

Needs Assessment: Arts Administration Skills and Resources in Nunavut's Arts and Culture Sector

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Executive Summary

Introduction

Thousands of Nunavummiut are working in the visual arts and crafts, performing arts (music, theatre, circus and dance), film and media arts, and writing and publishing industries. Forming a diverse arts and culture sector, these artists and arts organizations are important contributors to the territorial economy and serve vital societal roles as well, from youth engagement to cultural and linguistic revitalization.

In recognition of its wide impact, several funding agencies at the municipal, regional, territorial and national levels are invested in ensuring the future health and prosperity of Nunavut's arts and culture sector. Since 2008, the Canada Council for the Arts (the Canada Council) has worked closely with funding agencies at various levels in order to strengthen its ability to serve artists in Nunavut and to ensure actions are coordinated and relevant. In discussions with the arts community, a lack of business skills, training¹, services² and resources were all identified as major barriers to the sector's stability and growth.

While arts administration³ activities are challenging for artists across Canada, running a business of any kind in Nunavut entails a unique and complex set of challenges. These challenges include: geographic isolation; high cost of utilities, access to supplies, transportation and communication; lack of business facilities; language barriers; challenges with respect to access to information and services; lower literacy and numeracy skills; and high competition for skilled staff and support workers. Furthermore, the language of arts administration resources is typically English, but the proportion of persons in Nunavut whose mother tongue was Inuktitut or Inuinnaqtun was 68% in 2011.⁴ In addition, Inuit men and women may conduct business activities according to Inuit Qaujimajatuqangit (IQ) principles, which form the core of Inuit culture and guide decisions, policies, and establish values. As these IQ principles are implemented throughout government and public agencies, it is also important that arts administration training and services consider the IQ framework, which implies mentorship, intergenerational learning (from elder to youth) and experiential learning through participation.

Investment in training and skills development, as well as in support services and resources, are all critical elements to sustaining and growing the arts and culture sector in Nunavut. In recognition of this, the Canada Council, in association with the Government of Nunavut, Department of Economic Development and Transportation (ED&T) and Aboriginal Affairs and Northern Development Canada

1 In this context, arts administration and business skills training could be anything from a one-day or weekly course offered by a university, college or industry association to a webinar, conference workshop or mentorship.
2 In this context, service providers are those who help artists accomplish administration, marketing and financial tasks. They might be Nunavut-based companies or individuals, from outside Nunavut or online resources.
3 Arts administration and business skills refers to any work activities that is not related to the production of art. In other words all of the general administrative, financial and marketing-related activities artist take on.
4 Statistics Canada, 2011 Census of Population, "Mother Tongue and Language Spoken Most Often at Home" Accessed from:

http://www.gov.nu.ca/sites/default/files/files/StatsUpdate_Mother%20Tongue%20and%20Language%20Spoken%20Most%20Often%20at%20Home.%202011%20Census.pdf

(AANDC), has engaged Nordicity to conduct a *Needs Assessment of Administration Skills and Resources in Nunavut's Arts and Culture Sector (Needs Assessment)*.

Project Mandate

The research objectives of the *Needs Assessment* are:

- 1) To understand which supports and training artists and organizations are currently accessing in Nunavut;
- 2) To identify what additional skills training and services are needed; and
- 3) To explore opportunities for developing enhanced training and services that meet identified needs.

Given the variability of needs across sub-sectors, communities and individuals, addressing arts administration skills and resource gaps will involve many solutions and many stakeholders. Not all of the options for improving arts administration capacity provided within this report are feasible for the Canada Council, ED&T and AANDC, nor are they necessarily within the scope of individual funders as their respective responsibilities and mandates vary. Nevertheless, the various funders⁵ involved hope that the outcome of this research will be improvements to how training is conceptualized, funded and delivered, as well as stronger and more relevant professional services to ensure arts sector vitality.

As such, this study has been conducted in an exploratory way, aiming to capture and bring together as many perspectives and potential solutions as possible. While formal recommendations were outside its scope, the report is intended to be used by the sector as a whole – from the individual artist at the grassroots community level; to educators, funders and the local, territorial and national arts organizations as they develop strategies for future growth.

Research Methodology

To capture artist and art organizations business skills and resource needs, Nordicity developed a phased approach in consultation with the Canada Council. This research methodology included a literature review, phone interviews, online surveys, artist roundtables and the development of an inventory of training providers. Concurrent to this study, Nordicity undertook the review of *Sanaugait: A Strategy for Growth in Nunavut's Arts and Culture Sector* for ED&T (the *Sanaugait Review*) and facilitated the Nunavut Film Development Corporation's (NFDC)'s Strategic Planning Workshop during the 2014 Industry Summit. Both of these engagements also involved questions and discussions pertaining to business skills and resources for visual arts and crafts and film and media respectively. From November 2013 to March 2014, approximately 85 artists and sector stakeholders were directly consulted in-person or over the phone on arts administration needs and capacity-

⁵ The Nunavut arts funders tri-level were involved in the oversight of the Needs Assessment. Members of the tri-level include representatives from ED&T, AANDC, CanNor, Department of Canadian Heritage, Kakivak Regional Association, Inuit Heritage Trust, Nunavut Film Development Corporation, Nunavut Tunngavik Incorporated, the City of Iqaluit, and the Nunavut Economic Development Forum.

building solutions.⁶ In addition, online surveys were distributed in English, Inuktitut and Inuinnaqtun, with the *Needs Assessment* survey receiving 70 useable responses and the *Sanaugait Review* survey receiving 130. Preliminary results from these consultations were presented to the Tri-level Steering Committee and the results were then validated and prioritized by a roundtable comprising mid-career and established artists in Iqaluit.

Common Arts Administration Skills Needs

While arts administration skill levels vary across the sector, many activities are nonetheless conducted within the same fundamental context. As such, this report begins by identifying the common resource and training business needs for individual artists across sub-sectors, which is then followed by a snapshot of the unique gaps within each sub-sector.

- **An overall need for basic financial literacy skills:** Underpinning most, if not all, of the arts administration skills gaps is a need for confident literacy and financial literacy skills. Financial literacy refers to the ability to understand how money works and is earned, managed and invested, and to make informed and effective decisions with respect to financial resources. In the arts sector, a lack of literacy and financial literacy in particular limits Nunavut artists' ability to read and understand legal documents and write proposals, which are critical to a flourishing career.
- **Few artists are spending time on longer-term business planning activities:** The survey asked artists to describe what business activities they were currently engaging with and found that most artists are undertaking day-to-day business activities, but less than half are involved in longer-term business planning activities. According to respondents, artists most commonly "organize their time" (78%), "price their work" (74%), "promote work online" (69%) and "sell or distribute work online" (56%). These skills are commonly taught during arts sector workshops during festivals and are a basic requirement for doing business. However, fewer individual artists are involved in what are typically considered longer-term planning activities, such as "setting business goals" (45%), "creating project budgets" (45%) and "investing money" (31%).
- **Artists felt the least comfortable with activities involving a legal type of transaction:** For each activity individuals reported performing, survey respondents were asked to describe their comfort level with that activity. Individuals were least comfortable with activities that have a transactional and sometimes legal element, such as "negotiating contracts," "pricing their work" and "preventing work being used without permission." During the roundtable, it was noted that most artists do not have the confidence to undertake such activities and that, in legal matters, artists are not aware of (and thus often do not assert) their legal rights. Reported engagement with sales and marketing activities also drops to one third of artists or less, for example for "working with buyers outside of Nunavut" (28%), "selling or distributing work through an agent" (23%) and "writing marketing documents" (18%). This reveals that not only do many artists feel

⁶⁶ This includes 15 phone interviews using the *Needs Assessment interview guide*, 30 phone interviews as part of the *Sanaugait review*, which included questions on business issues, the *Sanaugait Review* roundtables with 22 artists and the *NFDC Strategic Planning Workshop* with roughly 20 filmmakers.

uncomfortable with many transactional and sales activities, but they have limited access to professionals who can help them.

- **Financial management skills, such as bookkeeping and accounting, are viewed by artists to be the highest-priority gap:** From basic bookkeeping to sector-specific accounting, financial management is a shared challenge for artists and arts organizations. Even mid-career and experienced artists and organizations describe these activities as their highest-priority needs. While the consensus is that individual artists want a stronger understanding of the basic skills involved in bookkeeping and financial management, they would prefer to consult expert resources for more sophisticated financial management activities. However, accountants with expertise in the arts are not readily available in the North. Nunavut-based artists were asked, of the money-related activities they were *not* doing, which they were planning to try in the future. Relating to financial management activities, the greatest share of survey respondents indicated that they were planning to start “writing grant applications” (44%) and “creating project budgets” (42%). After financial management skills needs, artists and arts organizations reported that sales and marketing skills needs were most urgent, followed by business and administration skills.
- **The ability for Nunavut artists to market themselves and their work is limited:** While 56% of individual artists report selling or distributing work directly online, there was a broad range of comfort levels and capabilities amongst artists in terms of locating and working with online tools and resources. The majority of direct sales online is likely to occur through local Facebook sell/swap groups. However, related to sales and marketing, most artists planned to begin “promoting work online” (42%) within the next two years.
- **Grant-writing skills and a resources gaps are hindering sector growth:** In Nunavut’s complex funding system and language and literacy environment, challenges in grant writing appear to be more pronounced than elsewhere in Canada. At the organizational level, several interviewees expressed that they often lack the resources and personnel to take advantage of opportunities and apply for funding, leaving some arts organization grants at the territorial level under-resourced. Another complicating factor for accessing grants is the perception that the majority of the programs are written with “a southern economy in mind” and do not reflect the realities facing artists and organizations in Nunavut (i.e., elevated travel costs). The consensus from artists and arts organizations was that grant applications were seen as too complex and lacking in flexibility.

Common Organizational Needs

The following are distinct needs for arts organizations, which include businesses, industry associations, and not-for-profit community arts organizations.

- **Human capital and resource gaps are limiting growth:** Nunavummiut with administration skills are frequently drawn to higher-paying, typically more stable territorial government employment leading to competition for skilled employees. As a result of these gaps in staffing, arts administrators are frequently focused on day-to-day business needs, and cannot always travel to pursue business growth opportunities, take the time to build skills, or pursue new and alternative sources of financing and sponsorship. In fact, the activity the fewest number of organizations (approx. 53%) reported engaging in was “working with donors and sponsors”;

- **Space shortages:** Community arts and cultural organizations face difficulties in building and maintaining spaces, as well as finding and keeping qualified arts managers and staff to run them.
- **Skills gaps in project management can compromise and stall strategic projects:** In some instances, a lack of organizational capacity can also delay or have a negative impact on major strategic projects. For instance, organizations trying to build infrastructure require knowledge of issues such as building codes, planning capital fundraising campaigns and sophisticated project management skills.
- **Senior arts administrators need access to professional development that builds strategic planning and board management skills:** Nunavut's arts organizations also face challenges relating to board governance, training board members and/or leveraging board members' skills, connections, time and assets. Related to this issue is training for arts managers with regard to long-term strategic planning and basic not-for-profit management. Senior arts administrators also described wanting greater interaction with funders in order to better understand their goals, and with other arts and culture executives in the territory in order to better understand the strategic planning process and key success factors in building effective cross-cultural teams.

Sector-Specific Needs

The following provides a snapshot of the business landscape facing each arts and culture sub-sector.

Visual Arts and Crafts: A changing external market and declining sales.

Sales outside of Nunavut for fine art, especially carvings, are declining, as the market for Inuit art was dramatically affected by the 2008 downturn in the global economy and by changing customer preferences. As a result of this decline, sales and marketing activities have become the primary business issue across the visual arts and crafts sub-sector. However, the domestic market in Nunavut is growing, and demand is primarily being met by online direct selling through informal channels like Facebook or through the five arts and crafts organizations subsidized by the Nunavut Development Corporation (NDC). NDC provides ongoing basic business support to them, mentorship in basic management skills (including pricing and managing cash and payables) and working with capital funds. Despite this growing business activity domestically, stakeholders note that Inuit participation at managerial levels in formal sales channels needs improvement.

The visual arts and crafts sub-sector is currently the only one with some formal post-secondary training available in Nunavut. Nunavut Arctic College provides the *Jewellery and Metalwork* diploma program and the *Fur Design and Production* and *Goldsmithing* certificate programs, which include some instruction in small business management. Those working in other fine arts such as carving, drawing and painting, however, have limited opportunities for business training, though some recently accessed the Business of Art workshop provided by NACA at the 2013 Nunavut Arts Festival.

Grant-writing support is more established in visual arts than in other sectors, primarily through the assistance of economic development officers (EDOs), the Nunavut Arts and Crafts Association (NACA) and private galleries. These groups also provide varying degrees of assistance in marketing. The consensus among participants was that increased collaboration among stakeholders, both private and public, is key to the future of the industry.

- **Visual arts organizations are most in need of marketing and sales support and financial planning skills.** This need is especially pertinent in terms of having better market information on what contemporary customers want to buy, where new and potential markets exist, and how art evaluation has changed. Some arts organizations also face challenges with bookkeeping, meeting payroll and managing unpredictable cash flows, especially in the tourist off-season.
- **For individual visual artists, the most critical skills needs relate to financial literacy and understanding the larger Inuit marketing and sales system.** There is a high preference for cash sales over commission, which narrows opportunities. Some artists would benefit from a greater understanding of the types of career paths available, along with greater access to various types of buyers, agents, galleries and distribution and exhibition channels. In addition, artists need to be equipped with negotiation and pricing skills in order to ensure they earn fair value for their time and materials.

Film and Media Arts: The lack of formal, institutional training is a top sector challenge.

On-the job and entry-level training is common at established organizations such as IBC, Isuma TV, and Afnait, but stakeholders struggle to develop more advanced business affairs-related training. A training delivery gap also currently exists as past providers, such as the Ajjit Media Association, are no longer active in this area due to lack of core funding and dedicated staff. While not part of the Nunavut Film Development Corporation (NFDC) Mandate, the organization has provided a business affairs workshop during the 2014 Nunavut Film Industry Summit.

- **As businesses are often operating grant-to-grant, there is a need to support them in strategic planning and in building stable financial models.** Compared to visual arts, there is more overlap between organizational and individual business needs as some film businesses are typically operating from project to project.
- **Specialized production accounting is the number one business service need.** While many larger organizations rely on southern professional service suppliers and are generally well organized, smaller companies and individual filmmakers are in need of on-the-ground production accounting, which is hard to find.

Performing Arts: Emerging, but under-supported.

While there is rich history of performing arts traditions in Nunavut, the business support and skills training side of the sub-sector is underdeveloped. There is no music association, and no record labels, publicists, or professional managers. Even the rights societies such as SOCAN have little presence in the territory. Artists are typically self-managed and desire greater mentorship and apprenticeship opportunities with established performers.

Qaggiavuut! Society for a Nunavut Performing Arts Centre advocates for the industry and an arts centre, and also promotes artists on its website. The Alianait Arts Festival is growing and seen as an industry supporter, but training is technically outside its mandate.

Shared organizations and individual artist skills needs in performing arts include: grant writing, bookkeeping and project management. These challenges exist in part because most revenue is

generated from live performances, and logistics issues (e.g., venues, travel, promotion) face added complexity in the North.

Writing and Publishing: A small industry with potential for growth.

The smallest sub-sector currently needs support from an industry association in order to elevate professionalism and business understanding across the whole industry (including authors, service providers, etc.). Some ad-hoc exchange occurs with experts across North America on specific issues (e.g., entertainment law), but very little funding is available for soliciting expert advice or for developing cross-platform projects with other sectors. Authors and publishers generally require more support in terms of grant writing, business affairs (legal and accounting), and sales and marketing. Growth areas include convergence with digital media, children's literature, and in instructional materials for Inuit language and culture.

Support Services

Artists and arts organizations everywhere rely on external expertise and support for many arts administration activities. It is not necessarily realistic to expect that an artist or organization could accomplish all arts administration activities alone. One basic challenge in Nunavut is the limited access to specialized expertise geared towards the cultural sector. In this context, arts administration and business support providers are a key element in ensuring growth and stability for the sector. The following describes the current landscape for support.

- **The general business support services in Nunavut are established, but specific arts administration support only exists in pockets:** The current support service landscape includes many general business resources, such as: the Regional Inuit Association's economic development corporations, chambers of commerce, business development centres and community futures groups, and Canada-Business Nunavut Service centres. Each of these have offices or representatives in the three regions of Nunavut, but their services are not always applicable to the unique needs of arts administration. Every community also has a community economic development officer (EDO), who is there primarily to assist with grant writing. However, the attention of EDOs to the arts sector varies by community; certain EDOs provide support primarily for visual arts and few have knowledge of eligible funding opportunities for artists beyond the territory.
- **Few national arts industry associations have much presence or dedicated resources for the territory, with some notable exceptions:** For instance, CARFAC launched an Inuktitut version of its website in 2014 and currently has a Nunavummiut board member. The Inuit Art Foundation is also currently undergoing a revival and plans to expand its marketing and advocacy support roles beyond visual artists to include artists in other sectors. Beyond these examples, few national arts industry associations have taken steps to provide for the unique needs of Nunavut artists.
- **Nunavut-based industry associations (e.g., NACA, Ajjit) and societies (Qaggiavuut) support and/or represent artists and arts organizations at the territorial level, but it is difficult to deliver support and training at the community level:** Survey and roundtable respondents emphasize the need for someone in the territory to address general and specific arts support.

- **Community-based arts organizations are key to delivering support and training:** Communities with their own arts and/or heritage centres benefit from the access to dedicated space and support staff working in the sector. Arts centre managers at Uqurmiut in Pangnirtung and Kinngait Studios in Cape Dorset, for instance, support artists by maintaining studio space, ordering supplies, selling work, and developing opportunities for artists to interact with customers and by providing instruction. Community-based multi-purpose heritage organizations include: the Nattilik Heritage Society in Gjoa Haven, which runs a non-profit Inuit arts retail/wholesale operation and hosts performances; the Ilisaqsivik Society in Clyde River, which provides film and media workshops; and the volunteer-run Kitikmeot Heritage Society of Cambridge Bay, which creates a number of workshops and programs around traditional hide preparation and sewing.
- **Despite a variety of service support resources, survey respondents rely overwhelmingly on friend and family members for support:** Survey respondents who reported that they did not engage in a given business activity, were asked who helped them. Survey respondents rely overwhelmingly on friends and family members for support (45%). Next, they consulted EDOs for Business and Administration activities (20%), local businesses for financial management (19%) and online resources for sales and marketing (15%). Roundtable participants also indicated that when they need support, they turn to their friends and peers working in the industry, as well as by online research. In contrast to this informal network of volunteers, sustainability would require more permanent resources.
- **Service provision gaps exists in terms of awareness of programs and general arts administration support services:** Access to information and support on funding opportunities and resources was cited as a key area for improvement by participants. Nunavut is currently the only province or territory without an arts council, and this organizational gap may be underpinning some of the grant coordination and awareness issues discussed in the report.
- **Gaps in EDO knowledge of available funding and arts processes and in ED&T Arts Advisors art sector expertise:** These two roles are key conduits to accessing grant support in Nunavut. Participants found that EDO knowledge of funding opportunities, especially national ones, varies by community. Interviewees and roundtable participants also expressed that, in some cases, those roles administering arts funds would benefit from a greater understanding of the culture sector's unique context in terms of how artists operate.
- **Gaps in legal and accounting support in Nunavut are the primary business support challenge for filmmakers, but specialized accounting services for the arts are also important for all sector participants:** There are only a handful of bookkeepers and accountants in the territory and no lawyers who currently provide any services in entertainment law. Typically, the more established organizations have business affairs support in Montreal or Toronto; however, publishers and the smaller independent filmmakers, who deal with complex tax credit rules, do not have access to these services, nor to the resources to hire a full-time position.

Training

The general landscape for arts administration training in Nunavut generally includes: 1) one-off, industry-specific workshops at festivals, conferences, trade shows and summits; 2) courses and classes embedded in broader arts-focused curricula at the two Nunavut Arctic College programs and 3) business skills training that is not specifically geared towards arts and culture. Of survey respondents, 33% of artists and 46% of representatives of organizations reported having accessed Arts Administration training in the past 5 years.

- **Few professional development opportunities exist for advanced arts administrator activities and manager-level activities:** There are few opportunities for ongoing skill-building at the intermediate and advanced arts administrator levels other than some on-the-job training.
- **Few on-going learning opportunities exist for individuals, and there is a need to build on workshops offered during festivals:** There is an ad-hoc approach to developing business skills in the sector and a lack of follow-up on training and/or ability to measure impact. One-off workshops are seen by roundtable participants as important for “planting seeds,” but artists need a series of workshops on a variety of issues, at varying levels and with access to continuous support throughout the territory.
- **Respondents find it hard to find (and find out about) relevant and local training:** Survey respondents identified the following top barriers to accessing arts administration training: 1) Finding relevant programs locally; 2) Paying for travel to get to training; 3) Finding time to do the training; and 4) Finding out about training programs.
- **The culture of informal mentorship is strong, and efforts to formalize mentorship programs are increasing.** Mentorship and community-based initiatives are also consistent with the way Inuit men and women conduct business activities according to Inuit Qaujimajatuqangit (IQ) principles. In particular, the principle of Pilimmaksarniq/Pijariuqsarniq implies the development of skills through observation, mentoring, practice and effort⁷.
- **Successful training in the north needs to be culturally relevant:** Successful training approaches often incorporate experiential and hands-on learning, role playing and group work, but this is not typically available in the shorter workshop format. Providing advance notice and initial face-to-face instruction with literacy-friendly resource materials are also critical success factors when delivering training.

Options for Strengthening Capacity

The following serves to shed light on opportunities for developing and delivering enhanced training to build the arts administration skills needed for the sector’s future growth and success.

⁷ For a list of all IQ principles, see The Government of Nunavut website page, “Inuit Societal Values,” Accessed from: <http://www.gov.nu.ca/information/inuit-societal-values> Date accessed: March 2014.

1. Augment existing resources

The following elaborates on existing training and service providers and resources that could be further enhanced to support identified needs.

1.1. Adapt and expand existing Nunavut training resources for arts administration

The most common training provider listed by respondents, Nunavut Arctic College, is already considering options to add one-year courses in marketing, web design and general management. These programs would either be added to existing fur and jewellery design programs or as optional management courses. The college hopes to further develop graduates' entrepreneurial skills by introducing a co-op program and extending delivery options to the hamlets. The college is also currently undergoing a program review of the Inuit Language and Culture program and is considering developing a "Centre of Excellence for Language and Culture," which would enhance the place of arts programs at the college level. While there is a demand for film, television and journalism programs, the college does not presently have the ability to run them without external funding support. Respondents also spoke of the need for refresher courses, which could potentially also be delivered by other groups or organizations.

High schools have also been identified as a key place to build basic business and entrepreneurial skills for the arts sector. Formalized mentorship networks such as the Inuit Women in Business Network could be more publicized within the arts community and arts administration resource materials could be incorporated into the existing toolkit that focuses on building financial literacy.

1.2. Adapt arts and culture resources and learning tools for Nunavut

The availability of a toolkit and aftercare package tailored for Nunavut artists was cited as a potential solution to address some unmet business needs. During the roundtable, artists suggested utilizing contract templates from ACTRA, SOCAN, CAPACOA, CARFAC and provincial arts councils. Participants felt that a collection of useful templates, such as release forms, performing arts contracts, financial tracking tools, fee schedules, etc., could be reviewed, modified and made available for Nunavut artists. To accompany such templates, a series of documents explaining key terms and practices could be prepared and made available.

1.3. Enhance support provider capacity and/or roles

In addition to having access to templates and background information on artistic and business matters, participants emphasized the need to have regular access to a professional, which they defined as an artist with business experience that can provide support and guidance on an as-needed basis.

Some artists and other stakeholders have expressed that there is a need to clarify the roles of key support workers, such as EDOs, ED&T Arts Advisors, NACA, Ajjit, NFDC and NDC. With respect to Arts Advisors who administer the Arts Development Program (ADP) through ED&T Community Operations, roundtable participants were concerned that some decisions to fund or reject proposals are being made by a small group of government employees with limited understanding of the arts industry. Artists find the application and granting process complicated and occasionally lacking in transparency. In response, participants proposed juried selections, comprised of practicing artists in the territory. The new ADP policy includes a committee structure that comprises an artist (or someone

with art expertise) and the Senior Arts Advisor from ED&T, Tourism and Cultural Industries division; however, this committee structure will be implemented once the Senior Arts Advisor position is filled.

Other participants in the consultation process wondered whether the Arts Advisor role is one that could be expanded beyond grant administration to include guidance on arts administration concerns as well. Currently, arts advisors will at times seek the advice from the Manager at Cultural Industries, who is a sector specialist. However, with high turnover and unfilled positions within ED&T, it is difficult to take on responsibilities beyond grant administration. As mentioned in this report, challenges pertaining to staffing and filling positions is not uncommon throughout the territory.

The Nunavut Literacy Council and NACA newsletters, which have resource pages and useful information, are seen as beneficial by roundtable participants, who recommended that these activities continue, but that additional information and outreach activities be undertaken by various groups serving the artist population in the territory.

EDOs are also resources for regional and territorial organizations looking to communicate with artists and spread awareness of opportunities to artists at the community level. As EDOs' knowledge of and skills and involvement in the arts vary by community, greater educational efforts are required for these first-line arts support workers. One participant suggested creating a shared calendar of events across the territory that might attract EDOs and other community-based support workers to coordinate and plan training. Such training sessions could be conducted by funders or territorial arts organizations at festival events, conferences or tradeshow. The sessions could incorporate follow-up webinars such as one-on-one or seminar-style sessions with the trainer on a particular arts administration challenge or issue.

1.4. Expand and enhance reach of festival workshops

While participants saw the value of individual workshops, such as financial management and bookkeeping, they preferred workshop series or ongoing learning with practical application exercises that are led by established professionals that are currently working in, or have experience doing business in, Nunavut. Considering there are varying levels of experience and understanding on issues such as business planning, one-off workshops often fail to realize their full potential in helping Nunavut artists address their needs.

It was suggested that once an arts organization provides a workshop, details of that workshop could also be shared with EDOs or local arts groups. If the workshop is relevant and in-demand, those EDOs or arts groups could then apply to have the same trainer come to their communities and teach the same workshop. These workshops could also be integrated into a larger programming curriculum. While face-to-face programming is generally always preferred, workshops at festivals could also be recorded and aired on local community television stations, expanding their reach.

2. Develop new capacity building Initiatives

2.1. Introduce a new cross-sectoral support and advocacy organization

Roundtable participants spoke at length about the need for, and potential for great benefit from, the establishment of an arts council in Nunavut. There are different models of arts councils that the Government of Nunavut could consider, and given the political system and the various funders involved, a unique structure may need to be further developed.

Both the Northwest Territories and the Yukon do not have arms-length arts councils; instead, they function primarily as advisory boards to government on funding, arts policy and strategy. Roundtable participants felt the Nunavut arts council could be separate from, but affiliated with, the Government of Nunavut and would be comprised of individual artists as well as representatives from existing arts-related associations such as NACA, Nunavut Film, Qaggiavuut and Alianait.

For roundtable participants, an arts council in Nunavut is seen as a body where artists could provide each other with peer support and act as a clearinghouse of valuable relevant information, tools and resources, while helping to educate the Government of Nunavut and other bodies on the realities associated with doing business as an artist.

2.2. Introduce new community-based multi-purpose arts centres

Subsequent to the arts council discussion, the roundtable group agreed that the creation of a Nunavut arts centre, which includes consideration for performance artists, visual artists, filmmakers and other arts disciplines would help support Nunavut artists on a variety of levels, including increased opportunities for, and access to, capacity-building activities.

While infrastructure is not a business issue in the context of this study, several respondents pointed to the lack of infrastructure and buildings dedicated to the arts in certain communities as key areas that need to be addressed. While a standalone arts centre is not viable in every community, some kind of multi-purpose space that incorporates arts activities has been found to be a basic element in improving arts administration capacity.

2.3. Introduce a new training organization

With respect to training and skills development, participants discussed the need for a full-fledged Fine Arts Program at a university level, which is potentially partnered with the Arctic College or located in a separate fine art school. Several survey and interview respondents also spoke of building training through a model similar to that of the Yukon School of Visual Arts in Dawson. It provides a foundation program and allows students to complete a first year of study in a Bachelor of Fine Arts (BFA) or Bachelor of Design (BDes) degree, and then transfer to a partner institution.

Respondents also spoke of opportunities to build sector-specific training organizations or institutes. For instance, Inuit Heritage Trusts developed a model of building 10-day institutes into a phased, multi-year process to develop the skills of heritage workers. While the content of the program is specific to heritage work and museum conservation, these institutes present a model for how longer-term skill-building can be achieved in a specific sector in the unique Nunavut context. In other jurisdictions, training organizations are developed through sub-sector specific groups such as in

Manitoba, where there is a separate not-for-profit organization called Film Training Manitoba that developed out of the industry association.

2.4. Develop an accounting and legal support resource network in Nunavut

In addition to workshops, arts and art organizations need improved access to professional service firms, namely for accounting and legal services. Participants suggested finding a means to share a business affairs professional among smaller companies and individuals. An initiative such as this might require that industry associations or agencies broker connections with entertainment lawyers and accountants inside and/or outside of Nunavut on a non-exclusive basis. Artists felt that this accounting and legal aid could be shared across sectors, and that legal support was ranked as a lower priority than accounting.

3. Foster partnership opportunities

Several options put forth by participants entail building and fostering partnerships and collaborations of various kinds.

3.1. Develop geographic links

Another identified opportunity to build capacity is through increasing circumpolar networking opportunities and the sharing of information on issues such as training, grants, revenue generation, mentorship and support. In particular, partnerships with other Arctic regions may be a means to build professional businesses that require a greater critical mass such as music labels or online distribution networks for Inuit music and film.

3.2. Encourage cross-sector organization collaboration

While each sub-sector evidently has unique needs and is at a different life-cycle stage, many artists work across mediums and express a desire for greater cross-sector interaction. Participants suggested fostering stronger relationships between the heritage and arts sectors, as territorial-level organizations and government agencies are frequently working with similar community-based artists and organizations, but undertaking activities separately. Stakeholders also suggested that there could be opportunities to leverage the strong relationships between film and music, as the two sectors often collaborate on projects. Recognizing the synergies between film and music, the Government of Yukon, under the direction of industry stakeholders, added “sound” to the mandate of the Film Commission, such that it became the Yukon Film and Sound Commission.

According to another participant, a key challenge facing the arts and cultural sector is the need to foster more willingness to cooperate, to “break down the silos” between different organizations advocating for the arts, and to “agree on an agenda and common vision,” especially when it comes to building new multi-purpose arts and culture facilities.

3.3. Encourage grassroots, artist-led initiatives

In the survey and in interviews, artists and small businesses spoke of the need to have more opportunities to connect with other artists.

The *Needs Assessment* roundtable was perceived as a great opportunity for collaboration, and participants discussed the need to hold such roundtables on a more regular basis. Similar activities requiring non-complex efforts were cited as ways to support the building of capacity among Nunavut

artists. According to the roundtable, one of these simple beneficial activities could be regular, informal, semi-structured gatherings in which artists could discuss common concerns, provide one another with support and clarify artist needs. One roundtable participant is planning to build on the momentum of the roundtable and organize a monthly gathering for artists in Iqaluit.

To help start the process of working towards a Nunavut Arts Council and to begin building a set of resources for Nunavut artists, individuals present at the roundtable also set up a Facebook group (www.facebook.com/nunavutartists) to connect Nunavut artists and share important information. Roughly a week after its launch following the roundtable, it had 137 “likes.” The page intends to provide Nunavut artists of all sub-sectors with a platform to ask questions and get answers.

This Facebook group was an unintended, but very welcome, outcome of the *Needs Assessment*. Further encouragement and support of such grassroots, artist-run initiatives is an important step in building the sector, which is a shared responsibility among all participants.

Conclusion

The *Needs Assessment* confirmed anecdotal reports that gaps in business and arts administration skills and support services are causing challenges at the individual, organization and sub-sector levels, and these challenges are, in turn, compromising the stability and growth of the Nunavut arts and culture sector.

Although the specific needs of every sector and of every individual artist and arts organization varies, there are some key common and critical needs. Developing greater financial management and financial literacy skills is a top priority, followed by marketing and sales. These skills are acquired most effectively through face-to-face workshops and/or more intensive yet culturally-appropriate institutes that have built-in longer-term support and effective follow-up in the form of a community support worker or mentor. Artists and other stakeholders want to move beyond one-off workshops and see more consistent, ongoing support and training from Northerners and/or people involved in the arts with business experience. To complement this type of training, there is a need to adapt existing tools, templates and resources from other jurisdictions to the Nunavut context. In terms of support and support infrastructure, a Nunavut Arts Council and Nunavut Arts Centre were seen by roundtable participants as potential springboards to support artist needs, including in arts administration.

In concluding remarks, participants spoke to the positive and growing arts community in Nunavut, emphasizing that the contribution of the arts extends beyond economics. They stressed the need to continue educating various levels of government about the realities facing artists in the territory. Building the sector’s capacity is evidently a shared responsibility among Nunavut organizations, support workers and the artists themselves, in conjunction with funders at the municipal, regional, territorial and national levels.

While recommendations were outside the scope of this report, one of the insights stemming from this report is the vital need for the various organizations and agencies to better understand their role as part of the support chain and improve communications and coordination among stakeholders. Planning who will lead, implement and support capacity-building initiatives is an important next step in this process, particularly in Nunavut’s complex training and learning environment. The shared goal and desired outcome of this mapping exercise will be a greater ability to effectively conceptualize



and plan arts administration training and resources that better suit the needs of the Nunavut context, and ensure a sustainable and growing arts and culture sector in Nunavut.

1. Introduction

This section provides contextual information on Nunavut’s arts and culture sector, as well as a description of the project mandate and an explanation of the approach and methodology undertaken to achieve that mandate.

1.1 Nunavut’s Arts and Culture Sector

Nunavut is home to thousands of artists practicing in visual arts and crafts, performing arts, film and media, and writing and publishing. With a diversity of talent and of stakeholder involvement, Nunavut’s arts and culture sector contributes significant economic and sociocultural benefits to the territory. The visual arts and crafts sub-sector, for instance, contributes approximately \$30 million in total GDP impact, while film and television activities contribute more than \$9 million annually to the territorial economy.⁸ The relatively small but innovative performing arts and publishing sub-sectors are also increasing in importance on local and international stages. As Nunavut artists introduce the territory’s stories to the world, the sector also becomes an important tool in supporting tourism and attracting visitors to the territory.

The significance of the arts and culture sector in Nunavut, however, is not purely economic, as the sector plays complex cultural, social and educational roles as well. For some stakeholders involved in the sector, youth engagement and cultural and linguistic revitalization programming goals are equally as important as economic development. For instance, Nunavut Literacy Council’s Miqqut Project has developed sewing workshops to teach literacy, Inuinnaqtun and life skills, while the Embrace Life Council and the National Inuit Youth Council have employed video and multimedia workshops to increase community capacity to promote mental health. As the health of the sector impacts many Nunavummiut, various funding agencies at the regional, territorial and national levels are invested in and committed to seeing the sector prosper.

Through discussions with various funders and members of the arts community, the lack of arts administration skills and resources has been identified as a barrier to the sector’s stability and growth. While services to augment the business skills of artists and arts organizations are available across the country, these services are not tailored to the unique realities of Nunavut. Investment in skills and training development, as well as in support services and resources, is critical to sustaining and growing the industry. However, addressing arts administration skills and resource gaps is a challenge, given the variability of needs across the sub-sectors and across 25 communities⁹ in Nunavut.

⁸ In a 2009 study for the Nunavut Film Development Corporation, Nordicity found that production activity generated an annualized average of more than \$9.8 million in GDP in the Nunavut economy between 2005–06 and 2008–09. In a 2010 study for the Department of Economic Development and Transportation, Nordicity found that the arts and crafts sector contributed 33.3 million to the economy in 2009–10. Presently, Nordicity is providing an update to the 2010 Visual Arts and Crafts Review and has recorded a decline in this number.

⁹ The Nunavut Department of Executive and Intergovernmental Affairs (EIA) reports that the territory has “over 33,000 residents living in 25 communities ranging in population from 130 to almost 6,699.” See, EIA, “Nunavut Infrastructure” (June 5, 2013), <http://www.gov.nu.ca/eia/documents/nunavut-infrastructure>. Nunavut Population Estimates also list a 2011 population in 25 communities; however, there are an additional three communities listed without a population. As such, depending on the source, Nunavut is considered to have between 25 and 28 communities.

This report aims to identify both common resource and training needs across sub-sectors and the critical skills gaps within each sector. Though no one solution can address all arts administration needs, the report aims to explore opportunities for the design of, and investment in, future training initiatives and support mechanisms.

1.2 Project Mandate

Since 2008, the Canada Council for the Arts has worked closely with funding agencies at the federal, territorial and municipal levels in order to ensure actions are coordinated and relevant, and to strengthen its ability to serve artists in Nunavut. In association with the Government of Nunavut, Department of Economic Development and Transportation (ED&T) and Aboriginal Affairs and Northern Development Canada (AANDC), the Council engaged Nordicity to conduct a needs assessment of administration skills and services for the arts and culture sector. For this report, the arts and culture sector comprises four sub-sectors:

- Visual arts and crafts;
- Performing arts (including music, theatre, circus and dance);
- Film and media arts; and
- Writing and publishing.

The objective of the Council and its partners is to better understand what support and training artists and organizations are accessing, and what additional skills training and services are most needed. As such, the key project activities involve:

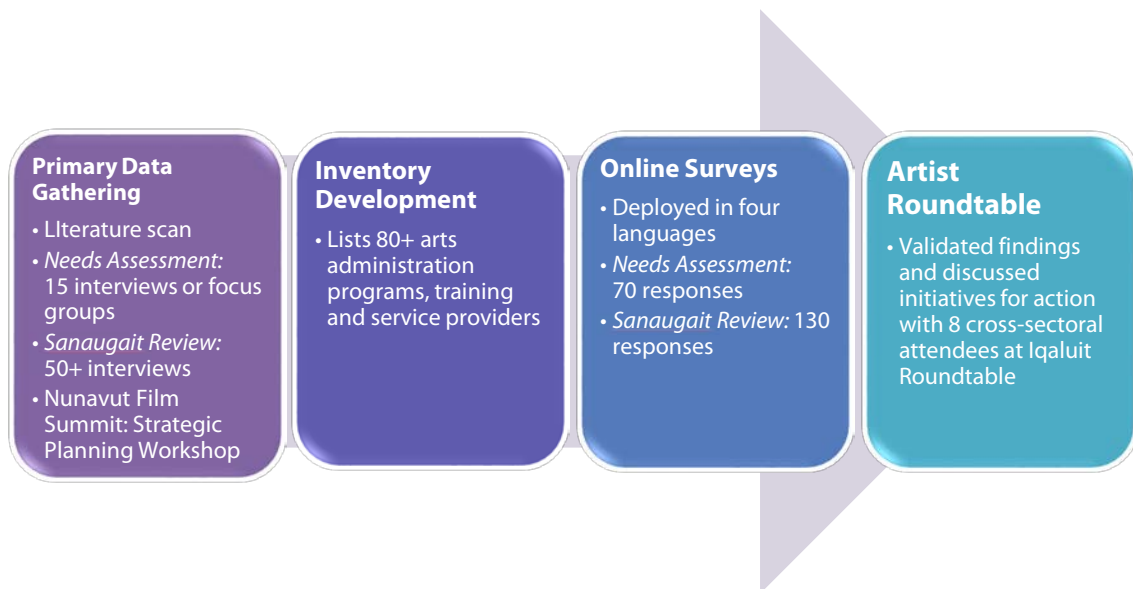
- Identifying the business and administration skills needs of Nunavut artists and arts organizations;
- Listing existing or potential support services and training resources available to artists and arts organizations; and
- Shedding light on opportunities for developing and delivering enhanced training to build the skills needed for future growth and success.

This *Needs Assessment: Arts Administration Skills and Resources in Nunavut's Arts and Culture Sector* (hereinafter referred to as *Needs Assessment*) is also organized in the above order, with additional appendices for survey results and the training inventory.

1.3 Approach and Methodology

Nordicity has developed a phased approach in consultation with the Council in order to deliver the above-stated objectives. The methodological steps are outlined in the visual below and then described in more detail.

Figure 1. Phase Approach and Methodology



- 1) **Literature scan:** Nordicity's literature scan and previous engagements with the Cultural Human Resources Council (CHRC)¹⁰ and WorkInCulture¹¹, served to identify a range of cultural industry arts administration skills challenges and categories. In addition, Nordicity reviewed Inuit Heritage Trust's 2010 study *Nunavut Heritage Skills Gap Study* and a 2011 study by Pauktuutit, the national non-profit organization representing Inuit women in Canada, entitled *Building an Inuit Women in Business Network: Needs Assessment Report*.
- 2) **Industry and key stakeholder interviews:** Nordicity reached out to a number of artists and arts organizations and completed 15 interviews to understand the challenges and opportunities facing Nunavut-based artists and arts organizations.
- 3) **Inventory of training provisions:** Nordicity assembled an indexed list of existing Nunavut-based resources for arts administration training and service providers. A range of non-

¹⁰ CHRC, *Culture 3.0: Impact of Emerging Digital Technologies on Human Resources in the Cultural Sector*, <http://nordicity.com/media/20121112wpcgwcjc.pdf>

¹¹ WorkInCulture, *Skills for Success: Business Skills for the Creative Community*, <http://www.workinculture.ca/workinculture/storage/medialibrary/Resources/Our%20Publications/Skills-for-Success-Final-Report.pdf>

Nunavut-based programs was also included to provide possible models for future program approaches.

4) Needs assessment online survey: Based on the results of the literature scan, Nordicity developed and deployed a survey in English, Inuktitut, Inuinnaqtun and French to gather information on arts administration skills activities, comfort levels and future plans from artists and arts organizations.

- The online survey was open to Nunavut artists, businesses and arts organizations from February 26 to March 23. The number of usable responses was approximately 70. A short breakdown of the survey results follows:
 - The majority of responses (69%) were from individual artists and practitioners, while the remaining 31% of responses were from arts organizations or businesses.
 - 57% of all respondents reported to be beneficiaries¹² of the Nunavut Land Claims Agreement. However, only three of the 22 representatives of arts organizations who responded to the survey were beneficiaries. As such, 77% of the individual artist survey respondents were beneficiaries.
 - Survey respondents were fairly evenly spread across age categories. The largest portion of respondents (36%) was between 37 and 49 years old, followed closely by the 50-to-64 age group (29%). Some 9% were under 24 years old.
 - Survey respondents represented all cultural sub-sectors. The largest portion of respondents (37%) worked in visual arts and crafts, while one-quarter of respondents worked in performing arts, including music, circus, theatre or dance (25%), or in film, television and digital media (24%). The lowest share of survey respondents (3%) worked in the writing and publishing sub-sector.
 - Survey respondents were, on average, very experienced, based on years of work experience in the arts and culture sector.

Two thirds (67%) of survey respondents resided in the Baffin region, 13% in the Kivalliq region and 9% in the Kitikmeot region. The findings throughout this report are bolstered by the results of the *Needs Assessment* survey, which are presented in Appendix A.

5) Validation roundtable: A roundtable workshop was facilitated by a Nordicity Associate, Qajaq Ellsworth, in order to validate findings on the business skills needs of Nunavut's cultural sector. It was structured as follows:

- Eight mid-career and established artists representing the four cultural sub-sectors attended the roundtable at the Saimavik Studio in Iqaluit on April 22, 2014.

¹² A beneficiary of the Nunavut Land Claims Agreement (NLCA) is a Canadian citizen who identifies as Inuk or is considered an Inuk through Inuit customs and usages, and is associated with the Nunavut Settlement Area. Under the NLCA, Inuit are responsible for defining who is Inuit for enrolment purposes and for the purpose of benefiting from the NLCA.

- In an individual evaluation worksheet collected at the end of the session, roundtable attendees expressed that the study's preliminary findings reflected their experience.

1.3.1 Complementary Research: Sanaugait Review and Nunavut Film Summit

Nordicity is also currently engaged in the process of reviewing *Sanaugait: Nunavut's Strategy for Growth in the Arts and Crafts Sector (Sanaugait Review)*. The review aims to provide the Government of Nunavut with a realistic picture of where the Sanaugait strategy has taken the visual arts industry, and what needs to happen to take advantage of emerging opportunities and address current challenges.

There are some synergies between the requirements of the *Needs Assessment* and the *Sanaugait Review* with respect to the business needs of visual artists and organizations. As such, where possible, the team has drawn on the most relevant consultations from the *Sanaugait Review* in the findings and analysis for this report. Consultations for *Sanaugait Review* involved several elements:

- Focus groups with 22 artists in attendance.
- Two surveys: One for Nunavut visual artists¹³ and another for organizations, which included economic development officers (EDOs), arts organizations, galleries and collectors. In total, the surveys resulted in 130 useable responses. The separate *Sanaugait Review* surveys also contained pages on business skills and training.
- Interviews with Sanaugait's 10 key Nunavut-based partners, as well as interviews with 20 individual artists, funding organizations, agencies, wholesalers and galleries.

To ensure anonymity of respondents, this report refers to "art support workers," which includes both arts organizations and EDOs. While EDOs are neither arts organizations nor arts administrators, they do a lot of work to support artists in activities ranging from grant writing to marketing and distribution.

Nordicity also facilitated the three-day Strategic Planning Workshop with roughly 20 film and digital media stakeholders as part of the Nunavut Film Summit from March 17 to 20, 2014. Professional development and training was a key area for discussion and this workshop has primarily informed the sector profile on film.

1.3.2 Arts Administration Skills Categories

In past research for the CHRC and WorkInCulture, Nordicity identified the following arts administration skills and activities:

¹³ At least 30 of the 80 *Sanaugait Review* individual artist survey responses were completed in person with the assistance of either a consultant, a translator or an EDO, who helped walk artists through the business terms and/or assist those who do not use the Internet. To ensure access, the *Sanaugait Review* survey was also tested with a young carver from outside Iqaluit and an Inuktitut-speaking focus group facilitator.

- 1) **Grant writing and fundraising** (e.g., writing applications to obtain public and other sources of funding);
- 2) **Bookkeeping and accounting** (e.g., managing money coming in and going out, calculating and submitting tax forms);
- 3) **General administration** (e.g., managing schedules, workspaces and any staff);
- 4) **Project management** (e.g., planning what work to create, by when and with what resources);
- 5) **Financial planning** (e.g., taking out loans, planning payments, saving income from projects and reinvesting money in the business);
- 6) **Marketing** (e.g., promoting, pricing and selling artwork);
- 7) **Digital technology and business models** (e.g., using the Internet and social media to earn new revenue, promote work and/or build audiences/clients); and
- 8) **Intellectual property** (e.g., protecting artwork from being used without permission and giving permission for its use and display).

Given the variability in literacy skills and language barriers, not all artists have the same level of understanding of business terms. As such, during roundtables and interviews, the consulting team used examples and sub-sector-specific scenarios for each activity.

To survey Nunavut-based artists and arts organizations, skills were grouped into broad categories (financial management, sales and marketing, and business and administration), as depicted in the figure below. In practice, however, many arts administration activities are interrelated and overlap one or more of the categories below.

Figure 2. Arts Administration Skills Categories





The analysis and findings throughout this *Needs Assessment* relate back to these broad skills categories and, when possible, dive into more detail on very specific arts administration skills and service provider needs.

2. Cross-Sectoral Arts Administration Skills Needs

In this section we draw on survey results, interviews and roundtable findings in order to characterize the common and critical cross-sectoral arts administration needs by skills category for Nunavut-based artists. While the survey results mostly relate to individual artists, the activities and needs described in this section are evident at a cross-sectoral level and apply to both individuals and organizations. Distinctions between organizational and individual needs are provided at the end of the section.

Stakeholders described the skills needs categories as being, in order of priority: 1) financial management; 2) sales and marketing; and 3) business and administration.

Underpinning most, if not all, of the arts administration skills described in this section is a need for confident literacy and numeracy skills. Limitations with respect to financial literacy include unfamiliarity with how to open a bank account and/or write a cheque, and a general lack of understanding of basic business terms, concepts and practices. A lack of literacy—and financial literacy, in particular—limits an artist’s ability to read and understand legal documents and write proposals. It has also been found to discourage people from starting their own businesses, in part due to a lack of confidence. While Pauktuutit has been conducting business workshops for Inuit women over the last 10 years, its 2011 business needs assessment identified the need for a stronger focus on financial literacy and improved access to peer-support. Their workshops have since been expanded to better address financial literacy challenges and the Inuit Women in Business Network, a two-year pilot project, was funded by AANDC to build a network of Inuit businesswomen and provide a forum for discussion, as well as build specialized resources.¹⁴

In addition to financial literacy challenges, language creates a barrier for some Nunavut-based artists. The language of arts administration resources is typically English, but the proportion of persons in Nunavut whose only mother tongue is Inuktitut or Inuinnaqtun was 68% in 2011.¹⁵ As one interviewee described it, Nunavut is a complex language environment, and a complex language environment will always have a complex literacy environment.

Nunavut-based artists are currently engaged primarily in day-to-day activities, but, according to the *Needs Assessment* survey, fewer than half of individual artists are involved in longer-term business planning activities. Strategic planning activities are important for the growth and health of the sector, but many reported that activities such as strategic goal setting, fundraising and long-term financial management were just not possible to prioritize ahead of other daily pressures.

2.1 Financial Management

From basic bookkeeping to sector-specific accounting, financial management is a shared primary challenge for artists and arts organizations in Nunavut. Even mid-career and experienced artists and organizations described financial management activities as their highest priority needs in terms of

¹⁴ Pauktuutit, "Inuit Women in Business Workshops," website page describes workshop business modules and need for their expansion. See <http://pauktuutit.ca/iwbn/about-us/iwbn-workshops/>. Date accessed: May 5, 2014.

¹⁵ Statistics Canada, 2011 Census of Population, "Mother Tongue and Language Spoken Most Often at Home," http://www.gov.nu.ca/sites/default/files/files/StatsUpdate_Mother%20Tongue%20and%20Language%20Spoken%20Most%20Often%20at%20Home.%202011%20Census.pdf. Date accessed: April 14, 2014

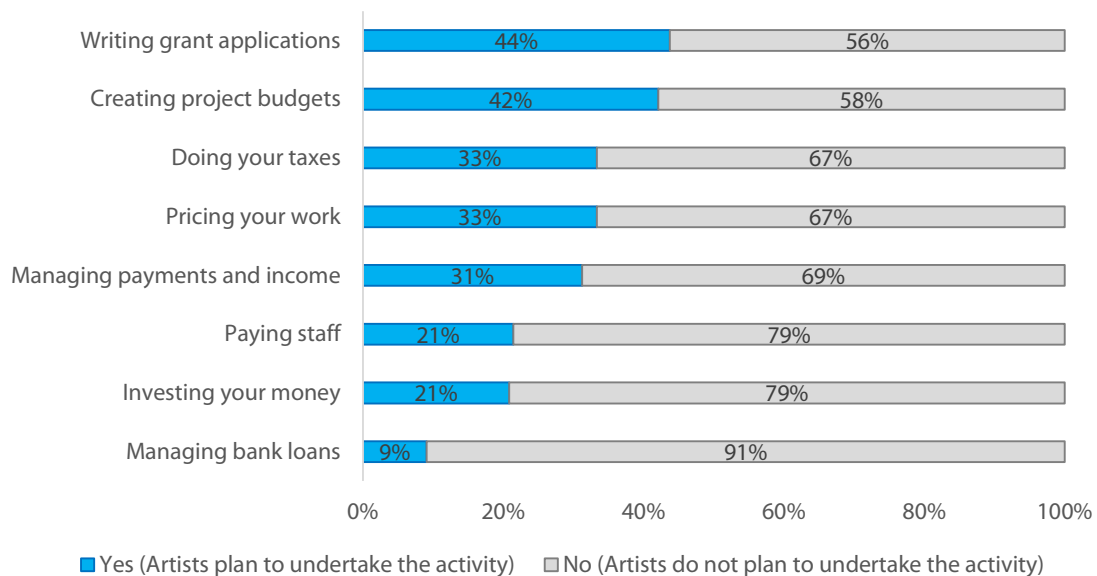
skills development. While the consensus was that individual artists want a better understanding of the basic skills involved in bookkeeping and financial management, these artists would prefer to consult expert resources for more sophisticated financial management activities. Ultimately, as one artist explained, “The less time I can spend managing the business and doing the books, and the more time on my art, the better.”

Individual artist survey respondents reported low participation in financial management activities (or “money-related” activities, as they were described in the survey). Fewer than half of survey respondents (46%) reported that they “create project budgets,” while just 40% do their taxes. Under one third (31%) reported that they currently invest their money.

Artists also described challenges planning for and managing the variable and irregular revenue they receive for their work. One artist characterized the cash flow environment as “feast or a famine,” and recognized that many of his artist peers were similarly frustrated in this regard.

Nunavut-based artists were asked, of the money-related activities they are *not* doing, which ones they are planning to try in the future. The greatest share of survey respondents indicated that they were planning to start “writing grant applications” (44%) and “creating project budgets” (42%), as presented in Figure 3, below.

Figure 3. Financial Management Activities Planned, but Not Currently Undertaken



Source: Nordicity 2013 Survey, “Business skills in Nunavut’s arts and culture sector”

Grant writing: A skills and a resources gap

Grants, whether at the federal, provincial or municipal level, or via other public and private sources, provide vital financial support to artists and arts organizations in Nunavut. The process of grant writing entails drawing on a blend of fairly sophisticated marketing, financial, administrative, reporting and communications skills. Grant and proposal writing is a recognized challenge for artists and organizations across Canada.

In Nunavut's complex language and literacy environment and funding system, the grant writing challenge is more pronounced. One interviewee explained, "You will find that across Nunavut there are pockets here and there of individuals who can write funding proposals and support others to do so...but they are small pockets." As one artist from the writing and publishing sector explained, "Many of Nunavut's strong storytellers do not have English skills to access funding, even if it is available. Most people with strong language and cultural skills have to partner with someone with strong business skills who is also proficient in English (since all of these applications are in English). It is difficult when the industry requires two people for every one that would be required to apply in the South."

At the organizational level, several informants expressed that they often lack the resources and assistance necessary to take advantage of opportunities to apply for funding. Another complicating factor for accessing grants is the perception that the majority of the programs are written with "a Southern economy in mind" and do not reflect the realities facing artists and organizations in Nunavut (i.e., elevated travel costs, or the fact that some projects include Inuit and non-Inuit artists). The consensus from artists and arts organizations was that grant applications are seen as too complex and lacking in flexibility. One interviewee expressed that he didn't mind accountability, but wondered if there were options to adapt the system to be both accountable *and* flexible in order to alleviate some of the current administrative burden within the granting system.

One consequence of the gap in grant writing skills and support, (which will be discussed in more detail in Section 4) is that artists and arts organizations may not be exploring and/or accessing all the funding opportunities available to them. According to the Canada Council, the number of grant applications per year from Nunavut artists and arts organizations has varied from a low of 23 to a high of 72 (more than three times as many applications). In 2012–13, the Canada Council for the Arts provided \$310,125 in grants to the arts in Nunavut.¹⁶ However, in this funding year there were fewer than average grant applications from Nunavut (i.e., fewer than 39).¹⁷ By not accessing funding opportunities—whether because of a skills gap, administrative burden or resources shortage—Nunavut artists are not accessing support that could help them reach their full potential both artistically and financially.

2.2 Sales and Marketing

¹⁶ Canada Council for the Arts, "Funding to Artists and Arts Organizations: National Overview, Provincial and Territorial Profiles in 2012–13," available from <http://canadacouncil.ca/en/council/research>, accessed February 10, 2014.

¹⁷ Canada Council for the Arts, "Funding to Artists and Arts Organizations: National Overview, Provincial and Territorial Profiles in 2012–13," available from <http://canadacouncil.ca/en/council/research>, accessed February 10, 2014.

The impact of digital technology is undoubtedly affecting Nunavut's cultural value chains and their sales, marketing and distribution channels. The increase in online sales for the visual arts sector has introduced new direct sales opportunities for artists to expand their client base and also created new challenges for formal retail outlets.

Many Nunavut-based artists and arts organizations recognize the critical importance of further developing their sales and marketing skills capacities. However, sales and marketing participation appears to vary somewhat across the cultural sector in Nunavut. One reason for this variation is the presence of differing levels of comfort with digital skills, digital activities and digital resources. Digital skills are often intertwined with sales and marketing activities, particularly in today's social media age. Survey responses showed that:

- More than two thirds (69%) of artists who responded to the survey reported that they are currently "promoting their work online" and described themselves (on average) as "comfortable" or "very comfortable" with online promotion;
- More than half (56%) of artists reported that they are "selling or distributing their work directly online"; and
- Just 18% of artists reported that they currently "write marketing documents," but the majority of those artists rated themselves as "comfortable" or "very comfortable" with that activity, according to the survey.

These results were tempered somewhat in the roundtable discussion, in which participants said they felt that few Nunavut artists are involved in real online marketing initiatives other than local sales/swaps promoted on Facebook. Roundtable participants described the importance of marketing their art via Facebook (or other sites), but said they felt their ability to market themselves and their work is very limited; they explained that "marketing savvy is lacking among the majority of Nunavut artists."

According to the survey results, interviews and roundtable discussions, "pricing your work" is an activity that artists feel the least confident undertaking, which reflects the underlying challenge with respect to financial literacy.

2.3 Business and Administration

Business and administration skills, including those that might be described as business affairs or legal, were reported to be the least important priority for artists to improve. Most individual artists reported being comfortable with day-to-day business activities, but less than half reported any involvement with longer-term business planning activities such as setting business goals.

The following factors stood out among the survey results:

- "Organizing your time" or time management is the business activity most frequently undertaken by individual artists who responded to the survey (78%), followed by "communicating in writing" (60%).
- In contrast, just half of the survey respondents reported that they currently spend time doing "strategic planning" (53%) and fewer still are involved in "setting business goals" (45%).

Artists reported being the least comfortable with business affairs activities such as “negotiating contracts” and “preventing work from being used without permission.” During the roundtable and interviews, it was also noted that most performers and other artists do not have the confidence to negotiate contracts and fees for artistic products and services. In legal matters such as copyright and intellectual property, artists are not aware of and often do not enforce their legal rights. The survey also revealed that fewer than 25% of individual artists are engaged in activities that involve others, such as selling work through an agent or working with donors.

While legal support is ranked lower on the list of priority areas in the roundtable, this tends to vary by sub-sector, as business affairs is also more relevant to film and digital media as well as writing and publishing.

2.4 Arts Organizations: Distinct Skills Needs

This sub-section provides a snapshot of the distinct arts administration skills needs of arts organizations, which include businesses, industry associations, not-for-profit community arts organizations, and so on.

Human capital and resource gaps are limiting growth

Organizations in Nunavut’s 25 communities face a common set of business challenges: high operating costs, small local markets, a shortage of space, competition for skilled employees and high transportation costs. As a result, community arts and cultural organizations find it difficult to build and maintain spaces, as well as to find and keep qualified arts managers and staff to run them.

There was consensus among arts organizations that a lack of support and resources (e.g., funding, staff and/or materials) is limiting growth and success. Most organizations reported that they are presented with opportunities to showcase their activities internationally, but decline these invitations as a result of limited organizational capacity. For other organizations, this lack of capacity means that they cannot act on opportunities for supporting skills development and/or enhancing collaboration in their sub-sector. Arts organizations frequently find it difficult to fill staff positions with qualified and skilled employees in non-profit management, especially as skilled beneficiaries tend to be attracted to higher-paying and more stable territorial government work.

For one community-based organization, a lack of resources has translated directly into a loss of financing potential, as the organization has been unable to pursue fundraising and sponsorship opportunities. Despite having a strong track record, a growing audience network and reputable talent, this organization has no additional bandwidth among its small staff. As a result, there has been no capacity to draft a new funding proposal, and no efforts made to approach private-sector funders to discuss sponsorship. Similarly, this organization has not applied to a key public funder, despite its eligibility, because it recognizes that it cannot currently manage the administration of another contribution agreement.

Project management skills gaps compromise and stall infrastructure projects

A lack of organizational capacity can also delay or have a negative impact on major strategic projects. For instance, organizations trying to build infrastructure must know how to navigate issues involving building codes, capital fundraising campaigns and project management. While several organizations have experienced difficulty in building performance, heritage or media centres in Iqaluit partially for

these reasons, these skills are also rarely seen at the community level, where experience, numbers and support are further limited. According to one representative of an arts organization in the Kitikmeot, “Capacity [for arts administration] is very limited in many communities and therefore it is hard to find individuals to help with those who don't have the skills. This is often why some organizations and projects fail.”

To offset rising infrastructure and transportation costs in the territory, and to introduce new revenue streams, community arts organizations such as the Nattilik Heritage Centre in Gjoa Haven are being designed as multi-use facilities rather than pure arts centres. Some Nunavut Development Corporation (NDC) arts centres are also increasingly becoming multi-use, containing a mix of cultural and business activities. This shift in diversifying the function of arts facilities introduces new skills requirements for their managers, such as entrepreneurship and leadership.

Board activation, strategic planning and executive-level advancement

Nunavut’s arts organizations also face challenges relating to board governance, training board members and extracting business support from board members. For at least two major organizations, the lack of board involvement has led to concerns around succession planning and long-term organizational stability. As a consistent and dedicated arts manager is fundamental to the stability and growth of an arts centre, and managers are retiring, succession planning by the board becomes increasingly important.

In some respects, training of board members also relates to training at the executive level with regard to long-term strategic planning. Senior-level not-for-profit management skills were perceived as strongly in demand by arts organizations. Instruction in the skills necessary to run a small non-profit—from basic business and administration to strategic planning, accounting and good records management—is needed. For organizations, a lack of long-term strategic and business planning skills is also a growing challenge. Executives described wanting greater interaction with funders in order to better understand their goals, and with other arts executives in the territory in order to better understand the strategic planning process and build cross-cultural teams.

3. Arts Administration Needs by Sub-Sector

The following section details unique sub-sector needs, their environmental contexts and the current level of arts administration skills and needs.

3.1 Visual Arts and Crafts: Changing External Market and Declining Sales

The visual arts and crafts sector is the oldest, largest and most established of the four arts and culture sub-sectors in Nunavut. Since the 2008 global economic financial crisis, however, the demand for its products outside of Nunavut has declined dramatically. Stakeholders also believe that there are fewer museum-quality pieces being produced and that collector preferences have changed, leading to the primary business issue facing the sector at all levels: marketing and sales.

However, the market within Nunavut is growing considerably, in part through rising domestic purchasing power and demand, as well as the increasing ability and propensity of artists to sell online through Facebook. Despite this growth, there are still relatively few Inuit running the business side of the sector, and stakeholders express a need to identify Inuit arts managers and strengthen their entrepreneurship and leadership skills. They also believe artists and distributors need to hone their ability to tell the stories behind the work.

The visual arts and crafts sub-sector is currently the only sub-sector with some formal post-secondary training. Nunavut Arctic College provides a Jewellery and Metalwork diploma program and Fur Design and Production and Goldsmithing certificate programs, which include some instruction in small-business management. Some arts administration and business skills training were also recently provided by the Nunavut Arts and Crafts Association (NACA) in a two-part Business of Art workshop held during the 2013 Nunavut Arts Festival. This workshop touched on a number of topics relating to the financial management of artistic practice, and additional relevant workshops included the Artist Social Media workshop and a presentation on funding opportunities by ED&T.

The business skills required for success in visual arts and crafts also vary depending on artist activities. The value chain is composed of a large informal economy, or cottage industry, in which artisans and carvers sell directly to consumers in person or over Facebook. The formal, or traditional, value chain includes art centres such as the Jessie Oonark Centre and the Uqqurmiut Centre for Arts & Crafts, which are subsidiaries of NDC, and the West Baffin Eskimo Co-Operative, which has its own wholesaling marketing company, Dorset Fine Arts. Other wholesalers—including NDC South, which is subsidized by the Government of Nunavut, the publicly owned North West company, and the co-operatively-owned Canadian Arctic Producers—assume important distribution and marketing roles, bringing art to the national and international markets. Art advisors from ED&T are tasked with promoting various Arts Development Program (ADP) grants from the Government of Nunavut. ED&T has also partnered with the Council on a travel grant partnership, which is one component of the revised ADP program.

There are been many different groups working directly with artists and supporting business functions, but, as expressed by one *Sanaugait Review* survey respondent, “Increased collaboration between stakeholders seems key to the future of the field.” This view is common throughout the sector: another stakeholder echoed that there is a “Need for stakeholders to work more effectively together to ensure there is a future for the industry—this includes having more financial support and

collaboration between NACA, NDC, ED&T and AANDC for museums and galleries to organize shows with younger artists.”

Grant writing support is more established in the visual arts than in other sectors through the assistance of EDOs, NACA and private galleries. These support providers also offer, to varying degrees, assistance in marketing.

3.1.1 Organization Arts Administration Needs

Of the four sub-sectors, visual arts and crafts has a greater number of organizations and businesses, which have significantly different needs compared to individual artists. As expressed through interviews, the top organizational challenges are as follows:

- **Marketing and sales:** There is a considerable need for better market information on what contemporary customers want to buy and where new markets are and how to build them. According to one art support worker, “Art production and evaluation in the contemporary world is no longer the same as it was when Inuit art was first exported to Southern markets. Knowledge of these changes is necessary in order to intelligently export and encourage Nunavut work.” When asked to rate the helpfulness of additional resources or skills training opportunities in the *Sanaugait Review* survey, arts organization survey respondents rated “art resources and information from NACA” and “art resources and information from outside Nunavut” as the most helpful.
- **Financial management:** Managers of Nunavut-based arts organizations typically face the most difficulty with bookkeeping, meeting payroll and managing unpredictable cash flows, especially in the tourist off-season. Facing cash-flow difficulties, staff sometimes wonder whether they will be getting paid, which contributes to human resource challenges.
- **Human resources:** Finding staff, especially beneficiaries, with an interest in non-profit organizations and a knowledge of art and project management in the Nunavut context remains a challenge. Art centres find more success when they hire artists and mentor them with respect to the business side of running an art centre than when they hire businesspeople without art backgrounds.

3.1.2 Individual Artists’ Arts Administration Needs

According to informants in the *Sanaugait Review* and the *Needs Assessment*, visual artists and craftspeople encounter the most difficulty with:

- **Business and Finance:**
 - **Financial literacy and planning:** Compared to artists in other sub-sectors, individual visual artists appear to struggle more with financial literacy. Sometimes, an artist may have no credit history, and may experience difficulty in tracking annual sales and managing cash flow and funds. Many visual artists prefer direct payment over commission, which is an issue the sector has struggled with for decades.
 - **Dependents and fee structure:** Artists frequently support many family members, and funds are needed to pay for basic life necessities. With the focus being primarily on immediate sales, there is little understanding of or interest in how public galleries work

in terms of paying artist fees for the exhibition of work. This also relates to the lack of knowledge about the differences in various types of career paths available to visual artists in Nunavut.

- **Marketing and Sales:**

- **Sales Distribution:** Accessing Southern buyers, agents and distribution channels can be a challenge for visual artists, as can understanding the various functions of these roles in the value chain. There is a need for further education on how the sales process works and what the options are for bringing art to market both online and through traditional channels.
- **Negotiation and pricing:** Artists supporting large families are typically very eager to close sales, and will quote prices that sometimes do not cover the worth of their products, especially their labour hours. There is a need for training in how to price and negotiate with both tourists and formal value chain buyers such as the co-ops, the NDC subsidiaries and private galleries.
- **Assistance in developing promotional material and writing biographies:** Galleries and wholesalers report that the availability of artist biographies and information needs improvement; however, activities that involve self-promotion are not often embraced for cultural reasons. As such, there is a need to further support artists in understanding the reasons why informational materials about them are needed to further the sales of their work.

In the *Sanaugait Review* survey, artists were asked how much additional training and/or resources would assist them in running their arts and crafts business activities. On average, artists felt that “support for marketing and sales” would be very helpful, followed by “representation outside Nunavut,” and “general business training.” While still considered somewhat helpful, greater knowledge of copyright was the lowest priority, and digital skills training was the second lowest.

3.2 Film and Digital Media: Further Growth Limited by Resource and Training Gaps

Founded in the 1970s, the Inuit Broadcasting Corporation (IBC) now has five production centres across Nunavut that create programming by Inuit for Inuit; the IBC serves as a key place to train and incubate independent filmmakers. Over the last decade, Nunavut filmmakers have grown in prominence, building on the international success of the 2001 film *Atanarjuat: The Fast Runner*, produced by Igloolik Isuma Productions, Canada’s first Inuit production company. Igloolik Isuma Productions experienced difficulty within the funding environment in Nunavut and in operating from one grant to another, and in 2011, after 20 years in business, the company folded due to financial insolvency.¹⁸ However, its principals founded a smaller company, Kingulliit Productions, in 2010 and their online television service, IsumaTV, continues to broadcast Inuktitut and Aboriginal language

¹⁸ CBC News, “Igloolik Isuma Productions Going out of Business” (July 8, 2011). Accessed from <http://www.cbc.ca/news/canada/north/igloolik-isuma-productions-going-out-of-business-1.1112223>. Date accessed: April 21, 2014

video content online. As most Inuit communities do not have sufficient bandwidth to download video content, the Nunavut Independent Television Network (NITV) has supplied communities with high-speed local servers that send its feed to classrooms and transmit over community stations. The community of Igloolik, which is also home to the women's collective Arnait Video Productions, has now become a veritable hub for Inuit-led independent production.

The Nunavut Film Development Corporation (NFDC) is the film commission and funding agent, serving to promote the development and growth of the industry. A series of funding incentives for entry-level to established filmmakers were introduced in April 2010 and offer a continuum of training to identify and nurture talent. The Ajjit Media Association previously provided summer and winter training institute sessions; however, without core funding and core staff, the association has not been active in this area. As such, a training delivery gap currently exists in film and media.

During the 2014 NFDC Industry Summit's Strategic Planning Workshop,¹⁹ filmmakers noted that one of the top weaknesses of the sector is the lack of institutional training and education. In the past, there had been a lot of entry-level training and on-the-job training, but the sub-sector struggled to get funding approved for more advanced business affairs training, and there are limited mentorship opportunities to develop leadership-level skills and ensure the next generation of film leaders. NFDC recently assumed training roles and provided a three-day business affairs workshop during the NFDC Summit in addition to the Strategic Planning Workshop. However, NFDC is a funding agency and stakeholders feel there is a need to strengthen and maintain the industry association and better define its role in terms of training, advocacy, export development and the development of guides for funding opportunities.

Participants at the Strategic Planning Workshop also hoped to see a training strategy developed for the film industry that includes a skills gap analysis and a strategy to address those specific gaps. Stakeholders see training as being industry-driven and specific to the sub-sector, with on-the-job training prioritized and built into film projects. Their longer-term vision includes the development of a new media program at Nunavut Arctic College or the establishment of an art school, as well as a mentorship/internship program for youth. Co-productions with Southern producers are also seen as opportunities to build skills, as are visits from experts to already-established organizations such as IBC to facilitate partnerships and training.

3.2.1 Shared Organization and Individual Artist Needs

There are a handful of film businesses in Nunavut, and some are operating from grant to grant. As such, business needs between organizations and individual artists are more similar than in the visual arts and crafts sub-sector. Key needs expressed during the Strategic Planning Workshop, personal interviews and the roundtable include:

- **Specialized accounting:** Bookkeeping and report writing is the main business service need in this sub-sector, which deals with unique tax credit rules and regulations. Typically, the more established organizations have business affairs support in Montreal or Toronto; however, the

¹⁹ The NDFC Industry Summit topic area on Professional Development and Training included questions such as "What kind of training to do we need?", "How should we structure future programs?", and "What organization should deliver them?"

smaller, independent filmmakers do not have access to these services, nor the resources to hire full-time help. The lack of Nunavut-based production accounting and business affairs skills and services creates bottlenecks. While individual filmmakers may be experienced in filmmaking, they cannot focus on producing and filming when the fiscal year ends; many said they feel daunted when filing taxes and executing business functions that are typically required by producers.

- **Financial planning:** As businesses are often operating from grant to grant, there is a need to support them in building stable financial models. There is also a need for a guide on where and how to access money and information on funding, including cross-sector funding.
- **Specialized producing skills:** The specific areas film producers must understand include: copyright and chain of title; tax credit rules; completion bonding and risk insurance; single-purpose production companies and liability; international co-productions; ACTRA agreements; and distribution agreements. Evidently, they also require advanced knowledge of legal and accounting issues.

3.3 Performing Arts: Emerging but Under-Supported

Nunavut has a rich history in traditional Inuit performing arts, such as storytelling, throat singing and drum dancing, and these are increasingly being incorporated into modern forms and genres. For more than 20 years, Pond Inlet has been home to the Tununiq Arsarniit Theatre Group. Circus arts have also gained prominence through Artcirq, a community-based circus and multimedia company in Igloolik. Iqaluit-based rock bands such as the Jerry Cans are gaining exposure with their combination of English and Inuktitut songs.

The Qaggiavuut Society hosts a directory of Nunavut artists like these on its website, and was founded by performing artists in 2010 with the objective of establishing a performing arts centre. Nunavut is currently the only territory or province in Canada without a performing arts centre; performances are typically hosted at schools, parish halls and arenas. Within communities, artists sometimes receive support from tourism officers with respect to organizing performances and managing financial issues.

Several festivals also help showcase this growing and innovative pool of performing artists, such as the Rockin' Walrus Arts Festival, the Toonik Tyme Festival, the Inummariit Music Festival and the Alianait Arts Festival. Now in its 10th year, Alianait has a group of technicians, staff and volunteers that annually grows to nearly 200 people, and also presents some musical programming throughout the year. The Alianait Arts Festival hosted a Music Industry workshop in 2012, in which a music expert from Southern Canada discussed the importance of several business affairs tasks, such as developing a website, taking photos and building a relationship with a publicist. Mentorship and apprenticeship opportunities are very limited, and informants said they want more training and more interaction with experienced arts professionals such as this. In contrast to visual artists and filmmakers, who often work full-time on their crafts, most musicians in the territory also have full-time jobs, which requires that skill building occur on the weekends or after work. As such, training would ideally occur during a summit when all musicians in Nunavut could gather in a selected community and meet with invited experts.

As revenue is derived mainly from performing, travel costs are a major barrier, and planning these logistics consume considerable amount of performing artists' time. The roundtable discussion

revealed that the loss of the central buyer for Northern Stores and Co-ops across Nunavut has affected musicians; one participant explained, “It used to be that you could send a couple boxes of CDs or whatnot to a central Co-op buyer, who would distribute to their retail outlets in communities. That doesn't exist anymore.” An additional barrier to securing music distribution is the fact that very few musicians have the experience and the resources to find and work with a publicist and secure music distribution.

Territorial-level funding for music was recently introduced in July 2013 through the ED&T's new ADP, which provides funding for the recording and production of music in Inuit languages. ED&T arts advisors and EDOs will have to be trained in the intricacies of the sub-sector in order to support musicians in their applications. In terms of grant writing support, it is currently very limited, and EDOs and arts advisors are not well versed in the unique sector needs. The Alianait Arts Festival has provided assistance, but training is outside its mandate.

Generally, the infrastructure and business side of the sub-sector is underdeveloped compared to visual arts and film. The territory has no music association, record labels, publicists or professional managers. Rights societies such as SOCAN have little presence, and consequently there is minimal royalty collection activity. However, a key informant said that the music industry is not yet at the stage where collecting royalties has become a common activity and issue.

3.3.1 Shared Organization and Individual Skills Needs

Without professional management or business support, artists become their own managers. Therefore, the following needs are shared by organizations and individuals:

- **Grant writing:** Performers feel they need to improve their capacity to write successful grant applications, though they frequently encounter difficulties, as grants do not always cover expenses in the North.
- **Accounting and bookkeeping:** This is also a challenge, for which some rely on Southern help, although this is less common than in film, where organizations are more established.
- **Project management:** At the management level, both organizations and individuals need assistance with organizing events, performing arts and rehearsal space, travel, fundraising, and performing arts fees.

3.4 Writing and Publishing: Small Industry with Potential for Growth

There are few established book and/or magazine publishers based in Nunavut, and currently no industry association to represent their unique needs and foster new and emerging writers and authors. Nevertheless, in 2012–13, the largest single share of Canada Council funding in Nunavut went to writing and publishing organizations, largely to support publishers' abilities to reach new markets and market their books.²⁰

²⁰ Past recipients of Canada Council for the Arts funding can also be searched at <http://canadacouncil.ca/council/grants/past-recipients>. Date accessed: April 04, 2014

One publisher expressed interest in attending the Toronto International Book Fair’s “First Nations, Métis and Inuit Literary Circle” to help develop the firm’s brand recognition and grow its network. Without support to send authors, however, he would be reluctant to attend.

Globally, the writing and publishing sub-sector is immersed in a profound digital transformation. This digital impact is also felt in Nunavut, as publishers begin to explore convergence with digital media arts properties. In addition to digital properties, the children’s genre and instructional materials for Inuit language and culture were identified as potential growth areas in writing and publishing.

3.4.1 Shared Organization and Individual Skills Needs

There is evidence of a significant skill divide in terms of the arts administration capacity of the few publishers located in Nunavut and the writers and storytellers who are their authors. One author explained, “I have been very fortunate to work with a group of people that assist me with all the paperwork, so that I may focus on my own work. I believe that professional services being available and online guides would be very helpful for other people who may want to publish their work.”

On the other hand, a publisher remarked that it can be somewhat of a challenge or conflict to interpret a contract for an author when the publisher himself has drawn up the contract. He wished that the authors had access to an industry association or some resources they could consult for independent, third-party support for such arts administration skills needs. Given the small size of the sector, connecting with experts across North America is often the most efficient way to advance sector knowledge in publishing trends and practices.

The reality of the publishing industry is that it often necessitates numerous contracts and negotiations between, for example, the author/writer and publisher, the publisher and retailer, and, eventually, the “home” or local publisher and publishers in other territories and languages in order to fully exploit rights and revenue streams. As such, it requires a strong understanding and knowledge of business affairs, including rights management, as well as sales and marketing support. Skills needs for the sector include:

- **Business affairs:** Independent accounting and legal expert advice is required when it comes to understanding contract negotiations and rights sales.
- **Sales and marketing:** Greater awareness of new marketing opportunities, particularly online and cross-platform digital skills development, is necessary in the new digital world.
- **Grant writing:** As in other sectors, grant and proposal writing is a challenge for writing and publishing.

3.5 Summary

While each sub-sector evidently has unique needs and is at a varying life-cycle stage, many artists also work across media. Nearly half of individual visual artist survey respondents to the *Sanaugait Review* survey reported working in other creative industries, with 16% of the 80 artist respondents also working in performing arts, 10% in film and digital media, 10% in publishing and 13% in “other,” which may reflect multiple activities. In addition, those who do not work across media also rely on other artists: for instance, a filmmaker relies on performers to act and musicians to compose music.



There are also critical and commonly shared training and service needs in the area of business affairs (legal and accounting), sales and marketing (especially online), and in grant writing. There are synergies in fostering further cross-sector activity, which are discussed in Section 7 of this report. Artists and arts organizations also appear to be increasingly interested in developing solutions to address capacity challenges and in pooling business affairs and other resources across sectors, which is discussed in the following section.

4. Arts Administration Support Services

The following section maps the general landscape of support services in Nunavut and explores the needs and challenges facing Nunavut support organizations and how individual artists report interacting with these support providers. It concludes with a gap analysis of service provision. In this context, support service providers are those who help artists accomplish administration, marketing and/or financial tasks. They can include online resources, organizations, companies or individuals in Nunavut or beyond.

4.1 Current Arts Administration Support Service Landscape

The following outlines arts organizations at the national, territorial and community levels, followed by a description of general publicly funded business resources and private professional service providers in Nunavut.

4.1.1 National Arts Organizations

In recent years, some national arts organizations have been developing tailored services and resources for the unique Nunavut context. For example, CARFAC, Canada's professional visual arts organization, launched an Inuktitut version of its website in late 2013, and a Nunavummiut is presently sitting on its board. CARFAC has also made presentations at NACA's Nunavut Arts Festival in Iqaluit and the Northern Lights Inuit Art Conference.

The Inuit Art Foundation (IAF) formerly promoted and marketed Inuit art but has been inactive over the past few years; it announced its revival in December 2012 and is current engaged in a transitional process. As part of this process, IAF is undertaking community consultation meetings with Inuit artists in order to expand and develop new programming across the arts and culture sectors, including film and performing arts.

For the most part, however, the unique needs of Nunavut artists are not evidently acknowledged by key national organizations such as the Writers Guild of Canada, the Director's Guild of Canada, the Canadian Media Producers Association, SOCAN and so on. It is very difficult for any national organizations to deliver supports services to Nunavut artists given the linguistic and geographic barriers.

4.1.2 Territorial Arts Organizations

Industry associations (e.g., NACA, Ajjiiit) and societies (Qaggiavuut) support and/or represent artists and arts organizations at the territorial level. As the nature of such organizations varies per sector, these associations and societies have been discussed in the preceding sections; generally, however, a key difference is that NACA assumes marketing functions for artists, including website development and business card printing, while NFDC is a funding agent with responsibility for fostering and promoting the film sub-sector's growth. These territorial organizations are all located in Iqaluit and share a common challenge when it comes to communicating with, and supporting, their members and clients in the hamlets.

The Nunavut Literacy Council and NACA put out newsletters on a regular basis, which have resource pages and useful information for artists. These types of information are seen as beneficial, and roundtable participants recommended that these dispatches continue, but that additional

information and outreach activities be undertaken by various groups serving the artist population in the territory.

Some interview respondents felt that there needs to be greater consensus between arts organizations from various sub-sectors on roles and responsibilities, as well as coordination of efforts. For instance, one informant explained that four separate arts and cultural organizations in Iqaluit were looking to build an arts facility, and competed against one another for scarce resources and limited core funding opportunities. According to another informant, a key challenge facing the arts and cultural sector is the need to foster more willingness to cooperate, to “break down the silos” between different organizations advocating for arts, and to “agree on an agenda and common vision” when it comes to building new arts and culture facilities.

Currently, some efforts are seen to be building bridges and increasing cooperation among artists and arts organizations in Iqaluit to build a multi-purpose arts facility in the capital. The roundtable group agreed that the creation of a Nunavut arts centre that would include performing arts, visual arts, film and media, and heritage activities and exhibitions would help support Nunavut artists on a variety of levels, including increasing opportunities for capacity building activities.

4.1.3 Community-Level Arts Organizations

Communities with their own arts and/or heritage centres are generally better supported than communities that do not have access to dedicated space and support staff working in the sector. Arts centre managers at Uqqurmiut in Pangnirtung and Kinngait Studios in Cape Dorset, for instance, support artists by maintaining studio space, ordering supplies, selling work, developing opportunities for artists to interact with customers, and providing instruction. They also play an important role in collecting and distributing copyright fees and royalties to artists and their families.

The NDC, a crown corporation of the Government of Nunavut, supports arts and crafts subsidiary organizations, which include the Uqqurmiut Centre For Arts & Crafts (print and tapestry studio with retail) as well as the Jessie Oonark Centre (retail and production), Ivalu (retail), Taluq Designs (production) and Kiluk (production). These subsidiaries are considered small companies that need basic non-profit management skills, which are primarily delivered through tailored on-the-job training rather than through formal training. NDC provides them with ongoing basic business support, mentorship in basic management skills (including pricing and managing cash and payables) and working capital funds. This working capital is essential, as some grants do not provide the up-front financing required to make a workshop or initiative happen. NDC provides some support in grant writing; however, managers often feel they have limited time and capacity to complete the applications.

A few community-based multi-purpose heritage organizations also support arts and culture activities. Examples include the Nattilik Heritage Society in Gjoa Haven, which runs a non-profit Inuit arts retail/wholesale operation and hosts performances; the Ilisqsiq Society in Clyde River, which provides film and media workshops; and the volunteer-run Kitikmeot Heritage Society of Cambridge Bay, which creates a number of workshops and programs around traditional skin preparation and sewing. These are community-initiated and -based initiatives that seek support from a wide range of funding organizations and often have diverse programming. These community-based organizations can struggle with training, and with learning about marketing opportunities outside of their communities, as they do not have a Southern distribution arm such as Kinngait Studios/West-Baffin

Eskimo Co-op BEC has with Dorset Fine Arts, or Uqqurmiut has with NDC South. Community arts organizations, however, are connected to one another through the Nunavut Heritage Network, which is coordinated by the Inuit Heritage Trust. The Nunavut Heritage Network links 60 heritage stakeholders and provides organizational support related to planning, implementation, program delivery and funding applications.²¹

4.1.4 Support Services: General Business Resources

Nunavummiut who wish to start a business of any type have access to a wide range of support programs, grants and services that are offered at the regional, territorial and federal levels and cover a range of business needs, from loans to mentorship and workshops. The following draws on interviews and secondary research, as well as listings compiled by the Inuit Women in Business Network.²²

Inuit economic development corporations

The Regional Inuit Associations each have affiliated economic development corporations: Kitikmeot Economic Development Commission, Kivalliq Partners in Development and Kakivak Association. These groups support Inuit in their respective regions throughout all business stages, from research and pre-start-up to expansion. These organizations offer business training, guidance and planning advice. For instance, Kakivak Association has an MBA staff member to provide free assistance with marketing, management, HR, finance and operations.

Many of their financial support programs—such as Kakivak’s Small Tools program, Kivalliq’s Contribution to Small Business Program and the Kitikmeot’s Nunavut Sivummut Program—are focused on micro-businesses in the arts and crafts sector. These programs are not always specific to artists and arts organizations, and some stakeholders suggested that many artists are not aware of all the programs and services available to them.

Chambers of Commerce

The Baffin Regional Chamber of Commerce is a non-partisan organization that sets out to promote and improve business development, and the Kivalliq Chamber of Commerce is an advocacy group for businesses in that region.

Business development centres and community futures groups

Business development centres provide loans and business advice to new and growing small businesses in their regions. These include the Baffin Business Development Corporation (BBDC), Kivalliq Business Development Centre (KBDC), Kitikmeot Community Futures Incorporated (KCFI) and Keewatin Business Development Centre (KBDC).

Canada Business-Nunavut Service Centre (CBNSC)

²¹ Nunavut Heritage Network, Nunavut Heritage Network Strategy Plan 2010–15, October 2009, <http://www.ihti.ca/eng/NHN-StrategicPlan-2010-2015.pdf> Date accessed: May 10, 2014

²² See the Pauktuutit Inuit Women in Business Network website page, “Who can help?” <http://pauktuutit.ca/iwbn/support/who-can-help/>, Date accessed: May 13, 2014.

CBNSC is a member of the Canada Business Network, which provides a range of information on federal government services to entrepreneurs, as well as information on all aspects of starting and running businesses. CBNSC information services and resources are free, and there are offices in Cambridge Bay, Rankin Inlet and Iqaluit.

Community economic development officers

An EDO is a community resource person to whom prospective businesspeople, organizations or businesses can go for business support, advice and information at the community level.

EDOs primarily assist artists with grant writing, but they also help with business planning, growth and development. Grant writing support from EDOs is much more prevalent in visual arts and crafts, although some have provided support for film (e.g., creating community inventories to develop a database) and performing arts (e.g., coordinating performing arts for cruise ships). In the *Sanaugait Review* survey, EDOs also reported assisting with promoting and coordinating artists to attend performing arts festivals and trade shows, as well as relaying communications from NACA and other arts groups. Some also provide accounting and general businesses courses and artist workshops through funding bodies, although many do not.

The Nunavut Economic Developers Association (NEDA) is the support association for EDOs and the central resource for information to help them be more effective and to enhance communications among EDOs and with a broad range of organizations about business resources, including funding and training opportunities. NEDA works with ED&T, Culture and Heritage, AANDC, IHT and so on to deliver courses at annual conferences and through regular webinars, which are typically one-hour sessions spread over three weeks.

4.1.5 Professional Services Firms

The following summarizes the landscape for businesses providing professional services under each of the three main business activities.

Business and administration services

No survey respondents reported using any specific companies for business and administration tasks.

There are also no entertainment lawyers in or outside Nunavut who currently promote specifically Northern services for the arts and culture sector. The law firm Borden Ladner Gervais does have a “Team North,” although the level of entertainment services is unclear. An Inuk lawyer from Nunatsiavut has also been identified by NACA as a potential resource for artists, and NACA is examining opportunities to sign a memorandum of understanding with him. Other efforts have been made to interest Nunavut lawyers in entertainment law, but one informant felt that the learning curve for them was steep.

Aarluk Consulting provides strategic and business planning for communities, the Government of Nunavut and other organizational clients. However, its exposure to the arts and culture sector appears limited. Aglu Consulting of Rankin Inlet also provides business planning and management consulting services.

Financial management services

A few survey respondents listed the accounting firm Lester Landau/McKay Landau as a company that assists with “money-related activities.” The firm has offices in Rankin Inlet and Iqaluit. AxDen Solutions Inc. is another bookkeeper listed by a survey respondent as serving the Iqaluit area.

Nasajit provides both bookkeeping services and bookkeeping training in Iqaluit, and the Kakivak Association has a certified consultant in Sage 50 to provide free assistance with bookkeeping. The Internet and the local library have information and books on bookkeeping and accounting systems user guide provides sufficient information. However, generic training and support is often seen as irrelevant to the unique needs of the arts and culture sector.

Other bookkeeping services in Nunavut include Masone and Co. and Aglu Consulting, both in Rankin Inlet. Several larger arts organizations reported either conducting bookkeeping activities in-house or using the services of Southern professionals.

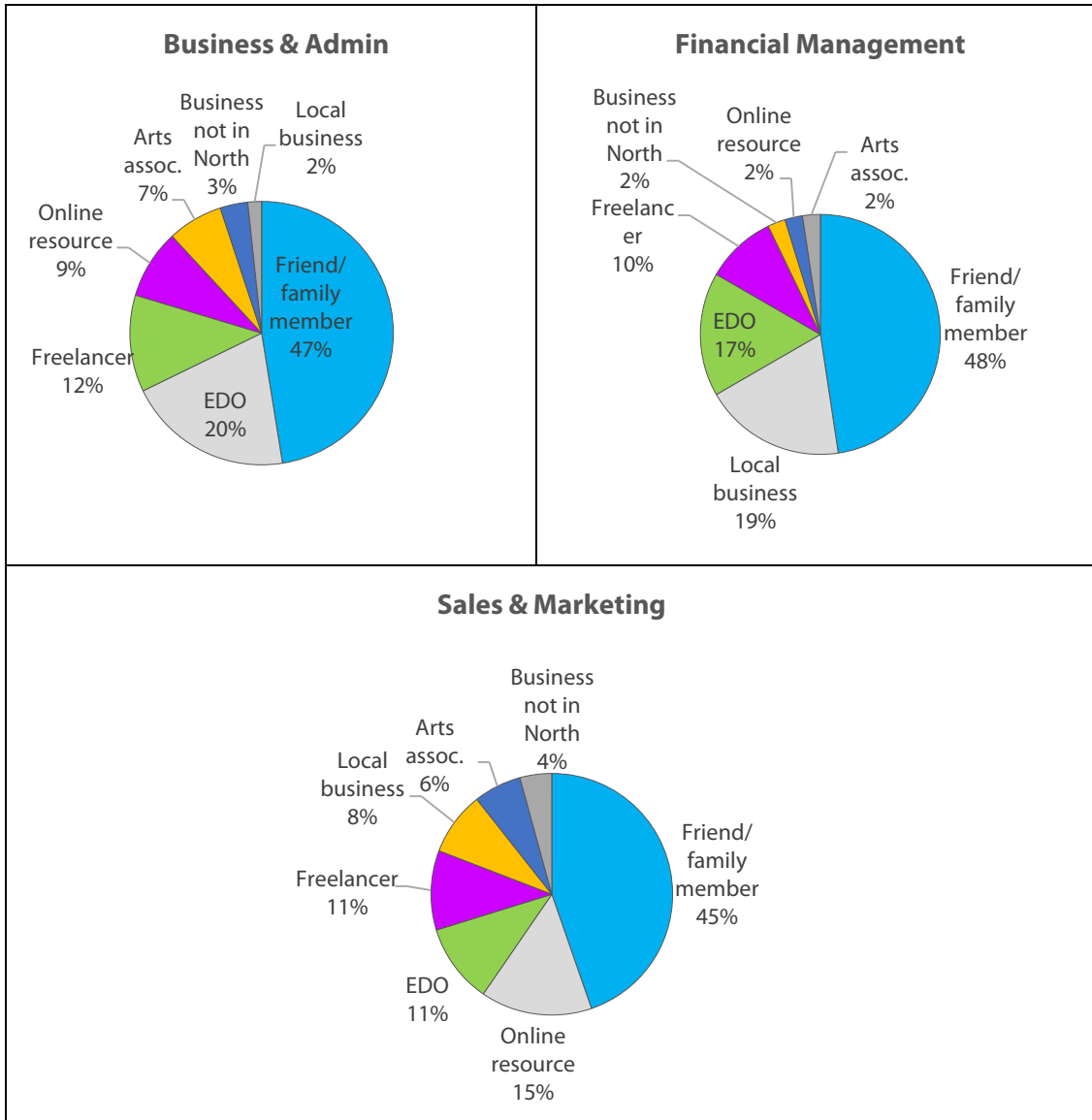
Sales and marketing services

A handful of private Nunavut service companies specialize in developing Northern communications plans and supporting the development of print and new media marketing communications. These are Atiigo Media, Usqsiq Communications and Outcrop Nunavut. Atiigo Media, in particular, has developed several websites for organizations in the arts and culture sector and will also develop video content. Aarluk Consulting also implements communications projects, but these are typically for larger territorial government organizations. Acart Communications has worked for the Inuit Art Foundation, but the company is based in Ottawa.

4.2 Individual Engagement with Support Services

Individual respondents to the *Needs Assessment* survey who reported that they did not engage in a given business activity were asked who they consulted for help with that activity. As the chart below depicts, survey respondents rely overwhelmingly on friends and family members for support in all types of arts administration activities.

Figure 4. Sources of Support for Arts Administration Activities



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

For all types of arts administration activities, more than 45% of respondents look first to friends and family members. Next, they consult:

- EDOs for **Business and Administration** activity support (23%);

- *Local Businesses* for **Financial Management** activity support (24%); and
- *Online resources* for **Sales and Marketing** activity support (15%).

Participants indicated that when they need support, they turn to their friends and peers working in the industry, and do searches online. Especially in the arts and crafts sector, artists rely on either formal or informal connections with family members with business experience. In addition to workshops, the artists emphasized the need to have someone available in the territory on whom they can call for general and specific support. Many artists currently rely on an informal network of volunteers for this type of assistance, but relying solely on volunteers is not seen as sustainable as sustainability is viewed as coming with a position.

4.3 Service Provision Gaps Analysis

Below we provide further detail on the current gaps in service provision.

Gaps in the provision of cross-sector grant information and support

While many programs are available, there is a need for greater resources to understand what and where the resources are and how to distribute them efficiently in a way that ensures growth. One fund administrator described the top two challenges to growth in the arts and crafts sector as: 1) a lack of program awareness, and 2) application processes that are intimidating to some. A third issue is the need to encourage entrepreneurship and provide training to prepare individuals to move beyond micro-businesses and hire employees.

Access to funding and information on funding opportunities and other support resources was cited as a key area for improvement by roundtable participants, survey respondents and interview informants. In order to improve the administration skills of Nunavut artists, one survey respondent wanted “access to a person who can help answer questions regarding marketing, business, grants, and available training.” One community arts organization manager felt that he needs a “roadmap” to understand where available funding and resources exist, as there is currently no one place to find out about them. During the roundtable, artists resoundingly reinforced that “knowing where to go and get support is key,” and that this is often a challenge. They felt they need a single place to go for assistance, and one dedicated organization or person to call on for support. Currently, there is no organization at the territorial level with a mandate that spans the arts and culture sector. Nunavut is currently the only province or territory without an arts council, and this organizational gap may be underlying the challenges discussed above as an arts council can assist in improving program awareness and reducing reporting complexity. While an arts council was not an option put forth to roundtable participants, they spoke at length about the need for, and potential benefit from, the establishment of an arts council in Nunavut. There are different kinds of arts council models; for instance, those in the other two territories primarily serve advocacy and advisory functions, whereas in other provinces, they are primarily arm’s-length funding institutions. The option to build an arts council is further explored in Section 7.

Gaps in EDO knowledge of available funding opportunities and arts administration processes

Training for EDOs is needed to generate a higher level of awareness of all arts and cultural sector funding programs, especially on a national level. NACA is starting to provide a workshop at the NEDA conference to educate EDOs on the visual arts sector, but further, ongoing training is needed.

Some arts support workers, which include both EDOs and more traditional arts administrators, feel the reporting burden on their end is a challenge. This reporting burden also means more administration dollars are being used by the funders to process applications and chase funding reports.

Certain EDOs are also taking on marketing roles, but informants believe that writing applications for grants is EDOs' primary role. A key challenge is ensuring that EDOs know how to design grants with the right mix of experts and project managers to execute the programs and initiatives successfully once they have been funded. One key informant expressed that EDOs also need to build more entrepreneurial skills and learn to take the initiative to reach out to artists when they have opportunities for them.

In the *Sanaugait Review* survey, EDOs and local arts organizations rated how helpful increased skills training would be for supporting art-related activities. EDOs and community arts organizations reported that increased skills training in communications and marketing would be most helpful with arts-related activities. While they are not likely to execute these functions, EDOs require knowledge of the arts marketing process in order to assist artists in writing successful grants and hiring the right people.

Figure 5. Art Support Worker Skills Training Needs Assessment [Scale: 1 = Not very helpful, 5 = Extremely Helpful]



Source: *Sanaugait Review Arts Organization Survey, Nordicity 2014*

Gaps in the expertise of ED&T arts advisors

There is a high turnover among ED&T staff who administer the ADP program, which leads to challenges in delivering funds to clients and a perception among artists that the funding criteria are inconsistent. Roundtable participants felt that some decisions to fund or reject proposals are made by a small group of government employees with a limited understanding of the arts sector. In response, participants proposed juried selections, comprised of practicing artists in the territory. The new ADP policy includes a committee structure that comprises an artist (or someone with art expertise) and the Senior Arts Advisor from ED&T, Tourism and Cultural Industries division; however, this committee structure will be implemented once the Senior Arts Advisor position is filled.

These perceptions of Arts Advisors may, however, be symptoms of the fundamental challenges with the grant system. During the roundtable, it was felt that Government of Nunavut unnecessarily complicates application and granting processes and it was also felt that funding programs sometimes run out of money immediately following the call for proposals.

Gaps in accounting support in Nunavut

There are only a handful of bookkeepers and accountants in the territory, and these are mainly in Iqaluit and Rankin. As expressed by a business owner in the Kitikmeot Region, “It is hard to find locally reliable assistance for accounting and taxes.” The providers that do exist have generally not developed tailored services for the arts—particularly film, where they are most in need.

Gaps in access to specialized experts outside of Nunavut

In some cases, artists and arts organizations have very specific skills training needs. For these needs, it is not efficient to develop a dedicated training program. Artists instead described a need to link efficiently with specialized experts, as was possible with the Canada Council’s former Flying Squad program. This link with experts would also facilitate access to a new network outside of Nunavut, which could be beneficial for some arts organizations and more established artists.

Gaps in legal support specific to the Nunavut arts sector

The process of building the service provider inventory revealed a real gap in legal aid for artists with specific Northern needs. Some more established organizations have found legal assistance in the South, but this is not common among artists. In the survey, one business owner in South Baffin expressed finding “legal registries in Nunavut very difficult and confusing to deal with. [They] often change their reporting requirements, and don’t provide sufficient training or information.” While legal issues are regarded as an area with real support gaps, artists felt that legal becomes less of a priority when compared to financial management and marketing support needs.

Gaps in trained graphic designers and web developers

There are many artists, musicians and storytellers in Nunavut, but few technically trained people who can translate those works into digital projects. Pinnguaq specializes in the development of technology solutions, with a focus on developing games, apps and websites in the Inuktitut language. In addition, Pinnguaq has created the Nunavut Code Club to introduce the basics of computer programming to children across Nunavut, as the subject is not readily taught in schools.

Presently, however, there are next to no programmers with the skills to develop apps and games. To develop interactive digital components of projects beyond basic websites, advanced technical services are outsourced outside of the territory.

5. Arts Administration Training in Nunavut

This section describes the current training landscape for artists and arts organizations in Nunavut, followed by common sources of accessed training, barriers to training and key training program success factors.

5.1 Current Arts Administration Training Landscape

Nordicity compiled secondary research, survey responses and informant interviews to develop a list of more than 45 Nunavut-based training programs for arts administration, a snapshot of which is available in Appendix B. In this context, arts administration and business skills training can include a one-day or weekly course offered by a university, college or industry association, or it might be an online webinar, conference workshop, or skills development program with a mentor. For the most part, the arts administration training programs captured in the inventory are a mix of the following activities:

- Artistic training programs with some arts administration skills development embedded in a broader arts-focused curriculum at the post-secondary level (e.g., marketing, sales and portfolio building skills included in Nunavut Arctic College’s Jewellery and Fur Design programs).
- Business skills training and/or resources that are not specifically geared toward the culture sector, but which cover relevant business skills (e.g., “How to Start a Business in Nunavut” offered by NEDA; NAC’s courses on manual bookkeeping offered twice a week).
- One-off short workshops and training delivered at festivals, symposiums or summits for a specific sub-sector (e.g., NACA’s “Business of Art” workshop at the 2013 Nunavut Arts Festival; NFDC’s 2-day Business Affairs Workshop during the Nunavut Film Summit in 2014; the Music Industry Workshop at the 2012 Alianait Arts Festival).

The current training landscape in Nunavut displays the following characteristics:

Some business training is tailored according to skill level.

The diversity of skills and education levels is a significant challenge for delivering training, which some training providers address by tailoring sessions to unique needs. For instance, Pauktuutit’s Business Workshop begins with a self-assessment for business readiness. The bookkeeping training program for registered businesses offered by Kakivak is one-on-one, and begins with an interview with the trainee to determine skills and competencies. A mutually agreed-upon schedule of training is then developed based on identified needs. It can be stretched out over a year or completed over an intensive two- to three-week period.

Arts administration training is not highest priority, but recognition of its importance is growing.

For many artists, covering day-to-day living expenses is a constant concern, particularly in the context of Nunavut’s high cost of living. This reality makes it very difficult for artists to justify devoting time and financial resources toward learning, particularly any training that extends over a longer time period and would take artists out of their communities and away from their families.

Access to on-the-job arts administration training is limited.

In the culture sector, artists are less likely to have access to on-the-job arts administration skills development. Apart from those in the film and television industries and those working for NDC, many artists work independently and/or are geographically isolated from in-career training opportunities. Where artists and workers do come together, for example at arts organizations, there are often fewer formal internal or external resources specifically directed toward training.

There are many workshops, but few training opportunities provide follow-up.

In Nunavut, there is a long history of one-off or ad-hoc workshops. The quality of these workshops is considered to be uneven and the fragmented, sporadic and unorganized nature of existing training is seen as a barrier to skills development. These workshops have given artists a general introduction to topics, but many artists expressed a need for more follow-up, to assess, for example, if participants have questions or how their new skills are helping advance their careers. This lack of follow-up can limit funders' and trainers' understanding of the long-term impact of training, for beginners right through to the executive level. Roundtable participants described a preference for workshop series or ongoing learning and practical application exercises supported by established professionals with experience doing business in Nunavut's culture sector.

There are few management- and executive-level training opportunities.

Few professional development opportunities exist for advanced arts administrator activities and management-level activities. Community-based approaches are not always possible for more advanced or sector-specific training. The Nunavut Heritage Training Program (NHTP)'s approach to this challenge has proven successful, as it enables participants from different communities to come together for 10-day institutes. NHTP also alternates the communities in which the institutes are taught.

The culture of informal mentorship is strong, and efforts to formalize mentorship programs are increasing.

There is a long history of mentorship within artistic families and communities, but for those without such networks it can be harder to access helpful mentors. Outside of the arts, formalized mentorship programs are being developed through the Baffin Regional Chamber of Commerce's Junior Achievement Program, which aims to promote youth interest in business at the high school level. The Inuit Heritage Trust (IHT)'s NHTP "involves the planning and delivery of a Train-the-Trainer workshop that mentors accomplished heritage workers to take on the training of their fellow emerging colleagues."²³ Pauktuutit recently launched the Inuit Women in Business Network, a two-year pilot project with AANDC that aims to build a network of Inuit businesswomen and provide a forum for discussion and networking, as well as to share resources and tools for business support. Mentorship and community-based initiatives described below are consistent with the way Inuit men and women conduct business activities according to Inuit Qaujimagatuqangit (IQ) principles. In particular, the principle of Pilimmaksarniq/Pijariuqsarniq implies the development of skills through observation, mentoring, practice and effort²⁴.

²³ Inuit Heritage Trust: Heritage Training Plan, Accessed from: <http://www.ihiti.ca/eng/ihit-proj-trai.html> Date accessed: March 2014.

²⁴ For a list of all IQ principles, see The Government of Nunavut website page, "Inuit Societal Values," Accessed from: <http://www.gov.nu.ca/information/inuit-societal-values> Date accessed: March 2014.

Community-based approaches to training and knowledge sharing show evidence of success.

As one program developer put it, “We need to create a community of practice. Nothing works better than bringing people together to learn.” Embedding financial literacy and arts administration skills into “community-based” learning programs or, alternatively, reflecting and relating cultural meaning and value into arts administration skills training can lead to more positive and successful outcomes.

What is non-formal learning?

“Non-formal programs operate with some degree of organization, maintaining the flexibility for participants to determine their own goals and evaluate their own progress and success. Activities are concrete with practical outcomes. As in other forms of community-based programming, all participants, whether ‘instructor’ or ‘student,’ have something to teach and something to learn.

In Nunavut, examples include land camps, community sewing programs, traditional arts and tool-making programs. These programs recreate, in a more structured context, the informal, intergenerational and situated learning characteristic of traditional knowledge transmission, though with their structure and organization they provide a bridge to more formal learning.”

Source: *Impacts of Non-Formal, Culturally-Based Learning Programs in Nunavut*, Nunavut Literacy Council

The Nunavut Literacy Council, for example, had great success with the Miqqut sewing program, in part because, in addition to embedded literacy and language skills, Miqqut’s content was designed to be locally meaningful and relevant for artists. As well, the Kitikmeot Heritage Society in Cambridge Bay created a number of community and educational programs, which were built around traditions of skin preparation and sewing “with the goals of increasing knowledge of traditional skills, building Inuinnaqtun language, and forging stronger intergenerational relationships” at the community level.²⁵ Non-formal training programs such as Miqqut can also act as important stepping-stones for artists. By creating a positive learning experience, participants can build confidence and may go on to access further training, certificate education or even higher-level employment.

5.1.1 Training Accessed

One third (33%) of artists and roughly half (46%) of representatives from organizations reported having accessed arts administration training in the past five years. The largest share had accessed training for business and administration activities, while the lowest share had accessed training for sales and marketing activities.

Of the survey respondents who reported having accessed **business and administration training** in the past five years:

- More than half (55%) had accessed training for “setting business goals”

²⁵ From: <http://www.kitikmeotheritage.ca/research-cultural-programs/featured-cultural-programs/another-project-title-here/>. Date accessed: April 11, 2014

- Just shy of half (45%) had accessed training for “communicating in writing” and “organizing your time.”

Of the survey respondents who reported having accessed **financial management training** in the past five years:

- More than half (55%) had accessed training for “pricing your work,” which was described earlier as an area of low confidence within the sector.
- About one third (36%) had accessed training for “creating project budgets” and “writing grant applications.”

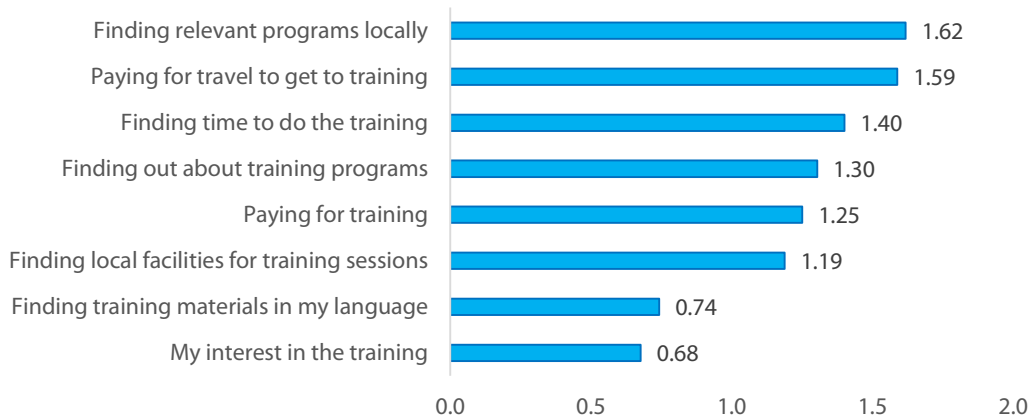
Of those who reported having accessed **sales and marketing training** in the past five years:

- Nearly one third (27%) reported accessing training for “promoting your work through traditional channels”, “selling or distributing your work directly online” and “preventing your work from being used without permission.”

5.2 Barriers to Access

Survey respondents were asked to rate various barriers to access to training on a scale from zero (“not at all limiting”) to 1 (“somewhat limiting”) and 2 (“very limiting”), as presented in the figure below.

Figure 6 Barriers to accessing training (artists)



Source: Nordicity 2013 Survey, “Business skills in Nunavut’s arts and culture sector”

Not surprisingly, the greatest barrier to access was “finding relevant programs locally,” followed closely by “paying for travel to get to training” and “finding time to do the training.”

The barrier “finding out about training programs” is a complex challenge in the era of social media. In some respects, social media, e-newsletters and other online resources have improved awareness of arts administration training and skills development opportunities. On the other hand, there are large shares of Nunavut-based artists who are not reached through social media. Independent third-party

providers sometimes travel to remote communities to provide business training, but one respondent expressed that “most in the community didn’t hear about it” in advance. Printed materials and audio and visual materials are important for reaching and informing unilingual Inuit.

Notably, “my interest in the training” is *not* perceived to be a barrier to accessing arts administration training, which suggests that there is an appetite for further skills development training in this area.

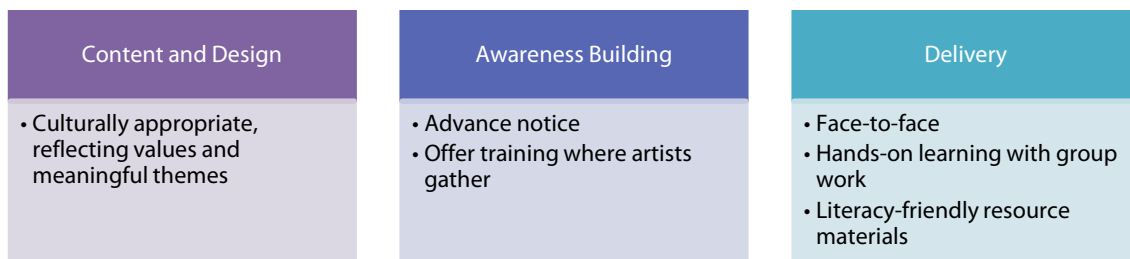
In addition to barriers to access, challenges also exist in terms of providing training to Nunavut’s artists and arts organizations. These include:

- **Geographic isolation and prohibitive travel costs:** High travel costs within the territory and to Southern training opportunities limit the ability of both trainers and trainees to travel. For instance, one funder recently priced sending a trainer from Iqaluit to Resolute Bay at \$5,500.
- **Limited Internet access, bandwidth and network capacity:** Educators want to increase the amount of online training materials and distance education opportunities. However, limited Internet and bandwidth is an ongoing barrier to rolling out online programs more effectively. This is also a barrier to the digital distribution of content.
- **Low literacy rates:** Educators need to design programs for participants with a range of language and literacy skills. Some training programs experience success in incorporating more group work in an informal atmosphere where participants are encouraged to help and assist one another.
- **Core funding and funding structure limitations:** Training providers face challenges in finding funding programs for students and in developing sustainable core funding structures for programs. Most training programs are supported through external funding, which requires justifying ongoing training and applying every year. While certain new programs may have intake, stakeholders say there is a need to expand funding opportunities and explore fundraising to cover the cost of new and existing courses. Some informants believe that funding policies also do not recognize the need for people to receive ongoing training.

5.3 Training Success Factors

Despite the many barriers to accessing and delivering training, a range of training success factors have appeared across the sector. This following identifies proven best practices for delivering training in the unique Nunavut context.

The visual below offers a snapshot of some of the most basic key success factors raised over the consultative process.



The above factors range from highly logistical factors (“provide advance notice”) to the design and theory of training programs themselves, which are described in more detail below.

Cultural appropriateness: In this context, cultural appropriateness refers to the vital importance of designing and/or adapting training programs and modules to the distinct cultural context in Nunavut. For example, it is important not to hold workshops and training opportunities during times when families are out on the land or during holidays. Fall is considered a good time for this reason. Artists expressed a preference for learning from someone local, but recognized that this is not always possible. Informants said that when trainers visit communities, they do not necessarily have to be Inuk, but it is enormously important that they understand the Northern culture and way of life.

According to another Inuk artist, “Art happens around family life,” and part-time courses or courses that do not require extended leave from families are vitally important. Training that encourages participants to share personal issues is also seen to be successful by trainers and trainees. Informants explained that there is a need for flexibility and openness, and that successful training programs are sympathetic to the fact that artists have large families and complex responsibilities.

The pacing of the training must also be culturally appropriate. IHT’s NHTP programs do not replicate the faster-paced learning environments that are typical in Southern educational institutions. IHT found it could not provide intense formal lectures, as these might overwhelm attendees. IHT also had to be sensitive to when breaks were needed during the day, and to provide a full-day break over the course of the 10-day institute. Training that encourages informal conversation is also critical, and participants in workshops with informal discussions find that many ideas are generated as participants share how things work in their home communities. The following list gives a breakdown of key insights:

- **Advance notice and awareness:** As individual artists find that a key barrier to accessing training is finding out about it in the first place, providing advance notice and building awareness through multiple platforms is crucial. One workshop attendee eloquently described this challenge, as well as some potential remedies: “In my opinion, (unilingual) Inuktitut-only-speaking Inuit are usually a group of artists that does not have access to information that most of us are able to obtain through technology. It would be a great deal of help if professional services were available to inform this group of people, through printed publications, websites or even Inuktitut commercials.”
- **Training where artists gather:** Offering training where artists are already gathering, such as at festivals and trade shows, is regarded as an efficient way to deliver skills development workshops and activities. This approach may not be the most sustainable on its own, however, as some artists reported feeling inundated by all the activities in place at festivals. It is an important way to introduce concepts and spark initial interest, but follow-up activities must also be planned.
- **Face-to-face training:** Throughout the consultative process, informants emphasized a preference for face-to-face learning as opposed to online courses. It is considered best to deliver information first in person with printed materials, perhaps at a conference, then also have webinars with the trainer in the intervening periods as a refresher. This is the approach currently used by NEDA for EDOs.

- **Hands-on learning and group work:** Learning theory in practice has proven very successful. Role playing and interacting through group activities is used by the IHT's NHTP institutes. Through encouraging group work, those with different skills work with one another and overcome challenges that may occur as a result of uneven backgrounds and skills.
- **Literacy-friendly resource materials and modules:** It is important that organizations adapt resources to the literacy levels of Inuit artists and take into account the varying needs of artists. Generally, it appears that visual arts and performing arts have a greater number of artists who struggle with literacy issues compared to the film and media and writing and publishing sub-sectors. Materials that include more visual and audio communications have proven more effective than written communications on complicated issues. Complicated topics also need to be compartmentalized into modules and simple terms.

In conclusion, training programs that best suit the Nunavut context include literacy-friendly resource materials that are delivered face-to-face where artists are already gathering. Hands-on learning and group work in a non-formal learning environment that reflects Inuit values are also crucial.

6. Strengthening Arts Administration in Nunavut: Options for Consideration

The following section outlines options to strengthen arts administration skills and the arts administration training and service provision landscape. These options have been suggested over the course of the consultative process through interviews, roundtables and surveys.

This feedback is organized under the following general categories: 1) augmenting existing resources; 2) developing new capacity building initiatives; and 3) exploring partnership opportunities.

6.1 Augmenting Existing Resources

This sub-section details opportunities to enhance existing or potential training and service resources for Nunavut.

6.1.1 Expand Existing Inuit Training Resources for Arts Administration

Nunavut Arctic College

As the most common training provider accessed by survey respondents, Nunavut Arctic College is potentially the first place to consider developing enhanced arts administration training. During the roundtable, participants discussed the need for the Nunavut Arctic College to offer college-level courses for technical arts components (e.g., sound engineering, lighting, etc.), as well as business skills (e.g., financial management, business planning, etc.). On this subject, participants agreed that a full-fledged fine arts program at a university level (potentially partnered with Nunavut Arctic College) is within reach and very much needed.

Arctic College is currently considering possibilities to add one-year courses in marketing, web design and general management. These programs could either be added to existing fur and jewellery programs or delivered as optional management courses. The college hopes to further develop graduates' entrepreneurial skills by introducing a co-op program and extending delivery options to the hamlets. The college is also currently undergoing a program review of the Inuit Language and Culture program and is considering developing a "Centre of Excellence for Language and Culture," which would enhance the place of arts programs. While there is a demand for film, television and journalism programs, the college does not presently have the ability to run them without the support of an external party.

Business skills gaps could also be addressed through developing continuing education programs or seminars in modules at the college level. Survey respondents expressed a need for more "refresher" courses in arts administration, as well as enhanced entrepreneurship training. Some arts support workers reported that not all territorial government buildings and art centre facilities are being fully utilized, and that these spaces could be adapted to increase access to formalized college education at the community level. For example, computer labs could offer courses with recognized accreditation or a certificate, taught by a sessional instructor.

High schools

Building arts administration training modules directly into high school curriculum and courses is another potential option. In the survey, one art support worker suggested including "basic business

skills in high school curricula, with life skills such as opening a bank account, and how to fill out an application form.” Another informant felt that a high-level entrepreneurship course was also needed at the high school level.

Formalized and/or incentivized mentorship networks

Supporting and enhancing mentorship networks for arts administration is also an important option, which is also in line with Inuit societal values. One respondent praised her experience with the Inuit Women in Business Network’s Toolkit and mentorship program, but suggested that the program could “improve by spreading the word more.” The toolkit provides basic templates and forms for starting and running a small business, but specific arts administration templates are not currently provided.

Several film sector informants suggested developing a compensated or incentivized mentorship program to allow individuals to join a production from beginning to end. Another suggested a collective mentorship model in which Nunavut-based filmmakers would gather together to identify priorities, and then share a mentor or support person to help to answer their collectively-generated questions. These support persons could function as part-mentors and part-trainers.

6.1.2 Enhance Support Provider Capacity and/or Roles

Another option to improve arts administration capacity generally is to improve the capacity of support providers through clarifying roles, re-designing job responsibilities and/or providing on-the-job training. Some stakeholders have said that the roles of key support workers in visual arts, such as EDOs, ED&T Arts Advisors, NACA and NDC, need to be clarified or fine-tuned to be more effective. In the film sub-sector, stakeholders also feel the respective roles of NFDC and Ajjit require clarification.

Currently, the ED&T Arts Advisor position is perceived by artists and organizations as having the potential to be enhanced so that they can also provide guidance to artists. There is also a need for greater EDO training to support the sector. The EDOs’ primary role is writing grants and being conduits through which to access the right support from other sources. EDOs are also resources for regional and territorial organizations looking to communicate with artists and spread awareness of opportunities to artists at the community level.

As EDOs’ knowledge and involvement in the sector varies by community, greater educational efforts could be provided to these first-line arts support workers. As coordination and planning for this training can be difficult, one informant suggested creating a shared calendar of events across the territory that might attract EDOs and other community-based support workers. Such training sessions could be conducted by funders on topics such as how to complete specific applications, or by arts associations on industry issues. These workshop sessions at festival events, conferences or tradeshows could incorporate follow-up webinars, which could be one-on-one sessions with the trainer on a particular arts administration challenge or issue. Currently, EDOs are using GoToWebinar, a teleconferencing solution, with the audio portion conducted over the phone and the video/PowerPoint portion conducted over the computer. This is proving effective, given low-bandwidth constraints.

Support providers such as EDOs and NDC could also be key players in encouraging entrepreneurship, network development and business skills among artists. A few informants suggested that the extra space at arts centres and territorial government buildings could house incubator-style activities in

which, for example, space is rented out to local arts entrepreneurs. In 2013, NACA reported participating in meetings for “Incubator Mall Working Group,” which aims to develop rent-controlled business spaces for small businesses or art studios. At the Jessie Oonark Centre, NDC rents out space to local entrepreneurs who run an Internet cafe and sell craft material, respectively.

Enhancing existing resources entails more than simply augmenting training and support provider roles. It also includes improving the visibility of and physical access to already existing resources. As one author expressed, “I live in a small community where I do not see any printed information about funding availability for artistic endeavours. It would be a great help, especially for unilingual Inuit, if there were even a small information centre (bulletin board/shelf) located in a public place, i.e., hamlet office, CEDO office, income support office or the Arctic College. People who may want to publish their work may be intrigued to try if they had the information on hand. After all, information is the beginning of all creations.” Provider art support workers with printed material to distribute at the community level is evidently also as important as online communications.

6.1.3 Adapt Arts and Culture Resources and Learning Tools for Nunavut

The development of a toolkit and aftercare package based on southern resources, but tailored for the Nunavut context, was cited as an opportunity to improve business capacity. During the roundtable, some participants reported success with online contract templates from ACTRA, SOCAN, CAPACOA, CARFAC and Provincial Arts Councils (such as Folk Ontario). Participants felt they could be reviewed and adapted to the Nunavut context (and the arts and culture sector) and then made available to artists in a toolkit that includes release forms, performing arts contracts, financial tracking tools and fee schedules. Furthermore, alongside such templates in the toolkit, it would be helpful to include documents with clear explanations of key terms and best practices.

CHRC, for example, provides a number of important resource documents, such as “The Art of Managing your Career,” that could be adapted to the Nunavut context for self-employed artists. One roundtable participant recommended that a jurisdiction such as Greenland serve as a potential model for this “adaptation” approach. Adapting documents to the Nunavut context would entail both translating the documents into Inuit languages and writing for various literacy and financial-literacy levels in mind. In making such resources literacy-friendly, documents may involve a greater number of visuals and diagrams. It would also likely be important that a professional trainer be present in person to explain the toolkit when it is first delivered.

Several informants also suggested that arts sector managers require training in non-profit management. There are several distance-learning opportunities in non-profit management across Canada, as well as short leadership development courses, that could be made more accessible to Nunavut arts administrations. These include programs offered by Leadership Development at the Banff Centre, the University of Winnipeg’s Arts and Cultural Management Certificate and the University of Windsor’s Certificate in Arts Management.

6.1.4 Expand and Enhance Reach of Festival Workshops

Another option is build-one off workshops into a larger curriculum or program and/or facilitate the replication of these workshops in other areas and/or at different times. Only some artists in Nunavut’s communities can afford to travel to festivals or trade shows where training may be offered. It was suggested that once an arts organization provides a workshop, details of that workshop could be

shared with EDOs or local arts groups. If the workshop is relevant and in-demand, those EDOs or arts groups could then apply to have the same trainer come to their communities and teach the same workshop. These workshops could also be integrated into a larger programming curriculum with follow-on workshops planned in advance. While face-to-face programming is generally always preferred, an alternative is to record these workshops and air them on local community television stations, expanding their reach.

6.2 Develop New Capacity Building Initiatives

The following sub-section provides an overview of options that entail initiatives that are new to the Nunavut arts and culture sector.

6.2.1 Introduce a New Cross-Sectoral Support and Advocacy Organization

In addition to seeking access to templates and background information on artistic and business matters, participants emphasized the need to have regular access to a professional (i.e., an artist with business experience and knowledge) who could provide support and guidance on an as-needed basis.

In the roundtable, seven out of eight participants suggested that the development of a Nunavut arts council, in combination with an online resource centre, would address the need for regular access to a support person. Roundtable participants concluded that the development of a Nunavut arts council would be a key initiative in terms of filling current gaps in the availability of cross-sector information and support resources, both online and in-person. One participant explained, “If the arts are to prosper here, Nunavut needs and should have an arts council, based in the capital, which would have a different set of goals and priorities, and be staffed by creative people with plenty of working experience in art institutions in the South.” According to the roundtable participants, the Nunavut arts council could be separate from, but affiliated with, the Government of Nunavut, and could be composed of individual artists as well as representatives from existing arts-related associations such as NACA, Nunavut Film, Qaggiavut and Alianait.

There are different models of arts councils that the Government of Nunavut could consider, and given the different political system and the various funders involved, a unique structure may need to be further developed for Nunavut. Neither of the other two territories has launched completely arm’s-lengths arts councils. For instance, the NWT Arts Council acts as an advisory board to the Government of the Northwest Territories (GNWT), and its mandate is to promote the arts rather than to directly administrate funding programs. The NWT Arts Council also provides recommendations to the Minister of Education, Culture and Employment on funds for the visual, literary, media and performing arts, as well as on issues, strategies and policies associated with the arts and artists. The GNWT then has regional government offices deliver and administrate the programs. The NWT Arts Council also provides assistance with project proposals to artists by phone, by email or in person by discussing project outlines, budgets and alternate sources for support. The nwtarts.com website is a key source for information on events, resources, news, artists, organizations and where to buy work.

To help start the process of working toward a Nunavut arts council and to begin building a set of resources for Nunavut artists, individuals present at the roundtable volunteered to set up a Facebook group (facebook.com/nunavutartists) to connect Nunavut artists and share important information.

Roughly a week after its launch following the roundtable, the Nunavut Artists Facebook group had 132 “likes” and continues to grow. The page administrators intend to include Nunavut artists of all sub-sectors so that they have a platform to ask questions and get answers to further develop their practices. In this fashion, the Nunavut Artists Facebook group is a new development to help identify key needs and information requests from artists.

6.2.2 Introduce a New Training Organization

Nunavut arts school

Several informants have expressed the need for a dedicated fine arts school in Nunavut. According to one informant, the lack of fine arts education and training is the other major impediment for the arts other than the lack of an arts council. An arts school in Nunavut could potentially include a foundation program that leads to a certificate or accreditation for emerging artists or allow them to continue a BFA elsewhere, along the lines of the Yukon School of Visual Arts in Dawson. The Yukon School of Visual Arts is a joint venture between the Dawson City Arts Society (DCAS), Yukon College and the Tr’ondëk Hwëch’in First Nation. After completing the first year of study in a Bachelor of Fine Arts (BFA) or Bachelor of Design degree (BDes), students transfer to a second year of study at one of the school’s partnering institutions, which include the leading arts schools in Canada.

Sector-driven training organizations and institutes

Another option to deliver arts administration training is to introduce sector-specific training organizations or institutes. In Nunavut, IHT’s NHTP program, discussed earlier, developed a phased, multi-year process to develop the skills of heritage workers. While the content of the program is specific to heritage work and museum conservation, their institutes present a model for how longer-term skills building can be achieved in a specific sector in the unique Nunavut context. Supporting a similar “train the trainer program” for the arts would mean that regional representatives would travel to southern Canada or to other circumpolar regions, then return to share skills.

In some cases, training organizations are developed through sub-sector specific groups. In Manitoba, the Manitoba Motion Pictures Industries Association (MMPIA) ran a training program 15 years ago that was later incorporated as a separate not-for-profit organization called Film Training Manitoba. Today, it provides entry-level courses and advanced training, including on-the-job placement programs.

6.2.3 Introduce New Community-Based Centres

Developing specific infrastructure and dedicated spaces for the arts in communities where none exist is a basic element for improving arts administration capacity. While infrastructure is not a business issue in the context of this study, several survey respondents pointed to the lack of infrastructure and buildings dedicated to the arts in certain communities as key areas that need to be addressed. One individual artist in the Kivalliq region said, “It would be nice to have an arts facility to help with administration/organization of artists. It can help artists to register themselves at their applicable organizations and become more easily accessible.” At the community level, adequate spaces and/or meeting places are considered vital to support capacity building initiatives across the territory.

6.2.4 Develop an Accounting and Legal Support Resource Network in Nunavut

In addition to basic financial management workshops and some form of general assistance, sector stakeholders would greatly benefit from improved access to professional accountants and lawyers. Many informants felt that working directly with a bookkeeper and/or an administrator on proposals would help increase business capacity, with one survey respondent explaining that “This could also cut across industry sectors and could be supporting the entire local arts spectrum.” Roundtable participants also suggested that the above-mentioned toolkit could also include templates to help artists understand what business/art expenses can be claimed and written off to prepare them better for working with an accountant.

Key stakeholders and roundtable informants also suggested developing a means to share business affairs support resources and professionals among smaller companies and individuals. Such an initiative may require that industry groups develop connections with entertainment lawyers and accountants inside and/or outside of Nunavut on a non-exclusive basis. This initiative may require that industry associations sign memorandums of understanding or retainer agreements with accounting and legal firms so that artists can access their services at more favourable rates. The return for the specialists is a pool of potential clients and recognition of their social engagement in the arts community in the North.

6.3 Foster Partnership Opportunities

The following sub-section provides an overview of options that entail building and fostering partnerships to increase arts administration capacity.

6.3.1 Geographic Links

An additional opportunity to build capacity is fostering greater networking and the sharing of information between indigenous artists on sources of grants, income and support. According to one individual artist survey respondent, “We want to be able to work with other Aboriginal groups around the country. There are many people interested in working with us; now we just need to know how to work with them.”

Informants also see opportunities to foster relationships with other Arctic regions, which may be particularly effective for building professional businesses such as music labels. During the NFDC Strategic Planning Workshop, participants also expressed excitement about developing more collaborations with filmmakers and distributors in other circumpolar regions, recognizing opportunities to export arts and culture products to the other international Arctic regions.

6.3.2 Cross-Sector Organization Collaborations

Building upon synergies within the Nunavut arts and culture sector could also contribute to greater business learning and capacity building.

For instance, stronger relationships could be fostered between the heritage and arts sectors, as the territorial organizations are frequently working with similar community-based artists and organizations but undertaking activities separately. When it comes to space, some stakeholders

believe that organizations could also share spaces, and that the two sectors would benefit from a greater exchange of program ideas and experiences.

Stakeholders also suggested that there could be greater synergies between film and music, as each sector relies on the input of the other. For instance, as a considerable amount of music sales are conducted online, roundtable participants felt that there needs to be a central place to find and buy Inuit music. To work around bandwidth capacity issues, the idea of having musicians upload their music to local Isuma.tv servers and having consumers buy and download music locally was shared as a workaround for low bandwidth. Recognizing these synergies between film and music, the Government of Yukon, under the direction of industry stakeholders, added “sound” to the mandate of the Film Commission, such that it became the Yukon Film and Sound Commission.

6.3.3 Support Grassroots, Artist-led Initiatives

Lastly, another key opportunity is supporting artists in developing initiatives to build the sector’s business capacity. One survey respondent suggested that “More opportunities to connect like businesses and artisans more often, even for a coffee connection” would be a means to improve business capacity. The *Needs Assessment* roundtable was perceived as a great opportunity for collaboration, and participants discussed the need to hold such roundtables on a more regular basis. Similar activities requiring non-complex efforts were cited as ways to support the building of capacity among Nunavut artists. According to the roundtable, one of these “simple” beneficial activities could be regular, informal, semi-structured gatherings in which artists could discuss common concerns, provide one another with support and clarify artist needs. The Nunavut Artists Facebook group is the first step toward this effort, and one roundtable participant is planning to build on the momentum of the roundtable and organize a monthly gathering for artists in Iqaluit. These efforts further reveal artists’ willingness and interest to collaborate cross-sectorally.

Roundtable participants also suggested that while not all requests for input for the study were answered (e.g., surveys, interviews and roundtable invitations), there is still the need for governments and agencies at all levels to reach out to the artist community on a regular basis.

7. Conclusions

The *Needs Assessment* study has confirmed that gaps in business and arts administration skills and support services are causing challenges at the individual, organization and sub-sector levels, and these challenges are, in turn, compromising the stability of the sector, as well as the ability to plan for and manage growth. The purpose of this study was to provide a snapshot of what resources exist, what skills are in need and explore potential options for addressing gaps. As such, this report was conducted in an exploratory fashion; its questions were broad and the aim was to better understand the larger landscape of need within the arts and culture community in Nunavut.

The specific needs vary by sub-sector, individual artist and arts organization, however, there are nonetheless needs which are common and critical across the arts and culture sector. Through the course of the study financial management and literacy skills emerged as an arts administration skills development priority. In general, arts administration skills are most effectively acquired through face-to-face activities developed with built-in, long-term support access and follow-up in the form of a community support worker or mentor. Validation roundtable participants echoed this need to move beyond one-off workshops in favour of providing more consistent, ongoing support and training. The arts and culture sector would benefit from administration training which is delivered in a manner that reflects Nunavut's unique context as well as their distinct needs as artists. Participants could also benefit if existing tools, templates and resources from other jurisdictions were to be adapted and made available to Nunavut artists online.

Arts administration training and resources need not have to transform artists into entrepreneurs per se, but artists do need sufficient training, knowledge, skills and support to be able to locate and work with professionals. In turn, professional support from agents, publicists, lawyers and bookkeepers will need to be mobilized to support the unique language and cultural needs of Nunavut artists.

With respect to improving the business environment for artists and arts organizations in Nunavut, survey respondents' comments generally fell into one of the following themes: community-based solutions are vital; the grant writing system is complex and artists and arts organizations need more support for grant writing and reporting; and training providers and support organizations could leverage greater cross-sector and circumpolar partnerships.

Looking ahead, options for consideration in order to strengthen the arts administration capacity of artists in Nunavut include:

- **Augmenting existing resources** through expanding existing training, adapting non-Nunavut-based tools for the Nunavut context and/or expanding and supporting the capacity of the support providers in communities;
- **Developing new capacity building initiatives** by, for example, introducing a new cross-sectoral support such as an arts council and/or training organizations like an art school and a network of specialized support in legal and accounting to address those priority financial management issues; and
- **Fostering partnership opportunities** and further opportunities for collaboration, mentorship and knowledge-share, not just in Iqaluit, but across the territory and circumpolar regions, through formal and informal networking and meet-ups.

Planning who will lead, implement and support capacity building initiatives is an important next step in this process. Within such a complex support and training landscape, there is a need for better coordination and awareness of existing programs and services as well as a need for the roles of key stakeholders to be mapped. A Nunavut arts council and a Nunavut arts centre were seen as potential springboards to support Nunavut artists' needs, including business skills development.

In concluding remarks, participants spoke to the positive and growing arts community in Nunavut, emphasizing that the contribution of the arts extends beyond economics. They stressed the need to continue educating various levels of government about the realities facing artists in the territory. As one participant explained, "When you look to what is working, what is good in Nunavut... We see that the arts are making a strong positive and lasting contribution to the health and wellness of the territory, as well as the economy. We need to build on this."

Building the arts and culture sector is a responsibility that is shared among many Nunavut organizations, support workers and artists, as well as with funders at the municipal, regional, territorial and national levels. This report is to be used by all of these stakeholders, including artists themselves. Artist-led initiatives such as the Nunavut Artists Facebook group and the monthly meet-up were unintended, but welcome, outcomes of this research. The next step is to advance communications among stakeholders and map the roles of the various organizations and funders involved with respect to providing support, as not all of the options put forth are within their respective mandates. The shared goal and desired outcome of this will be greater arts administration training, resources that better suit the needs of the Nunavut context, and improvements in the manner in which support is delivered to ensure a sustainable and growing arts and culture sector in Nunavut.

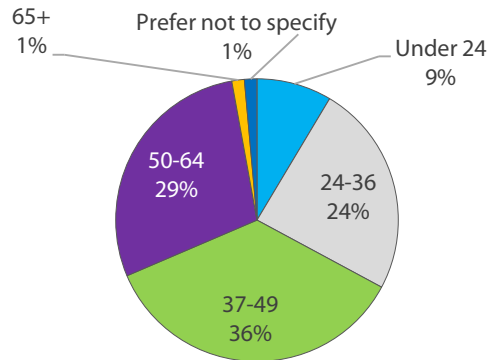
A Appendix Summary of Survey Results

Appendix A includes the results of the *Needs Assessment* survey completed by Nunavut-based artists and arts organizations. The approach and methodology for this survey are described in the introduction to this report.

A.1 Needs Assessment Survey Respondents' Profile

In this section we provide a profile of the *Needs Assessment* survey response base, including respondents' ages, cultural sub-sectors and years of experience. Some 57% of respondents reported that they were beneficiaries of the Nunavut Land Claims agreement.

Figure 7. Survey Respondents by Age

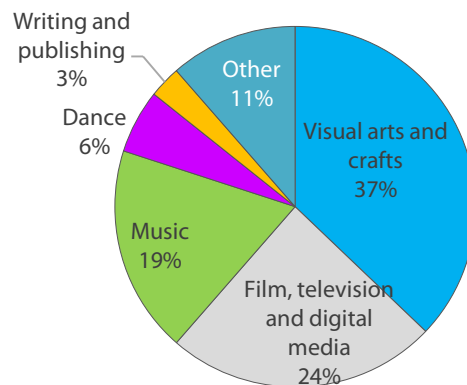


Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

Survey respondents were fairly evenly spread across age categories:

- The largest portion of respondents (36%) were between 37 and 49 years old, followed closely by the 50 to 64 age group, which represents 29% of survey respondents.
- Nearly one quarter (24%) of respondents were between age 24 and 26 years old.
- Some 9% of respondents were under age 24.

Figure 8. Survey Respondents by Arts and Culture Sub-Sector

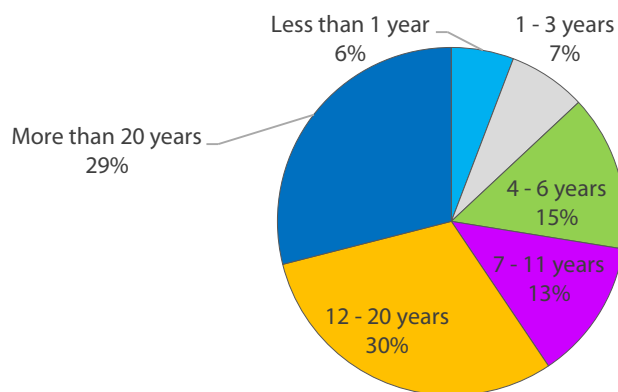


Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

Survey respondents represented all cultural sub-sectors:

- The largest portion of respondents (37%) worked in visual arts and crafts, while nearly one quarter (24%) of respondents worked in film, television and digital media.
- The music sector followed closely behind with 19% of survey respondents.
- The lowest share of survey respondents worked in the dance (6%) and writing and publishing (3%) sub-sectors.

Figure 9. Survey Respondents by Years of Experience

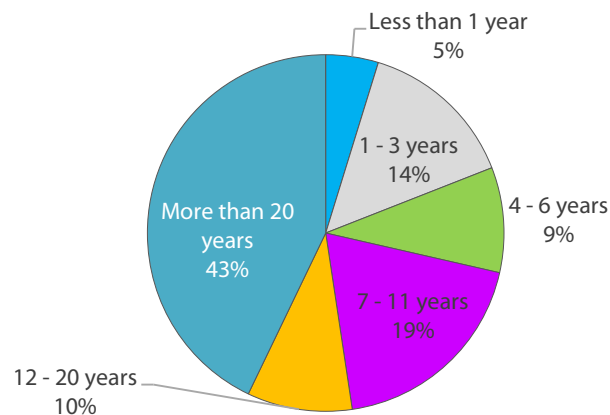


Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

Survey respondents were, on average, very experienced based on years of work experience in the arts and culture sector:

- Approximately the same proportion of respondents reported having between 12 and 20 years of experience (30%) and more than 20 years of experience (30%).
- Some 13% of respondents reported having three years of experience or less.

Figure 10. Business and Organization Survey Respondents by Years in Operation

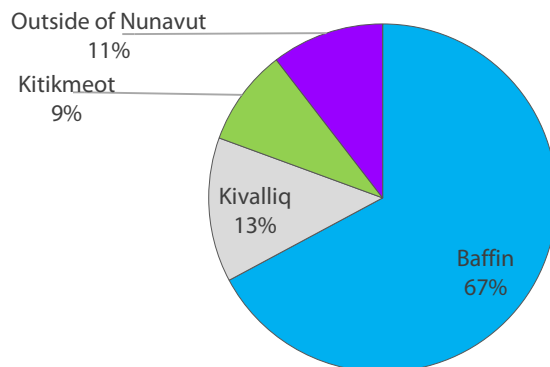


Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

For those survey respondents who responded on behalf of businesses and organizations, responses were somewhat more heavily weighted toward the experienced end of the spectrum, though there was still good representation from "younger" organizations and businesses:

- The majority (43%) had been in operation more than 20 years.
- A little more than one quarter (28%) had been in operation for fewer than six years.

Figure 11. Breakdown of Respondents by Current Residence



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

Two thirds (67%) of survey respondents resided in Baffin, 13% in Kivalliq and 9% in Kitikmeot.

A.2 Current Participation in Arts Administration Activities

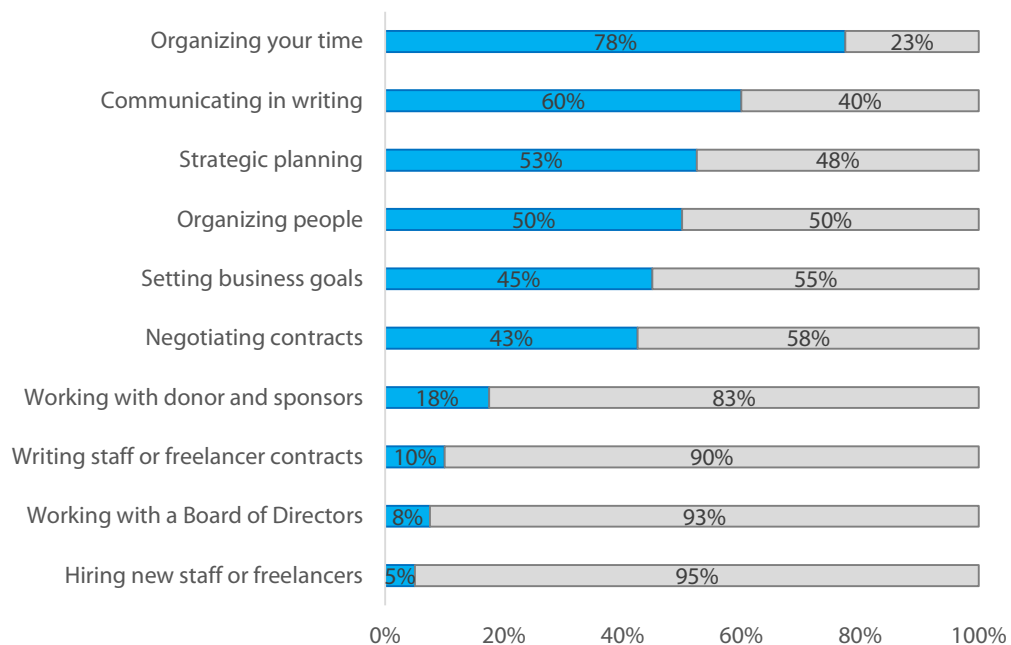
In terms of current arts administration activities, most individual artists reported a comfort level with day-to-day business activities but fewer than half of artists reported getting involved with longer-term business planning activities such as setting business goals.

Challenges also exist when it comes to working with other professionals. Fewer than 25% of individual artists find themselves “working with donors,” “paying staff” and “selling work through an agent.”

In the following charts, the colour **blue** represents artists responding “Yes,” they were engaging with that activity, while the **grey** bar shows the share of respondents who reported not engaging with that activity.

General Business

Figure 12: Business activities currently undertaken by Nunavut-based artists (cross-sectoral)

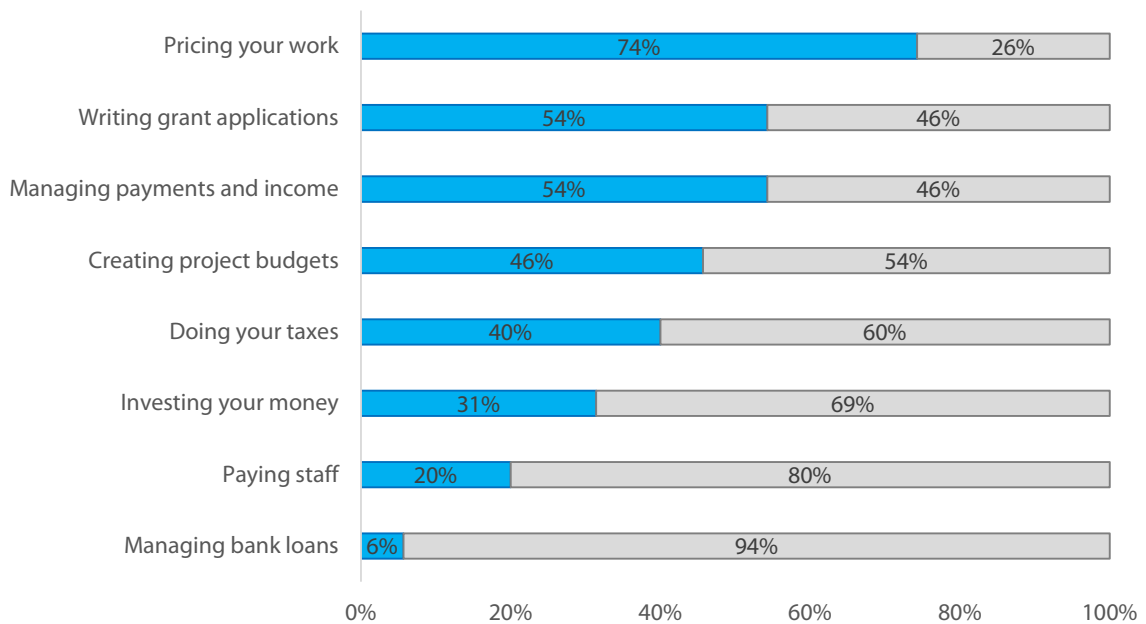


Source: Nordicity 2013 Survey, “Business skills in Nunavut’s arts and culture sector”

“Organizing Your Time” was the business activity most frequently undertaken by artists who responded to the survey (78%) followed by “Communicating in Writing” (60%)

Financial Management

Figure 13: Financial Management activities currently undertaken by Nunavut-based artists (cross-sectoral)

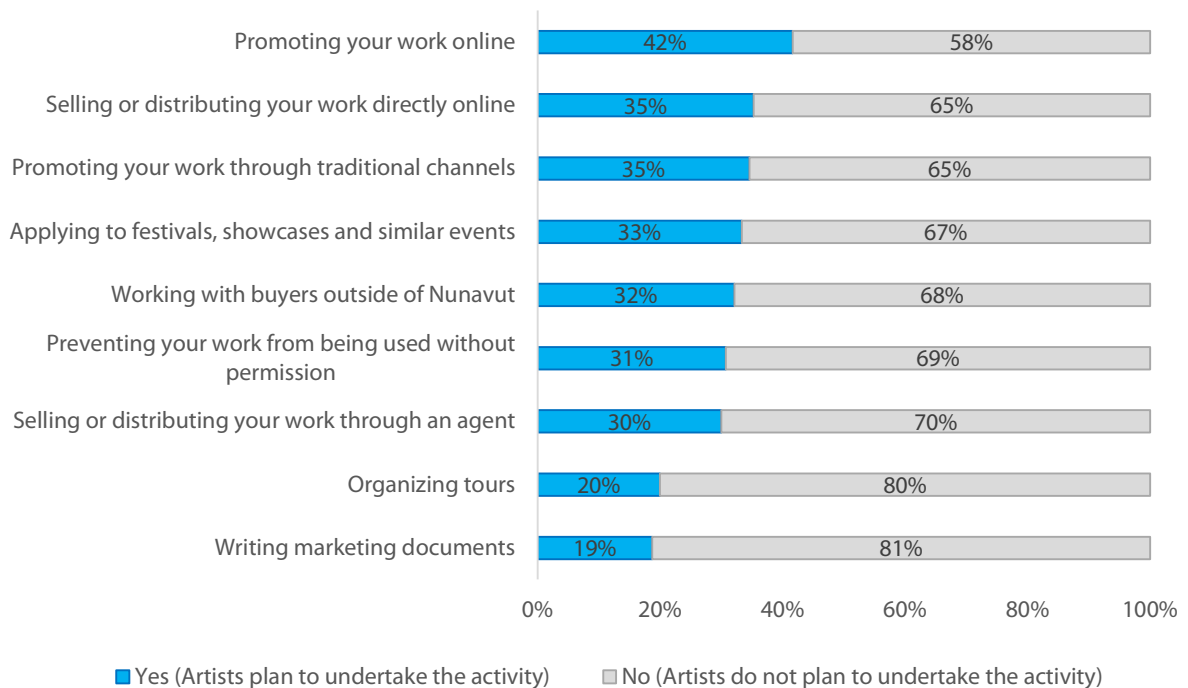


Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

"Pricing Your Work" was the financial management activity most frequently undertaken by artists who responded to the survey (74%). A little over half of the survey respondents (54%) reported that they currently spend time "Writing grant applications" and "Managing payments and income"

Sales and Marketing

Figure 14: Sales and Marketing activities currently undertaken by Nunavut-based artists (cross-sectoral)



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

Reported engagement with sales and marketing activities drop to one third or less, for example for, "Working with buyers outside of Nunavut" (28%) and "Selling or distributing work through an agent" (23%) and "Writing marketing documents" (18%).

A.3 Comfort Levels with Current Business Activities

For each activity they reported performing, survey respondents were asked to describe their comfort level with that activity. The charts below present the average score of each response: 2.0 is "Very comfortable," 1.0 is "Comfortable" and 0.0 is "Not at all comfortable."

General Business

Figure 15: Comfort Level with Business activities currently undertaken by Nunavut-based artists (cross-sectoral)

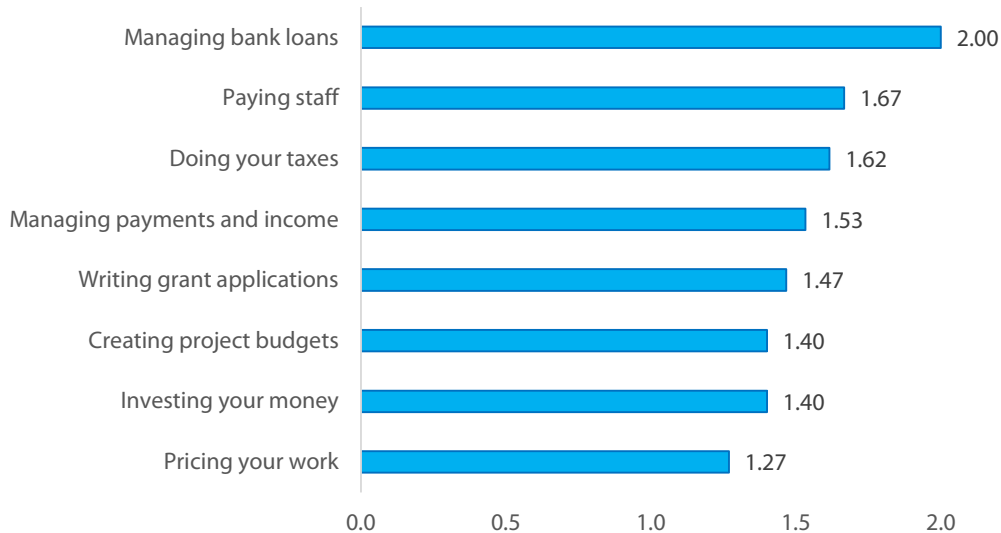


Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

On average respondents are at least "Comfortable" with the business activities they are undertaking, however the results do not reflect those artists who are not engaging at all in a given activity. The overall average score was 1.62. Respondents were the least comfortable with "Negotiating contracts". As on in the previous page, few individual artists actually reported "Working with donors and sponsors", however those that do are "Very comfortable" engaging in this activity.

Financial Management

Figure 16: Comfort Level with Financial Management activities currently undertaken by Nunavut-based artists (cross-sectoral)



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

On average respondents are at least "Comfortable" with the financial management activities they are undertaking, however the results do not reflect those artists who are not engaging at all in a given activity. Respondents were, on average, the least comfortable with creating project budgets, investing money and pricing their work. The overall average score was 1.54, slightly lower than for Business and Administration skills. While few individual artists actually reported "Managing bank loans," it appears those that do are very comfortable engaging in this activity

Sales and Marketing

Figure 17: Comfort Level with Sales and Marketing activities currently undertaken by Nunavut-based artists (cross-sectoral)



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

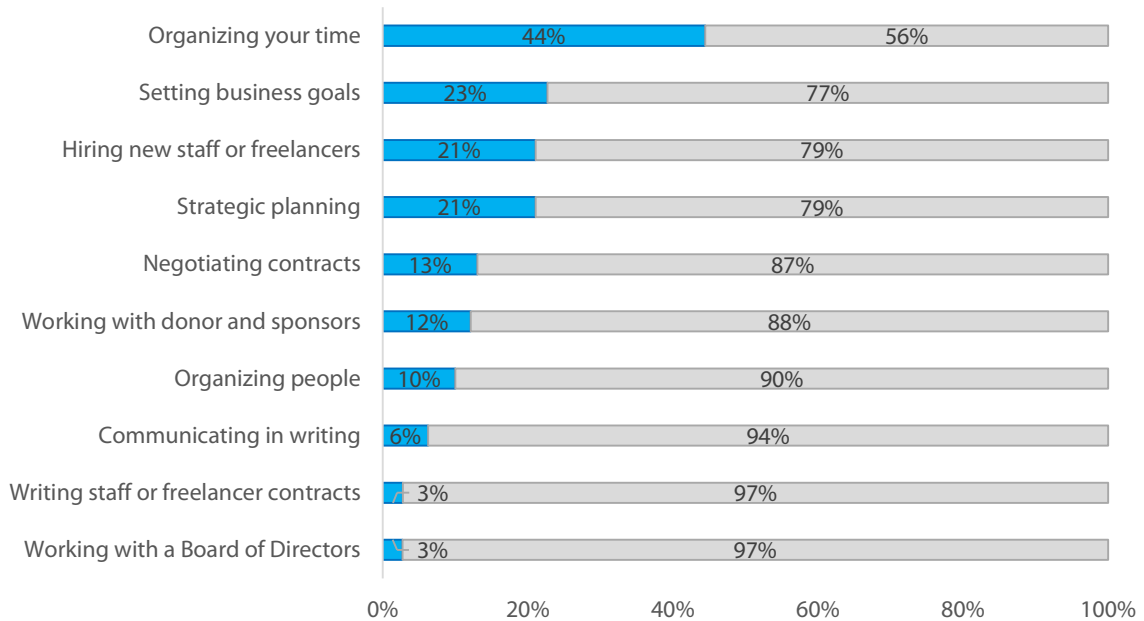
On average respondents are at least "Comfortable" with the sales and marketing activities they are undertaking, however the results do not reflect those artists who are not engaging at all in a given activity. Of those respondents who reported "writing marketing documents" it was, on average, the skill they were most comfortable undertaking. On average, artists reported the least level of comfort with "Preventing their work from being used without permission". The overall average score was 1.45, the lowest of the three skills categories

A.4 Future Arts Administration Activities Planned (Not Currently Undertaken)

Respondents who reported that they did not engage in a given activity were also asked which activities they expect to undertake in the coming one to two years.

General Business

Figure 18: Business activities Nunavut-based artists plan to undertake in the future (cross-sectoral)



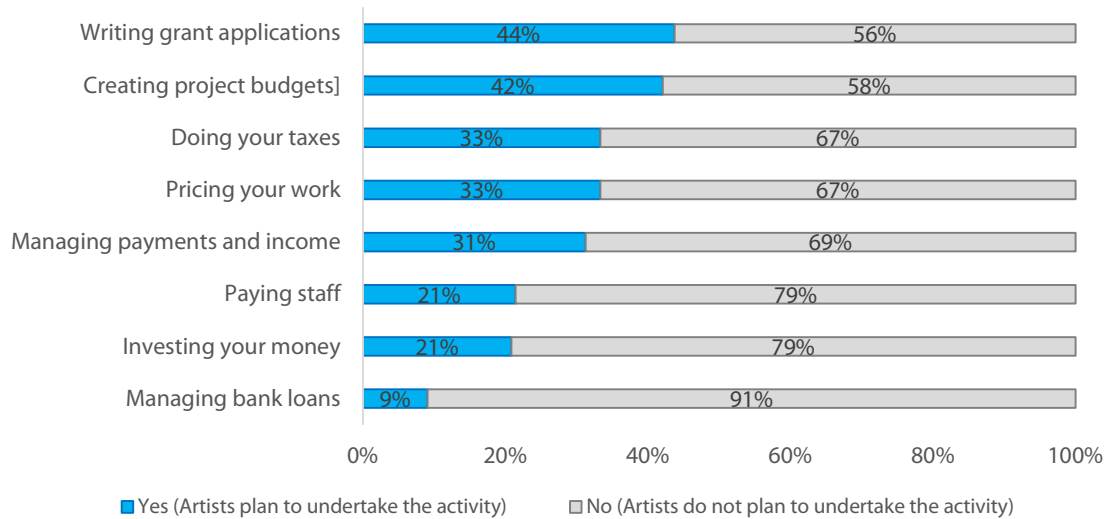
Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

The largest share of those respondents (44%) reported they expect to begin organizing their time in the coming two years.

Financial Management

When it comes to the Financial Management activities, respondents who reported that they did not engage in a given activity, were also asked which activities they expect to conduct in the coming 1 to 2 years:

Figure 19: Financial Management activities Nunavut-based artists plan to undertake in the future (cross-sectoral)



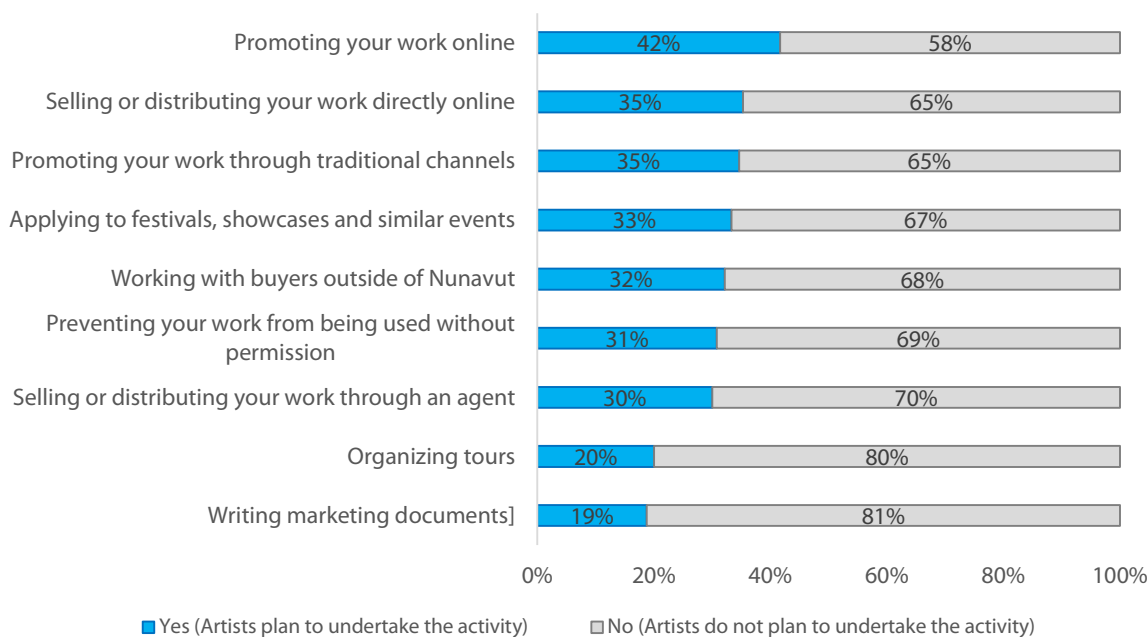
Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

The largest share of those respondents (44%) reported that they expect to begin writing grant applications within 1 to 2 years

Sales and Marketing

For Sales and Marketing activities respondents reported that in the coming 1 to 2 years:

Figure 20: Sales and Marketing activities Nunavut-based artists plan to undertake in the future (cross-sectoral)



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

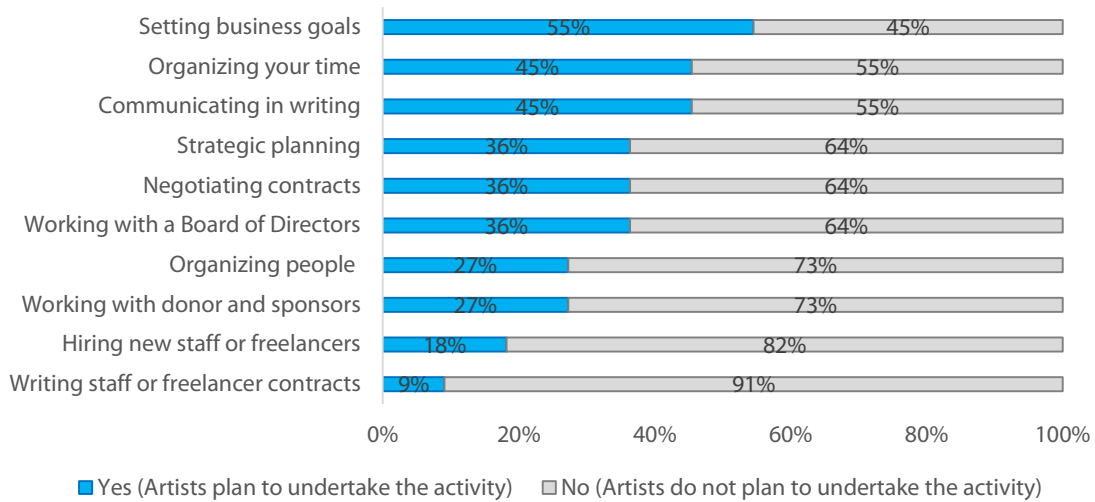
The largest share (43%) expect to begin promoting work in the coming 1 to 2 years.

A.5 Arts Administration Training Accessed

In the survey, 33% of artists and 46% of representatives from arts organizations reported having accessed training for arts administration in the last five years. The following reveals what type of training they accessed.

General Business

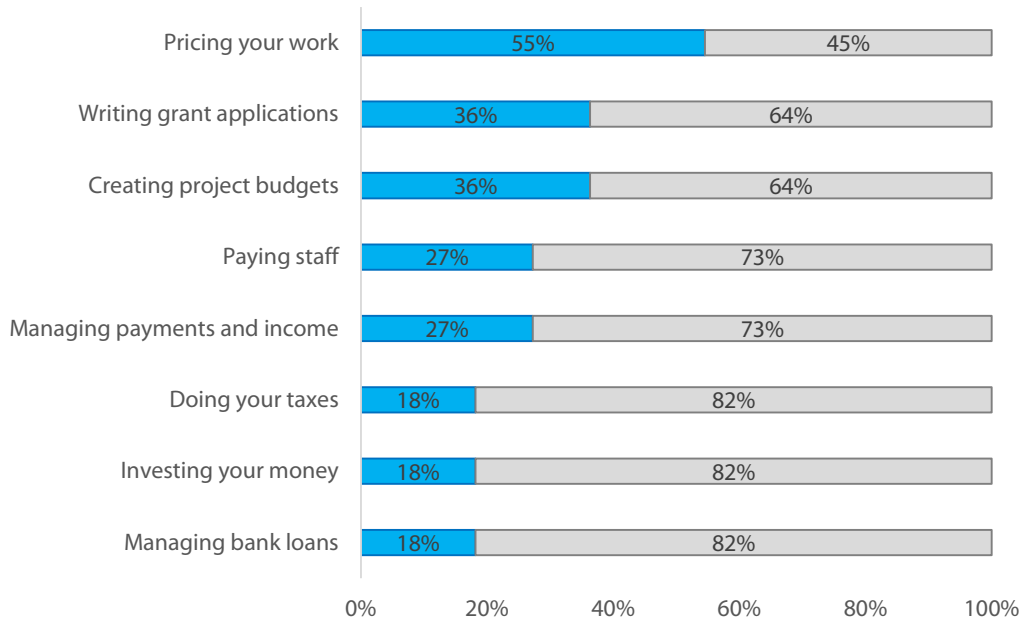
Figure 21: Business activity Training Nunavut-based artists have accessed in the past five years (cross-sectoral)



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

Financial Management

Figure 22: Financial Management activity Training Nunavut-based artists have accessed in the past five years (cross-sectoral)

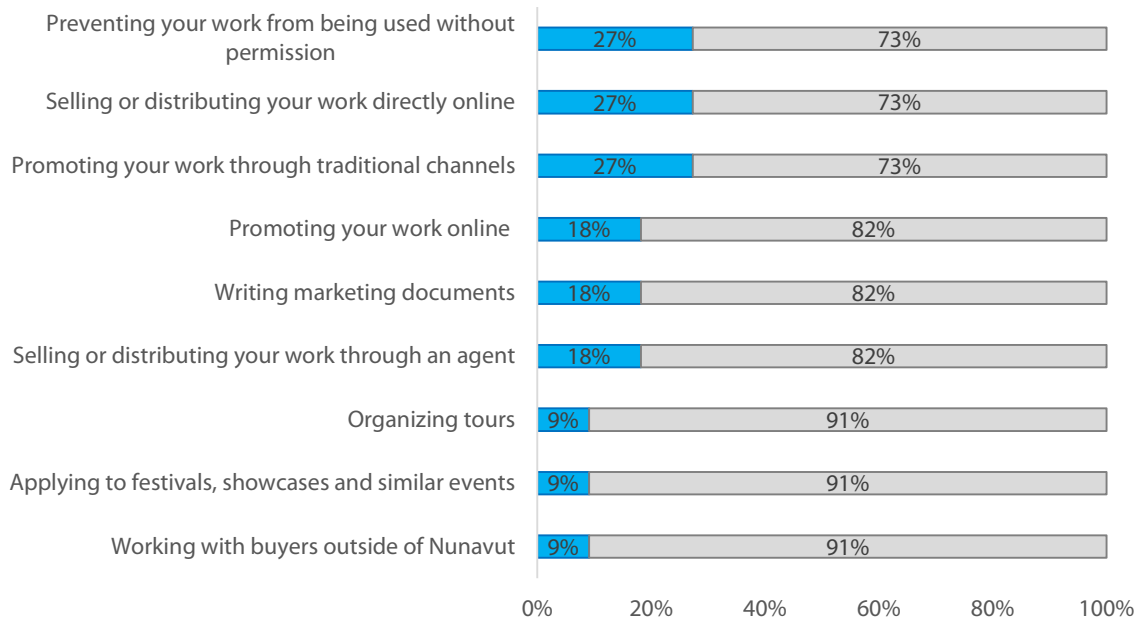


Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

The lowest share (18%) report having accessed training for taxes, investing and/or managing bank loans.

Sales and Marketing

Figure 23: Sales and Marketing activity Training Nunavut-based artists have accessed in the past five years (cross-sectoral)



Source: Nordicity 2013 Survey, "Business skills in Nunavut's arts and culture sector"

About one quarter (27%) of those respondents accessed training for "Preventing work from being used without permission", "Selling/distributing work directly online" and "Promoting work through traditional channels."

B Appendix Training Inventory Snapshot

Nordicity compiled secondary research, survey responses and informant interviews to develop a list of training and support resources for arts administration in Nunavut. The full inventory is available in Excel and a snapshot of training programs is provided below.

Arts Administration Training Programs—General Arts and Culture Sector Audience

The training programs covered below have a more general arts administration skills focus and may or may not be geared specifically toward an arts and culture sector audience. They range from post-secondary courses at Nunavut Arctic College to training offered by NFDC and IHT.

PROGRAM/ MODULE	DESCRIPTION	DELIVERED BY	URL
How to Start a Business in Nunavut	Beneficial to an EDO or any person in business trying to complete a specific project. Download forms and use them as guidelines when filling out an application, starting a business or simply trying to understand business terminology.	NUNAVUT ECONOMIC DEVELOPERS ASSOCIATION	http://www.nunavuteda.com/business-aids
Management Studies Certificate	General management program that provides the knowledge and skills necessary for students who want to start administrative and management careers in business, government and non-profit organizations. The program emphasizes content relevant to the Nunavut employment market.	NUNAVUT ARCTIC COLLEGE	http://www.arcticcollege.ca/en/business-programs/item/4909-management-studies
Starting a Small Business	Focused on starting a business in the related field of study. Pricing, ordering supplies, maintaining inventory, doing commissions and production lines will be covered. Students will price the work produced in the program, document it and discuss marketing strategies. Students will develop a personal business identity. They will also develop a network and business contact list.	NUNAVUT ARCTIC COLLEGE	http://www.arcticcollege.ca/arts-programs/item/5143-goldsmith-program
Inuit Women in Business Workshop	For approximately 10 years, Pauktuutit has been hosting workshops for Inuit women interested in business. At these three-day workshops, participants learn basic business development skills and connect with local service providers. They gain access to tools and resources to help them learn about what it takes to build a business.	INUIT WOMEN IN BUSINESS NETWORK/ PAUKTUUTIT	http://pauktuutit.ca/iwbn/about-us/iwbn-workshops/
Canada Council for the Arts (at NACA Festival)	A presentation between an artist and curator. Focused on terms, bodies of work and the role of art professionals.	SYLVIE GILBERT CANADA COUNCIL FOR THE ARTS (NACA FESTIVAL)	n/a
Youth Economic Symposium	Youth Economic Symposium in Inuvik geared toward teaching youth how to start up a business or become an Entrepreneur.	NATIONAL INUIT YOUTH COUNCIL	http://www.niyc.ca

Arts Administration Training Programs—Visual Arts and Crafts Sub-Sector Audience

PROGRAM/ MODULE	DESCRIPTION	DELIVERED BY	URL
Nunavut Arts Festival	Annual event held in Iqaluit, Nunavut, that brings top artists from all over the territory. Artists can attend workshops (including one business workshop), share their skills, network with artists and organizations and sell their work.	NACA	http://www.nacaarts.org/home/index.php/en/nunavut-arts-festival
Cape Dorset Workshop	A workshop to go over the business basics with artists and to get them thinking more about what is included in the price of their art and how much they should charge for their work. Augments artists' ability to negotiate prices to their best interest.	NACA	n/a
Business of Art (at NACA Festival)	Aarluk consultant Ron Ryan hosted a two-part Business of Art workshop throughout which artists learned about a wide array of important financial and professional considerations for a self-employed individuals.	RON RYAN, AARLUK CONSULTANT (NACA FESTIVAL)	
Nunavut Heritage Training Program	A professional development project to provide training for Inuit and non-Inuit heritage workers in Nunavut so that they may ensure, through their achievement of professional standards and practices, the adequate preservation and presentation of the cultural materials in their care for public access and enjoyment.	INUIT HERITAGE TRUST	http://www.ihti.ca/eng/iht-proj-trai.html
Goldsmithing	Students in this course will learn the skills needed to produce jewellery in gold. There is also an emphasis on marketing and business skills.	NUNAVUT ARCTIC COLLEGE	http://www.arcticcollege.ca/en/arts-programs/item/5143-goldsmith-program
Jewellery and Metalworking	Enables students to develop their knowledge and skills in jewellery and metalwork production in a professional studio atmosphere. There is an emphasis on creative thinking and problem solving and portfolio presentation and marketing. Includes courses in business and communications.	NUNAVUT ARCTIC COLLEGE	http://www.arcticcollege.ca/arts-programs/item/4904-jewellery-and-metalwork
The Fur Design & Production Program	The Fur Design & Production Program offers students the opportunity to develop the knowledge, skills and confidence to be successful in the sealskin fur garment industry.	NUNAVUT ARCTIC COLLEGE	http://www.arcticcollege.ca/en/arts-programs/item/4903-fur-design-and-production
Miqqut Project	Testing the idea of embedding literacy development in non-formal cultural programs, in this case, sewing.	ILLITAQSINIQ-NUNAVUT LITERACY COUNCIL	http://www.ilitaqsiniq.ca/miqqut-project

Arts Administration Training Programs—Performing Arts Sub-Sector Audience

PROGRAM/ MODULE	DESCRIPTION	DELIVERED BY	URL
Music Industry Workshop	Local and visiting Nunavut musicians participated in a Music Industry workshop that covered such topics as marketing and sales.	ALIANAIT (2012–13)	http://www.alianait.ca/

Arts Administration Training Programs—Film and Media Arts Sub-Sector Audience

PROGRAM/ MODULE	DESCRIPTION	DELIVERED BY	URL
Business Affairs Workshop	Film Summit and Five-year Strategic Planning Session to be held in Iqaluit, followed by a Business Affairs Workshop.	NUNAVUT FILM DEVELOPMENT CORPORATION	http://www.nunavutfilm.ca/nfdc-industry-summit-march-17th-march-20th-business-affairs-workshop-march-21st-march-23rd
Nunavut Film Development Corporation	The department partners with the corporation, an independent, arm’s-length organization mandated to provide support and resources to the film, television and digital media industries in Nunavut, to provide film, television and digital media development programs.	NUNAVUT FILM DEVELOPMENT CORPORATION	http://www.nunavutfilm.ca/training
Coding in Nunavut	Pangnirtung, Nunavut-based game and app developer. Localization in Indigenous languages and original work. Canadian Arctic Tech.	PINNGUAQ & EA	http://www.pinnguaq.com
Drupal Workshop (and other two-day digital marketing and web courses)	Part of an effort to support the development of the ICT industry in Nunavut. Introductory workshop on web development with the Drupal content management system. NBDC partnered with Pirivik and Web Networks to deliver the two-day, in-person workshop to 11 participants.	NBDC (Nunavut Broadband Development Corporation)	http://www.nunavut-broadband.ca/
Community Radio Operator Program	Origins of Community Radio, Community Radio and the Law, Tools of the Trade, Community Radio Programming, Managing Community Radio	NUNAVUT MUNICIPAL TRAINING ORGANIZATION	http://www.nmto.ca/course/targeted-training-community-specific/community-radio-operator-program
Broadcasting Training for Inuit Producers	Aarluk’s partners developed the first comprehensive, full-time training program for the team of Inuit producers and broadcasters who formed the Inuit Broadcasting Corporation. The curriculum, frequently revised and updated, has been in continuous use for 25 years.	AARLUK CONSULTING & INUIT BROADCASTING CORPORATION	www.aarluk.ca/index.php/what-we-offer/human-resource-development-and-training/broadcasting-training-for-inuit-producers

Arts Administration Training Programs Non-Nunavut-Based Programs

The training programs covered below are not based in Nunavut and may not be specifically geared toward the arts and culture sector. They may prove, however, to be interesting models to follow or adapt to both the Nunavut and the arts and culture sector contexts and/or for templates and toolkit development.

PROGRAM/ MODULE	DESCRIPTION	DELIVERED BY	URL
Aboriginal Arts Presenters in the North—Music Events Handbook	Three-year pilot initiative to support Aboriginal presenters to produce music events in Northern Ontario. The Aboriginal Arts Presenters in the North—Music Events Handbook PDF File is a practical resource guide for Aboriginal presenters who wish to put on music events in their communities.	ONTARIO ARTS COUNCIL	http://www.arts.on.ca/AssetFactory.aspx?vid=9592
The Art of Managing Your Career	CHRC provides a best-selling guide for self-employed artists: Course 1: The Culture Biz; Course 2: The Art of Self-Promotion; Course 3: The A to Z of Project Management; Course 4: Money—Keeping Track; and Course 5: You and the Law	CULTURAL HUMAN RESOURCE COUNCIL	http://www.culturalhrc.ca/amyc/courses-e.asp
Taking Care of Business: A Webinar Series for Professional Artists	CARFAC Ontario and WorkInCulture are proud to present Taking Care of Business: A Webinar Series for Professional Artists. Join us every other Wednesday over the lunch hour (12–1pm EST) starting January 8 for a seminar pertaining to your art practice given by leading professionals in the province.	CARFAC ONTARIO AND WORKINCULTURE	http://www.carfaontario.ca/page/webinar-series-visual-artists_135/
The Business of Doc Filmmaking	This five-session course focuses on the practical aspects involved in getting a film financed and made, from the director’s perspective: crafting professional one-pagers, extended treatments and trailers, pitching and crowdfunding.	DOC STORY STUDIO	http://docstorystudio.com/the-directors-journey
Entrepreneurs Toolkit	Essential information for emerging entrepreneurs. Based on the free Entrepreneurship 101 business training course, these lecture videos and related resources provide start-up business training online to help you start and grow your company.	MaRS	http://www.marsdd.com/entrepreneurs-toolkit/
Various “Crash Courses”	Our e-learning is created with the needs of cultural workers in mind. Our courses address many of the most vital and fundamental aspects of business that are necessary for a successful and enduring career in arts, culture and heritage.	WORKINCULTURE	http://www.workinculture.ca/Our-Programs/E-Learning