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isaruit inuit arts

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isaruit inuit arts
CREATORS' HANDBOOK 2023



The opinions and views of the various authors of this Handbook are not necessarily the opinions and views of Isaruit Inuit Arts & Isaruit Inuit Women's Sewing Centre of Ottawa.

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Inuktitut translations were professionally written by Jeannie Manning, and Martha Flaherty, in Ottawa, Ontario, June, 2023

Any comments or inquiries, or submission to the next issue of the Isaruit Inuit Creators' Handbook is asked to send submissions to isaruit.inuit@gmail.com

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Introduction and Acknowledgements

In October, 2022, Isaruit held the first Inuit Creators' Conference at the Ottawa Art Gallery, a conference by Inuit Artists for Inuit Artists. The Conference started on September 30th, on the National Day of Reconciliation, with the Grand Opening of Isaruit's new workshop and sewing areas in a former high school shop room at the Rideau Community Hub, 815 St. Laurent Blvd, Ottawa, Ontario. We opened up this 'maker space' dedicated by Inuit artists to Inuit artists in the spirit of Reconciliation in order to restore the Inuit roots of all Inuit artists. Going forward into the next three days of meetings, Inuit artists from across the north spoke together and shared common issues and concerns, resources and stories. From these meetings, it became clear that an *Artists Handbook* would be useful to help Inuit creators across Inuit Nunanga and in 'the south', for example in Ottawa, to connect with and support each other, and to find tools to help us all develop as artists.

Thanks to Indigenous Language Program Funding from Heritage Canada, Isaruit was able to first and foremost write a summative report on the Isaruit Inuit Creators' Conference (2022), and publish it, on our website and in hard copy. Secondly Isaruit pulled together a small group of presenters from the conference to write a series of articles that speak specifically to Inuit Artists and to outline some ideas to help Inuit artists going forward. This we are publishing now, as the first edition of what we hope will become an annual digital and downloadable publication for the use of all Inuit creators, no matter where they are living.

Isaruit would especially like to acknowledge the members of Isaruit Inuit Arts who put so much work into conceiving and writing the chapters of this handbook: Ruben Komaangapik, Aija Komangapik, Theresie Tungilik, and John Houston. A special thanks also goes out to John Albert and the team at Beat Studios for making this present print-ready version for our Website, at www.isaruit.ca.

We hope that you will find this Handbook interesting, informative and useful. We invite you to submit your comments and submissions for future editions of this "Isaruit Inuit Creators Handbook" to isaruit.inuit@gmail.com. We look forward to hearing from you!

Natasha Latreille,

Chair of the Board of Directors

Isaruit Inuit Arts: Pijunarnnivut

Origins of Inuit ‘Creation’

By John Houston

About the Author:



John Houston is an award-winning Documentary Director originally from Nunavut. He now lives in Halifax, but remains fluent in Inuktitut, his storytelling deeply influenced by his upbringing between Inuit and Qallunaat (Settler) cultures. In his current film: “Atautsikut / Leaving None Behind,” Nunavimmiut (Inuit and Cree of Northern Québec) recount their struggle and how their co-ops came shining through — a message of hope. Project interests include the Indigenous oral tradition, self empowerment, and social justice. John works with Isaruit as an Inuit Art Consultant and supports Isaruit staff.

If you were looking back in the history of Inuit artistic creation, searching for the most significant day, you’d soon come upon the story of my late father’s visit to Inukjuak, over a couple of days in the summer of 1948. The story of James Houston’s first visit is now taught in Canadian art history classes, and known to art lovers around the world. Back then, they were using the colonial name for the community, “Port Harrison.” The story also has a bit of a colonial air about it, as it concentrates on the role of Houston — the visiting White Man — in the “discovery” of Inuit art. But it’s not really a colonial story — quite the opposite, in fact. In 2017, while I was filming “Atautsikut / Leaving None Behind,” Inukjuarmiut like Sariollie Weetaluktuk shared the Inuit side of the story, revealing actions and motivations which Houston could not have known. So here, I would like to try to present a new version of the story, blending my late father’s observations from 1948 with some of the newly-available information I gathered.

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James Houston (1921 – 2005)

In addition to being an artist, James Houston was a military man. During WWII he taught small arms warfare to the instructors so they could in turn teach the Canadian soldiers. After the war, the forces were demobilized. Those who had survived the war were expected to come home, find a steady jobs and settle down. But like so many young men after the war, Houston was footloose. He had a plan — to open a design studio in Grand-Mère, Quebec — but he did not feel ready to settle into a workaday routine. He'd have to get the wanderlust out of his system. So he packed some art supplies and a few clothes and took the longest train ride he could... North. End of the line was Moosonee, and, while he figured out how to get further North, the Hudson's Bay Company allowed him to stay in their area for clerks. Early on morning, a bush pilot stuck his head into the bunkhouse, asking if there was someone called "Jimmy" there, who wanted to go North? Up along the East Coast of Hudson Bay, a boy had been ravaged by husky dogs, and he needed someone to generally help out. The cost to go North would be FREE, and that's just the word "Jimmy" was wanting to hear! Pilot George Charity landed the float plane off Port Harrison and Houston sprang into action to earn his passage. He helped the doctor over the rocks, woggled gas out of the waiting drums to refuel the plane, and when all that was taken care of, while the doctor tended to the boy, he found an interesting spot along the beach, put his back to the sea breeze, opened up his sketchpad, and began to draw.

After some time, the wind seemed to die down, and Houston was basking in the warmth of the Arctic sun, but the feeling gradually came over him that he was not alone. He turned to find that a group of Inuit had formed the windbreak that he was enjoying.



Portrait of an Inuk Woman, James Houston, 1955

They had come softly up behind him and were admiring his drawing-in-progress. Although Houston and the Inuit had little or no language in common, one of the Inuit stuck his hand out to borrow a pencil. After a few seconds, the hand came out again, this time clearing wanting the sketchpad. Houston had attracted admiring passersby in Italy, in Mexico, wherever he went, but never had any of them asked to try the materials for themselves. Nothing for it but to hand over the sketchbook. The Houston watched the

Inuk, or “Eskimo” as he would have been called at that time, use the pencil and paper to make a shrewdly-observed caricature of him. Eventually, the materials were returned to him, and Houston indicated he’d like to make a portrait of one of the women on the beach. Sixty-nine years later, Saroillie informed me that her name was Muckpaloo. After the sitting, Houston gave her the portrait, and Muckpaloo proudly took it home to show her husband, Conlucy.

Well, Conlucy’s first thought upon seeing it was an uncharitable one, “What the hell is some white guy doing, making a lovely portrait of my wife?” He told Muckpaloo that he’d hang it on their wall for sure, except that their tent had no actual wall... and even if it did, there was no frame, no hanger... but it could still prove useful. He opened their little stove and used the artwork to light a fire! Later on, when things had settled down, Conlucy admitted to Muckpaloo that it had in fact been a lovely drawing, and he was sorry he had burned it. This white fellow on the beach clearly had artistic talent. After he thought about it some more, he made up his mind to create something himself, to show the white man that Inuit, too, can make things of beauty. Early the following morning, Houston is working on yet another drawing, when he sees a man running up the beach towards him, as my father would tell it, “waving his fist in the air like he wanted to give me a punch in the nose.” But then he opened that fist and revealed a delicate stone carving of a caribou, hunkered down, and completed by a set of bone antlers.



First Caribou, Conlucy Nayoumealook, 1948



Conlucy Nayoumealook, (1891–1958) Inukjuak



Saroillie Weetaluktuk and John Houston, Inukjuak, 2017

Despite the lack of language in common, the man made it clear that he was presenting a gift. And so, without knowing each other's names at the time, James Houston and Conlucy Nayoumealook met. The day before, a jealous Conlucy might well have wished to give my father a punch in the nose, and it did spice up the story, but this morning, something important was taking place. But it was also not clear to Houston that the man who had presented the carving had also carved it. Houston carried his lovely caribou up to the Hudson's Bay Company post and showed it to the manager there, Norman Ross, thinking he had been given an ancient artifact. "How old do you think this is, Norm?" my father asked. "Five hundred... eight hundred years old? Or even older...?" The trader laughed, and told my father that his little caribou had likely been carved this morning, or last night — just for him. At first Houston was sorely disappointed to learn that his gift was not an artifact at all. But then, he started to get excited, filled with a new idea. "Norm, do you mean to say that there are people around here who can create things like this lovely caribou I am holding?" "Yes, sure" replied Ross. At this moment, as Houston recounts, the world opened up, and he glimpsed the future. Today, it is known around the world as Inuit art.

As Saroillie Weetaluktuk observes in "Atautsikut / Leaving None Behind," when he and I are walking near the place of that historic meeting:

"Our Co-op is running well today, and it started with this image of a caribou. After this carving had been created, we started to see that we were capable, and we continue to see our capabilities today. This small image of a caribou opened the way for Inuit to build our own economy. I sometimes wonder what would have become of us if Nayoumealook hadn't carved the little caribou. I doubt we would have gotten any recognition if



Sir Martin Frobisher (1535 – 1594)

Nayoumealook hadn't carved its image. Although he was not thinking of the development of the Co-op at the time... it almost seems like Nayoumealook laid the foundation of Co-ops and the Federation.

And your father did, too."

I so appreciated Sariollie's respectful way of adding Inuit perspective and Inuit ownership to the story, without taking anything away from my late father's legacy.

My father passed away in 2005, in a time when many Canadians were just beginning to question the colonial narrative. I know he saw the development of Inuit art as ANTI-colonial — an aspect of their genius that Inuit and their allies could develop together — but it wasn't until 2017, again on the beach in Inukjuak, that Inuit provided the missing parts of the story, making it less about the "discovery" of a

white man, and more of an historic artistic conversation that took place without words, a call and response that launched a new era of Inuit creation.

But what came before the Contemporary Inuit art period (1948 – present)?

Well, what led up to that is called the Historic Period of Inuit art, which is said to have started in the 1500s, when explorers like Sir Martin Frobisher first came to Inuit shores.

What were the ideas behind these visits? The first big European idea was to use Inuit lands to provide a sea route to the riches of the Orient — a Northwest Passage. But the lands themselves proved to be rich in furs, so in 1670, a royal charter from King Charles II incorporated "The Governor and Company of Adventurers of England, trading into Hudson's Bay." The Hudson's Bay Company was granted a monopoly over the vast region drained by all rivers and streams flowing into Hudson Bay. Inuit labour would be harnessed to harvest the Arctic fox. Another big European idea, starting in the 1600s, was to exploit the large population of whales in the Eastern Arctic, mainly bowhead and right whales. Inuit would help to hunt and slaughter the whales. At the peak of whaling activity in the 1800s, the annual catch was often more than a thousand whales. At that frenzied rate, the fishery was unsustainable, and by the early 1900s, European and American whalers had nearly eliminated whale stocks in the Canadian Arctic. But before the end of the whaling, Christian missionaries used the whalers to travel North to claim Inuit souls for Christ.

So the governing idea was extraction, exploitation, and this also applied to Inuit carving in the Historic Period. The Qallunaat, or Europeans, soon learned that Inuit had the talent to use the materials available to them to create anything. Starting with the explorers, and continuing with the traders and missionaries, Qallunaat



*Model Whaleboat, 1926-28 by "Ataguja" of Pangnirtung, NU,
Canadian Museum of History Collection*

would commission Inuit to make objects of interest to them. Inuit became skilled at carving ivory cribbage boards — long before they knew how to play cribbage. Missionaries would commission a talented Inuk in their congregation to carve the stations of the cross. A whaling captain might want a small, perfect rendering of a whaleboat, and would commission an Inuk to make it, but, after all the time and care the carver put in, if the work did not come out exactly as the captain had imagined it, oral history records cases of the piece being dropped on the rocks and crushed under the captain's bootheel as he made his way back to his ship.

Under colonialism, Qallunaat established dominance over Inuit in every way, including over the subjects of the carvings and other things Inuit made.

Many charming Inuit-made objects survive from the Historic Period. They show us that Inuit could make anything anybody asked them to. And later, in the Contemporary Period, the world would be amazed by the things Inuit created from their own minds!

The Historical period provided Inuit with a market to make things for, but to find the ORIGIN of Inuit creation, we must look farther back to Inuit Prehistoric beginnings. Before Qallunaat visited Inuit lands, there were several waves of what archaeologists call "Eskimo culture," stretching back to the very first people to develop a coastal Arctic culture on the shores of the Bering Sea. We are looking back over 5,000 years here. Since that time, this culture has grown to be distinct, inventing such things as the qajaaq, the iglu, snow goggles, inuksuit — and a language. Quite a few creations survive from Inuit prehistory, mostly housed in museum collections. They are typically quite small, as they would have had to be to fit the nomadic life. One powerful carving of a Dorset culture polar bear is no bigger than

your thumbnail! For subject matter, there was a rich inner world to draw on. The main deity, Nuliajuk, known to many today as Sedna, mistress of the sea beasts upon whom Inuit depend for food, inspired many carvings. Small ivory images of Her would be rolled like dice until they pointed out the direction in which the hunters should go to find game.

The world was animistic, with the belief that every animal, every iceberg, every element in the Inuit world had a soul, a spirit that demanded respect. The souls of animals were considered no less worthy than those of humans, and many hunting implements were adorned with carefully carved images of the animals that Inuit had to hunt to survive. These carvings seem to have represented (pre-Christian) prayers, seeking favour with the spirits of the animals. Other than the creations the ancients left behind, we have the Inuit oral tradition, a rich record which takes us back hundreds, even thousands of years into Prehistory. Hopefully more of the oral tradition will be gathered, while this is still possible, preserved and studied by younger generations of Inuit.

Summary

Inuit of the Prehistoric Period had no market for their works — but they also had nobody telling them what to make. They tapped into the wellspring of their own spirituality and created works to honour and respect those spirits.

With the Historic Period came Qallunaat, on a mission to exploit all the resources they came across, including art from Inuit hands. Now Inuit had colonizers telling them what to make, but they found they also had a growing market for the things they made.

At first, the Contemporary period seemed to embody the best of the preceding periods, recapturing some of the freedom of the Prehistoric, when Inuit created from their imaginations, while building upon the Historic Period by growing a market aware of Inuit artistry. But today, we seem to be at a crossroads — due to market pressures, commodification of precious objects, a tendency to support established artists and shut out the up-and-coming ones... is Inuit creation slipping towards something more like the historic period, when the boss Qallunaaq would tell the chosen carvers what to make? Or can Inuit take responsibility for their art and take control of it, reaffirming their status as creators who command the public's respect and admiration? Only time will tell.

John Houston

Starting Out and Setting Up as an Artist

By Ruben Komangapik

About the Author:



Ruben Komangapik was born and raised in the Mittimatalik area of Qikiqtaaluk Region of Nunavut. Going out on the land was major family activity as Ruben was brought up by his grandparents. Ruben's hunting and Inuit creating skills were fostered from an early age. Although school was not his thing, Ruben managed to begin working for Nunavut Arctic College in Iqaluit in his early 20s as a jewelry making instructor. This became the leading edge for Ruben to take on a wide variety of Inuit sculpture installation projects across Canada, and to become widely known internationally for his mastery of multi media creations grounded in Inuit culture, spanning film, sculpture, music and any materials that come to hand. Recently Ruben and a partner have started Reconseal Inuksiuti, a cross-cultural sealing project designed to bring both seal meat and skin products to Inuit living in the South. Ruben joined Isaruit Inuit Arts Board in January, 2022, and works closely with Isaruit staff in the shop and consultation program areas.

I hope this collection of notes will inspire you to go and live into your dreams.

My #1 inspiration as a child was my grandfather, Joshua Komangapik, who brought me up. I was always by him.

My Journey as an Artist

At first I made toys to play with as a kid living in and out of town (Pond Inlet) .

Then as a 9 yr old, I began to do art for survival. I would make a piece just to sell it, knowing what they (the buyer) would buy. I usually sold my pieces to the Coop and Hudson's Bay store.

Then I had to have a career or a profession. I went to carpentry school in Arctic College in Iqaluit when I found out I got accepted. Then I found out and realized I had a lot of competition in carpentry, but that I could be my own competition in the arts. That's why instead I went to the Jewelry and Metalworking Diploma Program.

From there I learned how to work with precious and non-precious materials, both metal and gemstones. There I was also the interpreter for the other Inuit students, and also got a

part time job as an interpreter when I was studying at Arctic College.

The second year, I was able to host and instruct night classes for the beginner adults in jewelry and metalwork program. I was teaching but I was also learning a lot about making jewelry myself. Then after the program I took the third year program, but didn't finish it because I had better opportunities to do some teaching at the jewelry metalwork program building in Iqaluit. The next year, I went to Saniraijak to teach a 10-week program in jewelry making and metal work. Then I went to Salluit, in Nunavik, to instruct a 10 week program, and finally did the same in Sanikiluaq. Finally I was hired to take over the second year Jewelry instructor position at Nunavut Arctic College. For a couple of year I continued to teach night classes.

All this time, I kept on developing as an artist, by figuring out how to problem solve and help the students realize their visions. By that time I was able to be commissioned by the Nunavut Government to make with Matthew Nuqringak, the Working Mace and the door handles on the outside of the Legislative Assembly in Iqaluit. At the same time, I built the purple saxifrage, the territorial flower, with Alison Simee that is also housed at the Legislative Assembly.


Because of all this experience, I had a solid CV and Bio as well as a diploma from Nunavut Arctic College. This allowed me to access grants from the Canada Council of the Arts, such as a grant program that at that time was named, "Aboriginal Artists Program". Then I was able to get provincial and territorial grants for Artists, such as the Nunavut grant program for Artists, NWT grant program for artists, Quebec Artists' grant program, and then the Ontario Artists' grant program. As you can see, in my career, I was seen as 'just an artist' by the granting program for artists — not an "Indigenous" artist.

All of these possibilities are open to Inuit artists as well, but you have to have a good CV and a solid portfolio of the work you have done. That's how I moved up from being a desperate artist making and selling my work just for survival: I started off doing work. Then I took time to get formal education in the arts — to access certain grants and commissions. Then I started to find grants and programs so I could make art freely, and explore all kinds of materials and techniques, tools and venues for getting my art out there.

Working on Art as a Career

Developing Your Identity as an Inuit Artist

Anything that you make as an artist/ Inuit creator needs to be signed, so that you get the proper credit and acknowledgement and so that you are able to track your piece and get paid if it is exhibited. This is also important for tracking copyright and royalties. For mainstream artists, it is the curator's responsibility to contact an artist if their work is being exhibited or sold. It should be the same way for all Inuit artists whether they work in stone, bone, metal, wood, or fabrics, beads, or drawings/painting.



I use my first name in Inuktitut syllabics without the finals, and add the date to sign my work and make it legitimate. I always use the same symbol and format, and put it someplace and make it large enough so that it can be seen. In general, though, it is better to sign your first name and your last name for going into a good future. The shorter a name is on a piece, the more chance there is of it being credited to someone else. And it's also better for the average artist to begin using a copyright symbol ©.

It is also important to make sure that your signature and symbol cannot easily be removed or disregarded.

There are times that I have seen work that was not done by me, with my whole name written out on the piece, like a carving, and it was not mine. I knew that because I didn't remember making it. The seller would have known as well, if they had taken time to do their homework. Because I always sign my work the same way, in the simple way I described above.

It is not good that another artist tries to sign my name on their pieces; this is fraudulent. A good rule is, never sign any one's name but your own on your own pieces. We need to stop this practice. There are people out there who are not even Inuit who sometimes get the Inuit tag because the galleries don't know any better. I recommend you use a simple signature and the © symbol and stick with it. Yes people can copy it, but the galleries and people in general that deal in Inuit art should do their homework. Keeping your signature consistent will help galleries, collectors and others to keep track of how a legitimate Inuit artist signs his/her work.

I have a situation at present, for example, where a head band I created with polar bear claws and sterling silver and leather, signed the way I sign my work, is being shown at a museum, but they do not recognize my signing symbol/ signature/ brand. So I am presently not getting acknowledged for, and getting paid for, the exhibition of this piece. It takes a lot of work to advocate for yourself when you are taken advantage of like this, and make it right. It is especially hard as an Inuk artist to have to step out of an Inuk comfort zone when we usually ask for something once, to having to try repeatedly to right a situation like this one.

Perhaps in the future there will be a dependable data base of Inuit artists' signing symbols/ signatures/ brands, for gallery owners and exhibitors of Inuit art to refer to, to avoid missed opportunities for Inuit artists — and for the gallery / exhibitor as well.

Working with Galleries or Museums or Exhibitions of Any Kind

In order to have a relationship with a gallery to exhibit or sell your work, you will need a CV or a Resume that reflects your experiences as an artist. Send your CV / Resume to any gallery you are interested in by email. Remember you are hoping to develop a mutually beneficial partnership with any gallery you approach. Don't forget that galleries have overhead such as a space, rental, insurance, maintenance, lighting, heating, employees, and advertising, as well as accounting and looking after their business as expenses.

You will also need to provide proper measurements of the art piece or art pieces you are interested in showing at their gallery. You also need to provide other information on the pieces you are interested in showing:

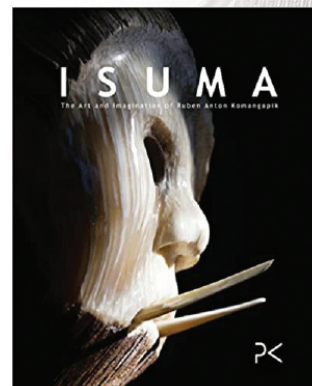
- 1) Title of your work
- 2) Materials used
- 3) When it was made
- 4) Any story behind the piece
- 5) Your contact information

1) General Comments

When working with Galleries, it's pretty straight forward, depending on the gallery. Galleries are always trying to sell your work for your benefit and theirs. Dealing with Galleries is a partnership between the artist and the Gallery. If the work is unsold, they do not give it back. By paying you, they have purchased an investment and will usually keep it.

2) Galleries

- If it's a **wholesaler gallery**, they pay you approximately 25% of the retail price, with the balance later, when the carving is sold, depending on the gallery. Example: the Arctic Cooperatives.
- If it is a **retailer gallery**, they pay up front, approximately 50% of the retail price that they are going to sell it for.
- **Consignment** is another option for a retail gallery sale, which gives the artist about 60% with 40% for the gallery, *when it is sold*. You usually sign a contract for a one-year consignment with the gallery showing your work, although some galleries might be able to return your artwork at any time at their own expense. Houston North Gallery, for example, has a minimum consignment period of one year.
- *Always try to maintain a professional relationship with the gallery people; contracts can usually not be broken, and if you break one you will be affecting your relationship with the gallery owner, and the art world in general.*
- **Exclusivity with a Gallery.** When a gallery wants to showcase and promote a particular artist, they will sometimes sign exclusivity rights, so that a gallery has exclusive rights to sell your items. This can help the artist have a sure, good, place



to sell their items. However, an artist can get caught, and if the relationship/ partnership with the gallery breaks down, the artist is left high and dry. However, if an artist insists on a period of review, such as a review of the exclusivity contract every 3 years, then the artist has the power to say, "This is not working. I need to stop working with you."

Why go through a gallery?

- Know what your piece is worth, and do not undersell yourself
- Check with a partner/ consultant to find out what your piece is really worth.
- Remember that galleries can promote your piece very well, and will continue to promote you as an artist.
- If you are busy promoting and selling your art yourself, then who is going to keep producing your art? Artists need to keep producing art. You may decide to leave the promotion and selling of art to the professionals in a gallery or shop, while you make more of your art.

3) Gift shops at Museums

Gift shops at museums will directly purchase your items at about 50% of the retail price they will be charging, or they will accept your works on consignment with the museum store taking only about 30%, giving you 70% of the retail price of works as they sell.

4) Art Shows in general

When you show your work at an art show and some items are sold, the person organizing the show will usually take about 20% of what is paid for your art piece, that is, the retail value.

5) Private Sales

As an artist/ creator, you get 100 % of the retail price paid by the person who purchases your art work directly from you.

If you have a \$2,000 piece, and you can sell it to an appreciative collector who gives you the value of the piece, private sales can be the best. However, notice that a lot of people will try to bargain you down, and put pressure on you to accept a price much less than something is worth. Then if you are trying to get money quickly, you will undersell yourself.

6) Packaging

Note that you are responsible for *safely* sending your art pieces/ creations to any gallery/ shop/ museum that agree to show your work. You will need to use bubble wrap et cetera to ensure that you piece(s) arrive undamaged to their destination.

Packaging tips:

- Make sure you have the right packaging materials for the dimensions, materials, weight and fragility of your piece.
- Bubble wrap works for larger, more solid pieces
- Styrofoam or regular popcorn or peanuts can be used for pieces that are more fragile.
- Double box your items, with paper or plastic or popcorn (plain popped popcorn can be good, clean), packaging packing in between the boxes, to ensure if the outside is damaged your piece does not get broken
- Write the address clearly and large enough to be noticed. Make sure you include your own return address as well.
- Write FRAGILE on all boxes that contain your creations
- Make sure you insure your packages for the retail value, or at least the wholesale value.

7) Look After Your Paperwork!

In the end, as an Inuit artist, you need to look after your own business. In order to keep the tax man away from your door, you need to keep true records of all of your expenses — the equipment and tools and materials you purchase — and true records of all your sales. For each sale, you need to keep a record of what you sold to whom, that person's address, and how much you received from the buyer. If you make less than \$30,000 per year, you do not need to collect taxes and you will not need to pay taxes on what you receive. But if you begin to make more than \$30,000 per year, you will need to have a business license, and you may need to collect sales tax and pay income tax yourself. It's worth it to pay a good bookkeeper to look after your finances, including tax returns and all the legal parts of running an art business.

My Journey as an Artist: A Photo Essay

By Ruben Komangapik

Light is Life.

Purchased by the Canada Council for their art bank. It is located in a UN Biodiversity permanent collection in Old Montreal. I keep track of the location of my creations as much as I can. This is a bowhead whale skull, polar bear teeth and baleen. 1997



This is a set of wedding goblets that I made, European style design, again with no glue, pegged with sterling silver and constructed and silver-smithed by myself. It is the sun on the base of each goblet, to show that both the husband and wife have a bright future. 1997. Sterling Silver, narwhal ivory.



All images within this article were submitted by the artist, Ruben Komangapik.



This piece was made in 1998 at Nunavut Arctic College on my free time when I was instructing, taking classes as well, looking after my two kids and interpreting for the Inuit artists in my classes. Materials: walrus ivory, sterling silver, baleen and whalebone, built with no glue and only sterling pegs that I forged myself, as needed .



This is a wire construction, sterling silver brooch / desk ornament that is about 7-8 inches. I made this in 1998 when I was an instructor/ student/ translator at Nunavut Arctic College in Iqaluit. I made this to see how far I could go with wire construction and this was the result.

This kaurutiq was made in 2002 when I was teaching at Nunavut Arctic College in Iqaluit. All Gemstones and the silver metal is from Nunavut. The head band tie is made of *ugjuraijak* caught by myself. The beads are gemstones as well, quartz, garnet and lapis lazuli beads from around the world.



This mask fits my face and it was the first item I made and sold directly to a gallery in Montreal. I carved this on a balcony in Montreal in 2007. You can carve anywhere! Muskox horn, walrus ivory with a stone stand added.





This piece is depicting *Nulaijuk* with no lice. I made her look scary. Her eyes can move... because Nulaijuk was the central character for all the taboos that were attached to all the sea animals that came from her fingers. Notice her hands. Baleen, ivory, sperm whale tooth, muskox horn. 2009. I really like the negative spaces in this piece.

There is always controversy when I make *tupilaq* because they are associated with the Greenlandic culture. But the funny thing is, my grandfather emigrated there with the *Qillaqsuaq Expedition*, and then returned to the Mittimatalik area, and so I have family in Greenland. I like to show these kinds of images, because we should not forget that we have our own spirituality as well, even though it is underground, here in Canada, although Inuit spirituality is still practiced in Siberia, Russia, and Greenland. Sperm whale teeth, 20k Nunavut gold, and baleen. 2009.



This is one of the pieces that I did for the twelve piece memorial for my grandfather, Joshua Komangapik. I received a grant from Canada Council for the Arts. This piece is about spirituality. When you have the cross right-side up, it depicts the communion goblet, and you are able to drink of it freely, but when you turn the cross upside down, you can hurt yourself by the claws when you try to drink the wine. I was depicting the two spiritualities that my grandfather had to confront. I thought a lot about this work. It really spoke to me about the life of my grandfather, and our lives in the post-colonial times today. Art has a way of doing that. Materials; Muskox horn, Narwhal ivory, Polar bear claws, snowy owl claws, Gaspeite, 14 karat red gold & sterling silver.



I received a grant from Canada Council of the Arts to do twelve art pieces representing Joshua Komangapik's life, my grandfather. My grandfather always smoked a pipe, so I made a traditional pipe out of Muskox horn, 14 karat red gold and soap stone. It really warmed my heart to make a pipe out of such beautiful materials to remember my grandfather. The base was added later by somebody else. 2009-2010.



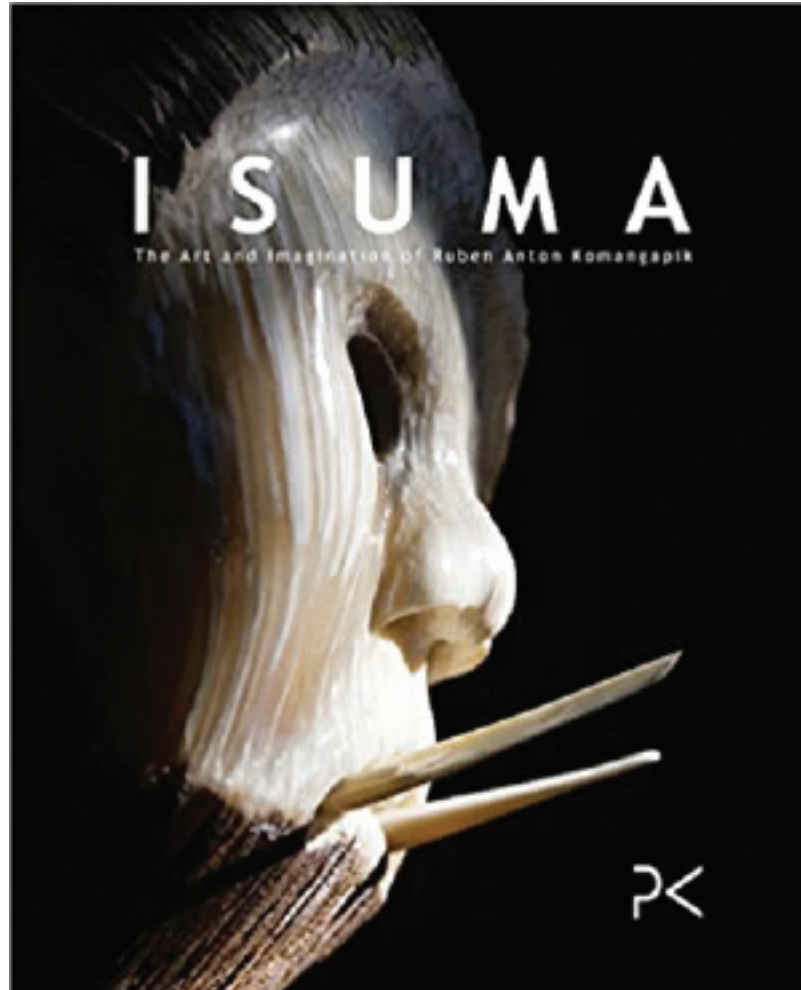


A Canadiens Hockey Player was a piece commissioned by someone in Montreal. It was funny to work on a "legend" from current culture. I am used to working with legends from Inuit traditional culture. It is all very detailed from the helmet to the gloves and the skates and the jersey. No colour was added, to keep a traditional feel about this piece. It is made out of elk and moose antler. I used a flex shaft power tool to do the details as well as hand tools.
2009-2010



This book started off as a gift from Estelle Marcoux for my birthday and was later published by Inhabit Media. It contains photos of my artwork. The text for the photos in the book were provided by my mother Dorothee Komangapik and translations were provided by my sister, Ulayuk Komangapik. Illustrations were drawn by Genevieve Laroque. Published in 2011.

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This is a picture of the piece I made that we decided to put in the book *Isuma Art Imagination of Ruben Anton Komangapik*. It depicts a traditional seal hunt by kayak, with a harpoon. Making a book like this about what I have created gave me an opportunity for the world to see what I do, and for me it gave me a chance to look back on what I have done and see how my art work has gone through the years. It inspired me to do more works that are unique, of course. Material: Caribou Antler. 2011





For this piece, I applied for a grant from the Quebec Art Council. This grant was to create art pieces inspired by considering Miqmaq, Loyalists and Acadians of the Gaspésie through Inuit eyes. This piece is from a Miqmaq legend, about the Arora Borealis. I made a *qulliq* because the flames look like Arora borealis when lit, and the base is made to look like the Arora borealis too. The moose is hunted by both the Miqmaq and the Inuit, that is why I incorporated the moose into this creation. Same with the harp seal — both Micmac and Inuit hunt harp seal, *qairulluk*. I myself have hunted both of these animals. Materials; copper, moose antlers, amethyst, harp seal skin. Made in 2013.



This piece was a joint piece between Komangapik and another artist, (Kuzu Curley). We got a grant from Canada Council to create this model to show York University to show a visualization of their plans for their future monument. It is a little bit different from the finished project, because the final sculpture was on a much larger scale. For the monument the parka had to touch the ground for support. This monument was inspired by the legend of the Northern lights, in which the spirits play soccer with a walrus skull. This was because it was a piece was for the Pan-American games at York University in 2015, through MICH, Mobilizing Inuit Culture and Heritage.

For this piece I got a grant from the Quebec Art Council. I got a grant to do four pieces that depict a QR code. Each of the pieces held a QR code that would send the users to a video of me telling the legend of the piece. The title *Nanurutuq*. For this piece, I did the opposite of what I usually do with jewelry. This time I put the gold/silver into the gemstone as an addition, making the gemstone, amazonite, the main material used. This reflects how the digital world upsets the natural order of things.

Materials; Amazonite, Nunavut gold 20 karat, sterling silver, marble, acrylic paint for metal. Made in 2013.



This piece was commissioned by York University through mobilizing Inuit Culture and Heritage. This piece depicts a spirit doing a bicycle kick with a walrus skull ball. It was for the Pan-American games, 2015. Inspired by the legend of the Arora borealis. It was built by a group of us: me, Kuzy Curly, one instructor from York University and two students from York University. Also two inner-city students from the Jane and Finch area in Toronto helped out. Working on art together has a way of pulling people together in a really Inuk way — everyone has their part to play, because everyone is gifted with what they are to do in life. Materials; Granite, Sterling silver, Bronze.





This piece was commissioned by the premiere league soccer Canada for players' player of the year 2022. It is depicting a walrus defending the soccer ball. Walrus are the strongest mammals in the ocean that defend their young ones. That is why we picked this animal. Materials; Alabaster, BC Chlorite.

This piece was commissioned by the premiere league soccer Canada for players' player of the year 2022. It depicts a muskox because the top Male keeps the whole herd in line and protects them. It is made out of Alabaster and BC Chlorite.



Media Presence for the Inuk Artist

By Aija Komangapik

About the Author:



Aija Komangapik is a young Inuk digital and graphic artist who is keenly interested in working in the field of visual arts both as an artist and as an arts worker. At present Aija is taking a pause from her study of Arts Administration at Bishop's University to study soapstone sculpture with her father, Ruben Komangapik and to work as a tech. assistant for Isaruit. In 2019 with her work entitled "Drumdancer" Aija was the 1st place winner of the 19-29 age category in the Indigenous arts and stories award by Historica Canada, and she has work in numerous publications, such as her 2021 release My Hood's not big enough! With inhabit media. Along with her many logos and illustrations. Aija is presently living and working in the Ottawa area.

Inuit creators need a social media presence

It's better for you to have many social media platforms that you use as each site/app has a different format and culture surrounding it. Each platform gives you a different kind and scope of audience. It's best to spend some time deciding which site is the best fit for you and to familiarize yourself with the internet in general before setting up any social media account. and advertising, as well as accounting and looking after their business as expenses.

Each social media platform is different from the next, some are text focused others are video focused and others are picture focused.

- **TikTok:** video based (less than 5 minutes)
- **Facebook:** Text based
- **Twitter:** Text based
- **Instagram:** picture based

Computer and Online terms

AI

Machine learning software. Often used to generate text, picture, sounds and videos from a bank of existing text/pictures/sounds/videos.

- Sometimes used to create machine-generated art.
- Sometimes used maliciously to impersonate well known figures or everyday people to trick others. Be careful.

BOTS

Automated software tasked with pre-set objectives.

- sometimes used to send scam emails or spam emails to people.
- sometimes used to spam comments (often hateful) on certain peoples accounts.
- sometimes used to pose as people to spread misinformation or disinformation.

MALWARE

Malware is malicious software meant to attack or take hostage someone else's computer/ phone/tablet or personal data on their computer/phone/tablet. Malware software could be remotely controlled and installed on your device without your knowledge.

TARGETED ADVERTISING

Advertising using your internet activity and online data to predict spending habits to try to make you interested in specific products. This data is sold by search engines (like google) to third party sellers.

VPN

"VPN" stands for "Virtual Private Network". This means when using public wifi, outside parties can't steal your data and sell it to advertising, data gathering or malicious companies. VPNs encrypt (basically scrambles and makes unreadable) your data while you browse and can make you look like you are somewhere else in the world.

A good way to stay safe is to pay for a legitimate VPN service.

ALGORITHM

Algorithms act as an exact list of instructions that conduct specified actions step by step in either hardware- or software-based routines. i.e. Tiktok's is made to connect users with videos they would most likely enjoy based on past videos they have liked.

THIRD PARTY SELLERS

A seller not directly associated with a certain business that is advertising it. (i.e. google sells your data to a shoe company, shoe company then sells advertising back to you to buy those shoes)

SEARCH ENGINE

A database connecting you to keywords or terms in hopes of finding the information you need.

ONLINE AUCTIONS

An online auction is an auction held over the internet and accessed by internet connected devices.

IDENTITY THEFT

The fraudulent acquisition and use of a person's private identifying information, usually for financial gain.

- be careful to safeguard passwords, ID and banking info while on the internet!
Do not give out money frivolously and do not immediately trust people or sites without checking for authenticity.

SCAMMING

A scam is a deceptive scheme or trick used to cheat someone out of something, especially money or identity.

- Scammers might pose as your family, friends or lovers to ask for private information like bank passwords or sexual photos (in the case of lovers).
- always be wary of people posing as famous celebrities, as government officials or corporations.

Scam avoiding tips and tricks:

- if a sudden email says you made a purchase you don't remember, contact your personal bank, not the number in the email. Mark as spam if proven wrong. If unauthorized purchase was made, freeze bank account and talk with a representative about next steps to secure your account.

- If someone poses as a family member in a new account, ask them a question only you and they may know (like a code word you both made up). Ask them something in Inuktitut if you know Inuktitut. Check if they have any posts or mutual friends and if their other accounts are still active or not. DO NOT open any attachments or give any personal data they may want until it is shown to be them for sure.
- If someone poses as a government official or government branch or a corporation, do not give them any data directly. Contact them at official sources (like official phone numbers or go in person to those buildings) and verify if it was really sent by them. (usually do not contact you directly. i.e. Facebook, SMS, Tiktok). If a person is 'official' they will give you their name and ID Badge # at the beginning of the call, and will allow you to call that published government phone number to verify their identity.
- Do not believe any pop ups or emails claiming that your computer will be infected by a virus unless you make a payment. This is **ransomware**, a particular type of scam which uses a malicious software designed to block access to a computer system until a sum of money is paid. Call your service provider tech assistance line. Call your bank, freeze your accounts and block internet access to device until you can get your device to your service provider or computer repair shop. Also remember that this can all be avoided if you remember to pay your antivirus subscription on your device and keep it current.

SCAM PURCHASES

- If anyone contacts you from a distance, as in another country, and says something like , 'because of the shifting currency rates, (or one of a variety of other sketchy reasons) *I would like to pay you more than you are asking (or I will overpay you)*. They will tell you that they will send your money directly to your bank account , or by money order, or by EMT from another country, and that someone else who is in Canada will accept your carving by mail or by coming to visit you (if you are in the South), but DO NOT BELIEVE THEM! They are stealing your work, because your bank will eventually realize that there are no funds in the bogus money order or 'transfer' and then if you have sent the carving, not only will you be out your carving but the bank will also make you pay back the money that was supposedly sent to you, including the overpayment, if you have spent it.
- Note that a legal purchaser from another country will identify themselves clearly. You can ask your bank to verify a safe and irreversible way for them to send money to you, before you send out your work. Make sure you get the money through a legal way first so that you won't have to pay it back.

SPAM

Spam is any unsolicited communication sent in bulk. Usually sent from email, spam is also distributed through texts, social media, or phone calls. Spam messages are either annoying advertisements or could be **scams**.

RAGE ENGAGEMENT

Rage engagement is a type of internet content that is meant to make you react in anger. It can be hate messages, awful news stories or political or social disagreement, sites use strong emotions to keep you interested and posting on their sites for attention. The more people and the longer people are on a site, the more money they make. This means sites will give you sad/angry material to make you upset to make money by keeping you there longer. Don't fall for it!

DOG PILING

Rage engagement often creates **dog piling**. Dog piling is critical or abusive comments at another person or group, that pile up one on-top of the other. Often happens because of political or social disagreements. It is often organized by sites to get opposing views to interact and fight, creating engagement. This is to make you upset.

Be careful and safeguard your mental health! Dog piling is usually momentary. You do not have to engage in it.

BURN OUT

Burnout is a state of emotional and physical exhaustion caused by build up of (usually work related) stress. Online burnout can happen when you forget that you are not your online persona and that you are not only your business. Chasing after online likes and recognition is tempting, but it should not be your only life goal.

Take some time to disconnect from work. Don't answer work emails, don't answer work texts and take at least a small break from your online store front. It will be there when you come back to it.

INTERNET ADDICTION

- Addiction to the internet. This could mean obsessively checking posts, obsessively posting and obsessive interest in online interactions.
- Feeling of "missing out" if one does not spend time on internet.
- Feelings of anger or sadness without internet access.
- Like any other addiction.

Mind your internet usage!

Mental health and the online Inuk Artist

- **Prioritize** your own mental health and remember to disconnect from your business every now and again.
- **Constant access** to the internet can be good for sales, but will be bad for your mental health if you are not able to disconnect from the online presence and the potential harassment you may get from the public.
- **Burnout** can lead to an artist dropping their business sales against their better judgment. Remember that you are not your online presence.

SITES/APPS

Facebook

Facebook accounts can either be a personal account or a business account. Personal accounts are useful for personal business. Friend and family connections can result in:

- Building a community to work in.
- Community resources given freely.
- Job opportunities listings.
- Instantaneous contact from interested buyers.
- Contact with Inuit community in your area.



A personal account is good for the sale of direct product to a customer. For example, a local buy/sell group can be used to gather tools and resources for your art/craft and you can then sell your finished product on the same buy/sell group. i.e. a sewer can buy a seal skin on buy and sell, then sew a pair of mitts and post it for a profit on the same buy and sell.

Meanwhile, business accounts can be used to create distance from buyers and sellers and create an air of professionalism. A business Facebook page is perfect for creating an official online store front. With a Facebook page you can:

- Make and manage schedule hours
- Promote events
- Add other people as administrators for storefronts.
(An admin is a person who created a Facebook group and has complete control over its settings. On the other hand, a moderator is someone who assists the admin in keeping track of the group's activities and makes sure the page is running smoothly without possible problems like offensive comment being posted or unsafe users are able to access the storefront)
- Create region specific and demographic specific ads to other Facebook users.

FACEBOOK SCAMS:

DO NOT listen to any celebrity claiming to be interested in you platonically/romantically/sexually/artistically. If they have no media presence listed, if they have no additional information on their account, if they have no pictures or mutual friends or very few mutual friends, you should be suspicious. If they ask for financial compensation, for gift cards or for sexually explicit images or private photos/ information. Especially private information of those under 18.

USE COMMON SENSE:

Would a celebrity contact me? Why would a celebrity contact me? Would my mother suddenly have a separate Facebook account without telling me offline? Why is this account sending me strange links? Would a company/government agency contact me through Facebook (NO THEY WOULD NOT!)? Why would a long-distance relative ask me for money? Does their Facebook information make sense? Do they even provide Facebook information? Can I trust this seller/buyer? Does this seller/buyer demand banking info they don't need for a transaction? Should I listen to the demands of someone contacting me that has some sensitive information? (NO YOU SHOULD NOT!).

- **DO NOT PAY FOR A SERVICE UNTIL IT IS COMPLETED AND CONFIRMED.**
- **DO NOT SEND AN ART PIECE BY MAIL UNTIL YOU HAVE RECEIVED FULL PAYMENT.**

To send a piece of work to a person who wants to buy it, package up the piece of work with the buyer's address on it, and your own return address, take a photo of the prepared package with a caption describing the contents exactly including dimensions, materials and the name of item. Send photo with caption to buyer, then only when EMT is received for full payment of both art and postage should you send it.

- **DO NOT GIVE AWAY ID INFORMATION.**
- **TRY NOT GIVE AWAY PERSONAL ADDRESS INFORMATION.** If possible, retrieve Facebook purchases in a well populated, public place. Payment in exact cash or e-transfer negates the chances of scam.
- **DO NOT GIVE INTO SCAMMER DEMANDS.** If a scammer contacts you, block and report their account. If they have sensitive data, better to go to the police than give into the demands. It is better to have momentary embarrassment than to have your identity stolen or money stolen.

Facebook and misinformation:

Facebook is a mega business, so they often try to stay politically neutral, but this is not often how it is run or used. Political advertising and the spread of **misinformation** or **disinformation** by Facebook has been documented to try to shift political opinions and Facebook has been used for violence and even genocide against civilians, like by the Myanmar military against the Rohingya people in 2017.

Tiktok

Tiktok is a video sharing application/website used primarily by the younger demographic to document and distribute videos up to 3 minutes in length. Usually this is done for pleasure.

Tiktok is known for:

- Video skits
- dance videos
- social commentary
- animations
- music

All of these video styles can be used to advertise your art business.

These videos are both created and watched by other Tiktok users. These videos are sorted by an algorithm that changes its patterns to show you only videos it thinks you would like. This is a good thing for sellers, as the audience you attract will probably be happy to see the videos you create.

Potential problems with Tiktok:

- the algorithm was made to discriminate against the disabled, the poor and the “ugly” by workers at their parent company, ByteDance to promote a “cleaner” look.

They claim that it does not do it anymore, but that is doubtful to those who use the app.

- Videos popularity live and die by the algorithm. You will never be able to tell if a video will do well or not.
- Tiktok bans and takes down offensive and dangerous materials, but it also “**shadow bans or suppresses videos**” with material that it feels can harm it’s brand name. known for shadow banning Inuit art and culture in the past.

Shadow banning is the action of blocking a user from a social media site or app without their knowledge, making their posts and comments no longer visible to other users.

Video suppression is when your videos no longer get many or any views or interactions, even from those who are following you and hoping to see your newest updates.

There have been reports and speculations that using politically sensitive hashtags can get you shadow banned. i.e. if you make a video with the or #MMIW, the algorithm may decide your video touches on subjects not good for the brand, so they will restrict your reach and access to an audience. This also means that posts that focus on the hunting or consumption of raw meat can become suppressed and you will not get many/ any viewer interactions for an unknown amount of time. This also has been noted to greatly devalue the accounts of disabled creators or creators of colour.



- Tiktok as of March 2023 is banned on Canadian Government devices as the government is worried about national security leaks to the Chinese government.

This doesn't mean other apps/websites don't track your data, just that there is more scrutiny from foreign government data tracking. Keep that in mind no matter what social media you use.

Potential benefits of Tiktok:

- Tiktok is controlled by an **algorithm**, which means the ones who see your videos would probably like them and you will fall into a community of likeminded creatives.
- Using hashtags (like #Inuk) makes it easy to find those who have shown an interest in Inuit life will be the first to see it.
- Once engagement (likes, shares and comments) is started on a video, this tells the algorithm to boost viewership to other users.
- If sellers maintain a consistent upload schedule and attracts interaction with clients through the comments section of their video and provides links to external shop sites, traffic from a Tiktok audience will become potential clients.

Tiktok also has an advertising feature, but it is expensive and the userbase tend to ignore blatant advertising. A video made promoting your product on a your own account will usually do much better in viewership and engagement.

Instagram

Instagram is a website/ app focused on picture and video sharing. Like Tiktok, it focuses its attention on hashtags and algorithms to show its users art that they may like. Unlike Tiktok, it's formatted much more like a photo album.

On the other hand it does not solely depend on an algorithm to push what users might want to see, as the search function is more readily available to users. As it is a site owned by Facebook, it is possible to cross post across the two platforms to promote the same pictures and videos between the two.

Potential benefits of Tiktok:

Instagram works like a digital photo book. You can post whatever you want and look after your Instagram to make it basically an artist's portfolio, business front and social media.

- pictures are posted in chronological order, so clients can see past art and newest art to verify consistency in quality and to see newest /past/ future products they could buy.
- You can upload photos of their work, sending a link or an "@" to a potential client/workplace to view their art directly.



- You can also “pin” favorite posts to the top of the feed so it is the first thing viewers will see the work you are most proud of.
- Even if you are not famous and your subscription count is low, the fact that you have an accessible digital portfolio to show others instantly is a handy tool to have.

Disadvantages of Instagram:

- If you object to using Facebook for morality reasons or you do not like that Facebook harvests your data, unfortunately, Instagram is now owned by Facebook.
- Art theft is widespread on the platform. Whether it is AI artists harvesting your work to breed new images without your credit or “art repost accounts” (an account run by someone who screenshots and uploads other’s art for social recognition, often without credit), there is a chance your work may be stolen and your viewership suffers.
- Scam companies often try to DM (direct message) users to pedal things like clothes or weight loss teas. Either to directly steal your credit card information or by making you take on too much of their products as a “brand ambassador”.
- Unknown accounts can try to message you directly and so you may be subjected to harassment or scamming by unsolicited people.

Instagram functions/features:

- Instagram also uses the “hashtag” feature. This means you can attach many words to describe what one is posting so others may find it quickly. (I.e. #sewing will let others know your work is a sewn piece and will be added to the “sewing” collection on insta. This means your piece will garner the attention only of those interested in sewing).
- Instagram has a direct messaging feature that truly makes the experience a great way to make sales. A creator 1st will get an alert that someone tried to message them, and then they can see the other person’s account as long as it isn’t private. This allows the creator to preview the message and decide if it is worth interacting with the other user. If you decide to, you can block and report the user at any time. This is good for creator safety. The direct messaging section makes it possible to make sales safely and immediately.

DO NOT GIVE BANKING INFO THROUGH INSTAGRAM. If you are to make a sale or to make a purchase, please use either direct e-transfer, in person sale with cash or through an online money service like Paypal, Cashapp, Google pay etc.



Twitter

Twitter is a website/ application used to send out mini messages called “tweets”. These messages have a fixed character limit of 150 and are meant to be used to quickly alert a user’s audience of immediate thoughts or feelings or updates about themselves.

- Often, users start a twitter account to be able to cultivate a personal connection with their audience and to instantaneously give dates and times for current or upcoming projects or events that they may be interested in. (i.e. a musician will post their touring schedule ahead of time so that their audience can prepare to buy tickets and plan out which venue to go to)
- You can also post videos and pictures of their product on twitter, but it is first and foremost, a message sharing site.
- may comment and retweet (send out the same tweet, with their response affixed to it) on another person’s “tweet” to start a conversation or continue a conversation. Such is the way of a message board site.

Upsides to Twitter:

- Twitter as a site is known for it’s constant community engagement and social networking which can be done right at your fingertips.
- You can within minutes, set up, plan and sell tickets to any online or social event through twitter to your audience.
- Being able to engage directly with other creatives at varying degrees of fame and talent in their crafts fosters closer knit communities of creatives that can uplift and collaborate with each other.
- Allows creatives with different experiences, media and geographic locations to recognize to organize grassroots events in multiple places at once.
- A place to post and repost your art to a social platform to garner more fans.
- Demands less polish from works as it is a social space. Rough drafts, works in progress memes/jokes and life update posts are perfect to placate fans until works are finished.

Downsides to Twitter:

- Twitter allows consensual adult sexual content and some gore (i.e. artistic or educational expression) as long as it is flagged as “sensitive” as they believe in free expression as long as it does not violate any laws. This fortunately means that one must agree to see the sexually explicit content or gore and be of or over the age of majority.

Be aware of this policy when scrolling through Twitter so you are not surprised if you agree to see material dubbed “sensitive” when using the site. Rest easy, as “sensitive” content can’t be posted explicitly or be used as a banner image, as an icon or be shown in a live feed. This means one would need to agree to access the sexual media or gore. Be mindful that it exists.

- Twitter relies on strong emotions to keep its userbase engaging. They do this through **rage engagement**. This sometimes means that negativity will be pushed to the front of one’s daily feed to keep your eyes on the site. News articles about wars, hate crimes or politically heated topics will be thrust onto users to try and gain interaction through negativity.
- because of the negative atmosphere fostered by the site by pushing such volatile content, some users will redirect these negative emotions to each other.

With only a 150 character limit, it is hard to type out complex thoughts and so messages can be misunderstood and because everyone can reply and retweet anyone else’s post, everyone is within arm’s reach. In some extreme circumstances, a user can be subjected to “**dogpiling**” (a group of site users sending disparaging, angry or even in some cases, threatening messages) by a group of people who may disagree with your sentiments on a topic.

- Moderation of offensive content is often slow, as filtering out billions of tweets a day is an impossible task for anything but an algorithm to face. This means “**false flags**” (something deemed offensive that is not) or genuinely hateful content is hard to sort though and a human moderator may take time to verify the claim.
- Due to the recent (as of March 9, 2023) selling of twitter, the site is in a volatile state of flux, so it remains to me to see if it will stay as a site worth using for Inuit artists.

Legalities of being an Inuit Artist

By Theresie Tungilik

About the Author:



“I was born in an iglu on the sea ice while my parents were making their journey to Nauyaat, Nunavut from Harbour Islands by dog team. I am a residential school survivor. It makes me live in two worlds, Inuit and the western. I am the daughter of the late Marc Tungilik of Nauyaat, Nunavut, who was a well-known carver, both nationally and internationally. My first job included buying and shipping Inuit art, and my world has been surrounded by Inuit art since birth and I too am an artist.”

Theresie is presently Advisor for Arts & Traditional Economy, Department of Economic Development and Transportation, Government of Nunavut since October 12th, 1999; Advisor – Indigenous Curatorial Collective with Canada Council for the Arts Funds; National Board of Directors for CARFAC (Canadian Artists Representation) since 2017 and on the Executive Council as Vice President since September 2019.

Artist’s Resale Right — short verion

My name is Theresie Tungilik, and I am the Vice President fo CARFAC.

CARFAC is Canada’s national association for professional visual artists. Our mandate is to improve artists’ working conditions through better payment for artists’ copyright, and fighting for better laws that help artists earn a living.

I will be speaking today about the Artist’s Resale Right, a proposed change to the *Copyright Act* that benefist visual artists.

The Artist’s Resale Right would allow visual artists to receive payment each time their work is resold (after the first transfer or sale of the work) through an auction house or commercial gallery. CARFAC recommends that 5% of those sales be paid back to the artist or their estate. This is not a tax. It is a royalty based on ongoing sales of the artist’s work and requires no ongoing financial costs to the government.

This is how it works: for example, if you sell a carving for \$200 to someone, and then they sell it again in a gallery or at an auction for \$2,000 — right now, you as the artist receive nothing from that second sale. If we had a law that included the Resale Right, you would get a portion of all future sales. In this example, 5% of \$2,000 is \$100.

The Resale Right has brought much-needed financial security to artists in other countries, like Australia where they have had this law since 2010. As of last year, over \$12 Million has been paid to over 2,400 artists. Other countries also have it. France has had legislation since 1920, and it exists in over 90 countries world-wide. It is often discussed in trade negotiations with other countries, and the World Intellectual Property Organization is considering making it a requirement under the Berne Convention.


It would allow artists here to share in ongoing profits made on their work. This is important because some artists' work can increase significantly over time. Prominent artists like Kenojuak (Qinnuajuaq) Ashevak often sold their work for very little early in their careers and have not been paid when that famous work sells for much more later. People think when they hear about auction records being broken that the artist is the one getting paid, but in Canada, they get nothing.

Inuit artists are missing out on the profits being made on their work in the secondary market. In 2010, an economic impact study in Nunavut estimated that Nunavut's arts and crafts sector contributes \$33.4 Million to the territory's GDP. A large portion of that would be work in the secondary resale market.

The Artist's Resale Right has a long history in other countries, and we base our proposal on how it is best applied elsewhere.

- We recommend that it apply to secondary sales of original artworks for the lifetime of the artist and their estates would receive payment up to 70 years after their death.
- We recommend that it apply to works resold for at least \$1,000.
- We recommend that the rate paid to artists is 5%.
- We recommend that the art market agent and seller of the artwork are jointly responsible for the payment of the royalty.

The Resale Right does NOT apply if the work is being sold for the first time (ie: when it is bought from you directly), and it does not apply to private sales between individuals — the sale must be through a public business. It does not apply if the work is resold for less than \$1,000, or if it is resold in a country that does not have a Resale Right.



We recommend that the Resale Right be managed and paid through a copyright collecting society, for administrative and financial simplicity. We recommend that Copyright Visual Arts handles this.

CARFAC has spent several years developing a proposal for Canada, and we regularly meet with the federal government about how it should work. We appreciate that there is support for our proposal at the provincial and territorial level, as well as the community of Rankin Inlet. In 2011 and 2018 we participated in two federal government reviews of the *Copyright Act*, and our advocacy work on this issue led to an election commitment from the Liberals to put the Artist's Resale Right in law. It was listed as a priority in two Cabinet Ministers' Mandate Letters, and consultations and roundtable discussions began last fall. Momentum is growing and we're getting closer.

This proposal could make a big difference for many artists. While we don't have legislation yet, we welcome any opportunity to discuss how it could be applied. We also welcome questions or feedback.

Permission for Use of Images

By John Houston

Definitions:

- **Image** – (for the purposes of this document) Drawings, graphic art pieces, paintings, screen prints, lithographs, photographs, tapestries, wall hangings, etcetera, that is, any two dimensional visual work of art, including
- **Reproduction rights** – Where an artist/creator has created an artwork, and where a buyer or user desires to use this artwork, a buyer or user must make an agreement with the artist/creator to secure the right to the use of their work in a reproduced form.
- **Partial rights** – This means that the artist/creator grants limited rights to a buyer or user for the use of the artwork. For example, usage might be limited to a given period, or to non-commercial publicity use only.
- **Full rights** – This means that the artist/creator grants all rights to a buyer or user without limitation. Note that moral rights would still be retained by the artist/creator (see the definition below).
- **Exhibition rights** – This means the artist/creator gets paid and/or recognized if and when an artwork is put on exhibition. The terms of such an agreement are to be negotiated and put in an agreement signed by both parties prior to any such exhibition.
- **Moral rights** – This means that some rights remain with the artist/creator, even when he/she makes an agreement for “full rights.” For example, “full rights” do not give the right to mutilate the artwork, or to use the artwork in association with an immoral cause, etc. Such moral rights remain with the artist/creator.

Regarding Agreements:

- As is the case with all Inuit artist/creators who sell their physical artwork to a buyer or user, all Inuit artist/creators who sell their Digital artwork to a buyer or user will be paid for their work.
- Because Digital art can be so easily modified, reproduced and put to all kinds of unforeseen uses, it is important that a buyer or user treat Digital Art works with extreme care.
- By Commission: A buyer or user will make up an agreement with the artist/creator for each work of original art work to be used by a buyer or user, with prices and terms to be agreed upon in writing between the artist/creator and a buyer or user’s co-ordinator before the use of any item.

- Unless an agreement is reached for full rights, the agreement will be for partial rights, and each new use of an artist/creator's original artwork will be preceded by a new agreement between artist and A buyer or user. Examples of limited rights include, without limitation: Purpose of the use, Number of items (if appropriate) to be printed/ produced, Term of the agreement.
- To correct any past wrongs between an Inuk artist/creator and A buyer or user, an agreement can be written up retrospectively.

Suggested rates for use of Digital Art (Note that these possible prices are for digital art. However, similar price points and terminology could be applied to similar agreements involving the sale or use of drawings, graphic art designs, paintings, screen prints, lithographs, or photographs)

- Agreement with Full rights – fully A buyer or user 's going forward – \$1,000.
- Agreement with Partial rights... for limited used – eg. 'just brochures, website, & videos', eg. non- commercial publicity. \$200.
- Agreement with Partial rights... for limited used – eg. 'just brochures & videos', eg. for commercial publicity: \$500. (subject to adjustment depending on the number of, sales vs. donations of the items.
- Agreement for one time use ...Use on a poster or brochure, for one purpose, one time: \$200.
- Commission – would be when a specific artwork is requested from an artist/ creator, with full rights being included in the price. (Price to be negotiated)

In all cases, the artwork would not be significantly modified in colour, composition etc. without the artist/creators' input and permission. There will always be the possibility to make a new agreement if a buyer or user requires additional uses of the artwork.

Policy for the Use of Original Digital Art work:

Definitions:

- Reproduction rights - This means that the artist produces art and makes an agreement with A buyer or user for the use of their work in a form of reproduction.
- Moral rights – This means that mutilation, use with association of an immoral cause, etc.
- Exhibition rights – artist get paid and or recognized if/when put on exhibition.
- Partial rights
- Full rights

Regarding Agreements:

- As all other Inuit artists' do, who sell their work to A buyer or user, Digital Artists' need to be paid for their work.
- Because Digital Art can be so easily modified, reproduced and attached to all kinds of unforeseen uses, it is important that A buyer or user treat Digital Art works with extreme care.
- By Commission: A buyer or user will make up an Agreement with Someone for each use of original art work that is used by A buyer or user, with prices being agreed upon in writing by Someone and the Coordinator of A buyer or user BEFORE any item is used for any new purpose.
- Unless an agreement is reached for full rights, each new use of Someone's original Art work will be preceded by a new Agreement Between Someone and A buyer or user – including but not limited to: Purpose of the use, Number of items (if appropriate) to be printed/ produced,
- To correct past wrongs between an Inuk Creator and A buyer or user, an agreement can be written up retrospectively.
- The rates Digital Art piece of Someone's going forward :
 - Agreement with Full rights – fully A buyer or user 's going forward – ? \$1000 ?
 - Agreement with Partial rights... for limited used – eg. 'just brochures, website, & videos', eg. non- commercial publicity. \$200
 - Agreement with Partial rights... for limited used – eg. 'just brochures & videos', eg. For commercial publicity. \$500 + depending on the number of, and sales of, (whether partial sales with some items being given away) the items.
 - Agreement for one time use ...Use on a poster or brochure, for one purpose, one time, - \$200 can be appropriate.
 - Commission – would be when a specific art piece is requested from someone, with full rights being included in the price.

In all cases, the art work would not be significantly modified in colour, composition etc. Without the artists' input and permission. There will always be the possibility to make a new agreement for additional uses.

- In all cases any Inuit Artist/ Creator, that sells either partial or full rights to a piece of Work to Isaurit, will need to produce an invoice for his/ her work to be presented to the A buyer or user Arts Coordinator for appropriate payment, and payment will be made accordingly.

Other Resources for Inuit Artists

Read and view the official report on Isaruit Inuit Arts Creators' Conference, Ottawa, 2022 at <https://isaruit.ca/inuit-artists-conference/>

Inuit Artists Elders Consultations – Tuesdays, 1:00 – 3:00 pm by Zoom.
Contact Ben Illauq for the link each week sbjj_7@hotmail.com

Isaruit Drop In – Enjoy conversation, country food and a view of what other artists are creating at Isaruit Inuit Arts main shop, at the Rideau Hub, 815 St. Laurent Blvd, Ottawa. All Inuit artists, arts workers and community members are welcome. 1:00 pm – 3:00 pm. Call 613 809 1194 for more information.

Isaruit Artists' Profiles and Portfolios, <https://isaruit.ca/artists-profiles/>.

Note that Isaruit continues to seek Inuit artists to add their profile to Isaruit's website. Call 613 809 1194

Isaruit Market Days – First Friday of every month, 1:00 pm – 5:00 pm.
Please call 613 809 1194 to reserve a table. No charge for Inuit artists.
Sellers of furs, soapstone and other craft materials and supplies will be present as well.

Indigenous Protocols for the visual Arts. Theresie Tungilik is vice-chair for CARFAC (Canadian Artists Representation) and has helped design this set of protocols for Indigenous visual Artists and is continuing to support Inuit and other Indigenous artists through CARFAC. <https://www.carfac.ca/tools/indigenous-protocols-for-the-visual-arts/>

Inuit Art Quarterly, magazine of the Inuit Art Foundation
<https://www.inuitartfoundation.org/inuit-art-quarterly>
Especially the Inuit Art Quarterly Artist Profiles
<https://www.inuitartfoundation.org/profiles>

John Houston's films, many of which feature Inuit artists :
https://www.youtube.com/channel/UCQO9G6cdq96ByCJwQ_DKo_g/
Website for John Houston's "Atautsik / Leaving None Behind":
<https://leavingnonebehind.com>

James Houston's book, "Confessions of an Igloo Dweller":
<https://www.amazon.ca/Confessions-Igloo-Dweller-James-Houston/dp/0771042728>

Ruben Komangapik's book, **"Isuma: The Art and Imagination of Ruben Anton Komangapik"**, Inhabit Media, May 2011

https://www.chapters.indigo.ca/en-ca/books/product/9781926569185-item.html?s_campaign=goodSmartShop_Books_EN&gclid=Cj0KCQjw8NilBhDOARIsAHzpbLBqp7u74lhj0b4GObGgUfCBq5sFdNVgb1I8cWoCHY32nKj7nYRU6HQaAngFEALw_wcB&gclsrc=aw.ds

Aija Komangapik's book, **"My Hood's Not Big Enough"** Inhabit Education Books, October 2022 (NOTE: SEE PAGE 2 following)

Watch for the 2024 edition of Isaruit Inuit Creators' Handbook at www.isaruit.ca

Should you wish to present a talk at the Isaruit Creators' Conference this fall, October 27th & 28th in Ottawa, or if you would like to submit an article for the next edition of this Handbook, please contact info@isaruit.ca or call 613 809 1194. *Qujannamiik. Nakurmik.*

"Let's remember that Inuit artists, otherwise known as 'creators' are not limited to making things by sewing, or in the shop or on paper etcetera. Inuit translators are language artists, Inuit arts workers are artists of policies and protocols for Inuit creators to work, and Inuit photographers and film makers are visual artists. Let's not limit Inuit art and creating to stone and bone or skins. The sky's the limit!"

Shop Programs Staff, Isaruit Inuit Arts shop, 815 St. Laurent Blvd, Ottawa.

