge against inflation or in the hope of capital gain. There will also be the assertion that a genuine love of this art grew; that here was a rebirth of art among a people enduring the agonizing process of acculturation, giving up a way of life which was one of the most extraordinary ever developed by man.

In a generation or two may come the answer to questions which have plagued today's experts and politicians. Have we created an Inuit art specifically for white consumer consumption? Can the southern market continue to absorb Inuit artistic production? In working for the general benefit of northern communities, have we neglected to support unique talents? Has our attitude been essentially paternalistic? Has this been in the best interests of Inuit art? And the co-operatives in the northern communities? Can we conclude that the interests of the Inuit artists have been protected? Do we have any idea of what the economic returns have been to the North? What might have been the results of an open market? When we talk of quality; is this white or Inuit quality?

Many of these questions had surfaced in the Department of Northern Affairs and National Resources, Ottawa, in 1959. Inuit stone carvings or sculpture were being produced in increasing numbers, priced and marketed almost exclusively by the Hudson's Bay Company². But the first examples of Eskimo prints, particularly those from Cape Dorset, marketed through the West Baffin Co-operative, had caused the Department to set up an ad hoc advisory committee to deal with the problems of distribution, protection and quality control. This committee seems to have operated effectively for two years but political considerations, plus the increasing volume of prints, decided the Department to bring together a group of concerned, impartial and expert advisors. The first meeting of the Canadian Eskimo Art Committee was held in Ottawa, September 15, 1961, with Dr. Evan Turner, Director of the Montreal Museum of Fine Arts, as elected Chairman.

2. "...Ninety-five percent of all sculpture, other than those marketed by the Povungnetuk Cooperative, is handled by the Hudson's Bay Company, which is therefore responsible for pricing".
Minutes, November 15, 1961

Since the early period the basic committees or councils, set up to advise the Minister and government departments concerned with policies and projects related to Inuit art have been:

1. 1959-62 Ad hoc Advisory Committee, established within the Department of Northern Affairs and National Resources at the request of the West Baffin Cooperative. Its main function was to advise on matters related to Inuit prints.
2. 1961-66 With a membership of between five and ten, the Canadian Eskimo Art Committee, was composed of recognized authorities chosen for their knowledge of art, merchandising and quality promotion.
3. 1967-73 A newly appointed Canadian Eskimo Arts Council with twelve members, with vague ministerial authority but considerable ability in terms of initiating projects, guided Inuit art during one of its most flourishing periods.
4. Between 1974-78 Stress is placed upon the advisory role of a newly appointed Canadian Eskimo Arts Council.
5. 1978-79 The Department of Indian Affairs and Northern Development requests a study of the mandate, effectiveness and efficiency of the Council's programs, in view of the need to create new policies to handle the increasing complexities involved with Inuit art.

The historical evaluation³ which follows covers the period from the early Committee (henceforth referred to as the 'Council' to avoid confusion) in 1961, through to 1974, when the most recently constituted Council was appointed. The purpose of the evaluation is to provide an accurate tabulation of data which is essential to the understanding of the true function, achievements and limitations of the Council as it operated over some two decades.

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3. Documental sources include: Council Minutes, reports to or from Council, Treasury Board submissions, studies on specialized aspects of Inuit art, interviews with present/former members of Council, Ministerial correspondence, publications, departmental liaison and other archival material.

It became apparent at the beginning of the study that successive Ministers and Councils were genuinely concerned with developing and nurturing a unique 'national' art form, which, in some elusive way, was tied in with a developing Canadian consciousness and identity. (It is no accident that the concept of Canadian sovereignty in the North was developed during the same period as Inuit art). Thus it should come as no surprise that many things were expected of Council, which were never specifically stated; that precedent became as important as mandates or frames of reference.

However, it is possible to describe and document with relative objectivity:

- A. why an advisory body on Inuit art was considered desirable; types of members;
- B. the mandate(s) under which the Council(s) operated, and specific objectives;
- C. particular concerns and four main areas of operations;

It is then possible to conclude the degree to which Council achieved its overall objectives -- most particularly in its four main areas of activity: quality control, promotion, instruction and protection (C. above).

THE WHY AND CONSTITUTION OF AN ESKIMO ARTS COUNCIL

1. The Why of an Eskimo Arts Council

From the documentation available, we deduce that the development of northern co-operatives, the marketing of Inuit art and protecting the image of Arctic hunter turned-artist, were seen as a potential political problems as early as 1960. The difficulty was how to control the marketing, pricing, quality and quantity of Inuit prints - as well as other developing crafts - without direct government control. The Inuit carving market was almost totaly monopolized by the Hudson's Bay Company; quality was determined by what the local buyer thought would sell in the southern market.

A genuine concern existed -- shared by scholars, art experts and government officials -- that a new and unique art form could be ruthlessly exploited and quickly degenerate without some form of enlightened assistance. That this concern was real can be demonstrated from the files on copyright alone; white exploitation would have quickly reduced Inuit art to the level of tourist or souvenir art: placemats, greeting cards, souvenirs.

A senior government official told the first meeting of the new advisory group in 1961,

"It was the view of the Department of Northern Affairs and National Resources that ... an independent committee could play a most useful role in advising Eskimo co-operatives on the various aspects of Eskimo art on which it is desirable that professional administrators not formulate judgements".

One of the committee members stated,

"...a major change in income (to the Inuit from the sale of prints) will endanger the conviction behind the sources of that income, namely the actual works of art... I gather the Canadian Government has never worked out a policy on such a problem as this, probably because the potential danger has never been considered".

These observations reflect some of the fundamental underlying issues in the formation of an independent Council: significant economic changes would take place in the North as a result of art sales; the Inuit had to be protected and there were no significant government programs or policies

tailored to meet new needs. There seems little doubt -- as the examination of the Council's operations demonstrate -- that the Council in its early years certainly helped create government policy through its activities rather than through direct advice to either the Department or Minister.

"The Council was, perhaps is, seen as a formidable body of

"... persons with distinguished reputations in fields that will contribute to the orderly development⁴ of Eskimo arts and crafts" or "... representing professions or activities relevant to the orderly development of (Inuit) arts and crafts as a means of livelihood⁵".

It was also seen as an articulate group that could act as a buffer between various co-operatives, commercial interests, pressure groups -- even Job's Comforter to agencies of the Northwest Territories, the Federal Government and Nouveau Québec, who were often more concerned with immediate economic returns rather than the long term development of Inuit art⁶.

4. Memorandum for the Cabinet, The Honourable Arthur Laing, November 5, 1964

5. Treasury Board Submission, No. TB - 672152, August 9, 1967

6. a) See excerpts from Government of the Northwest Territories Department of Information News Releases, June 25, 1971 "...take the emphasis of this artsy-crafty stuff and get into real business. We're in too deep already and we're wasting our time" (David Searle, elected member for Yellowknife). "What happened is that we inherited a (arts and crafts projects) can of worms," Bryan Pearson of Frobisher Bay stated, "now we have to find someone to take them from us".

b) Also recorded 1961-74, are numerous instances of pressures on Council to accept prints, regardless of quality, because of the desperate financial need within a northern community.

c) Also income from art was seen as a device for physical improvement. "... There is a critical need for decent housing as an alternative to the near slum conditions under whom the (Cape Dorset) people have commonly lived. I know they have discussed many other ideas for community projects which may become possible through the income from art after these more pressing needs are met". Appendix A, Minutes, May 6, 1962.

2. Constitution of Membership

Council membership, 1961-74, had a broad geographical base except in the case of Inuit members⁷, and reflected a wide range of interests. Overlapping service on various Councils provided continuity and established the firm traditional patterns under which the Council still operates. Apart from recent restructuring of internal committees, all the main activities were established prior to 1974.

3. Constitution of Membership

The following list of members indicates the complexity of interest, geographic representation, length of service and, most important of all, their access to institutions or individuals or information. A list of council members has been included in Appendix C.

1961-64 Evan Turner, Director of the Montreal Museum of Fine Arts and later the Philadelphia Museum. Extensive national and international contacts; well integrated into Anglophone Quebec. Turner maintained his links with Canada after his return to the United States...into the early 70's.

1961-74 M.J. Feheley, well-known Toronto advertising executive. Also a collector of art: general, Canadian and Inuit. Had extensive business and media contacts, as well as a thorough knowledge of the art market. Later established as an independent publisher.

7. Despite common agreement that Inuit representation was desirable on Council, this was not achieved during the period under discussion. Perhaps the following observation records why. "The committee further noted that Eskimo Art is essentially a primitive art, and therefore felt that, as such, the Eskimo society could not be a competent judge of the aesthetic quality of its own art." Minutes, Sept. 27, 1963. This paternalistic attitude was modified in 1973, with the appointment of two Inuit to Council.

- 1961-65 Paul Arthur, editor of Canadian Art, the widely respected national publication. One of the most influential and creative typographers of the period. Designed for many departments of the Federal Government, including the National Gallery of Canada.
- 1961-63 Julien Hébert, Montreal art teacher and designer. Quiet, well respected in Québec intellectual circles. Was regarded as a voice of quality.
- 1961-65 Alan Jarvis, former controversial Director of the National Gallery of Canada. Toronto-based as an independent consultant, he enjoyed wide support from gallery directors from coast to coast. Also had numerous business and establishment contacts.
- 1963-77 James Houston, generally credited as the man who first explored the production of prints with the Inuit. Solid understanding of the North. Later experience as a designer, writer, novelist living in New York, was an asset to Council. His Canadian contacts are maintained though he now lives in the United States.
- 1964-79 George Elliott, Vice-President of MacLaren Advertising, Toronto; later to take the post of Minister Counsellor Public Affairs at the Canadian Embassy in Washington. Extensive understanding of media, promotion, advertising, business. The most politically astute member ever to serve on Council...and the one with the longest unbroken service.
- 1968-76 Robert Williamson, expert linguist, anthropologist, and professor with the University of Saskatchewan. Served on the Council of Northwest Territories. Has published numerous articles and poems and teaches linguistics at Rankin Inlet.
- 1967-74 Kathleen Fenwick, Curator of Prints and Drawings, the National Gallery of Canada. Internationally known for her high aesthetic standards and critical eye. Extensive understanding of the national art scene and many friends in artistic and government circles across Canada.

- 1967-74 Jean Noel Poliquin, President of the Quebec Sculptors' Society.
- 1967-74 John Robertson, Ottawa art dealer, formerly employed with the National Gallery of Canada. One of the first dealers to handle a wide range of Inuit art, a great deal of which he collected personally on northern trips, prior to being appointed to Council. Used by Council in exhibition assembly and trouble-shooting.
- 1967-74 George Swinton, Professor of Art, University of Manitoba. Widely travelled in the North, became noted as collector and expert on Inuit art. Extensive publications, including a number of major works on sculpture. A keen eye and also controversial. A national asset.
- 1967-74 William Taylor, widely respected as an Eskimo archaeologist, Director of the Museum of Man, Ottawa. The most sophisticated public servant to serve on Council, with an intimate knowledge of government procedures. Solid national and international connections, and an avid collector of Inuit prints and sculpture for his museum.
- 1967-67 Alex Colville, internationally known realist painter from New Brunswick. Worked on a number of national boards and committees. Served as advisor, from time to time, to the Canada Council.
- 1967-68 Jean Folch-Ribas, Montreal architect and town planner.
- 1968-74 Jean Beetz, Rhodes Scholar, former Dean of Law, University of Montreal. An expert on Inuit social problems, counsel to the Prime Minister on constitutional matters. Now a judge with the Supreme Court of Canada.
- 1964-78 Alma Houston, while not a Council member during this period, has had direct associations 1964-79. The most widely-travelled of all people connected with the Council, she spoke with authority and a clear understanding of the problems faced by Inuit artists. Also associated with Canadian Arctic Producers during this period. Wide understanding of art and marketing problems.

Ene Schoeler, Secretary to the Council, 1967-79.

Up to 1974, secretarial services were either provided by the Department or by Ene Scholer, who has served as secretary to the Councils since 1968. The executive director position was created only in 1974, but terminated four years later.

It is difficult, if not impossible, for us to judge which individuals had the greatest influence within the Council. However, we can note that M.J. Fehely, James Houston - the great early teacher to the Inuit - George Elliott and Alma Houston were all closely involved for between twelve and fifteen years. Equally significant, during these strategic years, was that no Inuit advisors served at a policy-making level. The contribution in expertise made by a host of intelligent northern administrators also will never be fully acknowledged.

What becomes obvious is that the accumulated experience and contacts with the business, academic, museum, commercial gallery and media worlds was formidable. It is also certainly true that, assisted by these Council members, Inuit art moved from acceptance by a handful of enlightened critics, dealers and collectors into the mainstream of international movements. The great breakthrough, of course, was the Masterworks of Inuit Art exhibition shown in major European, American and Canadian cities, 1971-73. The significance of how the type of Council member influenced strategic operations like promotion and marketing will be discussed later.

COUNCIL MANDATES AND OBJECTIVES

1. 1961-66

The first Council of 1961 operated without a written mandate for two years, reporting to senior officials in the Department of Northern Affairs and National Resources. It was active, however, and established methods of print selection and made the first successful ventures into prestige marketing.

Considerable thought was given to the role of this advisory group. Evan Turner expressed,

"... concern that the Committee has not been able to come to terms with the wide spectrum of problems arising from the developing art in the changing Arctic ... it lacked the means to deal with some of the difficult situations ... the full power of government was required ... (which) ... still has a grave responsibility for the future of Eskimo art ..."8

By early 1963, however, this group had proved its worth to the government.

"Strong markets have been established ... a remarkable increase in both the volume and diversity of arts and crafts ... annual income ... now exceeds \$1,000,000 a year ... more important in money value than the fur trade in all areas where arts and crafts have been developed ... Judged by the value of their normal consulting fees, the time they (Council members) have given to the Government ... amounts to many thousands of dollars."9

The same document singles out the expert advice given in selecting, publicizing and marketing; notes the introduction of new techniques and standards of excellence. Cash returns to Cape Dorset and Povungnetuk alone were estimated at \$110,000 between 1961-63.

8. Minutes, November 7, 1962

9. Minutes, April 18, 1963 Appendix A, Draft Submission to the Treasury Board.

"It is, however, critically important", the writer continues, "at this stage to avoid the pitfalls which have overtaken other forms of primitive art in this country and elsewhere. The main requirement is constant quality control such as can only be given by an independent and disinterested group of experts".

In November 1964, a Cabinet decision approved the recommendation of the Minister of Northern Affairs and National Resources (The Honourable Arthur Laing) that a Canadian Eskimo Arts Council, responsible to the Minister, be established. Membership was to be restricted at any time to twelve persons with distinguished reputations in fields that would contribute to the development of Eskimo arts and crafts.

A budget of \$15,000 a year was provided for the salary of a part-time Executive Director and, for the first time, regular travel expenses for the advisors. In other documents¹⁰, the objectives of the Executive Director and Council were outlined.

"One of these (Council members) would serve as part-time Executive Director ... would carry out the decisions of the Council and consult with the Eskimos and the market. He would be responsible for ensuring not only that Eskimo art was sold in the most advantageous circumstances, but would also seek to develop new markets..."

The Canadian Eskimo Arts Council was seen as an independent advisory body, similar to the National Industrial Design Council, but restricted to Eskimo art.

"The Council would use its knowledge and experience to further the well-being of the various Eskimo communities in the Canadian North by maintaining the quality of the arts and crafts being released to the local and international art market; by advising on marketing and promotion of Eskimo arts; and by considering programs for future development of native arts of the Arctic. The Council would, of course, work in close cooperation with marketing experts in the Department of Northern Affairs."¹¹

10. Cabinet Memorandum, from the Honourable Arthur Laing, November 5, 1964.

11. Ibid.

Clearly the role of the Council was to be an advisory one, ✓ with direct operations of marketing programs being left to the proposed Executive Director and the government marketing experts. Two factors, at least, worked against this initial mandate:

- i. The first was the fact that almost four years were to elapse before the newly constituted Council was to hold its first meeting. Meanwhile, the activities of the old Committee continued. The numbers of sculptures, prints and other crafts coming down each year from the North continued to mount. Immediate decisions had to be made in many areas, not the least important being the marketing of the thousands of prints being shipped to the advisors each year. Priorities remained with specific projects rather than with recommending policy.
- ii. A second factor reinforced the, by now, accepted pattern of direct participation in continuing programs. This was the decision made prior to the first meeting in 1967 not to appoint an Executive Director and to turn to agencies other than the Council for marketing assistance.

"Since the submission of the original document to Cabinet, Canadian Arctic Producers Ltd. has been established as a central promotion and marketing agency for arts and crafts produced through most Eskimo co-operatives in the Canadian North. The effect of this development is to make it unnecessary for the Canadian Eskimo Arts Council to become involved in the direct promotion which was originally envisaged as one function of the Council" (Italics added).¹²

With the advantages of hindsight it is apparent that Council, which had by this time developed sophisticated techniques in terms of quality control and distribution of Eskimo prints,¹³ was vitally concerned with protection and to a lesser degree instruction. By appointing Mrs. Alma Houston of the newly formed Canadian Arctic Producers as the Council's Secretary-Treasurer, the Council simply proceeded to carry on with existing programs. The end results now appear obvious:

Council, following activities dictated by demands from the North, created its own policies and objectives. Subsequent official mandates, perhaps because of the staggering number of sculptures prints and other crafts being produced, did little to change the basic method of operation - in many ways a model of success.¹⁴

In summing up the mandates relative to 1961-66 we observe:

- a. The Government evidenced concern about marketing and maintaining the quality of Eskimo prints and other arts/crafts. Control was moved from an informal DIAND group to a Canadian Eskimo Arts Committee.
- b. Subjects related to aesthetic judgements, copyrights, preserving the image and marketing were deemed beyond ordinary government operation.
- c. During this period no evidence exists that the advisory group's role, function and techniques of operation were laid down, either through the Minister or Department, except in generalities.

13. The statistics on prints submitted to Council between 1961-66 are incomplete. We do know, however, that a minimum of (279 subjects) 12,800 prints were approved and marketed. Centres included: Cape Dorset, Povungnetuk, Holman Island, Baker Lake and Rankin Inlet. Also: some prints were sold independently of the Council.

14. No other 'primitive' art has ever been so successfully promoted and marketed. How this was achieved will be discussed later.

- d. These expert advisors, immediately launched into programs at the first meeting, did attempt to work out a balance between policy advice to departmental officials and operational activities. This perilous journey between Scylla and Charybdis has continued ever since.
- e. The move, by the Minister, at the very end of this period, to restructure Council, to emphasize its advisory (policy) role, indicated the need for a direct mandate, specific guidelines and -- because no support staff was available -- limited projects.

2. 1967-73

The volume of correspondence, trips or meetings to be organized, prints produced¹⁵ and requests for assistance in connection with the production of Inuit sculpture grew.¹⁶ It is remarkable that this voluntary body accomplished as much as it did. Many things were 'expected' of Council yet no clear-cut mandate was given.

A Council file memo (1968-69) states,

"As far as can be ascertained no terms of reference for the CEAC were ever produced by the Department. Certain guidelines (described below) were, however, given by the Minister in his original address to the Council on June 5, 1967 and by the Departmental representatives at the first meeting ... It would still seem valid for the Council to recommend the role and functions which members consider most appropriate for them to fulfil within these broad guidelines". (Italics added).

It is interesting to compare the general guidelines laid down by the Honourable Arthur Laing in his speech to Council in 1967 and relate these to comments by the Chairman, George Elliott - in material drawn from speeches or the Minutes, 1968-69.

15. Records for print selection for 1967 are minimal and incomplete. However, between 1968 and the end of 1973 it is estimated that Council approved 1,000 subjects which equals 50,000 prints. The total 1961-1973 is a minimum of 80,000 prints.
16. Council was asked to assist with the problem of an estimated 80,000 carvings from Povungnetuk and Port Harrison stored in northern HBC depots. The recommendations to the Minister were ignored. One result is that the same problems related to the quality and distribution of sculpture remain unsolved in 1979.

Précis of Hon. Arthur
Laing's Speech to Canadian
Eskimo Art Council, June 5,
1964

... of great importance to my department that Eskimo art retain its vitality, originality, popularity, if it is to realize its full and immeasurable potential in the world of art. This objective requires the judgement and advice of an independent and highly competent body of people who understand and appreciate art and the complexities of the art world.

Probably the most important task of the CEAC therefore will be to advise me and my officials on the very difficult judgements which must be made and on the decisions which must be taken if the Canadian responsibility to the Eskimo people, as artists and as members of this remarkably talented group, is to be discharged.

The most important and difficult task of the Council will be to make recommendations concerning department policy in this field. Council will itself initiate proposals and recommendations ... and these will be most welcome.

Précis of major statements,
speeches by Chairman, CEAC,
1968-69

People on Council have special capabilities ... we are an aggregation of extremely capable minds, totally involved in the world of art. Council is a repository of advice.

Our concern is that the Inuit are kept as vital and alive and active and have the same status as southern artists. The objective is the self-reliance and independence of our citizens here.

It is the intention of Council to arrange a meeting for all organizations concerned with creating an orderly and expanding flow of Eskimo arts and crafts.

If recent trends in Eskimo arts and crafts continue, we can expect an enormous increase in both volume and variety of art work from all regions of the North.

In the immediate future Council will be involved in appraising and making recommendations on Eskimo prints, ceramics, sculpture and fine handicrafts. I foresee significant developments taking place in these areas.

One of the most important consequences of Eskimo artistic activity is its effect upon Eskimo incomes. Some communities are supported to a great extent through the sale of Eskimo arts and crafts. This activity has become an industry in itself, the economic potential of which has not yet been fully realized.

Of equal importance is the non-material return which this activity accords to the Eskimo as a human being ... a sense of accomplishment in being able to contribute something of value to the rest of the world. In this very crucial time of cultural upheaval, the Eskimo needs to have reinforced this pride of race and to feel secure about the worth of his cultural inheritance.

There was some evidence that there was going to be a small explosion in graphic creativity in the North. This must be controlled and disciplined by a group such as the Council.

We must keep the art market in our minds all the time. Council members are involved and enmeshed in the art market. We recommend the establishing of arts and crafts warehousing and display centres: Vancouver, Winnipeg, Toronto, Montreal, Paris, New York.

If this means an emergency purchase fund, I would recommend it because there is stability of the market.

There are no "pat" marketing solutions to the problems that are now building up. The Council will try to introduce the work of Inuit artists in the new cities around the world under proper sponsorship.

This will call for a marked degree of Government intervention.

On a broader plane, Eskimo art has become identified with Canada on an international scale.

Art is an extremely precious commodity in the scheme of things ... has to be handled very carefully.

Council's understanding of the broad views of the Government is apparent from views expressed by the chairman. However, generalities could not be accepted by members as a whole, and in September 1968, Jean Noel Poliquin asked a member of the Department,

"What is expected of the Council by the Minister? Is the frame of reference sufficiently wide, or is it too narrow, to carry out certain matters? Is there a possibility that the mandate from the Minister might change, and if so, to what extent?"

The answer was that,

"... the Council would use its knowledge and experience to further the well-being of the various Eskimo communities ... by maintaining the quality of the arts and crafts being released to the local and international market; and by considering programs for future development of native arts in the Arctic".

He concluded by referring the members again to the Minister's speech of June 5, 1967.

This circumlocution had a very positive result.

A policy sub-committee was set up, under Poliquin, to study the essential raison d'être of the Council. A series of policy statements and papers made known the views of key members of Council.

These interesting documents on this subject demonstrate the profound sense of responsibility, felt by Council members, towards the Inuit and their art. Historically they articulate what earlier Councils had hoped was being done and they became the core of all future mandates.

1. Reflections on the Canadian Eskimo Arts Council. Jean Noel Poliquin. 1971. Also: Revised Second Version, 1971.
2. A new Direction for the Canadian Eskimo Arts Council. Sub-Committee on Policy. October 18, 1971.
3. Memorandum to Council Members. Policy Sub-Committee. November 30, 1971.

4. Summary of Comments Made by Members on Policy Matters. Minutes, December 10, 1971. Appendix A.
5. The Canadian Eskimo Arts Council. Draft proposals¹⁷ re mandate. Early 1972.
6. The Canadian Eskimo Arts Council. Re-Draft. Doris Shadbolt. Early 1972.
7. The Canadian Eskimo Arts Council. Re-draft George Swinton. November 17, 1972.
8. The Canadian Eskimo Arts Council. Re-draft. W.E. Taylor, Jr. September 15, 1972.
9. The Canadian Eskimo Arts Council. Re-draft. John K.B. Robertson. July 27, 1972.
10. Comments on the Proposed Charter for the Council. Kathleen Fenwick. July 26, 1972.
11. The Canadian Eskimo Arts Council. Re-draft Budd Feheley. Summer 1972.
12. Minutes. Jan. 7, 1972 (As per text)

From these discussion papers, and consultation with officials of the Department of Indian and Northern Affairs, the first detailed Terms of Reference for the Canadian Eskimo Arts Council was drawn up in December 1972. A revised version was presented to the Minister, The Honourable Jean Chrétien, February 16, 1973. See Appendix A of this report.

While accepting the essential recommendations of the Council, a letter from the Minister, April 16, 1973 outlined the reasons why the Department preferred the Council to remain advisory rather than involved in operational matters.

17. All subsequent mandates of the Canadian Eskimo Arts Council are based on the first Frame of Reference, December 1, 1972. If the revised document of May 12, 1977, is more specific re length of tenure, remuneration, meetings, etc., the declared purpose and areas of operation remain virtually unchanged.

"I have now had the opportunity to discuss your Terms of Reference with Commissioner Hodgson (of the NWT Government) and officers of my Department. While all concerned pay the highest tribute to the Council's achievements, it is nevertheless considered that the Council's involvement in operational matters except at Government invitation, and for specific projects, would increase the existing fragmentation. In accepting this advice, I recognize, at the same time, the need to strengthen the Government's support of the Council if its recommendations are to be implemented quickly and effectively".

Not accepted, however, was the proposed three year budget which would have provided for the long-hoped for Executive Director and enlarged secretariat. The sum of \$96,500 was requested for 1973-74, increasing to \$164,000 in 1975-76. Only \$29,000 was approved -- surely indicative that meetings of an advisory character were expected and not costly activities of an operational nature.

The consultative or policy role of the Council was strengthened on the one hand and its operational nature played down. On the other, its four major (programme) functions were clearly stipulated: maintaining high standards, promotion, instruction and copyright protection. It is now apparent that there were misgivings about Council's self-declared authorities and its extraordinary influence as the major authority on Inuit graphic art.

In historical terms, the 1973 mandate ratified or sanctioned the whole range of activities with which Council had been involved for the previous eleven years. At the same time it appeared to provide the necessary authority with which to act in the future. What it did not do was to delineate a new series of activities.

The key to understanding the historical role of the Canadian Eskimo Arts Council is accepting that its mandates and frames of reference came after the fact. These evolved, certainly in the early period, from having to face specific problems which were the direct result of the "explosion of graphic creativity in the North".

On July 31, 1973, the Minutes record that because no limit to the time of service had ever been specified for members that "Council had decided to resign as a body ... so that the

Minister would have a chance to revise his advisory group". Clearly pressure had been brought to bear upon Council to do so, in the hope that there would be a shift from direct involvement in programs to long-range policy advice.

The new Council which met in April 1974, was not only given the mandate drawn up by the previous group, but the same chairman as well. In addition to the experienced George Elliott, James Houston, Robert Williamson and Alma Houston -- all strong, informed and experienced individuals who had worked with Council for many years -- were also re-appointed. Not unexpectedly the meeting agendas for the remainder of the year record precisely the same type of activities -- discussions on copyright, print selection, reproduction rights -- as we have seen in previous years. Plus ça change, plus c'est pareil!

PARTICULAR CONCERNS AND FOUR MAIN AREAS OF OPERATION

If we accept the fact that the 1973 Frame of Reference, with its four main areas of activities, was actually an ex-post facto document which ratified the accepted work of Council, we can examine in some detail those concerns:

1. maintaining high standards of quality in the arts and crafts;
2. advising on promotion in present and future markets;
3. instruction in arts and crafts, including the introduction of new techniques;
4. copyright protection and compensation.

In discussing the four major areas of Council operation we will be able to conclude: how each area was defined; the variables or constraints which might have affected Council's choice of programs; the effectiveness in major areas of involvement such as print selection; and other pertinent information which may provide an understanding of present problems or future suggested guidelines for this advisory group. Where necessary, reference will be made to specific documents so that future research will be simplified.

a) Maintaining Quality Control of Eskimo Art

Inuit sculpture and print production evidenced such a high degree of artistic accomplishment in its initial stages, that the advisory groups were specifically charged to maintain and develop that quality.

i) Philosophy

All Council's functions were interlocking, and theoretically connected with quality. We can only understand promotion in terms of prestige-quality marketing or allied projects. Instruction is based upon either improving quality or seeking new techniques that would further develop the innate quality within Inuit artists and craftsmen. Protection, preservation and copyright controls were based upon the assumption that there was a body of quality work which must not be debased, plagiarized or ruthlessly exploited. The Federal policy to

control the development of Inuit art without directly appearing to do so, was based upon a genuine fear this unique art form could be destroyed in an open market situation.

What were some of the statements related to quality as expressed by various Councils? And what is the summation of these views that guided Council in its artistic judgements between 1961-74? Can we conclude that, generally speaking, there was consistency over time as to what quality meant?

Throughout the history of the Council, and in every phase of its operations, the premise was that certain types of Inuit art were of such importance that they were of both national and international significance. This significance was understood to mean that specific works would find acceptance by sophisticated private collectors, public art galleries and museums, and would be sold and re-sold by knowledgeable commercial art dealers. The criteria used to measure quality were much the same used to evaluate both other forms of past/present pre-literate art and contemporary art. Works were judged on the basis of content (usually exotic and possessing rare insights into mythology, spiritual values or pre-history), quality of material execution and formal excellence (composition, colour and the ability to successfully translate idea into image).

The views on quality as expressed by the Council are basic and comprehensible to the art expert, remarkably free of esoteric jargon. Successive Councils were convinced that quality and marketability were corollaries and some of the following observations, gleaned from comments from 1961-74, demonstrate this clearly. ¹⁸

"The Committee looked at the prints (from Povungnetuk) in terms of graphic art of the western world (1961)...prints must be a true expression of the Eskimo people...have an independent quality (1961)...the Eskimo society could not be a competent

¹⁸ Minutes

judge of the aesthetic quality of its own art (1963)...three standards could be applied to the selection of Eskimo art for sale. One might judge by saleability, and by authenticity, or by the degree to which a graphic seemed sincerely the product of Eskimo culture (but) saleability should not enter into the selection of prints (1964)...without some form of control on standards in Eskimo art, both graphics and carvings, the result could be disastrous, both aesthetically and financially (1964)...the artists at Cape Dorset are encouraged to use their imagination in designs and carvings (1964)...there have recently been pressures ...causing diversion from aesthetics to the pressing urgency of marketing (1965)...briefly defined the function of CEAC as follows: (i) to examine and either approve or disapprove of Eskimo graphic art intended for exhibition and sale at home or abroad; (ii) to explore the future of all forms of Eskimo art; (iii) to enhance the reputation of Eskimo art (1963)... it is very important to have a great top-level show of (Eskimo) masterworks (1967)...purpose ...to present a high quality exhibition of major impact, capable of commanding respect in the sophisticated art centres of the world (and) to establish the high quality of this art among other art forms of the world (1968)...it is one of the most difficult things (Council has the face) in the world to distinguish between marginally 'inferior' and 'superior' works...(1968)..."

Sometimes there were serious misgivings, much soul-searching about the continued applicability of art-historical standards. One member urged in 1970

"... that freedom be given back to the (Eskimo) artists -- not in the sense that what has been done is necessarily wrong, but some things could be done in terms of experimentation...we have set down too many of our own rules, which tend to stultify the innate creativity of the Eskimo artists..."

However, it was generally accepted that,

"We do agree that Eskimo art and crafts exist on several levels, and that all these levels are valid within the contemporary market. Our concern is with Eskimo art at the Gallery level" (1970) (Italics added).

Professional scholars and art experts may insist that Council's ideas of quality and the Inuit concept of quality bear no relationship to each other. This argument will only be settled when we have sufficient distance over time in which to evaluate the extraordinary range of art objects produced in the last few decades.

If the Council's major area of responsibility was in the field of prints, at one time or another, between 1961-74, it was asked to or passed judgements, or commented about the quality of:

sculpture	pottery
wall hangings	clothing
jewellery	domestic or utilitarian objects
commercial reproductions	films
new teaching techniques	exhibitions
prints, including: stone- cuts, stencils, silkscreens, engravings, lithographs, etchings, monotypes, lino cuts, others	greeting cards place mats tourist items
stamp designs	public art
poetry	scholarly publications
tapestries	exhibitions
paintings including oils and watercolours	drawings
the Inuit 'image'	commercial outlets

Theoretically the Council was not a regulatory agency, constitutionally set up to maintain quality. But acting with the approval of the Government -- anxious not to become involved in aesthetic matters -- and buttressed with the accumulated knowledge of its members with their market and art expertise, it became one.

It must be stressed that, at no time, did the Canadian Eskimo Arts Council have specific authority to pass binding judgements on the quality of Inuit art and either withhold or permit works of art to be sold. Nor did it have any legal right to attempt to establish a closed market, control editions, prices, outlets, yet publications, or otherwise impose sanctions¹⁹ against the sale or distribution of Inuit art or prints.

b) Factors Working Against Quality

There are numerous examples of tremendous pressure being brought to bear on Council to lower its standards, to accept and place its seal of approval on marginal art works. The arguments must have been difficult to resist: It was a question of economic necessity, of community pride, or food and clothing, or Skidoo parts, or an élitist policy that ignored the northern realities.

Many things worked against the Council's attempt to regulate quality.

The art market has been traditionally a free one with the value of individual art objects being determined by demand. One of the constant complaints from Council was that it was being by-passed. Enterprising commercial dealers often worked directly with the northern co-operative, sought out promising artists whose works might sell for reasonable profit. Council was forced to deal with total community production, not just the work of a few gifted artists. There was also conflict between the strong Ottawa-based group and tiny communities whose leaders were far more concerned with harsh economic realities than with aesthetic judgements.

¹⁹ In 1964 the total Povungnetuk print collection was rejected. Shown later at the Royal Ontario Museum in Toronto, it brought immediate action by the Council. A news release headed "Work by Eskimos of the Povungnetuk region will go on the market this year without the sanction of the Canadian Eskimo Art Committee" was released Feb. 6, 1964. This clearly indicated to dealers, collectors, galleries that the prints were of little value and would not bear the seal of approval. Povungnetuk came into line.

There were also strong entrenched interests like the Hudson's Bay Company and the Canadian Guild of Crafts which had been involved with Inuit art for a long time. And as the popularity of Eskimo art spread dozens of commercial interests became interested in utilizing Inuit designs, with little or no regard for the original purpose the original design had been used for.

A voluntary agency such as the Council, meeting less than half a dozen times a year, simply could not handle the overall problem to maintain the quality which was expected of it. The sheer volume of production was staggering. The one major program it could control with great efficiency was prints and it did this with consistent regard for quality throughout.

A final factor which kept Council's activities within certain limits was Government indifference.

Preliminary research indicates that many recommendations made to various Ministers related to maintaining quality went unanswered. One of the most important of these was the plan submitted in 1968 which would have established quality control over the selection and distribution of Inuit sculpture. Though all we can do is conjecture, perhaps indifference was in itself a control exercised on an advisory group deemed to have exceeded its authorities -- but not the expectations -- vested in it.

c) Accomplishments re-Quality

We can deduce, however, that the Council -- in never-ending discussions and study -- was consistent in insisting that the acceptance of Inuit art rested in its quality; that quality was defined as being of museum, rather than tourist, standards, and quality would have its final determination in that most objective of markets, the international auction house.²⁰ While the Council cannot receive sole

²⁰ It is likely that the best Inuit prints produced in the last 20 years would bring much higher prices in New York, London or Paris than prints by established southern Canadian artists.

credit, its Herculean endeavours in establishing the international acceptance of Inuit prints must be recognized.

In retrospect, it would seem that this advisory group, using classical museum or art gallery definitions and techniques, guided the development -- certainly the exposure -- of certain aspects of Inuit art, until international acceptance was finally achieved with the Masterworks exhibition in 1971.

Using standard gallery techniques the Council:

- Maintained between 1961-74 a uniform jury system of print selection, approving or rejecting on the basis of comparison with national or international contemporary graphic production.
- Established the principle of limited, signed series.
- Resisted constant pressures to accept works of art that were of a quality that was unacceptable to critics, museums, collectors.
- Attempted to encourage works that were a "true expression", "excellent", "aesthetically sincere" or "superior".
- Endeavoured to judge without imposing standards that were totally alien to Inuit artists.
- Efficiently used the museum system to buttress its definitions of quality, which in turn created the acceptance of that quality by collectors, commercial galleries and the public.

2. Promotion

Since its inception, ambiguity has existed about the Council's direct role in promotion and marketing. The 1973 mandate spelled out that "advising on the promotion of arts and crafts in present and future markets" was what was required. Yet this did not take into consideration the historical pattern of Council, nor the fact that the marketing substructure -- designed to relieve Council of this responsibility -- was not created.

Within Council itself less ambiguity existed; it had been actively involved in direct marketing and promotion and had highly developed techniques in operation. In the general interests of maintaining the good image of Eskimo art, maintaining this through quality control, stimulating public interest to purchase, certain policies and practices had been developed. These were accepted by the northern co-operatives, the Department, most of the artists and the main principals involved in the national distribution system which was created. Criticism there was and is, but we cannot deny the fact that Council was able to cope with ever-increasing production and still maintain the general national and international acceptance of this art form.

Though perennially concerned with its functions, there did exist within Council an understanding of the image and power of the organization itself. It saw itself as a strong Federal board, the central hub of an intricate network. Its northern spokes formed the direct connections between the northern governments, co-operatives, teachers, artists and various concerned government departments and Ottawa. Its southern spokes led to public and commercial galleries, the universities and scholars -- a whole host of business interests and the market. At the centre, the Council with its direct access to the Government was in a strategic position.

So the make-up of the Council: its cosmopolitan members, their understanding of the art market and the potential power of a federal board, was its great marketing strength. If Council's voice was not always listened to by governments -- Federal, Northwest Territories or Québec -- it was certainly clear within the world of Canadian art. The market is always particularly sensitive to vibrations -- for the entire system is based upon acceptance and trust. After all, we are dealing, in a material sense, with pieces of hacked stone or sheets of marked paper or hangings of coloured cloth, to which we ascribe an aesthetic and commercial value. Disturb the market and prices become unpredictable; investment is threatened.

An examination of some of the techniques used by Council will enable us to evaluate their effectiveness and, perhaps, their applicability to the current situation.

- a) Selecting works to be marketed through a jury system; controlling numbers, editions, commission, prices

The early decision by the West Baffin Co-operative to use a central advisory group to select and advise on marketing Cape Dorset prints influenced all the northern communities involved in print production. Year by year we can document the co-operatives which followed Cape Dorset, all anxious to share in the phenomenal success achieved: Povungnetuk, Holman Island and Baker Lake.

Facing a set of problems unprecedented in modern art, Council developed the same general type of procedures for Inuit prints as would have been used in marketing contemporary art.

Usually working as a committee of the whole, Council would view the annual submissions from the northern centres and choose those particular works it felt had artistic merit; rejecting those it decided would not enhance the general image of Inuit art. Often reasons behind decisions were given in writing to the co-operatives; sometimes directly to representatives who came to Ottawa to discuss or protest against decisions.

Recognizing that, in part, scarcity was a determining factor in market value, Council limited the number of prints of each image -- usually to 50 signed and numbered works (this number was arbitrary and varied in later years). Every effort was made to have the original plates erased, scored or destroyed -- a particularly difficult decision to enforce due to the great demand for the early original stone-cut plates. The proposal that a second edition of a popular subject be re-issued was resisted, in order to keep a flood of prints off the market.

Dealer commission was established at the same rate as other contemporary works, between thirty and forty percent. The price per print, while not set by Council, was certainly influenced by it. Prices tended to be conservative and low at the beginning, but higher re-sale prices

had the effect of producing a steady price increase during a twenty year period. From time to time, special deals were made with foreign agents. The end result was a domestic market with a uniform price structure from coast to coast. This was achieved quite simply: the Council for many years limited the number of works produced and the outlets for these.

- b) Providing an internationally recognized symbol of authenticity and an imprimatur of quality

Following the tradition established by international dealers who published print editions with a special seal, one of the first positive steps taken by the early advisory committee in 1962 was to design a seal of approval. Every print, marketed under the aegis of Council, is still so stamped.

This had/has a direct bearing upon present and future prices.

It became a public symbol which assures the buyer of a number of important factors: The print is as it is supposed to be, one of a limited number of works by a specific artist, created in a certain place and in a certain year. It has been viewed by a panel of impartial experts and possesses a certain basic minimum quality which is recognized by art galleries, critics and dealers.

It is an absolute guarantee of authenticity, particularly important when we realize that works of art are constantly being bought, sold, traded or exchanged. Only with authenticity can there be re-sale with the possibility of capital gain. The seal of the Canadian Eskimo Arts Council, is accepted as a hallmark in auction houses in Canada, the United States and Europe -- quite an extraordinary accomplishment!

- c) Marketing by community or 'school' rather than the promotion of individual artists

Sufficient stylistic cohesiveness existed for the Council to promote and market Inuit prints by community. The jury system seems to have encouraged

a general evenness of quality, though it was not long before singular talents such as Pitseolak, Lucy, and Kenoujuak emerged among the 'star' artists of Cape Dorset; Oonark, Toukoome Angosoglo of Baker Lake were eagerly sought after by collectors; and from Holman Island individual artists like Nanogak, Kalvak and Aliknak became well-known.

The effect of continuing to market prints by communities, even after the emergence of individuals of superior talents, was to consolidate regional importance. For example, if one could not buy the work of an artist in heavy demand, at least a 'Baker Lake print' might be available. And the talk was of "good years" when the overall quality was superior from a particular region. The analogy with the wine market is obvious: certain individual vineyards are outstanding, with the general region being superior in a given year.

While recognizing unique talents, and in many instances encouraging individual artists, Council was consistent in trying to approach the problem on a group basis. It was left to a few keen public and commercial art galleries to organize one person shows -- only after the historical period under review did Council move in this direction.

If we consider the greatest good being brought to the greatest number of artists, Council's approach seems to have been sound. From a purely artistic point of view it may be regrettable that some of the best artists were not singled out and had to live for part of the time on welfare payments -- less the revenues they received through the co-operatives from sales.

- d) Utilizing the public gallery and museum system, as well as carefully selected commercial outlets, thus establishing prestige marketing

La Fédération des Coopératives du Nouveau Québec and Canadian Arctic Producers today utilize the same basic distribution concept developed and refined by the Canadian Eskimo Arts Council in its first years of operation. This was to utilize the public art gallery system and selected dealers to handle Inuit prints.

What appears to be brilliant market strategy to us may have appeared as obvious to the Council in the 1960's. Canada's galleries were modest by today's standards (in excess of \$100 millions was to be invested in new buildings between 1967-79), but they were strategically placed in every major city from Halifax to Victoria. Commercial galleries as we know them were limited, confined mainly to major centres of population, so there was little commercial conflict if a public institution handled an exhibition and sale each year. Besides, many of the smaller galleries looked forward to using the profits from the standard commission to purchase for their own collections.

Each institution was required to exhibit the total juried prints from say, Baker Lake or Dorset -- the entire package had to be merchandised. Many centres sent out invitations to members, a key community group who actively supported the visual arts. Often important public figures were invited to participate at the formal openings and it was Council's policy to have members present at as many of these sessions as possible.

Thus Council, through the influence of its members, clearly demonstrated to the public at large, that Inuit prints were important works of art -- the fact they were sold by impartial public galleries, with high artistic standards, was surely proof of this. This type of marketing, controlled and tight as it was, appeared to be infinitely preferable to an open market situation.

Public institutions utilized in the early merchandising of prints and Inuit arts and crafts included:

Provincial Museums of British Columbia, Victoria
Art Gallery of Greater Victoria
Vancouver Art Gallery
Vancouver Centennial Museum
Edmonton Art Gallery
Winnipeg Art Gallery
Mendel Art Gallery, Saskatoon
Royal Ontario Museum, Toronto
Montreal Museum of Fine Arts

National Museum of Man, Ottawa
Fathers of Confederation Art Gallery, Charlottetown

as well as many other smaller organizations which may, from time to time, hold special exhibitions and sales of Inuit prints.

Less easy to control were the entrepreneurial outlets, though these too were initially limited and confined to galleries or boutiques with firm reputations for handling quality art or crafts. Only one or two dealers handled Inuit prints in the large cities and for many years American distribution was routed through a single important dealer. Some of these well-known businesses were: Robertson and the Snow Goose galleries, Ottawa; Isaacs (later to build a gallery devoted entirely to Inuit art) in Toronto; Quest in Alberta; the (now defunct) New Design Gallery, Vancouver; the major outlets operated by the Canadian Guild of Crafts in Montreal and Toronto, and the Hudson's Bay Company in various cities and Lippel Gallery, Montreal.

Today we see the direct merchandising problem as being a simple one: As print editions were usually limited to 50; find 50 outlets. Council not only achieved this in principle but found the most desirable outlets. Openings across Canada were co-ordinated, so that annual sales became more national rather than regional affairs. On many occasions there were lengthy line-ups prior to an opening, with keen competition to buy the limited number of works by important artists.

We must still admire the control exercised. The prints were produced in scattered co-operatives, assembled and shipped south, often to the offices of Fédération or Canadian Arctic Producers -- sometimes directly to Council. Print series were juried and stamped, usually by the secretary, and directly or indirectly sent to selected outlets. The quality of a given year soon became public knowledge; quality further buttressed by the prestige of the sellers.

An expanding market was created through exhibitions, assistance from the media; prices inevitably rose due to the strict control of numbers produced. In less than a decade one outstanding print, Kenoujouak's Enchanted Owl was re-sold for \$15,000 on the New York market.

e) Organizing exhibitions for regional and/or international circulation

The Canadian Eskimo Arts Council vigorously supported the annual exhibition/sale shows it helped to organize -- as well as those handled after 1965 through the newly created marketing agencies: The Canadian Arctic Producers, Ottawa and the La Fédération des Coopératives du Nouveau Québec at Lévis. And throughout the 1960's it was generally supportive of the efforts of public art galleries and museums which indicated interest in Inuit art and crafts.

We might take the 1968 exhibition of Cape Dorset prints at the Edmonton Public Library as being typical of the encouragement Council gave to many of these annual exhibitions.

The print collection, buttressed by the addition of locally assembled Inuit sculptures, was attractively displayed in the new library. The official opening was preceded by a press conference attended by the Council chairman who met representatives from the media: radio, television and the local press. A twenty-five minute radio broadcast was aired and an enthusiastic review appeared in the newspaper. The opening itself was attended by approximately 150 people.

This sort of direct participation, multiplied many times in cities across Canada (and subsequently in the United States and Europe), demonstrates how seriously the Council undertook its responsibilities.

It is not possible to conclude on the ultimate effectiveness of these measures. We can, however, note the dramatic increase in number and quality of exhibitions, catalogues, articles, books, films and broadcasts that appeared from the mid-1960's on; this, and the prints sold.

Crafts from Arctic Canada, an exhibition assembled by the Council (with support from the Department of Northern Affairs and NW Territories Government), is a fine example of Council's organizational abilities and the range of interests with which it was concerned. Supported by a professionally designed

publication -- well illustrated and informative -- this show was well received. It is apparent from the catalogue, published in 1974, that at least two years of solid effort: planning, selection, publicizing, distributing and dispersal, was involved. Projects of this sort were, of course, concerned with the 'image' -- broadening the perceptions and understandings of a national public, only vaguely aware of the importance and diversity of Inuit art. The indirect benefits in terms of promotion and sales were formidable. Council's direct contacts with the general (and buying) Canadian public can be estimated in the tens of thousands in the smaller exhibitions it either organized or sponsored.²¹

However, it was with SCULPTURE OF THE INUIT: Masterworks of the Canadian Arctic, that we can unequivocally state hundreds of thousands of Canadians and European gallery-goers saw for the first time the historical development of Inuit sculpture and, most important, the vitality and quality of certain contemporary production.²².

21. Not to be underestimated is the Centennial Sculpture exhibition opened by Queen Elizabeth at Yellowknife, July 9, 1970. This was the first Inuit show circulated widely in Arctic Canada. Key designers and other experts were utilized by Council -- indicating Council's ability to skilfully make use of the national art gallery network.
22. The catalogue became a best-seller. Also: television and film coverage was extensive, with the final 'audience' numbering millions.

The Masterworks exhibition was the great triumph of the Canadian Eskimo Arts Council.²³

Conceived by Doris Shadbolt and developed with the expertise of James Houston and George Swinton -- in early 1967 - all Council members -- the exhibition opened with considerable fanfare in November 1971. Completing such a major undertaking was only possible because of the Council's ability to draw into its orbit important individuals within the museum field and to successfully manipulate many different government departments. The National Museum of Man, Canada Council, Department of Northern Affairs, Department of External Affairs and other agencies made significant contributions, as did the participating Canadian museums, particularly the Winnipeg and Vancouver art galleries.

It is not our purpose here to develop a history of this remarkable exhibition, nor to hypothesize upon the expansion of an international market as the result of its being shown in London, Paris, Copenhagen, Leningrad and Philadelphia. Rather, it is to underline both the methods Council used, the fact that it was always promoting many facets of Inuit art -- not just prints. The Masterworks and craft exhibition, mentioned earlier, were carefully selected according to museum standards -- standards which were obviously acceptable on an international level. One was concerned with sculpture; the other with a wide range of crafts, including contemporary clothing, artifacts, toys, wall hangings, embroideries, ceramics, etc.

Though sculpture and general crafts were marketed by agencies other than Council, yet it did attempt to set certain standards through select exhibitions and demonstrate what those standards were.

23. A full-time exhibition co-ordinator Sharon Van Rallte -- assisted by many people, including Helga Goetz -- was appointed. However, Swinton and Houston were ultimately responsible for the choice of objects.

Ironically the Canadian Eskimo Arts Council never did organize the outstanding exhibition of prints; this was left up to the National Museum of Man which in cooperation with the Department of Indian and Northern Affairs produced The Inuit Print show in 1977. In the handsome publication accompanying the exhibition, the Council's role in maintaining quality and promoting graphic art receives mention.

3. Instruction in arts and crafts, including the introduction of new techniques

When we view the range of activities of the Council, it is difficult for us to realize that it was not an administrative group, operating with a permanent bureaucracy. We may also forget we are assessing its functions against, or within, a framework applied after the fact.

In theory, Council had no authority whatsoever in the field of instruction, except to recommend to the Department or Minister what it considered desirable. In practice, however, it played a strong role in this area. Being in a position where it constantly examined and passed judgement on prints and other art forms, Council could see how certain communities would benefit from the services of southern "resource personnel" or from study sessions and workshops conducted by skilled Inuit artists/craftsmen from centres of proven production.

Given the fact that Council encouraged 'museum art', it was guided by the profound sense of responsibility it felt towards the Inuit craftsmen. Most members were aware that they were dealing with a serious and unique cultural expression, possessing a peculiar and fascinating mystique. Commercial exploitation was only one danger. Superimposing an alien aesthetic could easily warp artistic sensibilities and kill the most important Inuit possession -- spiritual resources. These concerns seem to have guided Council in all its actions related to instruction during the period 1961-74.

a) Council's role related to instruction 1961-67

Council had only an indirect role in the North; in matters related to teaching or the introduction of new techniques in its early years of operation. It did, however contribute three things in this area: Resident teachers or resource personnel were encouraged; 'academic-type' criticisms or evaluations were made and standards for catalogue design were set.²⁵

If Council made its decisions on print selection privately, it was always ready to meet with teachers or co-operative advisors and justify those decisions

Victor Tinkl, representing Povungnetuk, discussed his problems and disappointments when the prints from his communities were rejected. Alex Wyse and Terry Ryan from the West Baffin Co-operative argued at some length on technical matters of print production, as did P. Furneaux from Povungnetuk. Both Gabriel Gely and Claude Grenier developed their ideas before Council prior to heading North--Gely to Baker Lake; Grenier to introduce ceramics to Rankin Inlet, in an experiment that lasted for many years, with varying degrees of success. The first engravings produced at Cape Dorset were discussed with James Houston, who introduced the technique, and enthusiastic endorsement given.

Some of these key figures met with Council more than once: Tinkl, Gely, Grenier. New resource personnel joined them, George Swinton--the art expert who roamed from one end of the Arctic to the other--Terry Ryan and Kananginak from the West Baffin Co-operative.

Council's stance was open, direct and encouraging. The approach somewhat professorial and didactic, was designed to make clear what Council's aesthetic values were. Yet, as far as the records indicate, every attempt was made to stimulate higher artistic

25. Catalogues are essential to the art market. Recorded works, especially those prominently reproduced, tend to be worth more not only at the time of initial sale but also when they re-appear in gallery or auction sales.

standards. We may today find discussions related to dirty copper plates, or placement of the image on the paper, or the garish use of colour, or conflicts between illustration and fine art, somewhat academic. In part, the language is that of the studio; the voice that of the kindly but stern professor, admonishing but attempting to create a milieu in which art will thrive.

One of the greatest contributions made by Council which accelerated the national and international acceptance of Inuit prints was catalogue production.²⁶ Drawing upon the resources of the noted Canadian typographer, Paul Arthur the first professionally designed publications were produced. These Cape Dorset catalogues, published between 1962-64, were described as "spectacular" during their day. They set an example that was to be followed by all agencies concerned with the exhibiting or marketing of prints. Catalogues soon became the responsibility of individual marketing agencies, yet it was the Council, through specific example, that provided the standard to follow.

There are only one or two examples of specific recommendations made to the Department regarding teachers. The most significant was the request (after serious problems concerned with print rejection) made by Council that an artistic advisor be appointed to assess potential and assist in production at Holman Island.

26. Council is also partially responsible, especially Swinton, for stressing the importance of assembling biographical and historical data on individual Inuit artists.

b) Council's role in instruction and 'education'
1967-73

To be fair to Council we must document that it was more concerned with broad educational values than with teachers and resource personnel who worked directly in the northern studio situation.

Council was never allocated specific funds to employ art specialists. These were hired through the co-operatives, in most cases, with direct funding coming from local sources, Ottawa, Yellowknife or Québec. The shifting of responsibilities from the central to the territorial government caused serious dislocations in many northern communities between 1969-73. It is beyond the scope of this paper to detail the contributions and financial support made directly by each, or the serious hardships caused when northern programs were discontinued.

The philosophical values of the Canadian Eskimo Arts Council are fragmentary, disjointed and scattered through hundreds of pages of minutes, reports, recommendations and letters. However, Council did attempt to 'educate' within and without governments, disseminate its views on instruction and support newly introduced techniques. It stressed, constantly, the importance of the image and how teachers working with the Inuit must encourage but not impose alien standards.

We return repeatedly to the activities, the programs with which Council was involved. This permits us to measure what actually happened against the loose expectations described in their mandate.

An examination of three main areas will enable us to evaluate the quality of effectiveness in the field of teaching and general 'education'. These are: Council's direct involvement with resource personnel at the studio level; reports, either written by Council members or prepared for them, and some of the trips taken North.

i) Council's direct involvement at the
teacher/studio level

Through arrangement with the West Baffin Co-operative (Ryan), an Inuk stone cutter was sent from Cape Dorset to Holman Island to assist with problems (1969) ... through Council's efforts: (and DIAND) Gely is sent to Keewatin

(1968) ... MacDuff, from CAP, sent to Keewatin on a pottery project (1968) ... arrangements are made with arts and crafts officers of NWT to meet with Council (1969) ... Feheley sits on board to select craft officer to be appointed to Baker Lake (1969) ... talks are held with educationalists in Yellowknife to discuss the art training of young Inuit (1969) ... Butler from Baker Lake discusses printing techniques with Council (1970) ... through Ryan, Dorset artists offered as resource personnel to NWT Government and to La Fédération des Coopératives du Nouveau Québec (1970) ... Bob Billyard works on a new ceramic project at Rankin Inlet (1971) ... Council pressures Federal Minister to ensure well-trained craft officers are appointed in NWT (1971) ... Watt visits North and conducts study sessions on crafts (1971) ... arrangements are made to send tanning fluid to Clyde River (1971) ... through Council members a short training program on printing techniques is held at Povungnetuk (1971) ... assists in having a fund to stimulate batik production at Povungnetuk renewed (1972) ... P. Murdock of La Fédération holds discussions with Council (1972)...

These are but selected examples of the period, sufficient to indicate the direct participation this group had -- albeit most of it at long distance -- at the studio or teaching level.

(ii) Council reports and papers

Considering the nature of Council's structure, an impressive number of study papers were prepared, almost all by members,²⁷ between 1968-72.

These were concerned with problems of a technical nature: studio facilities, suggestions concerning materials -- papers, inks, types of paints -- or the shortage of soapstone for carvings in certain areas.

One, related to the need for biographical and historic data on individual artists, emphasized the importance of long-term scholarship. Perhaps this historical material was instrumental in creating a different type of image. We no longer think in wide general terms about Inuit art -- much more in terms of names and personalities, particularly as they relate to the market.

Another recommended the establishment of a national collection of Eskimo art, with a view to creating a unique museum devoted to the arts and crafts of both Inuit and native peoples. There was not a single permanent exhibition of Inuit sculpture and prints on display in a public museum in southern Canada at that time, 1971, so the paper was progressive in tone, undoubtedly influential.

Conspicuously absent are in-depth studies by technical or scholarly experts on aspects of Inuit art, which might have been commissioned by Council. There are also no concise studies on the philosophy of the Council, or long-range planning documents, or expert policy papers related to suggested changes in legislation of copyright or other subjects.

We may excuse this intellectual shortcoming on the part of all Councils, operating between 1961-74, by noting the sheer volume of routine, work-a-day decisions which had to be made at each meeting. However, had a number of important studies appeared under the aegis of Council there might have less uncertainty about its goals. The benefits to Inuit art today, would have also been considerable.

(iii) Trips north

There are less than half a dozen trips by Council members to northern art-producing communities recorded before 1968. Only two Council meetings took place there, in the period under study; the first in Yellowknife in 1969 and the second, at Frobisher Bay, in 1971. Limited contact with artists and co-operatives, coupled with the lack of Inuit representation on Council, undoubtedly created problems of communications. A dramatic increase in northern travel took place from 1974 on.

(iv) Accomplishments

It is more difficult to measure the contributions made by Council in this area than, say, marketing.

We observed the genuine concern various Councils felt about having sensitive crafts officers²⁸ in key areas, arranging exchanges and technical expertise. While this group was not in a position -- administratively or financially -- to introduce new techniques, it was prepared to comment, in a constructive way, on new art forms which were presented. As a prestigious advisory council, it is doubtful whether or not this type of activity should have been assigned to it.

4. Copyright protection and compensation 1961-74

For the first five or six years the Canadian Eskimo Arts Council faced few problems related to the violation of copyright or compensation for its authorized use.

Council's stance up to 1969 was positive and aggressive. It focussed upon a rigid selecting of prints, prestige marketing and attempted to ensure the Inuit were not exploited financially.

28. Commencing in 1969, Council minutes were circulated to all arts and crafts officers and co-operatives.

The Council sought to

"...safeguard, promote and enhance the artistic creations of the Inuit as a whole."

Copyright protection was first mentioned seriously in 1963, when there was an attempt to establish a policy committee, but nothing ever came of it.

Perhaps the lack of attention on this subject was common in the art market generally at this time; the field is complex legally and few court cases have been recorded. As far as is known there has never been a case of plagiarism before Canadian courts.

Litigation in the visual arts seems to have involved some half-dozen cases related to obscenity, exhibiting disgusting objects and one involving forgery of works by the Group of Seven.

It was always assumed that a public gallery or museum, as well as a collector, acquired the copyright of a work at the time of purchase. However, two important events suddenly brought the subject of copyright ownership, if not out into the open, certainly before professionals in the art field.

The first was a situation involving the National Gallery of Canada which reproduced a drawing about 1960 by a famous but impecunious artist. Rather than face a public charge that it had exploited the man unfairly, the Gallery settled quietly for a lump sum, almost equal to the price it had originally paid for the work. For many years afterwards when it bought a painting by a living artist, a separate document assigning the copyright was drawn up, with the munificent sum of one dollar being paid.

Even more important was the birth of the Canadian Artists Representation (CAR), which since the mid 1960's has achieved major gains in the field of reproduction rights, rental fees, etc.

a) Lack of legal clarity; or guidelines within Council

In its early years of operation the Canadian Eskimo Arts Council was never able successfully to come to terms with the mysterious Canadian Copyright act, nor was it able to define the essential nature of the subject. This is understandable as, for the most part, it did not have continued access to legal authorities on this subject.

For example, Council was never able fully to describe what was involved in the term 'reproduction'. y-22
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Was a reproduction a facsimile copy, true in detail and colour to the original print or sculpture? Or was a colour photograph of an original -- in a totally different medium -- a reproduction? Were designs taken from, or arbitrarily lifted from a print and applied to another form such as a box or calendar, reproductions? Did a series of photographs in a book on Inuit art or history constitute reproduction? And what of work done by white or native artists in the same general style as Inuit sculpture? Or works from Japan or other countries which crudely resembled some inferior northern carvings?

The Council did know that under ordinary circumstances the artist, unless he sold or otherwise disposed of his copyright, retained reproduction rights -- under certain circumstances -- as did his estate, for 50 years after his death. It also knew that it had been charged with protecting the image of Inuit art and individual artists from commercial exploitation.

As a matter of routine the Council had dealt with many applications to reproduce, in one form or another, either photographs for the media, or motifs from other Inuit works of art to be used in decorating commercial products.

These included requests to use Inuit art in the production of:

coins	metal boxes
ski underwear	sportswear
hairbrush backs	cocktail lounges
ashtrays	knife handles
placemats	needle point and crewel work
Christmas and greeting cards	textiles
desk and wall calendars	menu covers

Permission was granted or refused in terms of how it might enhance or detract from the Inuit image. There was no written authority from the Government, the two major co-operatives or the artists to do so. Council assumed the problem came within the area of 'protection' and as it was consulted, gave a clear decision. Sometimes it went too far, as in the case of a book proposed by an author Council felt would not do justice to Inuit art.

Inuit art had not yet achieved international recognition and the total number of requests in this first six year period was modest. On the whole, prices of original prints and sculptures were reasonable; there was not sufficient incentive yet to exploit the art form commercially.

b) Forgeries; new powers; accomplishments

Commencing in late 1967, Council was faced with a series of situations related to copyright, which were to have a lasting impact upon all its future activities in this area.

From a newspaper article in a Vancouver paper, Council learned that certain pseudo-Eskimo textiles had reached the market.

"The Council felt that if action is not taken immediately in this matter of exploiting the Inuit in this manner ... (we) ... fear it will be increasingly difficult to honour our obligations and commitments to the Eskimo citizens of Canada ... the Council recommends that the Minister appoint a lawyer to the Council." 29

This episode was followed by the discovery that hundreds of fake Inuit carvings (or rather, cheap reproductions) were being sold in a chain of cigar stores in Montreal and other cities. Council was also informed that genuine Inuit carvings was stored at the Hudson's Bay depots (likely about \$300,000) and at the Montreal headquarters of the Canadian Guild of Crafts (\$100,000).

F.A.G. Carter, appearing before Council and representing the Department, discussed the problem at some length. While noting the Department of Indian Affairs and Northern Development was planning to take certain actions such as "institutional advertisements", he put the problem squarely on the lap of Council.

"... generally speaking, the Government would take the case to court via the Department of Justice ... goes ahead only if there is a reasonable chance of winning the case. The Department would unofficially help the Council, but cannot do much directly. Any legal moves should therefore be done through the Canadian Eskimo Arts Council."

"The Council discussed the possibilities ... there seemed to be many problems ... the Trade and Commerce Department has no responsibility for protecting genuine Eskimo art, and in the process of helping a Company sell its products abroad, may well promote the reproductions... as long as the reproductions d not claim to be real, nothing can be done. It is also impossible to tell a shop they cannot have genuine Eskimo carvings if they sell fakes, and thi is contrary to the combines legislation. There is hope, however, that the Department of Trade and Commerce will work closely with the Department and Council."³⁰

At this stage, there was little Council could do except to exert pressure upon the retailer, forcefully bring the matter to the attention of the Minister and the Department. It also began to act as if it were the agent of the individual print-maker, notwithstanding the fact that technically the artists were represented by either the Fédération or Canadian Arctic Producers, or their cooperative.

Though it took some time, Council's strong stand on the 'fake' carvings issue brought results. In April 1971, A. Laidlaw, from the office of the Commissioner of Patents, discussed aspects of copyright and deceptive trade practices with Council at its meetings in Frobisher Bay. He then proceeded to a number of other northern communities to work with co-operatives and their members and discuss matters of increased protection with them.

By 1972, through the combined efforts of the Canadian Eskimo Arts Council, Canadian Arctic Producers (perhaps La Fédération, but no mention is made) and the Department of Indian Affairs and Northern Development, a forceful stand was taken; the attack against exploitation was mounted on a number of fronts.

Gunther Abrahamson announced to Council on April 7 that:

- i) Canadian Arctic Producers would refuse to supply any dealer handling imitation products
- ii) dealers on CAP's list were to be provided with the Department of Indian Affairs and Northern Development's "seal of approval" -- which would be given continuous media publicity
- iii) steps were being taken to sue manufacturers of imitations and pay legal fees on behalf of Inuit artists
- iv) surveillance of commercial organizations would be increased with respect to ambiguous advertising
- v) discussions were being held to explore the effective use of existing legislation or possible revisions.³¹

Later that same year this DIAND official was able to tell an enthusiastic Council meeting that,

"Legal action had been taken with respect to reproduction of a carving ... subsequently the Company apologized, and now it involves only the questions of damages to be paid ..."

What is not recorded was Council's reaction to the fact, that for the first time, a prestigious firm of lawyers would be retained to advise both the Department and Council on matters related to copyright or unfair trade practices.

b) Continuing problems; compensation

However, it was also sometimes not clear as to who was doing what. For example, the Executive-Secretary of the Council, was also an employee of Canadian Arctic Producers.

"Acting on C.A.P.'s behalf ... an agreement to have reproduction rights reserved by Unak (an important artist) has been drawn up by a lawyer ... and ... will provide an international contract. On acceptance of the agreement, C.A.P. will act as Unak's agent for three years, and Mrs. Houston will administer the agreement personally."³²

The matter was not quite as simple as that; it seems that C.A.P. was perhaps not quite ready to become involved in the complexities of administering copyright as is indicated by the concluding statement that, "this (three year) period will enable C.A.P. to establish itself as an effective agent for Unak's work."

Council as protective non-agent agent (for want of a better term) is still part of Council's role today. With administrative support from the Social and Cultural Development Division of the Department of Indian Affairs and Northern Development, it has ministerial authority as being the body responsible for advising the Inuit concerning the copyright invested in their works. Most important,

"... it will act as the coordinating agency in all matters of copyright administration and will institute procedures designed to allow it to: ... provide expert advice ... (or) represent artists or co-operatives, on request, in the negotiation of copyright fees."³³

If Council essentially established itself as non-official agent in matters of copyright, deciding who could reproduce what and at what fee or royalty, it made no effort to work with the Canadian Artists Representation. This organization provided Council with a special brief on the subject of copyright, royalties and artists' fees generally (rental paid by public galleries and museums to artists who lend work for exhibitions) in 1968. Yet Council made no effort to either explain the nature of this organization to the co-operatives or Inuit artists or encourage participation. Collaboration with CAR might have assisted with copyright protection.

Compensation to the individual artists for reproduction rights seems to have been a hit-and-miss affair from 1961-73. Protection against the debasement of image was a more important consideration than compensation. The policy was to ask as much as the market would bear; fees asked ranged between \$25-\$500 for rights to reproduce photographs in publications. If no fee scale was established, a distinction was made between profit and non-profit organizations; between requests which would directly promote the image and those which would detract.

We have noted earlier in this report numerous factors which worked against effective and efficient operation within Council. Problems concerned with copyright were accentuated because there was no policy, legal advice or machinery for almost a decade. Council might have been able to solve the problem had its main concern remained with prints, but we have seen that it was given the additional responsibility of sculpture -- in fact copyright responsibility for most Inuit art.

33. Inuttituut. Newsletter No. 2, August 1977. Published by the Social and Cultural Development Division, DIAND, Ottawa

And to complicate the issue further was the tremendous increase in requests which flooded into Ottawa as the Masterworks exhibition reached more and more centres in 1972-73.

At the end of 1973, Council was strengthened by its major accomplishments in the field of copyright protection and grateful for the expert legal advice now available. However,

"The Chairman initiated a discussion on the matter of reproduction rights, infringement of copyright, etc. He pointed out that the number of requests to be dealt with for permission to reproduce Eskimo art was almost beyond the capacity of Council." (Italics added)³⁴

The reality was that after 1973 Inuit art and crafts became an industry with thousands of products a year being produced. Council, geared to operate on a one print-one decision basis was technologically outdated.

APPENDIX A

TERMS OF REFERENCE CEAC

February 16, 1973

Appendix A

Terms of Reference of CEAC, presented to the
Honourable Jean Chrétien, February 16, 1973

1. The Canadian Eskimo Arts Council shall consist of at least 12 persons appointed by the Minister of Indian and Northern Affairs to advise the Ministry on all matters concerning the arts and crafts of the Inuit.
2. The Council will render its advice to the Ministry in such a way as to assist in the orderly development and protection of the arts and crafts of the Inuit; and will concern itself with the effects of these activities on the well-being of the Inuit.
3. The Council may, from time to time, recommend policies and help to initiate projects that will help the Federal Government, the Northwest Territories Government, Co-operatives, other private and public organizations to achieve orderly development of Inuit arts and crafts in the following areas:
 - a) Maintaining high standards of quality in the arts and crafts
 - b) Advising on the promotion of arts and crafts in present and future markets;
 - c) Instruction in arts and crafts including the introduction and development of new techniques;
 - d) Copyright protection and compensation;
4. The Council will direct the activities of a permanent secretariat. The duties of the secretariat will include the following:
 - a) To communicate the Council's advice to all of the individuals, private and government agencies -- in the language appropriate to the recipient -- involved in the maintenance, development, promotion and protection of Inuit arts and crafts;

- b) To respond quickly to the demands for information about Inuit arts and crafts from the artists, co-operatives, governments, art galleries and museums, collectors, wholesalers, media, students, the general public.
 - c) To initiate quantitative or qualitative research appropriate to the Council into those aspects of Inuit arts and crafts that are of immediate concern to the Council.
 - d) On instructions from the Council, to manage the business of the Council as it emerges from the Minutes and to report regularly to the Council.
 - e) To administer projects, exhibitions, research, etc., either in co-operation with others or independently.
 - f) To administer the Council budget.
 - g) To communicate directly with the artists, craftsmen, craft advisers and co-operatives in the North.
5. The membership of the Council will meet the following requirements:
- a) Broadly based in relation to population;
 - b) Both official languages;
 - c) At least two Inuit members;
 - d) Representing professions or activities relevant to the orderly development of arts and crafts as a means of livelihood.
6. Membership on the Canadian Eskimo Arts Council will be at the pleasure of the Minister of Indian and Northern Affairs and will be for a three-year term. Appointments to the Council will be staggered to permit one-third of the membership to be replaced each year. These terms of reference may be altered as the need arises.

APPENDIX B

Selected Reports or Papers



Selected Reports or Papers
by or to Members of Canadian Eskimo Arts Council

- 1968 - Robertson Report on Keewatin
- 1969 - On studio Facilities at Cape Dorset ... M.F. Feheley
- 1969 - Various Media Used in the North ... George Swinton
... recommendations on special papers, inks, dangers
of fugitive colours
- 1970 - Virginia Watt Report ... on the quality of Eskimo art
in North
- 1970 - Graburn Report ... examination of relationship
between artists and co-operatives
- 1970 - Print Papers Used in Graphic Art ... Jean Noel
Poliquin
- 1970 - Robertson Report on Yellowknife Exhibition ... the
first Inuit exhibition to circulate to 18 centres
throughout the North
- 1970 - Robertson Report on Rankin Island Ceramics
- 1970 - Report on the Need to Establish Central biographical
Research Centre ... George Swinton, Kathleen Fenwick,
Bill Taylor
- 1971 - Rankin Island Follow-up ... Bob Billyard
- 1971 - Reports on Crafts ... Virginia Watt ... a study which
led to the formation of a major exhibition, 1973-74
- 1971 - Visit of Canadian Eskimo Art Council to Settlements
on Baffin Island ... Swinton, A. Houston, Robertson
- 1971 - Report on Visit to Igloolik Co-op ... Williamson and
others recommend local Eskimos should be trained in
archaeology
- 1971 - Report on Pond Inlet
- 1971 - Report on Nanook Group, Clyde River
- 1971 - Proposal to establish A National Collection of
Canadian Eskimo art
- 1971 - Elliott Study and Discussions on Soapstone Shortage
in NWT

See also draft papers, listed earlier on role and function
of a new Eskimo arts council; exhibition catalogues

APPENDIX C

Members of the CEAC

(1974-79)

MEMBERS OF THE CANADIAN
ESKIMO ARTS COUNCIL (1974-79)

		<u>First Appointed</u>	<u>Appointment Expires</u>
Chairman:	Virginia Watt	1974	1980
Members:	Colin Adjun	1976	1979
	Togak Curley	1977	1980
	Reinhard Derreth	1974	1979
	George Elliott	1967	1979
	Jacqueline Fry	1974	1979
	Carmel Gascon	1974	1979
	Beryl Ivey	1976	1979
	Walter Moos	1974	1979
	Joanasie Salomonie	1973	1979
	Donald Snowden	1976	1979
	Mary Sparling	1977	1980

THE CANADIAN ESKIMO ARTS COUNCIL

BIOGRAPHICAL NOTES

Miss Virginia Watt, Montreal.

Miss Watt is managing director of the Canadian Guild of Crafts and director of the Gallery of Eskimo Art and the galerie des artisans of the Canadian Guild of Crafts, Quebec. Miss Watt has been involved with the Council since 1970 but a full member only since 1974. She organized Council's Crafts from Arctic Canada Exhibition, a competition held in Toronto in conjunction with an Arctic Womens' Workshop. She has been Chairman of the Council since 1977.

Calin Adjun, Coppermine

Mr. Adjun has been called upon a number of times to provide his knowledge and experience to matters concerning the Inuit. At one time manager of the Coppermine Co-operative, he is active in village council affairs and has served on the Task Force on Business Preferences in the North. He is also a Director of Canadian Arctic Producers Limited.

Tagak Curley, Eskimo Point

Mr. Curley was born in 1944 in a camp at Rocky Brook, Southampton Island in Northern Hudson Bay. He was one of the first Inuit to go South for further education and attended high school in Ottawa. From 1966 to 1969 he worked for the Department of Indian Affairs and Northern Development as an adult educator. In 1970 Mr. Curley was appointed Area Administrator of Repulse Bay by the Territorial Government - a position he held for almost a year. In 1971 he organized the founding meeting of the Inuit Tapirisat of Canada (the National Eskimo Brotherhood) and was subsequently appointed President of the organization. He served in this capacity for three years. For another year he continued to work closely with ITC as Director of the land claims project. In 1976 he left Ottawa to return to the North as Executive Director of the Inuit Cultural Institute at Eskimo Point.

Reinhard Derreth, Vancouver

Mr. Derreth is a freelance designer, graphic artist and owner of a graphics company in Vancouver. He has designed and printed Vancouver Art Gallery literature including such outstanding publications as Arts of the Raven and Emily Carr. He is also the designer of eight stamps in the new Canadian definitive stamp program, plus the Louis Riel commemorative stamp.

George Elliott, Washington, D.C.

Mr. Elliott was appointed in August 1976 to be Minister-Counsellor (Public Affairs) at the Canadian Embassy in Washington. He has spent his professional career in journalism and advertising. Since 1948 he has been associated with Maclaren Advertising in various capacities and, most recently, was Vice-President and a Director of that company. Mr. Elliott was chairman of the Eskimo Arts Council from 1967 until 1976.

Mme Jacqueline Fry, Ottawa

Mme Fry was Director of the Department D'Afrique Noire of the Musée de l'Homme in Paris for many years. She compiled exhaustive inventories of African Art collections and prepared several exhibitions. She is author of Arts et Peuples d'Afrique Noire and co-author, with Michael Leiris, of African Art. She was curator at the Winnipeg Art Gallery from January 1971 to June 1973 and was Spécialiste en Muséologie at the Université de Montréal from 1973 to 1975. Presently, she is teaching courses in Museology and Inuit and Indian Art at the University of Ottawa.

Mme Carmel Gascon, Trois-Rivières, P.Q.

Mme Gascon is a professional artist, lecturer and teacher of tapestry, handwoven murals and carpets. She has studied under Lucien Desmarais, noted Montreal weaver and member of the Guilde des Maîtres, and she now works with the Centre culturel de Trois-Rivières giving conferences in the Mauricie - Bois-Francs district of Quebec.

Mrs. Beryl Ivey, London, Ontario

Mrs. Ivey is actively involved with numerous local and national organizations. She presently holds directorships in the London Art Gallery Association, the National Ballet School (Toronto) and the World Wildlife Fund (Canada). In addition, she is a Trustee-Alternate Member of the Art Gallery of Ontario and Vice-President of the Richard Ivey Foundation, London. While Convenor of the Gallery Shop, London Art Gallery she was in charge of purchases of Eskimo art. Her personal interest in Eskimo art has led her to visit many communities in the Northwest Territories.

Walter Moos, Toronto

Mr. Moos is an art dealer, director of Gallery Moos Ltd. and a past-president of the Professional Art Dealers Association of Canada. He was born in Karlsruhe, Germany, into a family of prominent art dealers of Germany and Switzerland. Mr. Moos specializes in contemporary Canadian, European and American paintings, sculptures and graphics.

Joanasie Salamonie, Cape Dorset, N.W.T.

Mr. Salamonie has represented the Inuit in such places as Sweden, Britain, France, the US and Australia, and has worked with the Eskimo Arts Council before in various capacities. He is at present involved in the Adult Education Program of the Northwest Territories Government in Cape Dorset. He is dedicated to retaining Eskimo traditions and encouraging young people to learn with the elders of northern communities.

Donald Snowden, St. John's, Newfoundland

Mr. Snowden joined the then Department of Northern Affairs in 1954, and organized the first Inuit co-operatives in the Canadian Arctic. He directed a program of Arctic co-operative development and Eskimo fine crafts production and marketing from its inception as a federal program until 1964. From 1965 to 1974 he was Director of Extension at Memorial University in Newfoundland. The Memorial University Art Gallery was replaced in 1968 by galleries in arts and culture centres in Newfoundland cities. For much of the time since then, these galleries have come under the aegis of the Extension Service. From 1972 until early 1974 Mr. Snowden was Chairman of the Royal Commission on Labrador. He has worked extensively in Alaska as an adviser on film techniques and on social and economic development programs. He is a member of the National Film Board of Canada and an executive member of the Canadian Council on Rural Development. He is currently a special adviser at Memorial University.

Mary Sparling, Halifax, N.S.

Miss Sparling is Director of the Mount St. Vincent University Art Gallery. Prior to her appointment, she was Curator of education, in charge of programs at the Nova Scotia Museums where she developed and taught classes on the Province's social and natural history. As Curator, she organised the Native Tribes of Canada exhibit. Miss Sparling frequently works with small groups of artists in Nova Scotia in the organisation of exhibits and gallery activities. She is a past President of the Canadian Museums Association and is a member of a Regional Jury for the Department of Public Works for selecting art for public buildings in the Atlantic Provinces.



PROGRAM EVALUATION
OF THE CEAC
1974-1978

PART TWO
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INTRODUCTION

This part of the report involves the critical evaluation of the CEAC mentioned in the Introduction to this report. The emphasis in the following is on assessing the effectiveness and efficiency of the Council. This evaluation covers Council's operations from 1974 to 1978.

The method which was used for reviewing the Council's activities from 1974 to 1978 has been detailed in the 'Canadian Eskimo Arts Council Program Evaluation Feasibility Study, '(Project No. 5-2439, December 1978). The basic guidelines and approaches used in this study are reviewed in the following. The method is outlined in Table I.

1. Definition of Objectives

Objectives must be clear, accurate and measurable as far as possible. They provide the major criteria which the evaluation can be based upon. In defining objectives, it was important to distinguish between the role, and mandate of CEAC.

2. Congruency Test

The objectives of the Canadian Eskimo Arts Council were reviewed to determine how they relate to the objectives of DIAND and the Northwest Territories Government. This was to identify any overlap or duplication and ensure that the raison d'être of the Council is not in conflict with other groups.

Also, congruency was evaluated in terms of the relationship between the objective, mandate and main activity areas. How do they relate with each other? Is there consistency?

3. Identification of Main Activities

The operations of the Council were regrouped under four main headings; quality, promotion, instruction and protection. Each is viewed as distinct, self-contained and contributing separately the CEAC's overall objective. Measures could then be established and conclusions formulated on effectiveness and efficiency.

TABLE I

FRAMEWORK OF EVALUATION OF CEAC

<u>INPUTS</u>	<u>ACTIVITIES</u> (PROGRAM OUTPUTS)	<u>MANDATE / GOALS</u>	<u>OBJECTIVE</u>
PERSON-YEARS AND DOLLARS (total direct and indirect related cost)	QUALITY CONTROL PROMOTION INSTRUCTION PROTECTION	RECOMMEND POLICIES HELP INITIATE PROJECTS	CONTRIBUTE TO THE ORDERLY DEVELOPMENT OF INUIT ART AND CRAFTS

OPERATIONAL EFFECTIVENESS

(the extent that operations achieve their goals - CHAPTER THREE)

CONGRUENCY

(CHAPTER TWO)

PROGRAM EFFECTIVENESS

(relationship between program outputs and program effects - CHAPTER FOUR)

PROGRAM COST-EFFECTIVENESS

(relationship between program inputs and program effects - CHAPTER SIX)

4. Constraints and Variables

The external and internal factors which, have an effect on activities of the Council were determined. These serve to place the evaluation in its proper perspective and define the environment within which CEAC is operating.

5. Evaluation Results

Effectiveness was assessed at two levels.

- a) For each of the four main activities (operational effectiveness) by determining how they contribute to the achievement of CEAC'S objectives. Results can be found the chapter Activity Review.
- b) At the program effectiveness level by assessing how the Canadian Eskimo Arts Council has ultimately contributed to the orderly development of Inuit arts and crafts. This can be seen in chapter Program Effectiveness.

Efficiency was determined at the program (rather than at the activity) level. An analysis was carried out to identify the relationship between direct program inputs (CEAC's annual budget) and overall program effects. Also, efficiency was measured in relation to the concerns for economy which Council has shown over the years. This can be found under the chapter Financial and Budgetary Review .



CONGRUENCY

Before we measure congruency, we will define more clearly the objectives of CEAC and the constraints and variables under which it operates.

A. THE OBJECTIVES OF CEAC

Except for a few changes, the present terms of reference of the Canadian Eskimo Arts Council are those approved by the Treasury Board in 1973. Terms of reference (MAY 12, 1977) have been included in Appendix A.

"Recognizing the cultural and economic importance of Inuit art to Canada and to the Inuit people, the purpose of the Council shall be to recommend policies and, at the request of the Minister help to initiate projects that will help the Federal Government, the Northwest Territories Government, Co-operatives, other private and public organizations to achieve orderly development of Inuit arts and crafts in the following areas:

- maintaining high standards of quality in the arts and crafts
- advising on the promotion of arts and crafts in present and future markets;
- instruction in arts and crafts, including the introduction and development of new techniques;
- copyright protection and compensation"

The project team brought greater specification to the terms of reference. The above statement of the Council's purpose was used as a base and compared to what has been intended of, by, and for the CEAC through its history. The results of this exercise were reviewed by the client and Chairman of the CEAC. The criteria against which the CEAC were evaluated are outlined in the following definitions.

1. Overall Objective

The overall objective of CEAC can be defined as follows: to contribute to the orderly development of Inuit arts and crafts. The rationale for this was explained in 1967 by the

then Minister of Northern Affairs and National Resources. "It is of great importance to my Department that Eskimo art retain its vitality, its originality and its popularity if it is to realize its full and immeasurable potential in the world of art. This objective requires the judgement and advice of an independent and highly competent body of people who understand and appreciate art and the complexities of the art world" (Reference points for an Address from Mr. Laing to CEAC, 1967)

The purpose of the Council is to help other organizations achieve orderly development of Inuit arts and crafts. Its ultimate responsibility in this regard is advisory and only at specific times will it be involved in operational matters.

Orderly development implies that a proper equilibrium will be maintained between short term marketability and the long range future of Inuit arts and crafts. Factors such as quality, promotion, instruction and protection are involved.

Early correspondence of CEAC indicates that arts and crafts includes three main groups: prints, sculptures and other fine handicrafts such as wall hangings, jewelery, etc.

2. Mandate of CEAC

The two things which the Council does and for which specification was applied are 'recommend policy' and 'at the request of the Minister, help initiate projects'. Each is treated separately as follows:

- a. "recommend policy" in the evaluation is seen more as advice than fully developed policy statements. Of concern was the general advice given the Minister. Also included were responses to requests from others (e.g. Eskimo co-operatives) and advice outside of CEAC meetings (often given on an informal basis). An example of the kinds of recommendations which are made to the Minister is found in Appendix B.
- b. "help initiate projects" was viewed in terms of operational aspects beyond Council's management of its internal affairs. Because of its occurrence, operations initiated without the Minister's request were included in the evaluation as well as those which were formally requested.

It is important to note that the line which differentiates policy advice from operational matters is often hard to draw. For example, CEAC is involved in the review of requests for reproduction of Inuit art works. Certainly, the activity includes an important operational aspect; it could be handled by experts (in art, promotion, etc.) within the Department. However, it is through this means that Council fulfills its main advisory role and recommends the policies which will rule the copyright administration.

In practice, the Council's activities generally include both a policy advice and an operational context. In the program evaluation, we have paid particular attention to identifying possible imbalance which may exist or have existed between these two elements.

3. Mandate Areas

Four main activities were identified as the Council's areas of concern: quality control, promotion, instruction and copyright protection and compensation. For each category, the following guidelines were used.

- a. quality was viewed as maintaining constant quality control at a level usually associated with museums and gallery standards;
- b. promotion involves advice on long term markets (also on new markets) and emphasis re the image of Eskimo Art. The markets themselves are defined as ones which accept high quality products. The image of Eskimo Art, had to be developed and also maintained over the years.
- c. the instruction statement was not greatly modified. The fact that the recipients of such instruction could be broad in scope (e.g. from artists to galleries) was retained. We did, however, keep in mind that the Council can really only give advice in this instance.
- d. copyright protection and compensation was viewed in terms of the formal review process established since 1976. In addition, because of its historical and present significance, general protection of the image of Eskimo art was also considered in the program evaluation.

B. CONSTRAINTS AND VARIABLES

The general tone of the evaluation has been set by the basic criteria that the Canadian Eskimo Arts Council is there to "help" others as seen in the statement of purpose in Council's Terms of Reference. Having specified what the Council was to be evaluated against (objective, mandate), we were struck with the wide range or scope of concerns placed upon it.

In practice, there is a limitation to the influence that Council may have on the orderly development of Inuit arts and crafts. CEAC is not alone in this field. Other groups are involved and also have an impact. Some of these groups are DIAND, the Northwest Territories Government, Eskimo Co-operatives etc. Also, the nature of the CEAC's responsibilities are advisory, therefore its recommendations need not necessarily to be implemented.

For these reasons, caution must be used in the evaluation of CEAC's effectiveness and efficiency. These points were kept in mind throughout the study.

C. CONGRUENCY TEST

1. Listing of Objectives

The objectives of other organizations were reviewed to determine how they relate to the Canadian Eskimo Arts Council. They are listed below.

Government Wide

"Safeguard the culture (language, arts, handicrafts, traditional pursuits) of native peoples in the course of education, training, employment and community life, above all their right to choose what is to be preserved" (Guideline for Social Improvement in the North in the 1970's)

DIAND - Northern Affairs Program

"To advance the social, cultural, political and economic development of the Yukon and Northwest Territories, in conjunction with the Territorial Governments and through coordination of the federal departments and agencies, with special emphasis on the needs of native northerners and the

protection of the northern environment" (Estimates, 1978-79).

"...promotion and support of Inuit cultural development including art, language and communications,..." (Program Forecast, 1980-81).

NWT Government

"Grants and other assistance to organizations active in the Northwest Territories in furthering the Social and Educational Development of the Northwest Territories" (Annual Northern Expenditure Plan, 1978-79)

2. Conclusion on Congruency

There is no apparent conflict or contradiction between CEAC's objectives and those of other organizations.

The prime function of the Canadian Eskimo Arts Council is advisory and in this capacity, Council does not conflict with others.

We were also interested in determining whether the Council's mandate fits with its objective. We first noticed that, as stated, the objective and mandate of CEAC are expressed so as to be very broad in nature. In fact, these were developed by Council itself in the early 1970's with a view to requesting a permanent secretariat. We do not, however, have clear indications that CEAC actually stopped and fully reviewed its new mandate in light of the Minister's refusal to provide this secretariat. Consequently, early in the evaluation it was decided that the extent of involvement against which Council was to be evaluated did not involve more than that of helping by advising others and, upon request, helping to initiate projects.

ACTIVITY REVIEW

This chapter covers the operational effectiveness of the CEAC. That is, the extent to which activities helped Council achieve its goals, in this case, Council's mandate. The major sources of information were minutes of Council meetings, council and department files containing relevant information, publications, and interviews with individuals involved in Eskimo arts and crafts.

Each mandate (or activity) is treated separately in the following. These are ordered in the same way as in the terms of reference; that is, quality, promotion, instruction and copyright protection. Through we attempted to separate the Council's activities (advice giving and help initiate projects) into these four somewhat separate areas there is overlap; and this overlap can be seen in the evaluation of the four areas.

The question asked by evaluators is - did the CEAC do the right thing? This question will be put to each one of the mandate areas. Our evaluation of the CEAC's overall assistance re orderly development can be found in the Chapter: Program Effectiveness.

A. QUALITY

Throughout the history of the Canadian Eskimo Arts Council, quality control has been identified by successive Ministers, department officials and Council members themselves as the most important function of the Council. The rationale for this was expressed in an early document of 1963.

"(...) Eskimo art can survive and flourish, and remain an important source of Arctic income, in addition to making an aesthetic contribution to national life. It is, however, critically important at this stage to avoid the pitfalls which have overtaken other primitive forms of art in this country and elsewhere. The main requirement is constant quality control such as can finally be given only by an independent and disinterested outside group of experts".
(Draft Submission to the Treasury Board, April 23, 1963).

The definition of the level of quality which is to be maintained has been left to CEAC's discretion. Over the years, the position of the Council has been to encourage

what may be called a museum art, in opposition to a souvenir or tourist oriented one. The control that the Canadian Eskimo Arts Council has exercised over Inuit arts and crafts has varied in nature and in depth depending on the category of art products. This was directly dependant of the Council's limited operational capability. For the purpose of the evaluation, we have studied separately the activities of the Council in relation to prints and then the rest of the production (including sculpture, stationery, handicrafts and others).

1. Prints

a. Effectiveness of Control

Contrary to the rest of the Inuit art production, the quality of prints marketed is, for all practical means, totally controlled by the Canadian Eskimo Arts Council. Virtually everything which is produced and put on the gallery level market is reviewed by the Council. Between 1974 and 1978, 1142 prints (one per image) were approved of a total of 1587 submitted (see Appendix C). The print reviews permit the council to monitor and advise on the quality of prints; and also, other important aspects such as publication and quality of catalogues, number of prints per image, etc. As a result, collectors are in a unique position of knowing they are purchasing identified, catalogued, documented prints.

The consequence of this situation has been twofold:

- (i) Probably more than any other form of Inuit art, prints have come to be exclusive items for collectors. Aesthetic standards maintained by the Council are high and the distribution of prints is very selective.
- (ii) Also, the Inuit print market has developed into a solid and profitable one. Annual wholesale figures are around \$800,000. It is generally estimated by those related to Inuit arts and crafts that this situation is greatly due to CEAC. The special stamp that the Council puts on approved prints has become a marketing device for dealers.

b. Cost and Dollar Return of the Activity

The involvement of the Council in print reviews is the only activity which could be costed separately. This was done by identifying expenses related to Council's meetings held for print reviews (including members' honorarium and meeting expenses).

As a general rule, the costs related to print reviews have represented, from 1974 to 1978, approximately 20%-25% of the annual expenditures of Council. This has been around \$6,000 annually.

This is minimal in regard to the available annual wholesale figures for prints: around \$800,000 in 1976 and 1977 (see Appendix D). Even considering the total authorized budget of the Council, which is now at \$70,000 annually, it is our opinion that the print review activity alone justifies the existence of CEAC.

c. Other Aspects of the Activity

The Council has been most instrumental in controlling prints and its involvement has extended beyond the screening of prints for release. The Council has also been concerned with the broader aspects of print production: materials and techniques used, resource personnel. These points relate more to instruction and are discussed in that section of this chapter.

We met with a representative of two of the main marketing agencies involved in Inuit art: The Canadian Arctic Producers and La Fédération des Co-opératives du Nouveau Québec. Each claimed that the Council's advice on prints was necessary and beneficial to them. Probably more than any other factor, we believe this is an indication of the usefulness and effectiveness of the CEAC in quality control of prints.

2. THE REST OF THE INUIT ART PRODUCTION

Overall Effectiveness

In 1976 and 1977, available figures indicate that at the wholesale level, Inuit art sales were approximately \$26 million. Of this total, 21% was from prints (which we have studied in the previous section), 62% from sculptures and another 17% from various items including stationery, handicrafts, jewellery, ceramics, etc. (see: Appendix D).

While the print market is presently recognized as solid and of high quality by those concerned with Inuit art (art dealers, Eskimo co-operatives, etc.), the situation is not the same for sculptures and other items.

In fact, Council has been much less involved with these art works than with prints. There has never been a formal procedure to enable the CEAC to pass artistic judgements on these products and select the higher quality ones. For this reason, the real impact that Council has had on maintaining quality of Inuit art works, excluding prints, has been negligible.

This is not to say that attempts in this direction have not been made. For example, in 1968, the Council suggested that regional committees be formed under its auspices to include three representatives of the art businesses and one member of the Council. The objective was to review Inuit sculpture for quality control. These committees did not work and were abandoned two years later due to circumstances beyond their control.

In 1974, this idea was brought forward again, and partially implemented in 1976. An Eskimo Carving Board was set up by la Fédération du Nouveau Québec as a pilot project. One year later, the project was estimated by the Council members to have worked satisfactorily.

For the rest of the Inuit art production, the Council has been involved with, for example, wall hangings, and jewellery. CEAC has been providing technical advice and assessing the general situation up North through its field trips. In 1978, the Council suggested that a seal of approval be developed for wall hangings, as already exist for prints.

3. Summary

In evaluation terms, we can say the Council achieved operational effectiveness. It fulfilled its mandate and objective to advise and recommend on quality standards to be maintained. However, this did not result in total program effectiveness because the overall effects were mostly for prints. The main element that has ensured program effectiveness of CEAC in prints appears to have been the existence of formal review process for this category of Inuit art. Should the same have existed and exist today for other Inuit art works? This will be discussed in the chapter on Program Effectiveness.

B. PROMOTION

The degree of involvement of CEAC in the promotional aspect of Inuit arts and crafts has changed over time. In the early 1970's, it was highly visible but has now been reduced. Other operational groups have taken over the Council's work of bringing Inuit art to the world's attention. They include the Inuit Art Section in DIAND, the National Museum of Man, etc.

Since 1974, CEAC has been faced with a changing environment requiring shifts in some approaches and/or intensification of others. Major approaches/emphases are evaluated in the following.

2. EXHIBITIONS

By the middle of 1974 the Council made a decision concerning the kinds of exhibitions which it should foster. Rather than become involved in projects such as the Northwest Territories Centennial Sculpture Exhibition, the Masterworks Exhibition, the Crafts from Arctic Canada Exhibition, exhibitions by individual artists (or small groups of artists) should be emphasized. Given that Eskimo Art was internationally recognized and that the communities' names had been established as art centres, it was felt time to further recognize individual artists.

Minutes of Council meetings (especially print selection ones) refer to this approach. The Council often isolates individual artists and advises cooperatives on the use of one man or group shows. CEAC is also very receptive to such suggestions made by others.

Available data indicate that the promotion of individual artists may prove fruitful. Dealers' responses to the Council's "Survey of the Eskimo Print Market" (1977) indicated that if a market for more prints exists, it will most likely be by established artists, then by new artists, then from new communities. In addition, "most dealers believe that only two or three variables are operative in influencing a client in making a choice of a print ... the variables 'artist', 'community' and 'image' are the most important of these influences (p.5)".

In addition to the above emphasis in one man exhibitions, Council members have retained part of their more traditional

roles. When appropriate, they encourage and advise on exhibitions. Members open shows and exhibitions. They are present as observers and information resources at such events. It must also be recognized that their involvement in the art world, combined with their involvement on the Council, makes them ready information sources for interested publics.

2. CATALOGUES

The Council concerns itself with catalogues which accompany the release of prints from the cooperatives. In this instance, CEAC can only play an advisory role; but, it has been insistent. Catalogues are being produced. Also, one could assume that partially because of their advice to co-operatives, 74% of the 35 dealers who responded to the market survey study stated that the kind and quality of print catalogues is satisfactory. In addition, council members also support these endeavors by submitting some of the published texts.

4. OTHER PROMOTIONAL APPLICATIONS

In addition to catalogues, the Council has made use of other prestige methods of promotion such as stamp and coin designs. Also, requests for reproduction of prints or sculptures are always considered carefully so as to prevent undue exposure of a particular work of art. Council has again been promoting individual artists in these circumstances by suggesting the use of commissioned works of art. Interviews we held suggest that at least those closest to the source may be beginning to pay heed to the advice.

More generally, the Council has been quick to respond to direct or unwitting attacks on either the image or marketability of the Eskimo Art. Finally, CEAC has maintained the importance of its stamp of quality. This aspect has become an important marketing device. Twenty five of 35 dealers responded that buyers are aware of the stamp; also, 24 of the 35 dealers responded that the stamp is of assistance in marketing prints.

4. SUMMARY

In summary, the CEAC has been and is active in the promotion of Eskimo Art. The promotion is done through advice, formal recommendations, and through personal contacts. These

actions have sustained the international recognition of Inuit art.

Certainly, Council has not been the only reason for this achievement. Benefits were also gained from the Canadian Government's total promotional efforts, the action of dealers, co-operatives, artists, etc. However, CEAC has been a major force in the sustained and successful promotion of Inuit art.

C. INSTRUCTION

This mandate area is possibly the hardest one to isolate and evaluate. The project team has previously likened the Council to the hub of a wheel with influence radiating out to a multitude of recipients. These recipients have different needs and motives. Each is independent and in control of whether it wishes to; a) request or permit CEAC assistance, and b) heed or reject CEAC advice. In addition, the mandate statement, 'instruction in arts and crafts including the introduction and development of new techniques', is so broad that most communication held between Council and others could be considered as instruction.

In order to evaluate this area, we reviewed the Council's activities in relation to the two major recipients of the information; handlers of the art product, and the artist.

1. Product Handlers

Though others beside the Co-ops, C.A.P. and La Fédération handle arts and crafts, our interest here is with these three. CEAC is in the awful position of having to advise on long term markets whereas these handlers are normally working on short term bases. In addition, these groups are independent and under no obligation to be associated with, let alone listen to, the Council. Our investigation revealed two important factors.

- (i) To begin with, CEAC and the co-ops are not holding adversary positions. In fact, the Co-ops would apparently like to see more of the Council members.
- (ii) Secondly, both CAP and La Fédération recognize the value of the Council's advice, especially in terms of the quality control on prints.

Problems and difficulties certainly exist. Future problems may arise and 'falling outs' may occur given the nature of the interrelationships between Council and these organizations. However, we must conclude that, up to now, the Council has been able to effect needed changes in attitude and motivation.

2. Producers

Producer in this context includes the artists and craftsman. There are three major ways in which instruction is transmitted to the producers as seen in the following.

- (i) Print selection meetings offer the most used method of instruction to producers. Up to now, the Council has tried to ensure that results of selections are communicated; but also, that specific comments regarding the prints are either sent to the Co-op in question or transmitted to the artists by the Co-op's representative at the selection meeting. From a learning point of view, this feedback should prevent the use of a trial and error approach when an image is selected and printed in the co-operative.

Unfortunately, the length of time between the first decision to print an image and the Council's judgement is very long. This means that the initial reasons for having chosen; a particular image, a particular method, a particular set of colors, etc., have been forgotten by the time council makes its comments. Within a learning framework, this interval is very long and weakens the feedback's effect. At present, however, this factor can hardly be corrected without undue hardship to principals.

- (ii) Northern visits by Council members are important to the whole area of instruction. While on site, members are in a good position to guide, spot and correct problems, help and motivate the producers, resource people, and the community.

The degree of instructional impact may be less general, but as intense when Council members support or assist in projects up north. These kinds of projects (e.g. weaving) can open new approaches to a product which can then be marketed. Through the initial instruction for such projects may be short, these first efforts can be supplemented and continued by the community or other interested parties. The major value of these are that they provide the needed initial impetus.

The reports submitted by Council members are usually positive. This, despite the usual problems encountered with northern travel. In addition, the hosts usually request and welcome these visits because of the benefits they feel they accrue.

- (iii) The resource person is seen as very important to the whole instructional process in the North. These individuals are important because they form the link between the artist and the Council. The Council appears to have decided that their involvement should increase from advisory to that of participating in the actual selection of these individuals for communities. Given the potential impact and the role of these resource persons, care must be taken in selecting them. The Council is justified, we believe, in wanting to ensure that the quality of individual chosen be high.

Council should, however, seriously consider the potential hazards associated with being involved in the final selection of particular resource persons. Council is in a good position to help in establishing candidate criteria and in helping with the initial search for candidates. On the other hand, the selection itself is very risky business under the best of circumstances. An easily made mistake could have serious implications on Council credibility. This is especially true given that; Council does not have the luxury a manager has in this regard. A manager can quietly watch, guide, redirect a new employee so that costly errors are less likely to occur. Council may not find out about such errors until they have become public but may be held responsible because of their previous involvement. It is like being responsible for what you cannot control.

3. LARGER ISSUE

The evaluation of CEAC's involvement and response to its mandate on instruction is positive. One problem appears to exist, however, which Council may want to consider in the future. The effect of the instruction given seems to be as transient as the one giving it. That is, once the good resource person and/or strong printmaker leaves the community, quality drops or is seriously threatened. If one of the final points in the orderly development of Eskimo arts and crafts is to be a high level of self sufficiency, this problem must be resolved.

At present one cannot conclude whether the artist/printmaker has learned to make a high quality product. In fact, if prints seen by the CEAC are the products of fairly faithful representation of the resource persons' instructions, little has actually been learned. Under these circumstances, the whole area of instruction would need revamping. In other words, all the instruction which has not been taking place would now have to begin.

On the other hand, there are indications that the artists and craftsmen are capable of producing high quality art and crafts. If such is the case, then there is little advantage to instructing accomplished artists in art. The problem then becomes one of trying to determine what motives and incentives will enable these artists and craftsmen to consistently produce at the level of quality at which they are capable.

One must not expect that these artists become more self sufficient than any other artist. However, Council should consider whether the ranges and variations in quality are extreme and whether fluctuations are too closely tied to the resource person's presence. If problems appear to be present, the CEAC may want to start asking fairly basic questions re the learning process which is taking place.

SUMMARY

Generally, we conclude that the Council's role in the area of instruction has been effective. The approaches used and recommended by CEAC appear to have had the impact which could be expected. The Council's role is advisory and it does not dictate whether its advice will be heeded.

Indications are that presently there is a greater acceptance of Council's advice than may have been the case previously. However, further progress in this matter can still be made, as will be exemplified in the following discussion on copyright.

In the last few years, the Council has been active in this mandate area. We feel that the potential problem areas we touched upon demonstrate the extent to which this mandate area is growing in importance.

D. PROTECTION

The involvement of the Canadian Eskimo Arts Council in the protection of Inuit arts and crafts stems from the Government's overall policy

"to safeguard the culture (language, arts, handicrafts, traditional pursuits) of native people in the course of education, training, employment and community; and above all their right to choose what is to be preserved."
(Guidelines for Social Improvement in the North in the 1970's)

It has been a particular concern of the Department of Indian and Northern Affairs to enact this policy "by assisting the native residents to preserve and develop their culture" (Northern Affairs Program Sub-Objective, 1978-79 Estimates). The role of the Canadian Eskimo Arts Council is to recommend the ministerial policies in this field.

For the period that we are studying, from 1974 to 1978, this role has been fulfilled through two main activities:

- i) General policy advice and recommendations,
- ii) Copyright protection and compensation.

1. GENERAL POLICY ADVICE AND RECOMMENDATIONS

The responsibility of the Council for the protection of Inuit arts and crafts is intended to be general and broad in scope. It includes the many aspects related to:

- . the protection of the Inuit art image as a quality art;
- . the prevention of undue commercialization and exploitation of the Inuit art and artists;
- . the proposal of measures that "Eskimo art (may) retain its vitality, its originality and its popularity", as was expressed by the Minister of Indian and National Resources in 1967 (Reference Points for an Address from Mr. Laing to the Canadian Eskimo Arts Council). This aspect also relates to Instruction.

This statement of responsibilities is large but it must be interpreted in relation to the primary advisory role of the Council and to its limited operational capability.

Over the years, this activity has been carried out on an ad-hoc basis. The CEAC has reacted as problems or needs have arisen, or as Council members have felt that the Minister should be made aware of a situation, so that corrective action could be taken.

Overall evidence suggests that the Council has been effective in advising and recommending on the protection of Inuit arts and crafts. In several documents, the Minister of Indian and Northern Affairs has indicated his appreciation of the advice given by the Council. This was reiterated by Departmental officials.

It is important to note that this advice was coming from an independent group of art experts. On many occasions, the Council has served as a "buffer" for the Minister and the Department to resist undue pressures. The whole area of copyright protection and compensation is an example. This is especially true when fairly prestigious organizations were submitting copyright requests. In addition, Council has been known to 'step in' when it noticed a need to prevent others from initiating or continuing activities detrimental to the image of Eskimo art. This last element (i.e. buffer) was one main factor for establishing the Canadian Eskimo Arts Council in 1964. It has served in many circumstances and is still valid today.

2. COPYRIGHT PROTECTION AND COMPENSATION

The involvement of the Eskimo Arts Council in copyright protection and compensation has developed over the years, with the increase in the number of requests for reproduction of Inuit art works. However, it is only since 1976 that a formal system for administering copyright matters has been established.

Under the present arrangement, CEAC is charged, by the Minister of DIAND, with the responsibility for advising the Inuit concerning the copyrights vested in their artistic works. The aim is to provide the artist with the support of a body of art experts who know the southern market. For this purpose, the Council has established a Review Committee, consisting of three Council members.

The policy of the Council is to pay particular attention to requests for copyright which will safeguard, promote and enhance the artistic creation of the Inuit as a whole. On the other hand, the CEAC will discourage requests for

copyright where, in the opinion of the Council, such use would be detrimental to Inuit art.

A set of operational sub-objectives has been developed by Council for carrying out its mandate in copyright administration. These have been evaluated separately.

- a. First Objective: be a source of authoritative information on all matters respecting the application of copyright, industrial design and trademark protection to the works of the Inuit. With the establishment, in 1976, of a formal process for administering copyright matters, the Department has attempted to publicize the role of the Council for copyrights among all those active in Inuit art.

In August 1977, a special newsletter of Inuttituu on this subject was distributed to Northern Co-ops, public art galleries and museums all across North America. Also a detailed Copyright Protection Guide was published around the same time to explain the detailed procedures to follow.

The formal arrangement, as it was initially intended, was to have all Inuit artists to allow CEAC, by written confirmation, to act as their agent for copyright matters. This would have involved enormous work in terms of record keeping and the Inuit Art Section of DIAND was to provide administrative support in this regard.

For one reason or another, this system was never established. Council has come to deal with those cases brought to its attention on an ad-hoc basis only. The Inuit Art Section's involvement has included monitoring; and also, the provision of funds for legal action fees related to copyright infringement.

Considering the present situation this arrangement is probably the most practical and economical. It is viturally impossible to track down all reproductions that are being made of Inuit art today. The Council and DIAND can in fact only manage by exception in this field.

One point may need improvements however. The NWT co-operatives do not appear to make full use of CEAC as an

advisory body on copyright matters. Obviously they are not obliged to do so but the reason for this present situation seems to be a lack of appreciation of the role of CEAC in this regard. We believe that while they are aware of the formal arrangements, they may not be convinced of its benefits. Though we recognize that principals may use past errors, or some of the present restrictions to rationalize by-passing the Council; the real problem may be one of understanding. Council should endeavour to investigate this matter further and correct it if required.

- b. Second Objective: Coordinate the processing, in as expeditious a manner as possible, of all requests for reproduction permission. ✓

The aim of the Council has been to process all routine requests within twenty-one days of their receipt. Where urgent cases are involved, all communications between the artist or his agent and the Council are conducted by telephone, telex or telegram.

In 1978, a total of approximately 30 formal requests for reproduction were processed.

Often, business is conducted "behind the scene", for the purpose of discouraging a reproduction of some sort which may harm the image of the art work. This involves time and effort of Council members who do not receive financial compensation for these services.

From the analysis conducted, the Council meets its imposed standard of performance, except for a few cases where special conditions are encountered (difficulty of the matter, its particular significance, no urgency).

- c. Other Objectives: (iii) Collaborate at all times with Inuit co-operatives and their federations, individual artists and their agent to facilitate the consideration of reproduction requests; ✓

(iv) Represent artists and co-operatives, on request, in the negotiation of copyright fees. ✓

(v) Provide expert advice and recommendations to artists or their agents on reproduction fees for the use of specific works for specific purposes and on the possibility of granting or refusing requests where, in the opinion of the Council, such permission would not be

in the best interest of the artist or of Eskimo art as a whole.

(vi) Establish and maintain records of all copyright functions, and act as a focal point for the search and verification of previous reproduction decisions and the registration of current ones;

(vii) Bring to the attention of the Minister any proposed and real breach of copyright;

(viii) Recommend legal action in case of copyright infringement where a settlement cannot otherwise be obtained.

We reviewed the operations of Council in relation to the above. No major problems were identified. Council's performance in each area appears satisfactory.

3. SUMMARY

Since it was created in 1961 (as a committee), Council has shown great dedication in the protection of Inuit art and artists. It is our conclusion that CEAC has been effective for both general policy advice and project initiation in this field. Council, however, might have achieved more long term benefits had it worked more closely with Canadian Artists Representation, as noted in the historical overview of this report.

PROGRAM EFFECTIVENESS

In the previous Chapter, we concluded that Council has met its mandate to recommend policies and, at the request of the Minister, help initiate projects within each of its four main areas of concern; quality, promotion, instruction, and protection. In other words it did the right thing in the context of its mandate and limitations. However, did the Council's efforts effectively help other organizations (e.g. DIAND) bring about the orderly development of Inuit arts and crafts? This is the subject of the present chapter.

The success in this area has been partial considering that the greatest impact was achieved for prints which represent only 21% of the total Inuit art production. The influence of Council over Inuit sculpture for example has been much less significant.

The main element which has ensured the great success of the CEAC in matters relating to print appears to have been the existence of a formal review process which has allowed the Council to remain in close contact, if not in control (to a degree), of what was produced by Inuit artists in graphic art. Through this means, Council has been in a position to advise and influence directly on quality, promotion, instruction, and protection. By contrast, CEAC's involvement in Inuit sculpture has been much more distant.

Could or should a similar review process, be established for the rest of the Inuit art production? Answers to this question are not readily available. Undoubtedly, the lack of such a procedure has allowed a great number of poor quality carvings to appear on the market. However, after two decades of having a free market situation (excluding prints), the whole Inuit art production could be harmed if a quality control board or system was imposed.

Many factors are involved; and, they need to be studied carefully. We believe that this question should be debated at the departmental level and that a decision on the best course of action need be taken.

Before a decision can be made, very important factors need to be considered. We are not in a position to know all of these factors, however, some of the following appear important.

- 1) To what extent is quality a problem in Inuit art and crafts? Council requested that this topic be studied in 1976. We feel it would be appropriate to reconsider this matter and follow up on their recommendation.
- 2) If quality is found to be a real problem; should the experience gained with prints be seen as an indication of the need and/or feasibility of similar control systems?
- 3) If control systems are required to maintain the viability of Eskimo arts and crafts; what system might be most appropriate for each art and craft being considered? For some (e.g. sculptures) the method used in the pilot project in Arctic Quebec may be applicable. For others the previously tried regional selection committees might be best. For still others some completely different method may be necessary.
- 4) What role are various principals to play within this quality control? Sheer volume of arts and crafts may make it impossible for any one body to control. If a stamp of quality is used; if several control bodies are involved; who would ensure that the meaning of this stamp be consistently applied?
- 5) If a stamp of approval is used what can the effect be on the multitude of products which might not meet the standard being applied? Is it possible that there may develop different markets for products? Or, are we considering the nonsaleability of a large number of products already on the market.

These are questions for senior management of DIAND and all those concerned with the long range future of Inuit art and crafts. The CEAC could play a very important role in the matter of orderly development of Inuit arts and crafts.

The role which the CEAC has played in the area of prints, and the success therein obtained, lead us to recommend that:

1. The Department of Indian Affairs and Northern Development review the situation of Inuit art today and study whether; a) there is a need for, and b) whether it is feasible, to establish a formal review process (as already exists for Inuit prints) or other system to ensure effective quality control of the total Inuit art production. This kind of review must include input from the CEAC and should be done in cooperation with CAP, La Fédération des Co-opératives du Nouveau Québec, the Canadian Arctic Cooperative Federation, the Hudson Bay Company, and other involved principals.

OTHER ISSUES

A. ROLE OF THE COUNCIL

There is a dichotomy between what the Council is asked to do and what it can effectively achieve. On one hand, it is responsible for recommending policies that will ensure the orderly development of Inuit arts and crafts. On the other hand, however, it can directly influence effectively only the print market, which represents approximately 20% of the total Inuit art sales.

The Council must exist at present. It is the major link between the artist in the north and the southern market. The Council is also the major catalyst which can bring together the varying interests involved in the area of Eskimo art and crafts. Because of its position in this network the council is in a good position to advise the Minister. The following options describe the extent to which Council can be involved. These options are presented in the following.

- (i) Decide on the impracticability for CEAC to advise effectively on all Inuit art and crafts and restrict its mandate to act as a jury on prints only.

Comment - This deprives DIAND from the broader view that the Council may provide on the totality of departmental programs related to Inuit art. It would, however, undoubtedly result in the need for a smaller operating budget for CEAC.

- (ii) Implement some formal review process for the rest of the Inuit art production, as already exists for prints. This may be done directly through CEAC or outside like the Eskimo Carving Board presently in existence in Arctic Quebec.

Comment - This may be the solution to the long term problem of poor quality Inuit carvings. It cannot be implemented, however, without close collaboration of the Canadian Arctic Producers, La Fédération des Co-opératives du Nouveau-Quebec, and the Canadian Arctic

Cooperative Federation. One main requirement for success will be the clear delineation of CEAC's responsibilities in this review process.

- (iii) Redefine the Council's mandate so that it can more fully become an advisory body.

Comment - The major role of the CEAC is seen as advisory by both the Department and the Council itself. However, throughout its history (and now) Council has had some operational roles. Historically, it has always been involved in print reviews; more recently it has been requested to become actively involved in the area of copyright. Of itself, this kind of involvement is beneficial re Council members knowing, on a first hand basis, what the real situations is.

If strong, effective, and timely feedback mechanisms were available, Council could play a stronger advisory role. That is, mechanisms and information which reflect such as; promotional needs, the market situation, the quality of arts and crafts, instructional needs, problems re protection, could be made readily available to Council. Council could then review the total situation and advise the Minister and others accordingly. It could, in effect become more of policy board composed of representatives from all groups related to Eskimo art and crafts.

As independent approaches, the three options presented are somewhat non traditional re what the Council has been and what it now is. However, collectively they represent the roles and activities of the CEAC.

We anticipate that Council will remain advisory in nature and will always need good information sources. This need for information appears to have been forgotten at times. Advice on prints has been possible because of the first hand information obtained in print reviews. It must be more difficult, however, to advise on instruction when resource

persons are unknown; or, on promotion and protection when significant marketing moves occur suddenly; or, copyright features when only a portion of requests are seen, etc. The information flow to Council is very important to the quality of advice received. If the option chosen removes or reduces the availability of relevant information, mechanisms will have to be instituted to fill gaps which may exist.

In the end, the future definitions of what Council is may closely reflect one of the three options presented here; or, some permutation of these.

Therefore we recommend:

2. Council's role be reconsidered and if necessary redefined. Once done, this role should be well explained to principals involved with, and/or affected by, the CEAC.

B. COMPOSITION OF THE COUNCIL

The membership on Council must be harmonious with the role intended for the CEAC. We will comment on major membership criteria dependent upon the three roles just outlined. No matter what role is assumed by the CEAC, there are overall criteria which we feel must be met and these are discussed first.

The overriding membership considerations are as follows:

- i) each significant area touched upon by Council must have representation from a recognized expert. This Council is advisory and does not have any real jurisdictional or administrative power. The power base is expertise and the recognition of this expertise by others;
- ii) Inuit participation is necessary on Council. To begin with, CEAC's role is to protect Eskimo art and government policy is to let the Inuit decide on what they want to preserve. Also, the Eskimo members are in a good position to give to Southern Council members the ideas and feelings of the Inuit. They can also better explain some of the thought processes and stories depicted in some prints. In addition, northern people are quickly moving toward greater self reliance in all areas. Through participation on Council, Eskimos can learn to progressively take over Council functions. This takeover of Council functions will be necessary because of the relationship between art and culture. Before participation and self-

determination becomes a serious issue, Council should begin to plan the how and when of the eventuality.

Selection of Inuit Council members will have to be done carefully if these members are to participate fully. In this case one must be careful that serious language barriers do not exist, and that these individuals actually have enough time available for Council duties. In addition, the selection must be based on the fact that the individual can actively contribute (and will be given full opportunity to) some form of expertise; preferably in an area in which Council may be weak.

- iii) There does not appear to be any real need for Canadian geographical distribution as presently stipulated. The relationship between geographical distribution and expert advice re Eskimo arts and crafts is not self evident.

Differences in the composition of the CEAC can be expected dependent upon the role played by the Council in the future.

If the role of the CEAC is restricted to the area of prints, the types of expertise required of Council members is less than for the the other two options. That is, the Council must have recognized members from the art world. Some of these experts must be artists and some must know the promotional and marketing end. If instruction is to be of importance, then members familiar with present and newer techniques of production; and members with a knowledge of the application of teaching and learning in this kind of environment would be necessary. If Council is to become more involved in the copyright area, given the increase in the number or requests, it may be advisable to include a council member with legal expertise in this area.

If the formal review systems are adopted; or if the Council becomes purely advisory, all of the above areas of expertise would be necessary. In addition, as Council extends itself to other arts and crafts, there must be recognized expertise in the products under consideration. For example, at this time one is reminded of the area of sculptures, wall hangings and weaving. Though there may be overlap in some areas (eg. judgements of quality) some other factors may be involved such as; copyright, instruction in techniques and promotion.

In considering the facts that; a) present Council roles must be accomplished, and b) a decision as to Council's future role may require time, present membership requirements are of importance. If the role of the CEAC remains as large as it is now, membership could vary between eight and ten, depending on workload requirements. It should be noted that at any one time between 1974 and 1978, there have been no more than ten members attending. The average has been eight for plenary meetings. It must be remembered, however, that the fewer the number of members appointed the greater the level of participation required of each.

The terms of nine Council members terminate in 1979. It would be appropriate to review the composition of the Council in regard to the above criteria, and more important, in relation to the role of CEAC as it may need to be changed or clarified.

It is recommended that:

3. The composition of the Council be reviewed and determined in accordance with the role which will be chosen for the CEAC.

C. FUTURE OF CEAC

Over the past two decades, the Council has been a central force in the evolution of Inuit arts and crafts. In all these years, the CEAC has had one main function: the provision of advice from a body of art experts, distinguished and renowned in their field. These people have contributed to make Inuit art what it is today and to give it its present international status through their personal contacts and know-how.

We have not studied the situation of the art in the North today. This is outside of our field of expertise. It can be expected, however, that some day there will not be a need for an Art Council to judge works of art. This function may be taken on by the Inuit. As outlined in the government guidelines for social improvement in the North in 1970's, a central objective of all government programs directed at native people is 'above all, their right to choose what is to be preserved.' In the opinion of the majority of people we interviewed, the present situation is not yet ready for this. Yet, it should be a primary consideration in reviewing the role and composition of the Council.

On June 13, 1977, the Honourable Warren Allmand in announcing the appointment of Mr. Togak Curley to the CEAC stated: "The presence of a representative from the Inuit Cultural Institute on the Eskimo Arts Council will make a valuable contribution to the work of that body." Throughout this project we encountered a desire for this kind of consultation; but also, the idea that more could be taking place.

From documents we reviewed and interviews we held with Inuit, it is apparent that: Eskimo participation on council is important to them; and also, a strong decision making role is desired. It should be noted, however, that Council has made every effort to encourage Inuit participation.

It is important to the orderly development of Inuit arts and crafts that Council consult with representatives from Inuit groups and have active Inuit members on the CEAC. This factor must be foremost in the considerations to be made re the role and composition of the Council.

FINANCIAL AND BUDGETARY REVIEW

A. SITUATION

Between 1964 and 1979, the annual budget of the Canadian Eskimo Arts Council has gone from \$15,000 to \$70,000.

The annual budget of CEAC serves to pay for member's travel expenses to assist at meetings, their honoraria and the costs of their visits to northern communities. Miscellaneous office expenses are also included in the budget.

Since 1967, Council has had a secretary first on a part time basis, and since 1975-76 on a full time basis. Since 1975-76 the salary was paid from the O&M budget of the Social and Cultural Development Division. Between 1975 and 1978, there was also an Executive Director but this position was terminated at Council's request.

In Table 2, we have included a record of the past Treasury Board authorizations related to Council. In Table 3, we show annual expenditures of CEAC from 1967 to 1978.

B. GENERAL FINANCIAL MANAGEMENT

In the course of 1978, the Canadian Eskimo Arts Council was audited by the Audit Services Bureau. Five main points were raised, one related to the level of CEAC's authorized budget and four others concerning financial control procedures.

Of the five points, the first one is the most important. It stipulates essentially that all costs associated with Council, either direct or indirect, should come under the same Treasury Board authorization and be taken from one source, CEAC's budget. We understand that this recommendation will be implemented by management. This implies that the secretary will now be paid from the Council's budget. Therefore, the currently authorized level of expenditure (of \$70,000 annually) will include from now on all of the following items:

- office expenses
- members honoraria
- meeting expenses
- northern travel
- secretariat services
(up to 1978-79, paid from the O&M Budget of
the Social and Cultural Development Division)

TABLE II

THE CANADIAN ESKIMO ART COUNCIL

A. RECORD OF PAST AUTHORIZATIONS

<u>AUTHORIZATION</u>	<u>DATE</u>	<u>DETAILS</u>	<u>TOTAL FUNDS AUTHORIZED</u>	<u>CHANGES</u>
Record of Cabinet Decision	Nov. 19, 1964	Establishment of the Canadian Eskimo Art Council, with - an annual budget of \$15,000 - a total membership of 12 (related travel expenses of \$4,000) - a part-time Executive Director position, to assist the Council (\$5,000 in salary, \$6,000 in travel expenses)	\$15,000	+\$15,000
TB-672152	August 30, 1967	Authority to - make advances to Council's members to pay travel and operating expenses - cancel the Executive Director position and replace it by part-time secretarial services	\$15,000	NIL
TB-682040	July 31, 1968	Authority for increased annual funding of the Council in order to permit payment of honoraria to members of regional committees	\$21,000	+\$6,000

TABLE II (cont'd)

- 2 -

TB-721350	Sept. 5, 1973	Authority to - increase the annual budget of the Council - establish an Executive Director full-time position (the manyear and the \$18,000 salary to be taken from the O&M Budget of the Social & Cultural Development Division)	\$29,000	+\$8,000
TB-723230	Nov. 22, 1973	Authority to amend allowances to members of the Council: - honorarium: from NIL to \$65 per diem - expense allowances: from a maximum of \$100 per diem to \$35 per diem	\$29,000	NIL
TB-739458	Dec. 15, 1975	Authority to increase the annual budget of the Council to provide for the payment of - an increased honorarium, from \$50 to \$75 per diem - expense allowance, from \$35 to \$50 per diem	\$40,000	+\$11,000

TABLE II (cont'd)

- 3 -

TB-748246	May 12, 1977	<p>Authority to amend allowances to members of the Council:</p> <ul style="list-style-type: none"> - honorarium: from \$75 to \$100 per diem - expense allowances: from \$50 to \$55 per diem, or \$15 while in city of residence 	\$40,000	NIL
TB-758123	August 10, 1978	<p>Authority to increase the annual budget of the Council to meet new demands and increased costs. As a condition of this approval, DIAND was requested to review the role, composition and arrangements for financing of the Council.</p>	\$70,000	+\$30,000

TABLE III

THE CANADIAN ESKIMO ART COUNCIL
B. - ANNUAL EXPENDITURES (FROM 1967 TO 1978)

<u>YEAR</u>	<u>AUTHORIZED BUDGET (\$)</u>	<u>TOTAL EXPENDITURE¹ (\$)</u>	<u>DETAILS</u>	<u>(\$)</u>
1967-68 ²	15,000	11,581	Office expenses	3,681
			Meeting expenses	5,103
			Northern travel	2,797
1968-69	15,000	16,616	Office expenses	5,047
			Meeting expenses	6,287
			Northern travel	5,282
1969-70	21,000	21,702	Office expenses	4,912
			Meeting expenses	10,384
			Northern travel	5,001
			Montreal Reg'l Committee	819
			Masterworks Committee	586
1970-71	21,000	20,779	Office expenses	10,668
			Meeting expenses	2,772
			Northern travel	7,003
			Masterworks Committee	336
1971-72	21,000	20,998	Office expenses	5,501
			Meeting expenses	7,646
			Northern travel	7,851
1972-73	21,000	21,000	Office expenses	7,130
			Meeting expenses	12,405
			Northern travel	1,465

TABLE III (cont'd)

1973-74	29,000	21,000	Office expenses	9,682
			Meeting expenses	5,505
			Northern travel	5,813
1974-75	29,000	29,202	Office expenses	10,820
			Members' honoraria	4,030
			Meeting expenses	12,141
			Northern travel	2,211
1975-76	40,000	29,000	Office expenses	2,633
			Members' honoraria	7,095
			Meeting expenses	16,101
			Northern travel	3,171
			Contract with secretary ³	(8,300)
1976-77	40,000	29,150	Office expenses	3,558
			Members' honoraria	7,200
			Meeting expenses	17,233
			Northern travel	1,159
			Contract with secretary	(12,500)
			Executive Director ⁴	(10,627)
1977-78	40,000	40,000	Office expenses	2,259
			Members' honoraria	13,700
			Meeting expenses	19,965
			Northern travel	4,076
			Contract with secretary	(14,920)
			Executive Director	(21,114)
			Other contracts ⁵	(41,865)

1 Figures have been rounded off

2 From June 1st 1967 to March 31, 1968 (10 months)

3 Starting in 1975-76, the Council's Secretary has been paid from the O&M Budget of the Social and Cultural Development Division

4 The Executive Director position is now terminated. It also came under the O&M Budget of the Social and Cultural Development Division

5 Various projects are initiated on the recommendation of Council. These are normally contracts funded from the O&M Budget of the Social and Cultural Development Division. They can be judged as indirect costs related to CEAC.

The four other points raised by the Audit Services Bureau have already been the subject of the study conducted by the Management Consulting Services of DIAND. We have reviewed the report and judge the proposed improved financial procedures will meet the requirements of management.

C. REVIEW OF OBJECTS OF EXPENDITURES

1. Office Expenses

These expenses are minimal and represent approximately \$3,000 annually. No major problems are identified.

2. Members' Honoraria

These are being paid to Council's members only since 1974. They are presently \$100 per diem. Compared to other Councils or Committees, e.g. Canada Council - \$125, Historic Site and Monument Board - \$100, these appear adequate. No change is recommended.

3. Meeting Expenses

These include air transportation expenses reimbursed at cost and an expense allowance of \$55 per diem while serving on Council business in southern Canada at a location other than the member's city residence. Concern has been expressed by Council members that this allowance is not sufficient to cover actual incurred costs. We must indicate that, although CEAC's members are not public servants, they are reimbursed in accordance to Treasury Board guidelines and regulations in this regard. Based on our analysis the present amount can be increased to \$80 a day.

- hotel	\$41
- meals	\$16
- incidentals	\$ 4
- taxis (to and from airport)	<u>\$20</u>
TOTAL	\$81

It is recommended that:

4. Expense allowances of members of the Canadian Eskimo Arts Council be increased from \$55 to \$80 per diem, to reflect current cost of living.

4. Northern Travel

Each year, some Council members make a trip up North to visit art producing communities and assess the situation de visu. It is part of CEAC's responsibilities to monitor the evolution of Inuit arts and crafts. After each trip, a report is produced for the benefit of the whole Council and discussed at a plenary meeting. Based on our analysis, these trips have been very useful in the past as they allow the Council to develop a first-hand impression of potential problems which may exist in the North and make any necessary recommendations to the Minister. Travel expenses are reimbursed at cost.

It was formerly a mandatory requirement for CEAC to hold a plenary meeting in the North. In 1977, Council endorsed the policy "(...) that visits by two or three members to the North would be more effective than one annual meeting in the North of the whole Council (...) Also it would be less oppressive to a community, and more productive (...) The trips should be planned in cooperation with the communities, and in relation to their special concerns" (Minutes, June 1 and 2, 1977).

We believe that this policy is a good indication of the concerns that the Council has shown for efficiency and economy (see Efficiency), especially since 1977.

5. Secretariat Services

An individual is presently on contract to provide secretariat services to the Council at a cost of \$14,920 per annum. Up to 1978, there was also a full time Executive Director to assist the Council in the follow-up and implementation of its recommendations. This position has now been terminated by CEAC and the secretary constitutes the only permanent point of contact for anyone who wants to deal with the Council. A position analysis description for this position has been included in Appendix F. Based on our analysis, the workload warrants the creation of a full time position. Major duties are:

- handling administrative arrangements connected with Council and Committee meetings (an average of 15 annually);

- administration of copyright matters, including the receipt and processing of requests for reproduction;
- managing the Council's office, answering telephone, administering CEAC's accounts, and keeping records;
- administrative follow-up on Council's recommendations, including the stamping of approved prints (approximately 250 a year) and informing co-operatives of CEAC's decisions.

It is recommended that;

5. A full time secretarial position be established to assist the Council in the management of its affairs.

D. EFFICIENCY

a. Cost-Effectiveness Analysis

The operations of the Council are not conducive to operational efficiency evaluation, (direct input/output ratio). They are made up of general recommendations and policy advice and cannot be easily tracked down. Print review and selection was in fact the only activity which could be costed satisfactorily.

For this reason, we decided to conduct a cost-effectiveness analysis, based on the gross relationships between program inputs (CEAC's budget) and total program effects (contribution to the orderly development of Inuit arts and crafts).

- (i) In prints, the activities of the Council cost about \$6,000 a year. Yet, they contribute directly to secure this part of the market which represents sales of over \$8 million by maintaining high standards. (See Appendix E, Inuit Print Sales).
- (ii) For the rest of the Inuit art production (over \$3 million in sales in 1976 and 1977), the Council's involvement is estimated at \$34,000 annually, excluding secretariat services. However, the overall benefits gained from these activities are much less tangible than for prints. Certainly they affect the market but not as directly as in graphic art.

Upon reviewing these kinds of results we are of the opinion that even if only the area of prints were being considered; it could justify the CEAC's budget.

b. Economy

We have reviewed the operations of CEAC to determine if concerns for economy have been shown in the past, thus serving as a partial indicator of efficiency. Based on our analysis, Council has shown, in the management of its affairs, due consideration for efficient use of government financial resources. Some examples of this include the structuring of the Council in small ad-hoc committees to deal with specific subjects such as prints, and copyright matters. This prevents the holding of plenary meetings to handle operational needs. Also, the Council has made it its policy to send two or three individuals in the North, rather than holding an annual meeting as stipulated in their terms of reference. Based on experience, this approach has proved less disruptive to Northern communities and also is less costly. Finally, the practice of advance booking for air transportation has been adopted by Council whenever possible. Economy class fare have in this way been made available.

Our review of efficiency leads up to conclude that there are no major problems in this area. In fact, some of the actions of Council demonstrate that it considers this matter seriously.

APPENDIX A

Terms of Reference

Canadian Eskimo Arts Council

TERMS OF REFERENCE
FOR THE
CANADIAN INUIT ARTS COUNCIL

- Establishment of
1. There shall be, under the direction of the Minister of Indian Affairs and Northern Development, an Inuit Arts Council consisting of 12 members who will meet the following requirements:
 - 1) geographical representation
 - 2) among them have a working capability in both official languages
 - 3) at least two Inuit members
 - 4) representing professions or activities relevant to the orderly development of arts and crafts as a means of livelihood.
- Appointment of Members of Council
2. Each of the members of the Council shall be appointed by the Minister to hold office for a term of 3 years except that of the first 12 appointed 8 shall be appointed for a term not exceeding 2 years.
- Chairman of the Council
- One member shall be appointed by the Minister to be Chairman of the Council for such term, not exceeding 3 years, as is fixed by the Minister.
- Re-appointment
- A retiring Chairman or other member is eligible for re-appointment to the Council in the same or another capacity.
- Remuneration
3.
 - 1) Members of the Council shall be paid an honorarium of \$100 per diem while serving on Council business plus economy return air transportation expenses in accordance with the attached Treasury Board Travel Directive.
 - 2) Members of the Council will be entitled to an expense allowance of \$55 per diem while serving on Council business in Southern Canada at a location other than their city of residence.
 - 3) Members of the Council will be entitled to an expense allowance of \$15 per diem while serving on Council business in the member's city of residence.
 - 4) While serving on Council business in the North, members shall be entitled to claim reimbursements of actual expenses in accordance with the attached Treasury Board Travel Directive.

- Quorum
4. A majority of the members constitutes a quorum of the Council, and a vacancy in the membership of the Council does not impair the right of the remaining members to act.
- Election of Vice-Chairman
5. 1) The Council shall elect one of its members to be Vice-Chairman for a term not exceeding 3 years.
- Absence of Chairman
- 2) In the event of the absence of incapacity of the Chairman, or if the office of Chairman is vacant, the Vice-Chairman shall act as Chairman.
- Meetings
6. The Council shall meet at least four times a year on such days that are fixed by the Council. Two of these meetings shall take place in Ottawa and one in the Northwest Territories.
- Procedure
7. The Council may make rules for regulating its proceedings and the performance of its functions and may provide therein for the delegation of any of its duties to any special or standing committee of its members.
- Purpose
8. Recognizing the cultural and economic importance of Inuit art to Canada and to the Inuit people the purpose of the Council shall be to recommend policies and at the request of the Minister help to initiate projects that will help the Federal Government, the Northwest Territories Government, Co-operatives, other private and public organizations to achieve orderly development of Inuit arts and crafts in the following areas:
- 1) maintaining high standards of quality in the arts and crafts
 - 2) advising on the promotion of arts and crafts in present and future markets
 - 3) instruction in arts and crafts including the introduction and development of new techniques
 - 4) copyright protection and compensation.

- Reference to Council
9. 1) The Minister may refer to the Council for its consideration and advice such matters relating to the promotion, development and protection of the art of the Inuit or otherwise relating to the operation of Council's term of references as he thinks fit.
- Council to Investigate and Report
- 2) The Council shall investigate and report on all matters referred to it pursuant to subsection (1) and shall make such recommendations to the Minister in respect thereof as it deems appropriate.
- Staff
10. 1) In order to carry out its objects the Council shall utilize the services of such officers and employees employed in the Department of Indian Affairs and Northern Development as the Minister may designate for the purpose.
- Advisers
- 2) Subject to subsection (1), the Minister may provide the Council with such professional or technical assistance for temporary periods or for specific work as the Council may recommend.
- Not agent of Her Majesty
11. The Council is not an agent of Her Majesty and the members of the Council as such are not part of the Public Service of Canada.
- Financial
12. 1) Expenditures for the purposes of Council shall be paid out of moneys appropriated by Parliament to defray the charges and expenses of the Public Service of Canada within the Department of Indian Affairs and Northern Development.
- 2) The Department of Indian Affairs and Northern Development will make quarterly advances to the Council for expenses incurred by members in attending meetings, for salaries, stationery, rent, office supplies and other incidental expenses as authorized by the Chairman. The advances will be renewable on submission of vouchers and receipts covering expenditures in the previous quarter. The Council's financial records may be audited at any time by the Audit Services Bureau of the Department of Supply and Services.
- Report
13. The Chairman of the Council shall, within three months after the termination of each fiscal year, submit to the Minister a report of the operations of the Council for that fiscal year.

APPENDIX B

Example CEAC Recommendations to the Minister

(Fiscal year 1976-77)

EXAMPLES OF RECOMMENDATIONS MADE
BY CEAC TO THE MINISTER

(fiscal year 1976-77)

ACTION
TAKEN

RECOMMENDATIONS TO THE MINISTER

1. RE: COPYRIGHT

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| a) That the Northern edition of the Copyright Protection Guide be translated into Inuktituut, both in the Western (Roman) and the Eastern (Syllabic) language. | No |
| b) That a Pamphlet be prepared by the Department, stating the role of Canadian Eskimo Arts Council (including Council's responsibilities regarding Copyright) for wide distribution to Publishers, Museums, Eskimo art Dealers etc. | Yes |
| c) That a Press Release be issued by the Minister, stating the role of the Canadian Eskimo Arts Council, and as related to Copyright. | Yes |

(A special edition of Inuttituut on copyright was released)

ACTION
TAKEN

2. A strong recommendation that Fireproof Buildings be established in printmaking communities for the storage of drawings and prints. Considering the urgency in this case, a recommendation was made that until such buildings are being built, arrangements be made to ship large fireproof cabinets to store prints and drawings in the interval in these communities. (A similar recommendation was made to the Minister during the Fiscal Year of 1975-76).

No

(This recommendation was not implemented as formulated. The Northern Program commissioned a study by conservation specialists from Parks Canada to recommend on this problem in 1976).

3. That financial assistance be given to La Fédération to enable it to hire a long-term development person to work with the print-makers in Povungnituk, Inoucdjouac, and George River. The appointee to remain in Arctic Quebec for two years.

Yes

4. It was also recommended that two members of Council make week-long visits twice annually to the appropriate communities to assess progress.

No

ACTION
TAKEN

5. That an Eskimo Quality Control Board be set up for carvings in Inoucdjonac or Povungnituk to screen the carvings as a method of local quality control with the understanding that those carvings that are passed by that Board have a special mark firmly affixed to them. Yes
6. A Quality Control Board was established in Inoucdjouac, and further recommendation was made that other centres follow this example. No
7. That a CAP representative-buyer be permanently stationed in Frobisher Bay, to service the entire Baffin Island to ensure that only carvings of quality be received by this central wholesale agency of Eskimo art. No
8. It was further recommended that a similar person be stationed in Churchill to service the Keewatin area. No
9. That two lithographers from Cape Dorset visit Holman Island to assist the printmakers there in the operation of their new lithograph press. Yes

ACTION
TAKEN

10. That remuneration of Members of Council be adjusted to take account of the increased cost of living as follows:

a) Honorarium per day be increased from \$50 to \$75

b) Expenses per day be increased from \$50 to \$75

c) Expenses per day for members residing in city where meetings are held - \$25

Yes

(Increase received subsequently - \$100 - \$100 - Hon., \$55 - Exp., \$15 in City)

APPENDIX C

CEAC Print Selection

(April 26, 1974–October 6, 1978)

THE CANADIAN ESKIMO ART COUNCIL

PRINT SELECTION (APRIL 26, 1974 - OCTOBER 6, 1978)

COMMUNITY CENTER	1974				1975				1976				1977				1978			
	A	W	R	T	A	W	R	T	A	W	R	T	A	W	R	T	A	W	R	T
Baker Lake	36	1		37	39	1		40	27	2		29	31	2		33	34	4		38
Cape Dorset	64	2		66	74	10		84	99	16		115	65	12		77	104	16		120
Great Whale River (Arctic Quebec)	10	4		14	6	13		19				-				-				-
Holman Island	9			9	29	13		42				-	28	6		34				-
Inoucdjouac (Arctic Quebec)	24	3		27	22	10		32	51	141		192				-				-
Inujivik (Arctic Quebec)	4			4	2	1		3				-	26	5		31				-
Pangnirtung	34			34	44			44	29	2		31				-	31	1	3	35
Povungnituk (Arctic Quebec)	21	6		27	37	8		45	56	45		101	46	21		67	60	6	1	67
TOTAL	202	16		218	253	56		309	262	206		468	196	46		242	229	27	4	260
Z	93	7		100	82	18		100	56	44		100	81	19		100	85	10		100

CODE:

A - for Approved
 B - for Withold
 R - for Rejected
 T - for Total

NOTE: Data was taken from the Council Minutes

APPENDIX D

Inuit Art Sales for 1976 and 1977

Summary Sheet

INUIT ART SALES

SUMMARY SHEET FOR 1976 AND 1977

(CANADIAN ARCTIC PRODUCERS AND LA FÉDÉRATION)

	<u>1976</u>	<u>%</u>	<u>1977</u>	<u>%</u>
Prints	\$ 888,158	24	\$ 748,927	18
Sculptures	2,229,470	59	2,742,567	66
Stationery	301,678	8	327,725	8
Handicrafts	201,872	5	186,748	4
Other	167,444	4	157,877	4
TOTAL	<u>\$3,789,622</u>	<u>100</u>	<u>\$4,163,844</u>	<u>100</u>

Note: To these figures approximately \$2 million can be added to cover sales of Hudson Bay Company, Northern Images, and local (Northern) sources.

APPENDIX E

Inuit Print Sales 1970 to 1977

THE CANADIAN ESKIMO ARTS COUNCIL

INUIT PRINT SALES (1970-1977)*

	TOTAL	1977	1976	1975	1974	1973	1972**	1971	1970
Total annual sales (in \$-000)	8,352	1,419	1,556	1,580	1,074	1,113	637	446	590
No. of originals produced	1,749	218	273	274	198	296	203	110	177
Average price per print (\$)	113	168	156	132	136	89	76	90	55

* Data has been taken from Council's file

** In 1970 and 1971, only the older established producing communities (Cape Dorset and Baker Lake) were releasing prints for sales. In 1972, they were joined by other new centers which had not yet "built a name for themselves". Their prints were released at a lower price, thus resulting in a decrease in the average price per print, from \$90 in 1971 to \$76 in 1972.

APPENDIX F

Position Analysis Description: CEAC Secretary

a. barry roberts

r.r.1, ashton, ontario tel. 257-3675

Executive Committee,
Canadian Eskimo Arts Council,
P.O. Box 4103, Station A,
Ottawa, Ontario

12 February, 1976

Dear Sirs,

Recently, Gunther Abrahamson asked me to interview Mrs. Ene Schoeler about her duties as Secretary to the Canadian Eskimo Arts Council and to forward to you an analysis of the position in a manner similar to that used in the Public Service. A copy of the analysis is attached.

It is my judgment, based on several years experience as an organizational consultant to government departments, that Mrs. Schoeler's position is underrated at present and I have no doubt that similar duties and responsibilities in a Public Service position would be classified at a minimum AS 1 level.

Yours sincerely,



A. Barry Roberts

POSITION ANALYSIS DESCRIPTION

Position: Secretary of The Canadian Eskimo Arts Council

Incumbent: Mrs. Ene Schoeler

Purpose and Function:

To act as Secretary to the Canadian Eskimo Arts Council; make all administrative arrangements connected with its meetings; manage its office maintained at Canadian Arctic Producers Limited; administer its accounts and provide all other required clerical and administrative services. To coordinate the Council's input into the annual Eskimo Prints issue, make or coordinate arrangements for obtaining and granting information on request to Government, business and the public, and carry out and store research information on Eskimo art, Inuit artists and the activities of the Council.

Main Duties and Responsibilities

1. As Secretary to the Canadian Eskimo Arts Council, arranges the council's meetings in consultation with the Chairman and members; prepares the agendas and submits them to the Chairman for approval; makes all necessary arrangements to obtain the required meeting location; arranges accommodation and travel of members as needed; researches background information required by council members and writes, types and arranges the printing of briefing documents; attends all council meetings, takes a record of business transacted, prepares the minutes and ensures their prompt printing and distribution; prepares correspondence for follow-up action regarding council decisions and either signs them or submits them to the Chairman for signature.

2. Manages the Council office leased from Canadian Arctic Producers Limited; administers the annual budget of the Council and manages its double signature account, sharing signing authority with the Chairman and the Executive Director; prepares quarterly statements of revenue and expenditures for submission to the Department of Indian and Northern Affairs; administers special purpose accounts as required, for example that set up for the Masterworks Exhibition; checks and authorizes the payment of all invoices; maintains adequate financial records; and reviews and administers the travel accounts of Council members.

3. Coordinates the Council's input into the annual Eskimo Print issue; organizes the collection and presentation of prints to the council for assessment; writes

to the print communities to inform them of the council's comments and recommendations; arranges for the photographing of the approved prints; arranges for the preparation, printing and distribution of the annual print catalogs, and writes material and captions when necessary; liaises with officials of Canadian Arctic Producers and La Federation des Cooperatives du Nouveau Quebec; and authorizes the payment of invoices from the Government Photo Centre and commercial institutions.

4. Undertakes to obtain all reproduction authorizations from artists in cases where precedents have been established; refers difficult cases involving reproduction rights to the council for consideration; conducts all required correspondence on copyright matters with individual artists and cooperatives; answers requests from museums, galleries and non-profit organizations (such as the United Nations) and specifies reproduction fees; provides information to businesses contemplating the reproduction of Eskimo art; on requests, arranges the registration of Industrial Trade Marks on behalf of artists.

5. Provides information on behalf of the Council to members of the public, collectors, government departments and others relating to the policies of the council, the identification of artists, reproduction rights, copyright procedures, and other matters; maintains filing systems so as to have such information readily at hand; conducts a newspaper clipping service for the information of council members and the art communities.

6. Performs other related duties as required, including assisting the Executive Director and performing various of her duties during her absence.

Additional Information

The incumbent of this position is expected to work independently and without any form of direct supervision in a way that will provide to council members a firm administrative support for their activities and deliberations. The effectiveness of the position depends to a very large degree on her abilities, her willingness to shoulder responsibilities and her thorough knowledge of the Eskimo art movement, based on some ten years of experience.

ADDENDUM

Following presentation of this report, the Department of Indian Affairs and Northern Development initiated the re-writing of the Canadian Eskimo Arts Council's terms of reference. A draft of the proposed new version is presented in the following. We note together with DIAND that this is just one step in the consideration of the role, mandate and composition of the CEAC. The information contained in this evaluation of the Council will facilitate the work and formal consultations (with interested parties) which must now take place.

PROPOSED NEW TERMS OF
REFERENCE FOR THE
CANADIAN ESKIMO ARTS COUNCIL

Establishment of

1. There shall be, under the direction of the Minister of Indian Affairs and Northern Development, an Eskimo Arts Council consisting of 8 members who will meet the following requirements;
 - 1) represent professions or activities relevant to the arts and crafts as a means of livelihood;
 - 2) among them have a working capability in both official languages;
 - 3) among them include Inuit representation.

Purpose

2. Recognizing the cultural and economic importance of Inuit Art to Canada and to the Inuit, the purpose of the Council shall be for the 1980's to advise the Minister and others on all matters relating to the development and protection of Inuit Art.
To this end the Eskimo Arts Council may advise Federal and Territorial Governments, co-operatives, and other organizations concerned with the production, marketing and distribution of Inuit arts and crafts with particular reference to:
 - 1) maintenance of high standards of quality in production and marketing;
 - 2) copyright protection and compensation
 - 3) introduction and development of new techniques
 - 4) information
 - 5) development of research facilities, collections, and exhibition programs.

- Reference to Council
3. 1) The Minister may refer to the Council for its consideration and advice on such matters relating to the protection and development of the art of the Inuit or otherwise relating to the operation of Council's terms of references as he thinks fit.
- Council to Investigate and Report
- 2) The Council shall investigate and report on all matters referred to it pursuant to subsection (1) and shall make such recommendations to the Minister in respect thereof as it deems appropriate.
- Appointment of Members of Council
4. Each of the members of the Council shall be appointed by the Minister to hold office for a term not exceeding three years.
- Termination of Appointment
5. A member of Council failing to attend three consecutive meetings shall be deemed to have resigned from Council.
- Chairman of the Council
6. One member shall be appointed by the Minister to be Chairman of the Council for a term not exceeding three years.
- Re-appointment
7. A retiring Chairman or other member is eligible for re-appointment to the Council in the same or another capacity.

Remuneration

8. 1) While attending regular meetings of the Council, or its sub-committees, members shall be paid an honorarium of \$100 per diem plus economy return air transportation from their homes, and expenses equivalent to the rates established by the Treasury Board for the Public Service of Canada.
- 2) While serving on Council business, other than regular meetings, at a location in Southern Canada other than their city of residence, members of the Council will be entitled to expenses equivalent to the rates established by the Treasury Board for the Public Service of Canada; while serving in their city of residence, members will be entitled to an expense allowance of \$20 per diem.
- 3) While serving on Council business in the North members shall be paid an honorarium of \$100 per diem and entitled to claim reimbursement of actual expenses in accordance with the rates established by Treasury Board for the Public Service of Canada.

Quorum

9. A majority of the members constitutes a quorum of the Council, and a vacancy in the membership of the Council does not impair the right of the remaining members to act.

Absence of
Chairman

10. In the event of the absence of incapacity of the Chairman, the Council will choose a Chairman for its meeting.

Procedure

12. The Council may make rules for regulating its proceedings and the performance of its functions and may provide therein for the delegation of any of its duties to any special or standing committee of its members.

Staff

13. 1) In order to carry out its functions the Council shall utilize the services of such officers and employees employed in the Department of Indian Affairs and Northern Development as the Minister may designate for the purpose.
- 2) Subject to subsection (1), the Minister may provide the Council with such professional or technical assistance for temporary periods or for specific work as the Council may recommend.

Not agent of Her Majesty

14. The Council is not an agent of Her Majesty and the members of the Council as such are not part of the Public Service of Canada.

Financial

15. 1) Expenditures for the purposes of Council shall be paid out of moneys appropriated by Parliament to defray the charges and expenses of the Public Service of Canada within the Department of Indian Affairs and Northern Development.

- 2) The Department of Indian Affairs and Northern Development will make quarterly advances to the Council for expenses incurred by members in attending meetings for salaries, stationery, rent, office supplies and other incidental expenses as authorized by the Chairman. The advances will be renewable on submission of vouchers and receipts covering expenditures in the previous quarter. The Council's financial records may be audited at any time by the Audit Services Bureau of the Department of Supply and Services.

Report

16. The Chairman of the Council shall, within three months after the termination of each fiscal year, submit to the Minister a report of the operations of the Council for that fiscal year.