

The Transfer of the Northern Affairs (NA) and Indian and Northern Affairs of Canada
(INAC) Collections of Inuit Art: 1985-1992

Nancy S. Mullick

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Abstract

The Transfer of the Northern Affairs (NA) and Indian and Northern Affairs of Canada (INAC) Collections of Inuit Art: 1985-1992

Nancy S. Mullick

Between 1954 and 1984, the Department of Indian Affairs and Northern Development amassed two collections of Inuit art, the Northern Affairs (NA) collection and the Indian and Northern Affairs of Canada (INAC) collection. Combined, they embodied 4,999 works. In 1985, the Department initiated the deaccessioning and disposal of these two collections of Inuit - made arts and crafts in response to budget cuts and decentralization efforts.

During the “transfer years” from 1985 to 1992, the Department of Indian Affairs and Northern Development successfully negotiated with five Canadian institutions the distribution of these artworks. Ultimately the NA and INAC collections were divided into five allotments, which were bequeathed to the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, the Inuit Cultural Institute, Rankin Inlet, and the Avataq Cultural Institute, Inukjuak.

Drawing on archival material supported by personal accounts of selected people involved with the transfer and negotiations, the intent of this thesis is to give a brief history of the Northern Affairs collection and Indian and Northern Affairs of Canada collection and to reconstruct the negotiations during the transfer years (1985-1992). Significant attention will be paid to each set of talks between the Department of Indian Affairs and Northern Development and the two Northern cultural institutions, the Inuit Cultural Institute (1988 – 1990) and the Avataq Cultural Institute (1990 - 1992) as repatriation and museological conservation standards, respectively, became important issues.

This thesis is dedicated to
Mrs. Hannelore Kaestner of Winnipeg, Manitoba.

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Introduction

In 1985, the Inuit Art Section of the Department of Indian and Northern Affairs decided to deaccession and dispose of its two collections of Inuit made arts and crafts, the Northern Affairs (NA) collection and the Indian and Northern Affairs of Canada (INAC) collection. Combined, they embodied 4,999 works. During the “transfer years”, from 1985 to 1991, the Department of Indian and Northern Affairs successfully negotiated with five institutions across Canada the reallocation of these artworks. Ultimately the two collections were divided into five allotments, which were then given to the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, the Inuit Cultural Institute, Rankin Inlet, and the Avataq Cultural Institute, Inukjuak.

Drawing on archival material and supported by numerous interviews with people involved in the negotiations during the transfer years, the intent of this thesis is to give a brief history of the Northern Affairs collection and Indian and Northern Affairs of Canada collection, to reconstruct the history of the negotiations during the transfer years, 1985 to 1991, and to examine the issues of repatriation and museological conservation standards in relation to the transfer. Significant focus will be on each set of talks between the Department of Indian and Northern Affairs and the two Northern cultural institutions, the Inuit Cultural Institute and the Avataq Cultural Institute.

The transfer was negotiated in two parts. The first discussions with the Department of Indian and Northern Affairs concerned the materials made by Inuit from the Northwest Territories. The placement of these objects was negotiated with the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art

Gallery, and the Inuit Cultural Institute which was backed by the Government of the Northwest Territories. The second series of talks, which dealt with the arts and crafts made by Arctic Quebec Inuit in both the Departmental collections, involved the National Gallery of Canada, the Canadian Museum of Civilization and the Avataq Cultural Institute.

The talks with the two groups of institutions were very different from each other as the two Northern cultural institutes adopted different agendas. The Avataq Cultural Institute introduced the issue of repatriation in 1985, early in the transfer years, but focused its energies on procuring funds for new cultural centres in Arctic Quebec in which to house and exhibit their allotment of the collections. The Inuit Cultural Institute picked up the repatriation torch in 1988. Basing their negotiations on this issue, they eventually caused the renegotiation of the five allotments for all the recipients.

Chapter One contextualizes the interest of the Canadian government in Canada's High Arctic and gives an outline of how and why the Department of Indian Affairs and Northern Development became involved in Inuit arts and crafts development and collection in the 1950's. This is followed by a summary of the history and purpose of the Departmental collection, which actually became two collections in the late 1960's. In the early 1980's, the beginning of the transfer years, the Department's Inuit Art Section experienced budget cuts which compromised its ability to continue building the collection and maintain the extensive national and international exhibition and loan program. Considerations for downsizing the Department, which led to these budget cuts, resulted in the decision to deaccession and then dispose of the Departmental Inuit art collections. The Department reinforced the notion of decentralizing its role in Inuit art with the

dismantling of the Canadian Eskimo Arts Council at this time and the establishment of the Inuit Art Foundation. Chapter One also describes correspondence between the Department and the art institutions as well as internal Departmental discussions about the impending transfer from 1985 to 1987.

In 1988, the Inuit Cultural Institute and the Government of the Northwest Territories began serious discussions with the Department over the fate of the two Inuit art collections. Chapter Two examines the negotiations between the Department, the Government of the Northwest Territories and the Inuit Cultural Institute, the National Gallery of Canada, the Canadian Museum of Civilization and the Winnipeg Art Gallery over the portion of the collections originating from the Northwest Territories and the issues of ownership and repatriation. The Government of the Northwest Territories claimed ownership, reasoning that all the works should be given to the Inuit of the North since the works represented Inuit heritage and culture. The Department felt that parts of the collections should remain in the Southern institutions to ensure accessibility to a larger audience and proper environment - controlled museum care for the works in question. The negotiations lasted over a year, ending with the Government of the Northwest Territories and the Inuit Cultural Institute renegotiating the divisions of the collections to the recipients, ensuring that the Inuit Cultural Institute received a larger representation of the earlier Northwest Territories works from the NA collection. Repatriation was a constantly used “buzzword” through out the talks; however, both sides held very distinct opinions as to the definition and employment of the concept. Chapter Two ends with a description of the selections process and the signing ceremony in Yellowknife, NWT in 1989.

Chapter Three follows the negotiations in the late transfer years from 1989 to 1991 between the Department, the Avataq Cultural Institute, the National Gallery of Canada and the Canadian Museum of Civilization. These talks differed greatly from those with the Northwest Territories delegation. The Avataq Cultural Institute, having benefited from the Inuit Cultural Institute's renegotiation of the NA collection allotments, also received a more significant number of the earlier Arctic Quebec artworks. The intensity of these talks did not mirror those with the Government of the Northwest Territories and the Inuit Cultural Institute. These discussions were more relaxed. The Avataq Cultural Institute's primary concern was not securing symbolic ownership of the objects but procuring funding for their cultural transmission centre proposals for Montreal, Inukjuak and Povungnituk, Québec. The funding did not materialize. However, the selections of works from the collections went smoothly. No official signing ceremony took place in 1991 as the events at the end of the transfer years were very low key.

Overall, this thesis will examine the patriarchal relationship of the Canadian Federal Government toward the Inuit of Arctic Canada. The repatriation debate, the differences in the definition of the concept between Northern and Southern "Canadians", and the concerns over conservation practices illustrate how Inuit art as a Canadian heritage symbol is like the Inuit themselves, subject of and subject to a colonizer nation.¹

¹ Stuart Hall, "Culture, Community, Nation," *Cultural Studies*, vol. 7. no. 3, October 1993, 355.

Chapter I
The Evolution and Devolution of the NA and INAC Collections of
Inuit Art: 1954-1987

Between the object and the collector stands the question of motivation.¹

Mieke Bal, 1994
 “Telling Objects: A Narrative Perspective on Collecting”

I felt that the federal government ought to withdraw from the responsibility [of collecting]....An art form that's been promoted by the federal government, there comes a point where it's detrimental, it actually damages its image....It was really high time to get out of that particular business.²

Maria von Finckenstein (Muehlen), 1997
 Head of the Inuit Art Section (1986-1993)

The Canadian government's involvement in collecting Inuit - made handicrafts and art objects evolved out of a desire to establish a viable economic activity for the Inuit during the 1950's, and to create a Northern symbol of sovereignty for Canada. At the same time, the Canadian government fostered these Inuit made arts and crafts on the Southern and international art markets with promotional displays and later collaborative efforts with museums and art galleries. The reputation of Inuit art flourished. In the 1980's, the government believed the integrity of Inuit art no longer needed direct promotional support from the government and decided to pass on the responsibility of collecting and exhibiting of Inuit art to the museums, galleries and cultural centres of Canada. Over 35 years elapsed between the origins of government involvement with Inuit

¹ Bal, Mieke, “Telling Objects: A Narrative Perspective on Collecting”, The Cultures of Collecting. ed. John Elsner and Roger Cardinal (Cambridge, Mass: Harvard University Press, 1994), 101.

² Maria von Finckenstein, Ottawa, interview by author, February 20, 1997.

art and the decision to deaccession and dispose of its collections. The intent of Chapter One is to indicate the link between the Canadian government's desire to claim the Arctic as sovereign territory and their active interest in collecting and promoting Inuit art. Chapter One will also examine the initial stages in the deaccessioning process for the transfer of the Northern Affairs and Indian and Northern Affairs of Canada collections of Inuit art.

Post - War Arctic Development: Establishing Sovereignty

Canada's Arctic did not become noteworthy in the eyes of the Canadian government until after World War II. With the advent of the Cold War in 1945, the United States took great strategic interest in the Canadian Arctic. The Canadian government quickly realized the vulnerability of the country should the Soviets strike North America over the North Pole with thermonuclear (hydrogen) weapons.³ According to political scientists Reg Whitaker and Gary Marcuse, "Given [Canada's] strategic position as the land mass intervening between the two hostile superpowers, it would be in a conflict from the beginning what ever its official stance."⁴

The United States military approached the Canadian government in 1946 to embark upon a joint project of establishing lines of radar stations across the continent.⁵ The Canadian government did not share the same concern as the United States over the rate of weapons development in the Soviet Union and in 1948, the Canadians were still

³ Whitaker, Reg and Gary Marcuse, Cold War Canada: The Making of a National Insecurity State, 1945-1957. (University of Toronto Press: Toronto, 1994), 138-139.

⁴ Whitaker and Marcuse, 139.

⁵ Eayrs, James, In Defense of Canada: Peacemaking and Deterrence. (University of Toronto Press: Toronto, 1972), 358-359.

reluctant to venture into a joint military manoeuver. In 1949, the Pentagon informed the Canadian government that the Soviet Union had successfully detonated a nuclear device that September.⁶ This prompted the Canadians into action for continental defense.

Whitaker and Marcuse explain that,

[beginning in the late 1940's [1949], a series of radar lines was constructed. The Pinetree line in the south, partly on American soil and partly on Canadian soil, was a joint venture, some parts manned by the RCAF and other by the USAF. Farther north, the Mid-Canada line was constructed and manned by Canada. More controversial was the project for the Distant Early Warning (DEW) line in the Canadian Arctic. The Canadian government was never fully convinced that the DEW line was in fact necessary, and it had hoped, by taking responsibility for the Mid-Canada Line, to avoid the vast expenditures projected for building a sophisticated set of installations in the High Arctic.⁷

In 1953, the United States military pushed harder for the construction of the DEW line. The Canadian government agreed to appraise the plans but made no commitment. However, its aloofness abruptly changed when the Soviet Union successfully tested a thermonuclear (hydrogen) bomb on August 12, 1953.⁸ On October 6, 1953, Canada's National Security Council approved NSC 162, "a paper," according to military historian James Eayrs, "which 'identified the Soviet threat as "total"', [and] declared that the Soviets had the ability to launch a nuclear attack against the United States."⁹ The continental defense project would cost the Canadian government approximately \$20 billion over a five - year period, most of the money committed to the DEW line project.¹⁰

⁶ Eayrs, 359.

⁷ Whitaker and Marcuse, 145.

⁸ Eayrs, 363 and Whitaker and Marcuse, 145.

⁹ Eayrs, 364.

¹⁰ Eayrs, 365.

The Pinetree line was in operation in 1954. The unmanned automated stations of the Mid-Canada line, also called the McGill Fence because the equipment was developed at McGill University in Montreal, were erected along the 55th parallel beginning in November 1954.¹¹ The Canadian and American governments agreed to construct the DEW line on September 27, 1954 and formally announced their defense strategy on November 20, 1954. The final agreement, tabled May 20, 1955, contained a long list of conditions laid down by Canada for construction of the line. One of these conditions was “the protection of the Eskimo population.”¹²

Prime Minister Louis St-Laurent created the Department of Northern Affairs and National Development on December 8, 1953. Responsibilities of this new federal department included improving the living conditions of the Inuit by means of teachers, welfare managers and Northern service officers as well as securing the sovereignty of the Canadian Arctic.¹³ Northern Service Officers were dispatched to the Arctic by the Department to supervise the DEW line construction in 1954. In a document outlining the instructions for the Northern Service Officers assigned to the DEW line, they were “to bear in mind that [their] primary responsibility is toward the Eskimos. Consideration of their welfare are to be dominant at all times.”¹⁴ The method of protection for the Inuit stipulated by the Canadian government during the DEW line construction in the mid-

¹¹ Masters, Donald C., Canada in World Affairs: 1953-1955. (Oxford University Press: Toronto, 1959), 62.

¹² Masters, 63.

¹³ Ipellie, Alooook, “The Colonization of the Arctic”, in Indigena, ed. Gerald McMaster and Lee-Ann Martin. (Vancouver: Douglas & McIntyre, 1992), 50 and Mitchell, Marybell, “Social, Economic, and Political Transformation Among Canadian Inuit from 1950 to 1988*[sic]”, In the Shadow of the Sun: Perspectives on Contemporary Native Art. (Canadian Museum of Civilization: Hull, 1993), 336.

¹⁴ Instructions for Northern Service Officers Representing the Department of Northern Affairs and National Resources on Construction of the Distant Early Warning Line. Section 12. 1953-54. RG 85, Vol. 270, File 40-8-1, Part 6, 86a, 04. National Archives of Canada, Ottawa.

1950's came in the form of segregating the Inuit population from the military personnel.

Section 12. read:

The contractors will prohibit non-Eskimo employees from visiting Eskimo villages, houses or tents, or having other close contact with Eskimo other than project employees, since this is dangerous to health and often an inconvenience to the Eskimos. The contractors will also prohibit Eskimos, other than those employed on the project, from visiting buildings in the contractors' camps. Exceptions may be made in special cases by a representative of the Department of Northern Affairs and National Resources.¹⁵

For Inuit seeking employment on the construction sites, the local RCMP became advisors to the Northern Service Officers to inform them if an Inuit applicant was employable. According to Section 16, "Northern Service Officers should endeavour to avoid placing in employment [Inuit] individuals who are not likely to be suited to it and who are in a position to secure a satisfactory livelihood from hunting and trapping."¹⁶

The feelings in the early 1950's about the meeting of Inuit and Canadian cultures are evident in the literature of the time. Anthropologist John Honigmann explained, "Canadian culture is deliberately designed to provide the Eskimo with...commodities. It also provides the Eskimo with a police and legal system, sends them religious leaders, and takes administrative responsibility for their welfare."¹⁷ The government issued welfare, family allowances and other social assistance programs to the Inuit starting from 1945-48. (Other Canadian children had received these benefits since the 1944 Family Allowances Act.)¹⁸

¹⁵ Ibid., Section 12.

¹⁶ Ibid., Section 16.

¹⁷ Honigmann, John J. "The Pre-Radar Period of the Great Whale River Eskimo", Akten des 34. Internationalen Amerikanistenkongresses. Wien, 18. Bis 25. Juli 1960 (Wien, 1962), 501.

¹⁸ Marcus, Alan Rudolph, Relocating Eden: the Image and Politics of Inuit Exile in the Canadian High Arctic. (Dartmouth College: Hanover, 1995), 21-22.

Famine also played a role in the centralization process of the Inuit culture. Largely due to over - hunting, and in part to environmental conditions, forest fires, and acute predation between 1850 and 1950, the caribou population across the Arctic plunged.¹⁹ Disrupted caribou breeding grounds and changed migration routes caused widespread devastation to the Inuit people who relied on the caribou as a staple for survival. The government ordered the RCMP to rescue the starving Inuit from the land, by force if necessary, and into permanent settlements, hence centralizing the Inuit population near trading posts and nursing stations for convenient access to food supplies, clothing, shelter and medical treatment.²⁰

In more direct terms, the Department of Northern Affairs and National Development determined to assimilate the Inuit population by “improving” living conditions by making them synonymous with Southern Canadian culture. This centralization process in the North initiated by the Canadian government accelerated the colonization of the Inuit people. By making the Inuit “Canadian”, the government secured the sovereignty of Arctic. Historian William R. Morrison explained:

The sovereignty imposed by the government of Canada upon its territories and their inhabitants has been of two types, which may be labeled "symbolic" and “developmental” sovereignty. Symbolic sovereignty...consists of actions taken to fulfill the formal requirements of sovereignty under international law. It is therefore not aimed at the inhabitants of the territory in question but at the citizens of other countries...actions designed to symbolize to the rest of the world that a state is sovereign in a particular region...

¹⁹ Audet, Réne, “Histoire du caribou du Québec-Labrador et évolution des populations”, Recherches amérindiennes au Québec, vol. IX, nos. 1-2, 1979, 25-26 and Banfield, A. W. F., “The Caribou Crisis”, The Beaver, Spring 1956, 6-7.

²⁰ Mitchell, 336.

The other kind of sovereignty, developmental sovereignty,... occurs when the government formulates a policy for the development of territory under its control. This kind of sovereignty ranges far beyond symbols, and thus has a tremendous impact on native people....

Canada's initial assertion of her rights in the Arctic was not awakened by concern for the Inuit but by the wish to make symbolic demonstrations of sovereignty in order to forestall rival claims.²¹

With the advent of the Cold War after World War II, the Canadian government felt the need to secure Arctic territory as "Canadian" especially with all the joint military activity with the United States. At times, the United States Army personnel outnumbered the Canadian military personnel, creating insecurity for the Canadian government. Many projects designed to address the sovereignty issue involved the Inuit. One of the more traumatic examples was the relocation of Inuit families from communities in Arctic Quebec to remote settlements in the High Arctic on Ellesmere and Devon Islands in 1953 and 1954.²² The Canadian government told the Inuit that hunting was plentiful and if they were not happy, they could return to Arctic Quebec in two years. After many deaths from starvation and exposure to extreme temperatures, the remaining Inuit asked to return home. Rather than Arctic Quebec, those that left were relocated to other High Arctic communities. These "exiles" did not see Arctic Quebec for 30 years.²³

²¹ Morrison, William R., "Canadian Sovereignty and the Inuit of the Central and Eastern Arctic", *Études/Inuit/Studies*, vol. 10, nos. 1-2, 1986, 245-259.

²² For a complete history of the High Arctic relocations, see Alan Rudolph Marcus, *Relocating Eden: the Image and Politics of Inuit Exile in the Canadian High Arctic*. (Dartmouth College: Hanover, 1995) and, Patricia V. Tassinari (director), *Broken Promises: The High Arctic Relocation*. VHS, 59 min., (Nutaaq Media Inc., and the National Film Board of Canada, 1995) .

²³ Tassinari, Patricia V. (director), *Broken Promises: The High Arctic Relocation*. VHS, 59 min., (Nutaaq Media Inc., and the National Film Board of Canada, 1995).

Collecting Inuit Art: Creating a Canadian Heritage Symbol

Another example of government intervention to secure sovereignty was the development of an Inuit art industry that emphasized Inuit cultural production as authentic Canadian art made by Canadian Inuit. From 1949 to 53, the Canadian Handicrafts Guild, the Hudson's Bay Company and James Houston devised an Arctic-wide Inuit crafts development project called the Handicrafts Experiment with the aid of government grants. By situating these arts and crafts programs in the new permanent settlements, the organizations involved hoped to foster economic self-sufficiency for the Inuit in lieu of social assistance.²⁴ The Department of Indian Affairs and Northern Development withdrew funding from the Canadian Handicrafts Guild in 1954 and hired Houston directly, in order to take on the responsibility and control itself.²⁵

When the new Deputy Minister, R. G. Robertson implemented handicrafts programs in the North and promotions in the South, his commitment to establishing an exhibition program was a serious one.²⁶ He requested an inventory of Inuit made material already owned by the Department. The result revealed twelve post-war carvings.²⁷ The Department purchased objects from these handicrafts projects in the North as well as from dealers in the South in order to economically support both venues and to use the handicrafts for display and promotion. Helga Goetz, Head of the Inuit Art Section from 1979-1985, wrote, "By November, 1955, the Department owned 190 carvings, including

²⁴ For a complete history of the Handicrafts Experiment (1949-1953), see Darlene Wight et al, The First Passionate Collector: the Ian Lindsay Collection of Inuit Art. (Winnipeg Art Gallery: Winnipeg, 1990).

²⁵ Goetz, Helga, "Inuit Art: A History of Government Involvement", In the Shadow of the Sun: Perspectives on Contemporary Native Art. (Canadian Museum of Civilization: Hull, 1993), 366.

²⁶ Goetz, Helga, The Role of the Department of Indian and Northern Affairs in the Development of Inuit Art. June 1985, unpublished manuscript, Inuit Art Section, Research and Documentation Centre, 5.

²⁷ Goetz, 1985, 28.

110 purchased at the fall Canadian Handicrafts Guild sale and a month later 80 more carvings were purchased from the Hudson's Bay Company."²⁸ The craft items amassed, such as jewelry, sculptures, early graphics and clothing, became the Northern Affairs collection.²⁹ In 1954, at Robertson's direction, the Department of Indian Affairs and Northern Development³⁰ embarked on a serious collection and exhibition program that would last for 30 years.

The Inuit Art Section became part of the Department of Northern Development and Natural Resources in 1954. The activities and responsibilities of the Section have changed with the perceived need since that time, in order to best serve Inuit artists and artistic development. The responsibilities of the Inuit Art Section are best described in a transfer strategy paper that was prepared during the transfer years:

First and foremost, the Section is a facilitating and liaison agency for all matters pertaining to Inuit art. Second, the Inuit art collection with its surrounding exhibition program is used extensively as a promotional tool. Third, the Research and Documentation Centre is recognized as the only comprehensive source for information and photo-documentation on Inuit art.³¹

The Inuit Art Section is both national and international, acting as "an interface between Inuit artists and the public, providing information, expertise and co-ordinating services".³²

The NA collection grew rapidly throughout the 1950's and 1960's and the exhibition program was intense and far-reaching. Exhibitions toured in Canada, the

²⁸ Goetz, 1985, 28.

²⁹ Goetz, 1985, 5.

³⁰ It is important to note that the presently named Department of Indian Affairs and Northern Development has undergone many name changes. For the purposes of this thesis, I have adopted the names used during the appropriate time periods. Often I have used the shortened form, "the Department".

³¹ Strategy for Transfer of Inuit Art Collection and Programs, Inuit Art Section. Social and Cultural Development Division, October 18, 1985, 1.

³² Inuit Art Section, 2.

United States and Europe, generating interest in Canada's Northern heritage. However, the works in these exhibitions were often not packaged properly and many pieces were damaged, some lost and a few even stolen.³³

According to Helga Goetz, Head of the Inuit Art Section from 1979-1985, "promotional exhibitions directly related to development and marketing were the primary consideration of the department at the time."³⁴ When Northern communities began to produce original print editions, the Department purchased two examples of each image, one to be housed at the National Museum of Man (the Canadian Museum of Civilization) and the other to be included in travelling promotional exhibitions. Acquisitions of sculpture reflected the activities at the time. For example, in the early 1960's many pieces originated at the rehabilitation centre, Rankin Inlet, NWT, where the Department began the Keewatin Rehabilitation Project.³⁵ According to Deborah Smith and Mary Craig, "These early 'collectors' were not museum experts, their diverse professional backgrounds generally relating to areas in social and economic development. This early phase is important because the works were acquired by people who had personal contacts with the artists and their way of life at a time before commercial pressures assumed a massive influence."³⁶

The numerous exhibitions which used the NA collection works received much attention and recognition. These exhibitions, frequently signifying the release of annual print editions from Northern communities, were collaborations with other institutions

³³ Goetz, 1985, 29.

³⁴ Goetz, 1985, 51.

³⁵ Goetz, 1985, 49.

³⁶ Smith, Deborah and Mary Craig, "Ottawa Collections Move North:", MUSE, summer/été 1990, 51.

such as the Winnipeg Art Gallery, the National Gallery of Canada, and the Montreal Museum of Fine Arts.³⁷

In 1968, the NA collection was moved to environment - controlled storage at the National Museum of Man to ensure better care of the works.

In the 1970's, Canadian Inuit art slowly gained acceptance in the international museum community. From 1971 to 1973, the renowned exhibition "Sculpture/Inuit, Masterworks of the Canadian Arctic" toured the world. Funded by the Department, the Canadian Eskimo Arts Council, and the Department of External Affairs, and organized by the National Museum of Man, this exhibition marked a turning point in the public and market recognition of Inuit handicraft as a credible art form suitable for national and international museum and gallery venues. This change also opened up to the Department a new direction for collecting.³⁸

Until the 1970's, collectors for the Departmental Inuit art collections were trained in varying fields that did not necessarily relate to collecting, curating or art history. As a result, this eclectic group of collectors adhered to different methods of assessing artistic style and quality and other aesthetic criteria. In 1973, a significant shift took place in staff recruitment focussing more on collections and arts administration than on crafts development.³⁹ The Department hired staff with museological and art history backgrounds who brought a completely different agenda to the collection practice and

³⁷ Goetz, 1985, 50.

³⁸ Goetz, 1985, 64, 65; Muehlen, Discussion Paper, September 1987, 2.

³⁹ More research is required in this area, specifically concerning who made the decisions to change the hiring criteria for Inuit Art Section staff and the new direction of the collection policy.

marked the beginning of the Indian and Northern Affairs of Canada collection of Inuit art.⁴⁰

For the INAC collection, there was new focus on acquiring fine art items, such as sculpture and prints, rather than handicraft items. Attention was given to organizing exhibitions with other museums and galleries. This strategy had numerous advantages. These institutions provided expertise otherwise unavailable to the Department as well as giving Inuit art exposure in recognized mainstream venues, hence encouraging other institutions to borrow the exhibitions and expand the viewing public.⁴¹

Throughout the 1970's and the early 1980's, the acquisition budget expanded with the collection, rising from \$12,000 in 1974 to \$50,000 in 1984. According to Goetz, "[a] concentrated effort was made to purchase the finest work available while maintaining some balance in representing all areas and styles".⁴² Works were often purchased for specific exhibitions and later incorporated into the INAC collection.⁴³

The two collections, NA and INAC combined, create a unique narrative⁴⁴ of the development of Inuit art ranging from 1954 at the end of the Handicrafts Experiment, to 1985 when the Department ceased acquiring works and decided to phase out the exhibition programs.

⁴⁰ Muehlen, Speech, November 10, 1988.

⁴¹ Goetz, 1985, 66.

⁴² Goetz, 1985, 66.

⁴³ Muehlen, Speech, November 10, 1988.

⁴⁴ Mieke Bal in "Telling Objects: A Narrative Perspective on Collecting", The Cultures of Collecting. ed. John Elsner and Roger Cardinal (Cambridge, Mass: Harvard University Press, 1994) 97-115, describes collecting as a narrative. The acquired and hence "subjectivised" works recount a story of "identity, history, and situation." (101).

The Early Transfer Years: 1985-1987

When the Department stopped building its collections, the NA collection comprised 1, 386 items and the INAC collection was composed of 1, 114 sculptures, 1, 300 prints, 200 drawings, 100 wall hangings and 900 miscellaneous pieces.⁴⁵ In 1983, John K. B. Robertson Associates appraised 3, 762 works from the collections at \$1, 592, 162. This evaluation did not include such items as dolls, toys, tools, domestic objects and other crafts.⁴⁶

The Department's desire to discontinue direct involvement with Inuit art also meant the devolution of the Canadian Eskimo Arts Council, a government advisory board established in 1961. According to art historian Susan Gustavison, the purpose of the Council was to "[bring] together professionals from the [Southern] art world...to develop a marketing scheme for the [Inuit] art."⁴⁷ The Council was involved mostly with Inuit graphic art, making such decisions as the format of annual community collections and each image having an edition of fifty.⁴⁸ For 28 years, Gustavison explains, the mandate of the Canadian Eskimo Arts Council was "to ensure high standards of quality in Inuit arts and crafts - standards equal to the demands of the fine art market - and to manage an orderly development of that market, particularly the print market."⁴⁹

In 1983, the Department seriously questioned the constructiveness of the Council's role, when the latter rejected 45% of the print proofs from communities across the Arctic that year. Maria Muehlen, Head of the Inuit Art Section in 1986, lobbied for

⁴⁵ Falconer, J., Briefing for the Minister, December 11, 1987, 1.

⁴⁶ P. Cadieux to P. Dyck, May 30, 1989, 1.

⁴⁷ Gustavison, Susan, Arctic Expressions: Inuit Art and the Canadian Eskimo Arts Council 1961-1989. Kleinberg, Ontario: McMichael Canadian Art Collection, 1994, 13.

⁴⁸ Gustavison, 13.

the dissolving of the Council. She believed the Council was “supposed to help these people [Inuit artists] and in fact they were hurting them.”⁵⁰ The Departmental review of Indian and Northern Affairs policy determined the Council needed more Inuit representation.⁵¹ By 1985, the Government of the Northwest Territories suggested the Council’s activities cease as the Council had no rapport with Inuit artists. The Government of the Northwest Territories felt the annual budget of \$85, 000 for the Council would be better spent on funding an Inuit Artists Organization.⁵² The Canadian Eskimo Arts Council continued to advise on annual community print editions until the Department dismantled it in 1989 and redirected the funds into the Inuit Art Foundation, which had been established in 1986.

The idea of transferring the NA and INAC collections began with Léo Dorais, Vice - Chairman and Secretary General of the National Museums of Canada when he requested a meeting with Jacques Grin, Assistant Deputy Minister of Indian Affairs and Northern Development, to discuss the possibility of the Inuit Art Section being transferred to the National Gallery of Canada.⁵³ Dorais was backed by J. Hucker, Director General of Northern Policy Co-ordination, who claimed that Inuit art representation at the National Gallery of Canada “will further our [the Department’s] objective of ensuring that Inuit art takes its rightful place in our national institutions as a vital part of Canada’s artistic heritage.”⁵⁴

⁴⁹ Gustavison, 70.

⁵⁰ Maria von Finckenstein, Ottawa, interview by author, February 20, 1997.

⁵¹ Gustavison, 75.

⁵² “Strategy for transfer of Inuit Art Collection and Programs.”, Inuit Art Section, October 18, 1985.

⁵³ J. Dorais to J. Grin, October 7, 1985.

⁵⁴ J. Hucker to J. Martin, October 30, 1985.

Head of the Inuit Art Section from 1985 to 1993, Maria Muehlen remembers the directive “from above” to devolve the Inuit art programs, starting with the NA and INAC collections, because an art form being promoted by the federal government over a long period of time damages the art’s reputation.⁵⁵ She recalls that “we [the Department] had worked ourselves out of a job...the museums and galleries had started to show Inuit art everywhere...I felt the federal government ought to withdraw from the responsibility [of collecting].”⁵⁶

From the very beginning of the transfer years, the National Gallery of Canada was a heavily favoured recipient not only for the “fine art” portion of the NA and INAC collections, but for the Inuit Art Section itself. Hucker explained,

The possibility of transferring two responsibilities of the Inuit Art Section to the National Gallery has been under consideration for sometime. [These] are 1) a portion of the collection and 2) the research and documentation centre...[The] involvement of the National Gallery in the collection and exhibition of Inuit art is important to elevate the profile of Inuit art.⁵⁷

The Department believed the reputation of Inuit art as a Canadian heritage symbol needed recognition from and representation at the National Gallery of Canada. As a national institution, the National Gallery of Canada has a responsibility to the Canadian public. Who the curators choose to exhibit as Canadian artists in their space reflects and defines Canada’s national culture. According to Stuart Hall, national culture functions as a system of representation that implies a “unity of ‘one people’”.⁵⁸ In a country which is

⁵⁵ Maria Von Finckenstein, Ottawa, interview by author, February 20, 1997.

⁵⁶ Maria Von Finckenstein, Ottawa, interview by author, February 20, 1997.

⁵⁷ J. Hucker to Susan Scotty, Dec. 30, 1985 briefing note “Inuit Art Section/National Gallery Transfer”, source-D. Smith.

⁵⁸ Hall, Stuart, “Culture, Community, Nation”, Cultural Studies., vol. 7, no. 3, October, 1993, 356.

ethnically multi-cultural and a settler colony, constructing a place for colonized subjects in the history of “the people” is a complex issue.

Since the beginning of the 1950’s with the rise of the Handicrafts Experiment, Inuit art has been encouraged as a national symbol of Canada primarily through the Department of Indian Affairs and Northern Development. By gaining the support of the National Gallery of Canada to promote Inuit art in the same fashion, the Department would secure the integrity and reputation of “Canadian” Inuit heritage.

With all the emphasis being placed on the National Gallery of Canada as the favoured recipient of the NA and INAC collections and the Inuit Art Section documentation centre, Deputy Minister of Indian Affairs and Northern Development Ron Doering voiced a query about the involvement of the Inuit with the transfer proceedings.

It is my understanding that consideration is being given to transferring responsibility for the Inuit Art Section to the National Art Gallery [sic]. I would appreciate the preparation of a briefing note suitable for the Minister’s consideration setting out the status of this issue and in particular 1) the participation of Inuit organizations and artists in discussions to date and 2) the future role contemplated for Inuit organizations and artists.⁵⁹

Shortly after this query from the Deputy Minister, the Department prepared briefing notes “suitable for the Minister’s consideration”.⁶⁰ In fact, the main reason for the transfer of the NA and INAC collections was not concern that Inuit art take its place in the National Gallery collection, but was instead Departmental downsizing in the form of significant budget cuts. Although the INAC collection was primarily in use at the time since the NA collection was in storage at the Canadian Museum of Civilization, the

⁵⁹ Ron Doering to J. Grin, October 17, 1985 source-D. Smith.

⁶⁰ Ron Doering to J. Grin, October 17, 1985 source-D. Smith.

slashed acquisition budget in 1985 from \$50,000 to \$0.00 meant the INAC collection would become static since new and innovative works would not be added.⁶¹ As a justification of the decision to transfer the NA and INAC collections, the Department explained,

Without growth, the collection will lose its usefulness as a promotional tool within a few years as it will no longer be possible to present an overview nor show current production. It therefore becomes imperative to determine the best future home for the collection. Transfer of the finer pieces to the National Gallery is recommended as the best means to obtain recognition for Inuit artists and for the Department.

There are of course pieces of primary ethnographic interest which would be better placed in the Museum of Man or the Prince of Wales Northern Heritage Centre in Yellowknife. Avataq Cultural Institute in Inukjuak has also expressed interest in obtaining Arctic Quebec art and artifacts for their planned museum. Pieces which are not chosen by the National Gallery, Museum of Man or Prince of Wales Northern Heritage Centre might well be divided among interested community museums in the north.⁶²

The Inuit Art Section issued a strategy paper late in 1985 for the transfer of the Inuit art collections and the accompanying programs:

Several institutions are interested in taking over portions of the collection and accompanying resources. Most useful for the future reputation of Inuit art is the interest of the National Gallery of Canada. The Prince of Wales Northern Heritage Centre in Yellowknife would be a suitable repository for works by NWT artists. The community museum in Povungnituk and the planned museum in Inukjuak [sic] might be interested in works from Arctic Quebec. In any negotiations, the future care and use of the collection must be considered. The collection has always been widely available for exhibition and loan and it would be undesirable to have it inaccessible.⁶³

⁶¹ Briefing notes for J. Grin, ADM, prepared by G. N. Faulkner, November 25, 1985.

⁶² Briefing notes for J. Grin, ADM, prepared by G. N. Faulkner, November 25, 1985.

⁶³ Inuit Art Section, Social and Cultural Development Division, "Strategy for Transfer of Inuit Art Collection and Programs", October 18, 1985, 2.

Thanks to Doering's intervention, Southern *and* Northern institutions were being considered as transfer recipients. The Winnipeg Art Gallery was added to this list when Director Carol Philips petitioned the Minister of Indian Affairs and Northern Development, saying that "if the collection and archival materials are to be redistributed in any manner, I felt it important that you be aware of this Gallery's potential as a Western centre of scholarship and program activity designed around a major Inuit collection."⁶⁴

Arctic Quebec items in the collection were offered to the Avataq Cultural Institute with the stipulation that the National Gallery of Canada would retain some fine examples for Arctic Quebec representation. The Department mentioned that facilities available in Arctic Quebec would have to meet museological standards of conservation. The Department also wanted to discuss the relationship between the community museum in Povungnituk and the museum to be built in Inukjuak to determine how the collection would be divided between the two establishments.⁶⁵

The Inuit Cultural Institute became a consideration early in 1986 by making known its intentions to build a museum in Arviat, NWT. The Prince of Wales Northern Heritage Centre had offered to act as a repository for any materials gathered by The Inuit Cultural Institute until their community museum was constructed and operational.⁶⁶ Red Pederson, Minister of Culture and Communications for the Government of the Northwest Territories, emphasized to David Crombie, Minister of Indian Affairs and Northern

⁶⁴ C. Phillips to D. Crombie, December 20, 1985.

⁶⁵ N. Faulkner to J. Epoo, December 10, 1985.

⁶⁶ M. Shouldice to H. Goetz, January 13, 1986.

Development, the merits of the Prince of Wales Northern Heritage Centre and the territorial government's profound interest in the ethnographic objects.⁶⁷ In their reply to the Inuit Cultural Institute, the Inuit Art Section emphasized that the fine art portion of the collection was favoured to go to the National Gallery of Canada to ensure the national and international exposure of the pieces. "This applies to that portion of the collection that stands as art on its own artistic merit, apart from its cultural roots."⁶⁸

The emphasis and favouritism bestowed upon the National Gallery of Canada remained obvious even after Northern institutions became involved in the transfer process. Behind closed doors at the Department, plans for the National Gallery of Canada were still being considered. Jacques Grin, Assistant Deputy Minister, wrote,

It's recommended that..[sic]
once the National Gallery has finished identifying which pieces in the collection [INAC] they consider to be fine art quality[,] negotiations on the transfer, maintenance and exhibition of these pieces, the majority of the collection, should then be started....
The holdings not selected by the National Gallery should be examined and plans developed for the transfer, maintenance and exhibition of these pieces by Native museums and cultural institutes in the NWT and Arctic Quebec.⁶⁹

In short, the National Gallery would have had first choice of the "fine art quality", which the Department regarded as "the majority of the collection" and then whatever remained of the INAC art works would be considered for the North.

The Department of Indian Affairs and Northern Development sent out a notice to numerous institutions across Canada, which outlined its intention to "withdraw from the

⁶⁷ R. Pederson to D. Crombie, February 10, 1986.

⁶⁸ H. Goetz to M. Shouldice, January 30, 1986.

⁶⁹ Briefing note from J. Grin to N. Faulkner, prepared by Inuit Art Section, February 21, 1986, source- D. Smith.

responsibility of organizing cultural exhibits on Inuit art.”⁷⁰ The Department requested assistance with “the difficult task of finding an equitable answer to the question of where the collection should go.”⁷¹ Included with the letter was a discussion paper prepared by Maria Muehlen, Head of the Inuit Art Section from 1986 to 1993. In the paper, Muehlen summarized the options and invited the institutions to express their opinions regarding future locations for the Inuit art collections.

The Transfer Options

The discussion paper explored three alternatives which were open for consideration. One option maintained the integrity of the collection as a whole by transferring it as a single entity to one museum or art gallery. However, choosing one existing institution to house the 4,999 works proved difficult due to the size and nature of the collections or the location of the recipient; the National Gallery of Canada could not house a collection of that magnitude and not all of the material met its collecting criteria; The Inuit Cultural Institute did not have a facility for the collection and Arviat was deemed too remote; the Canada Council Art Bank was too specialized to use the historical clothing or craft items; the Canadian Museum of Civilization could accommodate the materials but many of the objects would be redundant to the existing permanent collection.⁷²

The second consideration explored dividing the collection only among interested Southern institutions. Some of the institutions considered were the National Gallery of

⁷⁰ McKnight, June 29, 1987, signed September 30, 1987.

⁷¹ McKnight, June 29, 1987, signed September 30, 1987.

Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, the MacDonald Stewart Gallery and the McMichael Canadian Art Collection, as well as any and all other institutions which had an historically strong interest in Inuit art. There were simply too many possible recipients to consider, not to mention the obvious exclusion of Northern claims or interests.

The third and preferred option also divided the works. However, these divisions were tailored to the proposed recipients as well as keeping in mind accessibility, care for the objects and the best interests of the Inuit artists and their communities. The suggested segments were:

“a) Significant works by major artists to the National Gallery (including sculpture, prints, drawings and textiles)”⁷³ This would ensure that the “best” Inuit art would have representation at Canada’s national art institution. Incorporation into the mainstream of Canadian art would emphasize the validity of the art’s reputation. Marie Routledge, who was working at the National Gallery on secondment from the Inuit Art Section, would be granted another person year from the Department to lend her expertise to the new acquisitions.

“b) A collection of 1, 386 sculptures to the Canadian Museum of Civilization (the so-called NA collection)”⁷⁴ The National Museum of Man had been chosen as the custodian of the NA collection to ensure museum - standard conservation and care of these early works dating from 1954 to 1969. Because the NA collection had predominantly ethnographic and historic value, the Inuit Art Section “suggested to simply

⁷² Muehlen, Discussion Paper, September 1987, 4.

⁷³ Muehlen, Discussion Paper, September 1987, 5.

transfer the ownership officially and thus legalize the existing situation”⁷⁵ since the Canadian Museum of Civilization had been housing the NA collection since 1968.⁷⁶

“c) Approximately 1, 300 prints to the Winnipeg Art Gallery.”⁷⁷ The Winnipeg Art Gallery had been a long - time supporter of Inuit Art, starting in 1964. Through numerous donations, the Winnipeg Art Gallery permanent collection of Inuit art consisted of over 5, 000 sculptures. However, the graphics numbered only 390. Considering the Canadian Museum of Civilization had already amassed a complete inventory of Inuit community annual print editions, keeping two complete sets in Eastern Canada was redundant.

“d) Sculpture, crafts, tools, models, dolls and experimental works related to the history of the arts and crafts in the N.W.T. to The Inuit Cultural Institute in Eskimo Point [Arviat].”⁷⁸ Although The Inuit Cultural Institute formally requested the entire collection, the remoteness of the community posed problems of accessibility for both Northerners and Southerners. The Inuit Cultural Institute did however propose a combined cultural museum and learning centre, Inuit Silattuqsarvingat. The Department advised that the proposed portion of the collection contain “documents of the material culture of the Inuit [that] would seem to fit the requirements for this project.”⁷⁹

“e) Sculpture, crafts, tools, models, dolls and experimental works related to the history of the arts and crafts in Arctic Quebec to Avataq Cultural Institute in Inukjuak.”⁸⁰

⁷⁴ Muehlen, Discussion Paper, September 1987, 5.

⁷⁵ Muehlen, Discussion Paper, September 1987, 5.

⁷⁶ M. Routledge to J. Hucker, Nov. 1, 1985, 1.

⁷⁷ Muehlen, Discussion Paper, September 1987, 5.

⁷⁸ Muehlen, Discussion Paper, September 1987, 6.

⁷⁹ Muehlen, Discussion Paper, September 1987, 6.

⁸⁰ Muehlen, Discussion Paper, September 1987, 6.

As with the proposed segment for the Inuit Cultural Institute, the Avataq Cultural Institute would receive Arctic Quebec material to display in its proposed museum to be constructed in Inukjuak to be called the Avataq Museum and Cultural Centre.⁸¹

Although concerns were voiced about the accessibility to the items which were selected to go to Arviat and Inukjuak, the Department acknowledged that those items “will be important didactic tools for both these institutions in their desire to revitalize and strengthen traditional Inuit culture.”⁸²

The institutions which received the Minister of Indian Affairs and Northern Development’s letter and the Inuit Art Section discussion paper responded quickly. Carol Phillips, Director of the Winnipeg Art Gallery, welcomed the addition of 1, 300 graphic works to its collection and supported the third option of five divisions as it “plants a pragmatic approach to dispersing the materials... [and] provides the most sensible approach.”⁸³ The Winnipeg Art Gallery also expressed its desire to obtain other works in other media if they became available.

The response from Dr. Shirley Thomson, Director of the National Gallery of Canada, fully endorsed the five divisions and accepted the masterworks from the collection. She went on to say that the new National Gallery building on Sussex Drive would have adequate space for the collection and allow for a permanent exhibition space for Inuit art. Thomson acknowledged the valuable expertise of Marie Routledge⁸⁴ and

⁸¹ D. Epoo, Proposal for Acquisition of Cultural Material and Information, October 4, 1985, 1-6.

⁸² Muehlen, Discussion Paper, September 1987, 7.

⁸³ C. Phillips to M. Muehlen, November 2, 1987, 2.

⁸⁴ Marie Routledge, who is presently the Associate Curator of Inuit Art at the National Gallery of Canada, was an employee of the Inuit Art Section during the early transfer years. Routledge worked at the National Gallery one year before the transfer, helping to integrate the Feheley and Stillwell donations of Inuit art into the collection. The Department paid her salary for that year and the year following. She was hired by

suggested the Department provide another year of salary for her at the National Gallery of Canada to assist with the move to the new gallery facilities in 1988. In closing, she commented that “we are excited about the prospect of having part of the collection come to the National Gallery of Canada.”⁸⁵

George F. MacDonald of the Canadian Museum of Civilization noted that, “it is most desirable to find a solution that combines accessibility, care of the collection and service to Northern artists and communities.”⁸⁶ MacDonald welcomed the offer of the NA collection as a permanent addition to the Canadian Museum of Civilization.

In response to the discussion paper, the McMichael Canadian Art Collection curator, Ian Thom, contacted the Inuit Art Section. He indicated that the institution was also interested in receiving some works from the Department’s collections even though the McMichael Canadian Art Collection had not been a considered recipient among the five named in the third option of the discussion paper.⁸⁷ Interestingly, the response to Thom from the Inuit Art Section suggested the topic was not open for discussion. Muehlen stated that offering the works of the collections to too many institutions would have “opened a Pandora’s box.”⁸⁸ She went on to explain that the transfer is “a matter of maintaining at least the integrity of these five clusters. If we [the Department] adopted a wholesale approach nobody would end up with anything significant.”⁸⁹ Considering this document was a “discussion” paper open for outside commentary, the Department made

the National Gallery in 1987 for the position of Assistant Curator of Inuit Art and promoted to Associate Curator in 1993.

⁸⁵ S. Thomson to M. Muehlen, November 6, 1987, 2.

⁸⁶ G. MacDonald to B. McKnight, November 6, 1987.

⁸⁷ I. Thom to M. Muehlen, November 5, 1987.

⁸⁸ M. Muehlen to I. Thom, November 17, 1987.

⁸⁹ M. Muehlen to I. Thom, November 17, 1987.

it clear that the third option, which recommended dividing the collections into five allotments, was not open for discussion.

Nick Sibbeston, Minister of Economic Development and Tourism for the Government of the Northwest Territories, responded to the Inuit Art Section discussion paper with an appeal:

We request that no decision be made at this time regarding the options attached to your letter. This would allow the Government of the Northwest Territories time to present a formal position after further consultation with Inuit organizations which have positions to declare.⁹⁰

Regarding the devolution of the Inuit Art Section from federal to territorial jurisdiction, Sibbeston directly stated, “Properly, this will include the Inuit Art Section as an integral part of the transfer.”⁹¹

The Department welcomed a formal proposal from the Government of the Northwest Territories and agreed to wait,⁹² a very different response than that given to the McMichael Canadian Art Collection curator Ian Thom. However, the Department explained that the Inuit Art Section was under federal, not territorial or provincial, jurisdiction, since it contained information about Arctic Quebec and Labrador as well.⁹³ As the transfer unfolded in 1988, the Northwest Territories would assume a very prominent role in the negotiation process.

⁹⁰ N. Sibbeston to B. McKnight, December 16, 1987.

⁹¹ N. Sibbeston to B. McKnight, December 16, 1987.

⁹² B. McKnight to N. Sibbeston, January 21, 1988, 1.

⁹³ B. McKnight to N. Sibbeston, January 21, 1988, 1.

Chapter 2
The Middle Transfer Years:
The Negotiations with the Northwest Territories
1988-1989

Inuit involvement in the discussions for the transfer of the NA and INAC collections increased in the beginning of 1988. The Government of the Northwest Territories and the Inuit Cultural Institute participation eventually reshaped the allotments of the two collections received by all institutions. The two main issues raised by these Northwest Territories Inuit organizations concerned first, the repatriation of the artworks to the North where they had originated and second, the question of rightful ownership of the material. Chapter Two examines the dialogue between the Inuit of the Northwest Territories and the Department of Indian and Northern Affairs, from 1988 to 1990 regarding the ownership and repatriation of the NA and INAC collections and how this affected the outcome of the transfer for all the involved institutions in the North and in the South.

The concept of repatriation has many definitions. This becomes apparent throughout Chapter Two, as the negotiations unfolded between the Government of the Northwest Territories and the Department of Indian and Northern Affairs over the transfer of the NA and INAC collections of Inuit art. Repatriation is the process of returning illegally gained material culture to its place of origin at the request of the culture of origin. A commonly cited Canadian example of repatriation is the return of the potlatch ceremonial gifts to the Kwakiutl people on the British Columbia coast from the

Royal Ontario Museum and the Canadian Museum of Civilization in the late 1970's and 1980's.¹

First Nations peoples have been engaged in a compelling struggle for Aboriginal title concerning land claims, natural resources and material culture for over 100 years.² These endeavors came to a head in the mid - 1980's with an upsurge in repatriation claims toward the Canadian museum community. Rick Hill, Mohawk artist and freelance curator explained:

Just as Canada repatriated its own constitution in order to verify a unique Canadian consciousness, First Nations, which predate Canadian confederation, want to apply that same thinking for the sake of their future generations. It is a moral, as well as legal situation that needs some creative resolution, if museums are to truly fulfil their charge of cultural preservation.³

In response to a boycott by the Lubicon Cree in Alberta of the exhibition, The Spirit Sings⁴, an Ad Hoc Committee on "Museums and Native Collections" assembled at the Glenbow Museum in Calgary in 1986. According to Michael Ames, Director of the UBC Museum of Anthropology, Julia Harrison, Curator of Ethnology, Glenbow Museum, and Trudy Nicks, Curator of Ethnology, Royal Ontario Museum, this committee addressed "the possibility of a common policy in response to requests for the return of collections to Native peoples."⁵ It also considered the implications faced by the

¹ Webster, Gloria Cranmer, "The "R" Word", MUSE, vol. VI, no. 3, Fall/Automne 1988, 43-44.

² Hill, Rick, "Sacred Trust: Cultural Obligation of Museums to Native People", MUSE, vol. VI, no. 3, Fall/Automne 1988, 32.

³ Hill, 32.

⁴ The Lubicon Cree petitioned the national and international museum community not to lend objects to the Glenbow Museum for The Spirit Sings, an exhibition which featured material culture from all of Canada First Nations groups that had been collected since the time of first contact with Europeans. The exhibition was being prepared to coincide with the Olympic Winter Games in Calgary in 1988.

⁵ Ames, Michael M., Julia D. Harrison, and Trudy Nicks, "Proposed Museum Policies for Ethnological Collections and the People They Represent", MUSE, vol. VI, no. 3, Fall/Automne 1988, 47.

museum community between the legal claims for objects acquired legitimately by museums and the moral claims for items where legal title was contested by First Nations groups. Ames, Harrison and Nicks explain that during the 1980's, "societal attitudes appear[ed] to be changing regarding the importance of "moral" and "sacred" claims of ownership of collections. Increasingly questions [were] being asked about the status of museum collections."⁶

Also in 1986, the National Museums Task Force met with representatives from the Department of Indian Affairs and Northern Development. One of the issues discussed was the future of the NA and INAC collections. The Task Force recognized the need to encourage Inuit art as a legitimate school of art rather than as ethnography.⁷ It advised the Department that "[the transfer] would serve no useful purpose to change a system which has evolved from such positive initiatives. The Task Force recommends that these collections remain where they are."⁸ The Department strongly disagreed with this suggestion. Jacques Gérin, Assistant Deputy Minister, explained that "[in] our view [the Department's] it is still in the best interests of Inuit art and artists that a major part of our Inuit art collection be transferred to the National Gallery...."⁹

The Avataq Cultural Institute used the issue of repatriation to substantiate its request for the Arctic Quebec pieces in the NA and INAC collections in 1985 when the Department of Indian Affairs and Northern Development first announced its decision to deaccession the two collections. The Government of the Northwest Territories

⁶ Ames, Harrison, and Nicks, 48.

⁷ J. Lahey to N. Bickford, June 10, 1986.

⁸ A. Silverman to Executive Committee Members, November 14, 1986.

⁹ J. Gérin to A. Silverman, January 30, 1987.

capitalized on the concept, using it for leverage to demand the NA and INAC collections in their entirety. The repatriation claim for the collections made by the Northwest Territories became hotly debated throughout 1988 and early 1989.

The difficulty in the negotiations between the Northwest Territories and the Department in the late 1980's can be explained as a misunderstanding. Both parties employed the term "repatriation", yet each subscribed to a different definition. The Northwest Territories firmly believed that the pieces should be returned to their place of origin because they represented Inuit heritage and culture which had been removed from the North. Helen Webster, Chairperson of Nunatta Sanungatanqit (the Iqaluit community museum) and member of the Inuit Heritage Committee, considered repatriation a return of cultural items to their place of origin so a younger generation of that particular culture would have greater access to their heritage.¹⁰ The Government of the Northwest Territories argued that there was no Inuit art left in the North for the younger generations to learn from and be proud of.

The Department on the other hand, downplayed the transfer as repatriation because all the works had been purchased legally, often with receipts, from the arts and crafts programs in 1954 to 1968 for the NA collection and from co-operatives, dealers and galleries in 1969 to 1984 for the INAC collection. The reluctance to acknowledge "repatriation" was twofold: first, the Department collected every piece legitimately and the term's loaded definition may have implied otherwise; and second, as the Department was not a museum, it need not adhere to the rules which applied to the conduct of museums and galleries in relation to these issues.

In 1994 (after the transfer was completed), a task force assembled by the Canadian Museums Association and the Assembly of First Nations prepared Turning the Page: Forging New Partnerships Between Museums and First People. This task force suggested repatriation be dealt with on a case by case basis, taking into consideration moral and ethical issues rather than a strictly legal approach.¹¹ This recommendation may seem vague, but added considerations, such as rightful ownership of sacred objects or other objects of cultural patrimony,¹² complicate these claims. In fact, what the Government of the Northwest Territories actually wanted from the Department was a “transfer of title”. When museums have acquired materials legally, Aboriginal peoples may request a transfer of title which involves a symbolic ownership of the object even though it remains in the museum.¹³ As a result, rightful ownership became an issue in the negotiations.

The Proposal from the Government of the Northwest Territories

As promised by Sibbeston, the Government of the Northwest Territories submitted its proposal to Bill McKnight, Minister of Indian and Northern Affairs for the transfer of the Departmental collections in early 1988. Titus Ahlooloo, Minister of Culture and Communications for the Government of the Northwest Territories, commented,

I am convinced that the return of this collection to the people of the North will renew interest in their cultural traditions as well as serve

¹⁰ Helen Webster, interview by author, Montreal, July 9, 1997.

¹¹ Turning the Page: Forging New Partnerships Between Museums and First People, Canadian Museums Association and the Assembly of First Nations, 3rd edition, Ottawa, 1994, 5.

¹² *Ibid.*, 8-9.

¹³ *Ibid.*, 9.

to stimulate further art and crafts growth. The return of this collection will introduce new pride and confidence in northern people's effort to represent themselves. We [GNWT] therefore accept your kind offer of the whole collection.¹⁴

He named the Prince of Wales Northern Heritage Centre, Yellowknife as the only agency in the North able to handle "the logistics of such a repatriation."¹⁵

In the Government of Northwest Territories proposal, Ahlooloo recommended a project foundation be established. To ensure accessibility to the collections, a committee of individuals selected from Inuit organizations and community cultural centres would represent this project.¹⁶ As the Department did not wish to devolve the research and documentation facilities, Ahlooloo suggested the Department set aside funds for copying the information in the Inuit Art Section documentation centre to video - disc, hiring and training staff, renovating community museums, and shipping the NA and INAC collections to the Northwest Territories. Finally, Ahlooloo reassured the Minister that "with current museum lending agreements and standards of traveling exhibitions, which our northern museums so carefully adhere to...southern museums will find an equal opportunity to display, as they would as if they owned the items themselves."¹⁷

The Minister's response to the Government of the Northwest Territories' proposal emphasized that transferring the entire NA and INAC collections to one institution was "unworkable"¹⁸ as the collections and accompanying programs in question included material pertaining to Arctic Quebec.¹⁹ This made the programs of the Inuit Art Section a

¹⁴ T. Ahlooloo to B. McKnight, January 15, 1988, 1.

¹⁵ T. Ahlooloo to B. McKnight, January 15, 1988, 1.

¹⁶ T. Ahlooloo to B. McKnight, January 15, 1988, 1.

¹⁷ T. Ahlooloo to B. McKnight, January 15, 1988, 2.

¹⁸ B. McKnight to N. Sibbeston, February 5, 1988, 1.

¹⁹ Briefing note for the Minister, prepared by J. Falconer, February 5, 1988, 1.

federal concern and not provincial or territorial one. He then pointed out that “[r]esponse to the discussion paper [September 1987], inclusive of seven Inuit organizations, has been unanimously positive.”²⁰

Ahlooloo stated that his “understanding [was]...that the people of the Northwest Territories would have ‘first call’ on the entire collection...[and he] suggested this would include all art and artifact objects originally made in the N.W.T., the documentation centre and a portion of the operational funds.”²¹ In order to discuss the transfer of the NA and INAC collections, Ahlooloo suggested a meeting in Iqaluit, NWT, between representatives of his office and McKnight’s office, “provided,” he said, “we agree the collection’s future *owners* are the Inuit of the Eastern Arctic.”²²

The Minister addressed the Government of the Northwest Territories’ expectation of being offered both the NA and INAC collections as a “misunderstanding”.²³

McKnight expressed serious reservations about Ahlooloo’s desire to establish the outcome of the meeting before it convened and urged him to reconsider his stipulations, so the other organizations present would have the opportunity to express their points of view.²⁴ McKnight deemed repatriation “not a pre-eminent issue” because he felt the proposed gifts to the cultural institutes in the Northwest Territories and Arctic Quebec would assist them in achieving their mandates.²⁵ Ahlooloo reiterated the notion of a “misunderstanding”, but claimed the confusion was on the part of the federal Department. He explained,

²⁰ B. McKnight to N. Sibbeston, February 5, 1988, 2.

²¹ T. Ahlooloo to B. McKnight, April 14, 1988, 1.

²² T. Ahlooloo to B. McKnight, April 14, 1988, 1 (emphasis mine).

²³ B. McKnight to T. Ahlooloo, May 2, 1988, 1.

²⁴ B. McKnight to T. Ahlooloo, May 2, 1988, 2.

I believe we are in agreement concerning disposition or disposal of the collection. What I did state is that ownership of the total collection should be agreed upon before a meeting took place in Iqaluit.

Frankly speaking, I feel that its ownership should be transferred to the people of the north. Despite its recent history, the collection is a powerful symbol of Inuit heritage. As well, ownership would provide Inuit groups with a sense of pride and purpose in further development of their artistic skills and in no way would it alter the accessibility of southern museums to the collection.²⁶

To resolve the problem of Ahlooloo's demands, McKnight's officials met with Chris Stevens, Director of the Prince of Wales Northern Heritage Centre and Acting Associate Deputy Minister of Culture for the Government of the Northwest Territories, in August 1988. They reached an agreement that the meeting in Iqaluit could proceed without "preconditions".²⁷

Also at this time, the Inuit Tapirisat of Canada²⁸, a non – profit Inuit organization committed to the well – being of Canada's Inuit, approached the Department of Indian and Northern Affairs with a repatriation concern of their own. At their 1988 Annual General Meeting in Cambridge Bay, NWT, the Inuit Tapirisat of Canada representatives passed a resolution regarding the return of Inuit archeological artifacts to the North.²⁹ McKnight readily agreed that archeological artifacts should be returned to Inuit cultural centres. However, he stated that no works in the collection were made prior to 1949 and

²⁵ B. McKnight to T. Ahlooloo, May 2, 1988, 1.

²⁶ T. Ahlooloo to B. McKnight, June 21, 1988, 1.

²⁷ B. McKnight to T. Ahlooloo, August 11, 1988.

²⁸ The Inuit Tapirisat of Canada is supported several Inuit – run national and regional organizations such as Labrador Inuit Association, Makivik Corporation, Baffin Regional Inuit Association, Kivalliq Inuit Association, Inuvialuit Regional Corporation, Nunavut Tungavik Incorporated and Pauktuutit.

²⁹ R. Ningeocheak to B. McKnight, June 2, 1988, 1.

none of the artifacts could be classified as archeological.³⁰ The resolution from the Inuit Tapirisat of Canada stated:

Resolution #7 Return of Inuit Artifacts

Whereas the Department of Indian and Northern Affairs has an extensive collection of Inuit art and artifacts and,

Whereas the Department of Indian and Northern Affairs is currently in the process of exploring ways of transferring this collection to various institutions and,

Whereas Inuit are firmly committed to further developing their culture through their own institutions and museums.

Therefore be it resolved that the 1988 ITC Annual General Meeting strongly supports the positions previously taken by Avataq, Inuit Cultural Institute, ITC, LIA, Northern Quebec that all artifacts in the collection be transferred to Inuit cultural organizations in all of the regions.

Moved by: Pete Komaaluk

Seconded by: Peter Adams³¹

McKnight emphasized the difficulty the Department faced in determining the placement of the NA and INAC collection holdings, but pointed out that since neither of the Departmental collections contained objects from Labrador, the Labrador Inuit Association (LIA) would not be considered a recipient in the transfer.³²

With the meeting in Iqaluit imminent, the Government of the Northwest Territories presented another ownership option to the Department. Leader of the Government of the Northwest Territories, Dennis Patterson, outlined the efforts made by his government to preserve and promote the returned heritage items, and reiterated that his Government was only interested in the Northwest Territories - made objects contained in the NA and INAC collections. He pointed out that the Department "did not consider the issue of ownership....Ownership is a reinstatement of first right of access to the

³⁰ B. McKnight to R. Ningocheak, July 8, 1988, 1-2.

³¹ Attachment: R. Ningocheak to B. McKnight, June 2, 1988, 2.

collection. Ownership does not mean transferring the entire collection to the north...Ownership means transfer of title.”³³ Through transfer of title, a proposed foundation made up of Inuit representatives would arrange long - term loans of the entrusted works with Northern and Southern institutions helping to ensure equal access.³⁴

When the letter reached the Department, an unidentified government employee had strong opinions about Patterson’s ideas of “the reinstatement of first right of access”.³⁵ Handwritten in the *margins* of the letter was the comment, “It [the collection] was purchased to be accessible to the potential market for art - not to be accessible to Inuit.”³⁶ The attitude evident in this comment alludes to the possessive and patriarchal stance some members within the Department had toward the *marginalized* people who created the art in the NA and INAC collections. This opinion also emphasizes for whom, some people within the Department believed, Inuit art was made and exhibited. In the Minister’s official response, McKnight reaffirmed the Department’s firm commitment to the proposal outlined in the discussion paper written in September 1987. A direct transfer of title would be given to the recipient institutions for their respective allotments.³⁷

In qualifying how to dispose of the NA and INAC collections, the Department consulted with the Treasury Board. Questions asked pertained to the Treasury Board’s “attitude” toward such options as the “donation” of portions of the collection to the Avataq Cultural Institute, the Inuit Cultural Institute, and the Winnipeg Art Gallery as they were federal institutions, like the National Gallery of Canada and the Canadian

³² B. McKnight to R. Ningeocheak, July 8, 1988, 1-2.

³³ D. Patterson to B. McKnight, August 19, 1988, 2.

³⁴ D. Patterson to B. McKnight, August 19, 1988, 2.

³⁵ D. Patterson to B. McKnight, August 19, 1988, 2.

³⁶ handwritten notes on D. Patterson to B. McKnight, August 19, 1988, 2. Unidentified writer.

Museum of Civilization. The Department emphasized that “[n]one of them [the Avataq Cultural Institute, the Inuit Cultural Institute, the Winnipeg Art Gallery] could afford to purchase the pieces and it would be disastrous to the market if DIAND were seen to be selling off its collection, whether to selected buyers or by public auction.”³⁸ The value of the collections was appraised at \$1, 592, 162 in 1983.³⁹ The Treasury Board was assured by the Department that the private corporations would receive portions valued far below the \$1.5 million “since the most valuable pieces will be going to the National Gallery and Museum of Civilization.”⁴⁰

On November 2, 1988, the Government of the Northwest Territories Legislative Assembly convened. One of the items discussed was “Motion 24-88(2): Repatriation of Inuit Art and Artifacts”. The motion praised the efforts of the GNWT and communities in the Eastern Arctic “to repatriate Inuit artifacts and art and preserve Inuit heritage so that future generations may have access to it and be proud of it.”⁴¹ The NA and INAC collections were mentioned as important examples to repatriate. Ahlooloo gave a presentation that summarized the progress and negotiations between the two governments to date. He commented that in the federal government discussion paper, “repatriation was not considered an issue”.⁴² Ahlooloo also explained the misunderstanding about ownership:

[W]e [the GNWT] stressed the federal obligation to transfer the ownership...[while] the federal Minister interpreted ownership for disposition, believing the entire collection would have to be

³⁷ B. McKnight to D. Patterson, October 3, 1988, 1.

³⁸ J. Falconer to A. Goneau, August 10, 1988, 2.

³⁹ P. Cadieux to P. Dyck, May 30, 1989, 1

⁴⁰ J. Falconer to A. Goneau, August 10, 1988, p. 2

⁴¹ unedited transcript, November 4, 1988, 3

⁴² unedited transcript, November 4, 1988, 6

transferred to the North...In a recent reply to the federal Minister...[the GNWT] reaffirmed that the issue of ownership was a symbolic gesture, reaffirming Inuit claim to the control, both the history and destiny.⁴³

MLA Angottitauruq strongly stated that the artworks “are in the wrong heritage where they are now”⁴⁴ and “they belong to the northern people. If they are in the Southern societies they are lost, the meaning is lost.”⁴⁵

Northwest Territories Government Leader Patterson presented an assessment of both sides of the issue. He praised Indian and Northern Affairs for “preserving” the objects and suggested the Government of the Northwest Territories should “be grateful” for the effort. However, Patterson voiced opposition to any of the collection being dispersed to Southern institutions, preferring to negotiate long-term loans to large Southern institutions, like the National Gallery of Canada, to display the finest art examples.⁴⁶ The Government of the Northwest Territories’ Legislative Assembly unanimously carried the motion to continue repatriation efforts in the North. The emotion that the repatriation issue incited in the Inuit reaffirmed their desire to reclaim these cultural objects. The Inuit heritage symbolized in the NA and INAC collections went far beyond the original purpose as an economic activity and sovereignty promotion tool. The conflict between the Inuit culture that produced the objects and the Canadian culture that appropriated them ultimately begged the question, whose heritage was it?

⁴³ unedited transcript, November 4, 1988, 6

⁴⁴ unedited transcript, November 4, 1988, 8

⁴⁵ unedited transcript, November 4, 1988, 9

⁴⁶ unedited transcript, November 4, 1988, 11-12

Negotiation Meetings in Ottawa and in Iqaluit

A meeting between the two governments and the recipient institutions was confirmed to take place in Ottawa on November 10, 1988. The day before that meeting, the Inuit Cultural Institute and the Inuit Heritage Committee drafted and signed a memorandum of understanding. The two organizations agreed that the Inuit Heritage Committee supported the Inuit Cultural Institute's proposal to obtain the Inuit art collection from the Department and hold it in trust on behalf of all Northwest Territories Inuit. The Inuit Cultural Institute in turn recognized the Inuit Heritage Committee's greater authority to direct the work involving the care and display of the objects. Between the two, they agreed to make the collections as accessible as possible to the Baffin, Keewatin and Kitikmeot regions and give "due consideration" to non-Inuit institutes, museums or centres regarding loans and study of the collection.⁴⁷ A priority for the Inuit Cultural Institute and the Inuit Heritage Committee was to draw on the resources and staff of the Prince of Wales Northern Heritage Centre, as well as the former Department of Indian and Northern Affairs employees who had worked with the collections, if they offered assistance. Much attention would be given to developing new and existing museums, training staff and creating traveling exhibitions.⁴⁸

The meeting the next day between the Northern and Southern governments and their respective heritage institutions took place at the Government Conference Hall in Ottawa. Although no conclusions were reached that day, many people voiced their opinions, concerns, requests and demands about the fate of the Department's Inuit art

⁴⁷ Memorandum of Understanding, # 4, November 9, 1988, 1

⁴⁸ Memorandum of Understanding, November 9, 1988, 1-2

collections. The two delegations presented two distinct sides of the issue. The Department of Indian and Northern Affairs, the National Gallery of Canada, the Canadian Museum of Civilization and the Winnipeg Art Gallery tabled an argument based on accessibility, care and purpose of the transfer; the Government of the Northwest Territories, the Inuit Cultural Institute and the Inuit Heritage Committee emphasized the emotional and cultural value of the NA and INAC collections.

The meeting in Ottawa offered the first forum for the Inuit voice to be heard in the negotiations. Ollie Ittinuar, President of the Inuit Cultural Institute, explained that “the artifacts belong to the ancestors of the Inuit, pertain to the lifestyles of the Inuit and therefore, are important to the Inuit. The objects are especially important to the elders.”⁴⁹ Tommy Owljoot, Executive Director of the Inuit Cultural Institute, emphasized the artifacts “are essential in order to maintain the Inuit lifestyle; education is the key to preserve this knowledge.”⁵⁰ Chairperson of Inuit Heritage Committee, Ann Meekitjuk Hanson simply stated, “We are here to discuss Inuit heritage.”⁵¹

When the question of ownership was tabled, Southern institutions made known their position. Brydon Smith, Assistant Director of Collections and Research, National Gallery of Canada, pronounced, “Ownership should be divided and clear. We [the National Gallery of Canada] would be responsible only for what we owned.”⁵² Jack Stagg, from the Department, stipulated that Southern institutions that received portions of the collection would also receive transfer of title and, thus complete and unconditional

⁴⁹ Minutes from Meeting to Discuss Future of Inuit Art Collection, Department of Indian Affairs and Northern Development November 10, 1988, 4

⁵⁰ Minutes, November 10, 1988, 5

⁵¹ Minutes, November 10, 1988, 7

⁵² Minutes, November 10, 1988, 8

ownership of those portions, to ensure a commitment to the maintenance and growth of the institutions' collections. Stagg admitted that a resolution could not be made by the end of the day. The Department remained steadfast in its belief that "our collection is a national heritage and that some of it should continue to be owned by the nation and be accessible to all Canadians in national institutions."⁵³ A second meeting was proposed for early 1989 in Iqaluit.⁵⁴

Northern delegates recall the very divided seating arrangement in the conference hall. Craig Hall, President of the Museum Board for Nunatta Sanungatanqit, described "an enormous conference room that's normally reserved for interprovincial debates....It's a HUGE room...and typically, the federal people came in and they sat on one end of the room and we sat away over on the other....I think the seating plan very much matched ...the aura of the negotiations."⁵⁵ He felt that "there was a certain amount of patriarchal, maybe even parochial, feelings on the part of the federal government towards the North...[and that] this was a time when Northern feelings were surging and we want to do this on our own."⁵⁶ Helen Webster, Chairperson of Nunatta Sanungatanqit, remembered the proceedings as being very intimidating for the Northern representatives. The Northern committee members were largely volunteers doing this out of a sincere interest in Inuit heritage, whereas the Southern delegates were all professionals employed by major establishments in the field.⁵⁷

⁵³ Briefing for the Minister, prepared by Jack Stagg, Meeting of November 10, 1988 on Disposition of Inuit Art Collection, December 6, 1988, 3

⁵⁴ Minutes, November 10, 1988, 3

⁵⁵ Craig Hall, interview by author, Yellowknife, June 2, 1997.

⁵⁶ Craig Hall, interview by author, Yellowknife, June 2, 1997.

⁵⁷ Helen Webster, interview by author, Montreal, July 9, 1997.

The meeting in Iqaluit, March 8-11, 1989, was held at Nunatta Sanungatanqit. The proposal from the previous meeting had been altered and re-proposed by the Inuit Art Section and the Department of Indian and Northern Affairs. Southern galleries would receive outright ownership of their portion of the NA or INAC collections, but these allotments would be smaller than originally proposed in the Inuit Art Section discussion paper back in 1987. The redistributed Northwest Territories pieces from the original segments would go to the Inuit Cultural Institute and the Government of the Northwest Territories.⁵⁸ The redistribution affected all the involved art galleries and museums. The Inuit Cultural Institute was given first claim on works crafted by artists who had since died or ceased producing, or that showed aspects of traditional life and illustrated Inuit oral tradition, as well as on objects made in a distinct community style.⁵⁹

Southern institutions were given material from the NA and INAC collections based on what art and artifacts were available in the North. As the Prince of Wales Northern Heritage Centre had complete sets of community print editions already in the Northwest Territories, the Winnipeg Art Gallery received many original prints to augment its existing collection. Drawings would remain in the South, since Northern community co-operatives and print workshops had large holdings of these items, to ensure this element of graphic art received wider representation in Southern collections.

The crucial change in the new proposal concerned the NA collection housed at the Canadian Museum of Civilization. Its works were collected in the early years of Inuit art development and contained pieces with much historical value. To satisfy both Northern

⁵⁸ Briefing note to the Minister, prepared by Richard Van Loon, Transfer of the Inuit Art Collection, February 15, 1989, 1-2.

and Southern institutions, the NA collection would be divided so the Inuit Cultural Institute would receive one - half of the works that had been made by NWT artists.⁶⁰ Ultimately, the Inuit Cultural Institute would receive 1, 653 out of 3, 600 items from the NA and INAC collections which had originated from the Northwest Territories.⁶¹ Hall recalls his impression of the resolution: “the key things that drove the emotion were very much bound up in the notion of Northerners...about to claim their own future.”⁶²

After the three - day meeting in Iqaluit, Pierre Cadieux, the new Minister of Department of Indian and Northern Affairs,⁶³ and Titus Ahlooloo, Minister of Culture and Communications, Government of the Northwest Territories, announced the initialing of an agreement-in-principle on March 14, 1989 among the Government of the Northwest Territories, the Inuit Cultural Institute, Department of Indian and Northern Affairs, the National Gallery of Canada, the Canadian Museum of Civilization and the Winnipeg Art Gallery .⁶⁴

The Selection Process Concerning the Northwest Territories Materials

The selection process of the transfer was arranged and executed quickly. The print selection took place first on April 12, 1989, at Department of Indian Affairs and Northern Development Headquarters in Hull and involved the Inuit Cultural Institute, the

⁵⁹ Muehlen, Speech, March 9, 1989, 1-2.

⁶⁰ Muehlen, Speech, March 9, 1989, 1-2.

⁶¹ R. Van Loon to J. Allan, April 17, 1989.

⁶² Craig Hall, interview by author, Yellowknife, June 2, 1997.

⁶³ M. Sparling to P. Cadieux, February 3, 1989.

⁶⁴ Government of Canada, News Release, March 14, 1989, “Inuit Cultural Institute to Receive Large Portion of Art Collection.”, 1-2.

National Gallery of Canada and the Canadian Museum of Civilization.⁶⁵ The Winnipeg Art Gallery did not participate in the graphic work selections since the agreement-in-principle stipulated the Winnipeg Art Gallery would receive the remainder not selected by the other three institutions.⁶⁶ The representatives from each of the remaining institutions prepared lists of preferred graphic works prior to the meeting and then the delegates proceeded to go through the Inuit Art Section Catalogue of Services and Collections page by page, discussing each graphic work and making selections.⁶⁷

As the Canadian Museum of Civilization had already acquired a full set of every annual community edition of prints from 1957 onward, it selected only the prints which they needed to fill the gaps in its collection which resulted from prints being damaged or lost during exhibitions.⁶⁸ The National Gallery of Canada chose mainly drawings, such as Luke Anguhadluq's "Drum Dance" (Figure 1), and a selection of "masterwork" prints which included Kenojuak Ashevak's "The Return of the Sun" (Figure 2) and "Hundreds and Hundreds, Herds of Caribou" (Figure 3) by Ruth Qaulluaryuk. Since the Prince of Wales Northern Heritage Centre possessed a complete set of prints accessible for loan agreements and the community co-operatives kept files of original drawings, the Inuit Cultural Institute did not find it necessary to claim many graphics. The Winnipeg Art Gallery did not participate in the selection process at all since they would receive all the remaining prints and a small selection of drawings. Examples of graphic art which were not required by the other institutions included the print "Three Walruses" (Figure 4) by

⁶⁵ Minutes of Meeting Re: Selection of Northern Collection of Inuit Art from DIAND collection, Wednesday April 12, 1989, DIAND headquarters, Hull, author unknown.

⁶⁶ Final Agreement, NWT.

⁶⁷ Maria von Finckenstein, interview by author, Ottawa, February 20, 1997.

⁶⁸ Odette Leroux, interview by author, March 16, 1997.

Sheouak, and the drawing “Insects, Birds and Fish” (Figure 5) by Elijah Samualie. As the Winnipeg Art Gallery already possessed a strong sculpture collection, the Department believed it more important to increase the Gallery’s print holdings.⁶⁹

The second meeting for selections, held May 23-25, 1989, concerned the sculptures and other works created in three - dimensional media. The committee involved included Marie Routledge, National Gallery of Canada, Odette Leroux, Canadian Museum of Civilization, Ann Meekitjuk Hanson and Chris Stevens, Inuit Heritage Committee, Ollie Ittinuar and Tommy Owljoot, Inuit Cultural Institute, Barbara Winters, Prince of Wales Northern Heritage Centre, and Helen Webster, Nunatta Sanungatanqit. Maria Muehlen, Head of the Inuit Art Section, chaired the session.⁷⁰

The selections were divided into two parts; the meetings on the first day and a half took place at the Inuit Art Section, and involved working with the INAC collection. Discussion of the NA collection took place on the second day and a half happened at the Canadian Museum of Civilization storage facility in Hull. The schedule specified long days beginning at 9:00 am and ending at 10:00 p.m., to ensure the job was completed quickly.⁷¹ A coin toss determined which representative would select first.⁷² Ollie Ittinuar, President of the Inuit Cultural Institute won the toss.⁷³

In both meeting locations, the sculpture from the respective collections was placed on tables, arranged by community of origin. The committee moved alphabetically from community grouping to community grouping, selecting pieces. The process was a

⁶⁹ Darlene Wight, conversation with author, Winnipeg, June 27, 1997.

⁷⁰ Meekitjuk Hanson, A, “Large Collection of Inuit Art Returns Home”, *Above and Beyond*, Vol. 1, No. 4, Autumn 1989, 51.

⁷¹ “2nd Meeting of the Selection Committee Re: DIAND Inuit Art Collection”, Agenda, May 23-25, 1989.

⁷² Maria von Finckenstein, interview by author, Ottawa, February 20, 1997.

smooth one as the Northern and Southern institutions approached the selections with different agendas and interests. The Inuit Cultural Institute's first priorities were distinctive cultural groupings such as the Inuvialuit, special regional groupings such as Keewatin or Kitikmeot and specific samples with community distinctions. Sculptures, such as "Fisherwoman" (Figure 6) by Judas Ullulaq exemplified the special style of the Kitikmeot region of the Central Arctic and the "Four Narwhales"(Figure 7), by Patrick Kagoatark, demonstrated the ivory miniatures created in Pelly Bay. The works had to exhibit well-documented narratives of traditional knowledge in order to educate Inuit youth. Special consideration was given to pieces by artists now deceased. The selected works had to be "not fragile" for travelling exhibitions, and "excellent artistic examples".⁷⁴ The Canadian Museum of Civilization's criteria was specifically for the NA collection. It wanted to illustrate the historical development of Inuit art in the 1950's and 1960's by choosing:

- A) sculptures that reflect the aesthetic value of the work of the early contemporary period.
- B) sculptures that enhance the continuity of the historic and artistic development of contemporary Inuit art.
- C) subject matter of sculptures that enlarge the scope of creativity by Inuit artists in CMC's collection.⁷⁵

As the Canadian Museum of Civilization already possessed an extensive graphics collection, its primary interest was to amass a representative collection of three - dimensional works by dividing the NA collection equally with the Northern institutions.⁷⁶

⁷³ Ollie Ittinuar, interview by author, trans. Norman Ford, Rankin Inlet, June 13, 1997.

⁷⁴ Selection Criteria: Northwest Territories, File – Inuit Cultural Institute Collection, Prince of Wales Northern Heritage Centre, Yellowknife.

⁷⁵ Selection Criteria of CMC for Northern Affairs (NA) Inuit Art Collection, File: General-Departmental Collection, Research and Documentation Centre, Inuit Art Section, Department of Indian and Northern Affairs.

As Chair, Muehlen's approval determined the finality of an institution's selection. She explained, "[As] the Chair...[I] had sort of the last veto. If I had been terribly unhappy with something, I could have intervened...[As] I remember, I did ONCE, which shows you how amicable the process was."⁷⁷ In this case, Owljoot had selected a piece for the Inuit Cultural Institute, a large Cape Dorset sculpture by Qaqaq Ashoona entitled "Sea Spirit Totem"(Figure 8).⁷⁸ Muehlen recalled, "I considered this [sculpture] a national treasure and I was vetoing it [Owljoot's choice] and I felt it [the sculpture] should go to the National Gallery." The National Gallery of Canada accepted the sculpture, which has since been displayed on several occasions in its permanent exhibition space for Inuit art.⁷⁹

The Final Transfer Agreement

Even after the agreement-in-principle with the Northwest Territories was initialed in Iqaluit in March, 1989, the Department still had reservations about transferring portions of the NA and INAC collections to the Northern institutions. What would be the fate of the allotments if one or both of the Northern cultural institutions should cease to exist? This led to the question of possibly maintaining residual control over the Northern allotments, so the Department could take them back if the situation or need ever arose.⁸⁰ However, each Northern institution made provisions in its respective final agreements to

⁷⁶ Selection Criteria of CMC for Northern Affairs (NA) Inuit Art Collection.

⁷⁷ Maria von Finckenstein, interview by author , Ottawa, February 20, 1997.

⁷⁸ Maria von Finckenstein, interview by author , Ottawa, February 20, 1997.

⁷⁹ Maria von Finckenstein, interview by author , Ottawa, February 20, 1997. According to Christine Lalonde, Curatorial Assistant for Inuit Art for the National Gallery of Canada, the "Sea Spirit Totem" has been retitled "Sea Spirit Composition". The object has been displayed on four different occasions, as well as being featured on Good Morning America. Electronic mail, Nov. 12, 1997.

alleviate the Department's concern. In the Northwest Territories, the Prince of Wales Northern Heritage Centre in Yellowknife, which already held the Inuit Cultural Institute collection in trust, would take on the responsibility⁸¹ and the Avataq Cultural Institute designated the Makivik Corporation as the intended recipient.⁸² These provisions ensured the transfer was complete and unconditional for all the art and museum establishments.⁸³

When the Department had successfully negotiated the transfer settlement with the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, and the Inuit Cultural Institute, Legal Services in the Department of Justice for the Federal Government was consulted about the final steps. The Department of Justice approved a letter to the Minister of Supply and Services, Paul Dyck, which requested the implementation of the relevant provision of the Surplus Crown Assets Act in section 6 (e), which read,

6. With specific or general authority from the Governor in Council, the Minister may,...

(e) authorize a government department to dispose of surplus Crown assets in such conditions as he may consider desirable.⁸⁴

This Act gave Dyck the general authority to dispose of the Surplus Crown Assets⁸⁵, specifically in this case the NA and INAC collections.⁸⁶ Cadieux requested the use of section 6(e) of the Surplus Crown Assets Act ,

to permit the gratuitous transfer of ownership of part of this Department's Inuit art collection to four new owners...I am aware

⁸⁰ J.B. Murray to R. Van Loon, April 17, 1989, 1-2

⁸¹ Final Agreement, NWT.

⁸² Final Agreement, QC.

⁸³ J.B. Murray to R. Van Loon, April 17, 1989, 2.

⁸⁴ As in L. Hjartarson to J. Falconer, May 19, 1989.

⁸⁵ L. Hjartarson to J. Falconer, May 19, 1989.

⁸⁶ P. Cadieux to P. Dyck, May 30, 1989, 1.

that it is normal practice for Crown assets which are no longer required by the federal government to be sold through your Crown Assets Distribution Corporation Group. The sale of the Inuit art collection in this manner would be disastrous for the Inuit art market, and would negate much of the work this department has done over the past forty years to build the image of Inuit art into almost a national identity symbol.⁸⁷

According to Cadieux, the disposition of the collection in this manner would continue to support Departmental mandates. The pieces of the NA and INAC collections would gain exposure, in the Southern institutions, to national and international collectors, while pieces in the North would inspire and instruct Inuit about their heritage. Northern communities would also have a valuable attraction for tourists traveling in the Arctic who contribute to the Northern economy.⁸⁸

As Cadieux was traveling to the North at the end of June, 1989, he requested a hasty response from Dyck. This way, Cadieux could sign the final agreement of the transfer of the Northwest Territories portion of the NA and INAC collections when he visited Yellowknife. Dyck replied to Cadieux's request on June 30, 1989:

J'ai le plaisir de vous informer qu'en vertu de l'article 6 (e) de la Couronne, l'autorité vous est par la présente conférée, en votre qualité de ministre des Affaires indiennes et du nord canadien, de disposer de la collection d'art Inuit de annexes I, II, III et IV du rapport de surplus de votre ministère en date du 29 juin, 1989.⁸⁹

Five days later, on July 4, 1989, representatives from the Department of Indian and Northern Affairs, the Inuit Cultural Institute and the Government of the Northwest Territories signed the final agreement to give ownership of a portion of the NA and INAC

⁸⁷ P. Cadieux to P. Dyck, May 30, 1989, 1.

⁸⁸ P. Cadieux to P. Dyck, May 30, 1989, 2.

⁸⁹ P. Dyck to P. Cadieux, June 30, 1989.

collections to the Inuit Cultural Institute.⁹⁰ The signatories included Pierre Cadieux, Minister of the Department of Indian and Northern Affairs, Titus Ahlooloo, Minister of Culture and Communications, Government of the Northwest Territories, and Ollie Ittinuar, President of the Inuit Cultural Institute. The ceremony took place at the Prince of Wales Northern Heritage Centre. According to the schedule of events, “all [six] copies of the agreement will have to be returned to Ottawa for a subsequent signing ceremony for the National Gallery and the Canadian Museum of Civilization.”⁹¹ Cadieux presented Ittinuar with a sculpture from the collection, a small work titled “Head” (Figure 9) by deceased Rankin Inlet artist John Tiktak (1916-1981). In his speech, Cadieux remarked, “[W]e [the Department] are sorry to see the collection leave the department. But we are happy to have reached an agreement on its disposition...I am confident that the collection will be well looked after and that it will form a lasting part of the Inuit heritage as it is preserved and cared for in Northern heritage institutions.”⁹²

⁹⁰ CBC Mackenzie Regional News, July 6, 1989, North of 60, Department of Indian Affairs and Northern Development.

⁹¹ Signing Ceremony, Schedule of Events, draft, n.d., 1989.

⁹² Cadieux, speech, July 4, 1989, Prince of Wales Northern Heritage Centre, Yellowknife.

Chapter 3
The Late Transfer Years:
The Negotiations with Arctic Quebec
1990-1992

When the negotiations concerning the Northwest Territories - made materials in the NA and INAC collections were completed, the Department of Indian and Northern Affairs attended to the discussions with Arctic Quebec representatives. Chapter Three outlines the talks between the Avataq Cultural Institute, the National Gallery of Canada and the Canadian Museum of Civilization, which were conducted separately from those with the Northwest Territories at the request of the Avataq Cultural Institute, since the two Northern cultural institutes had different agendas. The resolution of the repatriation issue with the Northwest Territories, by altering the portions received by each institution, also included the Avataq Cultural Institute. Their share of the Arctic Quebec material in the NA collection increased to 50%, to be divided with the Canadian Museum of Civilization. The Department's concern over the conservation that the works would receive in the Northern cultural centres became the issue in these negotiations.

The issues of ownership and repatriation tabled by the Northwest Territories Inuit did not concern Arctic Quebec Inuit in the same way. The Avataq Cultural Institute delegates focused their energies on trying to secure funding from the Department of Indian and Northern Affairs and the Quebec provincial Ministère des Affaires Culturelles to help establish three cultural transmission centres in Inukjuak, Povungnituk and Montreal.¹ In drafting proposals for these cultural centres, the Avataq Cultural Institute

¹ Minutes of MAC/Avataq Meeting, September 27, 1985, Montreal.

showed concern over the number of works possibly being transferred in relation to the space required to house and exhibit them.²

The Position of the Avataq Cultural Institute

From the beginning of the transfer years, the Avataq Cultural Institute had agreed to the initial discussion paper released in 1987 by the Department. In its response to the discussion paper, President Johnny Epoo wrote,

[We] do appreciate the fact that the Collection was acquire [sic] by the Department through purchases from the artists concerned, or by the agencies created by the Department for that purpose and within the policies of the time, to develop and promote Inuit art as one alternative to extensive social assistance needs in Northern Communities.

We also recognize that the Department is considering the disposal of the Collection consistent with its move toward devolution, or decentralization, and as such wishes to preserve the essence of the Collection in the National Interest and we find no quarrel with this objective.³

The Avataq Cultural Institute did not take part in the 'repatriation campaign' initiated by the Government of the Northwest Territories and was not involved in those meetings. At the meeting in Ottawa on November 10, 1988, John Amagoalik, President of Inuit Tapirisat Canada, commented that the Avataq Cultural Institute should have been a participant.⁴ Jack Stagg countered by pointing out the lack of Arctic Quebec

² J. Epoo to J. Falconer, February 10, 1988, 2.

³ J. Epoo to J. Falconer, February 10, 1988, 1.

⁴ Minutes from Meeting to Discuss Future of Inuit Art Collection, Department of Indian Affairs and Northern Development November 10, 1988, 5.

involvement was not an oversight by the Department, as the meeting was arranged specifically to discuss the concerns of the Northwest Territories Inuit.⁵

Although the Avataq Cultural Institute did not actively pursue the repatriation issue, the Institute's treasurer, Daniel Epoo, had actually tabled the notion of repatriation in 1985 when the whole transfer process began, along with the museum proposal for Inukjuak.⁶ The Government of the Northwest Territories and the Inuit Cultural Institute only initiated repatriation talks in 1988. However, from the Northwest Territories' negotiations, the Avataq Cultural Institute gained the added allotment of Arctic Quebec works selected from the NA collection housed at the Canadian Museum of Civilization. Muehlen described the situation: "I think they [Arctic Quebec] just kind of got along on the tails of the NWT [which] was blazing the trail for them and they reaped the benefits."⁷

Very little communication took place between the Avataq Cultural Institute and the Department between 1988 and 1989 as the Department's energies were occupied in negotiations with the Northwest Territories. Talks with the Avataq Cultural Institute resumed in 1989 after the Department forwarded a copy of the agreement signed with the Government of the Northwest Territories. The Avataq Cultural Institute's Cultural Development Agent, Barrie Gunn replied,

I don't believe that we need such a complex arrangement between the Department and Avataq in the actual transfer of the collection items, since ultimately Avataq's Board of Directors would likely develop their own guidelines [sic] and conditions for the on-going preservation and conservation of the collection.⁸

⁵ Minutes, November 10, 1988, 7.

⁶ Meeting with DIAND-re: Inuit Art Section Collection, October 11, 1985, 1.

⁷ Maria von Finckenstein, interview, February 20, 1997.

⁸ B. Gunn to J. Falconer, June 26, 1989, 1.

Gunn included a draft agreement for the transfer. It wished to appoint a Selections Committee made up of three members, two Inuit artists and one non-Inuit Quebec resident who was an expert in the field of Inuit art, to view the collection prior to a selections meeting with the other institutions.

The Avataq Cultural Institute had no objections to the Department's "prior right for disposal"⁹ of the collection, providing the pieces earmarked for the national institutes did not diminish the value of the remaining works which would be available for transfer to the Avataq Cultural Institute. The Institute also agreed to petition the Quebec Ministère des Affaires Culturelles and the Makivik Corporation for assistance with the maintenance funding for this large acquisition.¹⁰ Gunn requested that further discussions be postponed until late autumn 1989 as "it is difficult to capture an audience on our side during the summer season"¹¹ because many people went out on the land to hunt and fish.

The Department agreed with that postponement, as the staff in the Inuit Art Section was extremely busy with gathering documentation, packing and shipping the Northwest Territories pieces subsequent to the signing of the agreement July 4, 1989 in Yellowknife. The Department accepted the Avataq Cultural Institute's proposed selections committee, but suggested the inclusion of a representative from the Ministère des Affaires Culturelles, so that the provincial government would be familiar with the acquisition. Regarding the draft agreement, the Department recommended several small revisions, such as outlining the financial support from the Makivik Corporation and the Quebec Ministère des Affaires Culturelles and including clauses which clearly stated the

⁹ Draft Agreement, June 26, 1989, 1 (Section B).

¹⁰ Draft Agreement, June 26, 1989, 1-2.

Avataq Cultural Institute was the legal owner of the Arctic Quebec portions of the NA and INAC collections.¹²

Issues of Conservation

In the early transfer years, the Department placed a great deal of emphasis on the conservation and accessibility of the NA and INAC collections, especially for the works being transferred to the Northern institutions. The discussion paper prepared by the Inuit Art Section in 1987 clearly stated, “[P]otential recipients should be capable of caring for the collection according to professional museological standards.”¹³ The prominence of the repatriation argument during the negotiations with the Northwest Territories overshadowed the conservation issue. However, because the Avataq Cultural Institute wished to construct cultural centres and museums in Arctic Quebec and in Montreal, conservation standards became important.

Ironically, the Department did not exactly adhere to museological standards itself.

Goetz recounted,

the collection [NA] was unique in its availability for exhibition. It was intended to be on display as much as possible. This policy naturally led to far greater damage and loss to the collection than would be tolerated by any responsible museum. During the 1960’s...care and storage reached a low point. There were reports of rats eating skin kayaks in the basement of the Vimy building storage room.¹⁴

¹¹ B. Gunn to J. Falconer, June 26, 1989, 1.

¹² J. Falconer to B. Gunn, July 26, 1989, 1.

¹³ Muehlen, Discussion Paper, Sept. 1987, 3.

¹⁴ Goetz, 1985, 66.

The Department relocated the entire NA collection to the Canadian Museum of Civilization to be housed in environmentally controlled storage in 1968. With the NA collection safely stored, the Department continued to collect works for the INAC collection. These art works were kept in a storeroom at Terrace de la Chaudière, where the Inuit Art Section is located. Although this storeroom had good security, it did not conform to museological standards because it did not have climate controls.¹⁵

This was not the only conservation double standard from the Department. There was much concern about the abuse the transferred works would experience during travelling exhibitions in the Arctic. However, the Department did not always pack or ship its Inuit art works with the greatest of care. Nor did all the venues where it chose to display works conform to the humidity and lighting levels acceptable for museum spaces.¹⁶ Of course, because the works in the collections were *for* display and promotion, the Department expected the pieces would incur some damage. Nonetheless, the Department used this conservation issue against the Northern institutions because the collections achieved new “status” as national treasures.¹⁷ This strategy of attack conservation was inappropriately applied by the Department. Invocation of rigid museological standards was a pressure tactic used by the Department to advance their goal of retaining the “national treasures” in the South. However, the Department assured the Avataq Cultural Institute that “as to ‘professional museological standards’...the Inuit

¹⁵ Ingo Hessel, interview by author, Hull, March 7, 1997.

¹⁶ Ingo Hessel, interview by author, Hull, March 7, 1997.

¹⁷ Ingo Hessel, interview by author, Hull, March 7, 1997.

need [not]...be intimidated by the phrase. These standards can be taught and there are museums willing to provide Inuit with the necessary knowledge and skills.”¹⁸

The Department was optimistic about the amiableness of the negotiations with the Avataq Cultural Institute. In a letter to John Murray, Deputy Minister of Finance and Professional Services, the Department stated,

We expect the process to be much less protracted in this case, since the correspondence and other contacts we have had with Avataq indicate that they have already accepted the concept of sharing the collection with southern institutions.¹⁹

The negotiations were arranged for October or November in 1989 so Paul Dyck, the Minister of Supply and Services would approve the “gratuitous transfer” of the Quebec works from the NA and INAC collections to the National Gallery of Canada, the Canadian Museum of Civilization and the Avataq Cultural Institute by January or February, 1990.²⁰ The Department was so confident of the ease of the Arctic Quebec negotiations it proposed that the selections process precede the finalization of the formal agreement.²¹

The Selection Process for the Arctic Quebec Material

The selections for the Northern Quebec pieces were set to take place March 26-29, 1990. Because the selections concerned mostly items from the NA collection, the event was largely scheduled at the Canadian Museum of Civilization storage facility or at

¹⁸ J. Falconer to B. Gunn, July 26, 1989, 2.

¹⁹ R. Van Loon to J.B. Murray, August 25, 1989.

²⁰ R. Van Loon to J.B. Murray, August 25, 1989.

²¹ J. Falconer to C. Phillips, November 27, 1989, handwritten note.

the Canadian Museum of Civilization itself.²² The delegates from the Southern institutions included Marie Routledge, National Gallery of Canada, and Odette Leroux, Canadian Museum of Civilization. Due to lack of funds, the Avataq Cultural Institute was unable to send Inuit representatives from the North. The Avataq Cultural Institute delegates were Deborah Smith, McCord Museum of Canadian History, Mary Craig, Fédérations Cooperatives de Nouveau Québec, Maurice Achard, Ministère des Affaires Culturelles, Sylvie Côté-Chew, Avataq Cultural Institute, and Sam Kudlak, an Inuit artist.²³ Maria Muehlen acted as Chair for the process.²⁴

The selections went smoothly. The NA selections involving Odette Leroux took place at the Canadian Museum of Civilization storage facility, and the INAC discussions with Marie Routledge happened at the Department of Indian and Northern Affairs storage facility in Hull at Terrace de la Chaudière. As with the Northwest Territories' selections, the choice for first pick was made by the flip of a coin. Leroux won the toss and chose a small sculpture called “Sedna” (Figure 10) by Povungnituk artist Davidialuk Alasua Amittu, a work coveted by the Avataq Cultural Institute committee.²⁵ However, the Avataq Cultural Institute acquired another important piece called “Woman with Braids” (Figure 11), attributed to Johnny Issaja Papigotok. Deborah Smith feels the selections with the Canadian Museum of Civilization were more difficult than with the National Gallery of Canada. Because Leroux had to claim exactly 50% of the NA collection for

²² J. Falconer to J. Stagg, March 21, 1990.

²³ [Avataq Cultural Institute] Preparatory Meeting, March 20, 1990, 1.

²⁴ Deborah Smith, interview by author, Senneville, August 26, 1997.

²⁵ Sylvie Cote Chew, interview by author, Montreal, August 8, 1997.

the Canadian Museum of Civilization, she had to adhere to her list of preferred works quite closely, which left little room for trading or considering choices.

The National Gallery of Canada did not require 50% of the INAC collection, as it was only interested in selecting specific works for its permanent collection. Smith explains, “They [the National Gallery of Canada] had a list in advance of pieces they wanted....Instead of going in and picking what they wanted and leaving the rest, they had to wait their turn.”²⁶ Thus the choosing, taken in turn piece by piece and community by community, continued until Routledge announced that she had finished selecting the works she needed for the National Gallery. Often Routledge selected only two or three pieces and then moved on to another community sculpture group.²⁷

One significant similarity with the Inuit Cultural Institute selections was the difference in agendas the selecting delegates brought with them to the process. Like the Inuit Cultural Institute, the Avataq Cultural Institute’s criteria concentrated on works by deceased artists, such as “Umiak Journey” (Figure 12) by Joe Talirunili, by artists who were no longer producing pieces and important artists who were well-respected elders and had made significant contributions to their communities, such as “Making a Kayak” (Figure 13) by Simon Kasudlak.²⁸ Sculptures, such as “Hunter Packing Komatik” (Figure 14) by Simeonie Weetaluktuk, which illustrated traditional activities were also important considerations for the Institute. The final count for the Avataq Cultural Institute was 937 works: 448 sculptures, 124 prints and drawings and 365 crafts and artifacts.²⁹

²⁶ Deborah Smith, interview by author, Senneville, August 26, 1997.

²⁷ Deborah Smith, interview by author, Senneville, August 26, 1997.

²⁸ Deborah Smith, interview by author, Senneville, August 26, 1997.

²⁹ An Agreement Regarding the Disposition and Dispersal of the Inuit Art Collection of the Department of Indian and Northern Affairs (Final), April 3, 1992.

The End of the Negotiations

In June, 1990, the Avataq Cultural Institute displayed a portion of its new acquisitions at its offices in Montreal. According to the announcement for the exhibition,

L'Institut est depuis peu le dépositaire d'une collection d'oeuvres d'art inuit. Il s'agit d'une collection de grande valeur, tant au plan historique qu'artistique, qui nous a été gracieusement cédée par le ministère des Affaires indiennes et du Nord Canada. Une grande partie des oeuvres, surtout en ce qui concerne les sculptures, date du début de la production d'art inuit au Nunavik (1955 à 1965).³⁰

Very little happened with this part of the NA and INAC collection transfer until March 1991. At that time, the Department requested that Paul Dyck give his authority for the transfer of the works selected during the negotiations with the Avataq Cultural Institute, the National Gallery of Canada and the Canadian Museum of Civilization through the use of Section 6 (e) of the Surplus Crown Assets Act. The final number of pieces left to transfer to their respective institutions was 1, 309.³¹

In the final version of the agreement, the Avataq Cultural Institute made one amendment. The Makivik Corporation became recognized as a signatory. If the Avataq Cultural Institute should ever cease to exist, the Makivik Corporation would become responsible for the collection. The Department posed no objection to this change.³² As soon as Dyck gave his approval, the final agreement was signed with the Department of Indian and Northern Affairs, the National Gallery of Canada, the Canadian Museum of

³⁰ Communiqué, 20 juin, 1990, 1.

³¹ T. Siddon to P. Dyck, March 12, 1991, 1-2.

³² M. Muehlen to M. Noël, April 4, 1991.

Civilization, and the Avataq Cultural Institute.³³ No official signing ceremony took place among the four institutions that participated in the Arctic Quebec negotiations. The agreement was sent by mail and by fax and all the necessary signatures were accumulated by April 1992.³⁴

³³ T. Siddon to P. Dyck, March 12, 1991, 1-2.

³⁴ Sylvie Côté Chew, interview by author, Montreal, August 8, 1997.

Conclusion

By 1992, the Department of Indian Affairs and Northern Development had formally discontinued its exhibition and collection programs. The works were physically removed from their respective storage areas and shipped at the expense of the Department to all the recipient institutions. The works from the NA and INAC collections were welcome additions to, and fully integrated into, new collections by the end of 1992.

The National Gallery of Canada received 553 pieces in total, which doubled the size of the existing collection. This significant number created a very solid foundation on which the National Gallery will continue to build. At the 1993 National Gallery exhibition in recognition of the transfer, La Collection en Devenir, Associate Curator of Inuit Art Marie Routledge commented, “L’exposition est le bon moment pour souligner ce don et en remercier le ministère.”¹

The 1,103 prints and drawings acquired by the Winnipeg Art Gallery constituted a valuable complement to its strong collection of Inuit sculpture. The Canadian Museum of Civilization’s 679 works provided the Museum the means to obtain a complete set of graphic works from communities across the Arctic. The sculptures and early craft items added to the collection have supplemented their existing body of historical works.

The works transferred to the two Northern institutions are in storage. In 1996, the Inuit Cultural Institute purchased a building in Rankin Inlet to be renovated into a museum. The building was moved to its new site in October 1997. The new Nunavut Heritage Centre will feature a display area, a retail space and offices for the Inuit Cultural

Institute. The Inuit Cultural Institute is presently fundraising in order to complete the necessary construction. The 1,668 work works of the Inuit Cultural Institute (ICI) collection remain housed at the Prince of Wales Northern Heritage Centre in Yellowknife.²

The 937 works acquired by the Avataq Cultural Institute are in storage at the Heritage Canada facility in Gatineau, Quebec. The Avataq Cultural Institute is also actively fundraising to establish cultural transmission centres in Arctic communities. The Daniel Weetaluktuk Museum in Inukjuak is the only museum in operation in Arctic Quebec. The Saputik Museum in Povungnituk was demolished in 1996 due to the poor condition of the building.³ Once the new cultural transmission centres are open, the collection will be utilized for local and travelling exhibitions throughout Arctic Quebec to expose the younger Inuit generations to their heritage.

The Department of Indian Affairs and Northern Development initiated a new collection of contemporary Inuit art for an international exhibition. Transitions: Contemporary Canadian Indian and Inuit Art, curated by Barry Ace and July Papatsie, toured France and New Zealand in 1997.⁴ The sculpture and prints have been integrated into the National Indian and Inuit Art Collection at the Department. Collecting Inuit art was not an activity the Department anticipated reinitiating. According to former Head of the Inuit Art Section, Ingo Hessel, “[For] the Paris show [Transitions], we actually had to go out and buy pieces because our Minister [Ron Irwin] promised that we were going to show the Departmental Indian and Inuit Art collections, forgetting there was no

¹ Cadorette, Jeanne, “Le Musée des beaux-arts double sa collection d’art inuit”, Le Droit, Ottawa, fev. 27, 1993

² “Northern Museum News”, Inuit Art Quarterly, vol. 13, no. 1, Spring 1998, 51

³ *Ibid.*, 51

Departmental Inuit art collection and we [the Department] had to scramble...to fulfill this promise.”⁵ Hessel does not foresee the Department embarking on new exhibition programs. The newly acquired pieces will be displayed in the Minister’s office, in boardrooms and in the Inuit Art Section itself. The works will reassert the presence of Inuit art in the Department as every single Inuit art object was given away in the transfer.⁶

The intent of this thesis was to outline a history of the transfer of the Northern Affairs (NA) and Indian and Northern Affairs (INAC) collections of Inuit art from the Department of Indian Affairs and Northern Development. Each chapter explores a different phase in the negotiations.

Chapter One recounted a history of how the Department became involved with collecting and exhibiting Inuit art in the early 1950’s in order to develop an economic activity for the newly centralized Inuit and to create a recognized symbol of Northern Canadian heritage. In the late 1980’s, largely in response to efforts to downsize their operations, the Department decided to discontinue their programs and deaccess the works. The early stages of the transfer occurred from 1985 to 1987, with the Department selecting the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, the Inuit Cultural Institute and the Avataq Cultural Institute to be the transfer recipients.

⁴ Ace, Barry, “Transitions: Contemporary Indian and Inuit Art”, *Inuit Art Quarterly*, vol. 13, no. 1, Spring 1998, 32

⁵ Ingo Hessel, interview, March 7, 1997

⁶ Ingo Hessel, interview, March 7, 1997

Chapter Two investigated the negotiations regarding the material made by Northwest Territories Inuit. The Department, the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, and the Inuit Cultural Institute were involved. The Avataq Cultural Institute did not participate as the works created by Arctic Quebec Inuit were to be negotiated separately amongst the Department, the National Gallery of Canada, the Canadian Museum of Civilization, and the Avataq Cultural Institute. During the talks concerning the Northwest Territories, repatriation and rightful ownership became hotly debated issues. The Department took a hard-line stance with the negotiators from the Northwest Territories who were determined to claim the works they believed rightfully belonged to the North with its original heritage. The discussions revolved around cultural differences and to whose heritage Inuit art belonged. The Department relented at the end of the 1980's and redivided the allotments so the Northwest Territories received a larger portion of objects.

The negotiations with the Avataq Cultural Institute were discussed in Chapter Three. These talks were very different from those concerning work from the Northwest Territories. The reconsidered allotments applied to the Avataq Cultural Institute selections as well, so discussions did not concern repatriation. However, because the Avataq Cultural Institute had requested funding from the Department to assist with the construction of museums in Arctic Quebec, the Department placed much emphasis upon museological standards and proper treatment for the objects.

In discussing the issues of repatriation and conservation, my intent was to point out the patriarchal attitudes the Department exhibited toward the Inuit organizations. This position on the part of the Department was especially clear during the negotiations with

the Northwest Territories delegation regarding repatriation of the works. During negotiations with the Arctic Quebec delegates, the Department adopted the same approach concerning conservation practices. The Department's attempt to deny one delegation its cultural heritage which the Department appropriated in the 1950's as *Canadian* and to scrutinize the other delegation over museological standards that the Department itself did not adhere to was hypocritical. According to Gustavison, "Never before, or since, has the production of a people been treated as an entity that could be scrutinized, directed, protected, and promoted like the art of the Inuit."⁷ Perhaps one could consider taking this statement one step further and applying it to the Inuit themselves.

My intention was to explore an event in Inuit art history that had not been addressed.⁸ This transfer of Inuit and Canadian heritage across Canada achieved the Department's goals to make the works accessible. These works will represent Inuit culture in important Southern establishments and will soon reach the Inuit in the new cultural transmission centres in the North.

⁷ Gustavison, Susan, Arctic Expressions: Inuit Art and the Canadian Eskimo Arts Council. (McMichael Canadian Art Collection: Kleinberg, 1994): 11

⁸ More research is necessary for this topic. There were many people involved that I wished to interview but for various reasons I could not. I had hoped to include more Inuit viewpoints about the collections and the transfer.

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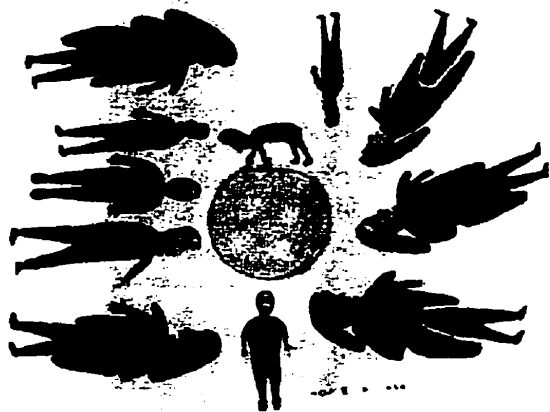


Figure 1
 Luke Anguhadluq (1895 – 1982)
 Drum Dance
 Baker Lake – 1974
 Graphite, coloured pencil
 56 x 76 cm



Figure 2.
 Kenojuak Ashevak (1927 -)/Lukta Qiatsuk
 (1928 -)
 The Return of the Sun
 Cape Dorset – 1961
 Stonecut

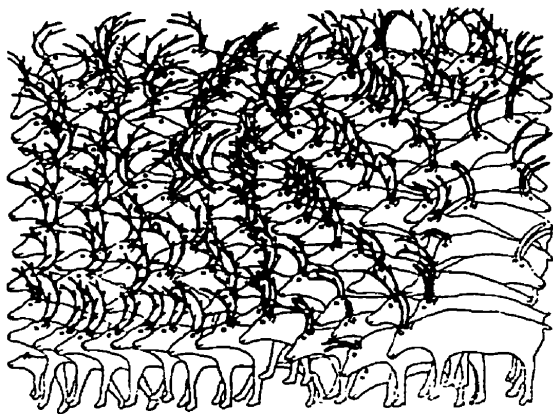


Figure 3.
 Ruth Qaulluaryuk (1932 -)/Thomas Sivuraq (1941 -)
 Hundred and Hundreds, Herds of Caribou
 Baker Lake – 1975
 Stonecut



Figure 4.
Sheouak (1923 – 1961)/Printmaker
Unidentified
Three Walrus
Cape Dorset – 1960
Stencil



Figure 5.
Elijah Samualie (1939 -)
Insects, Birds and Fish
Cape Dorset – 1976
Felt pen, coloured pencil
51.1 x 69.9 cm

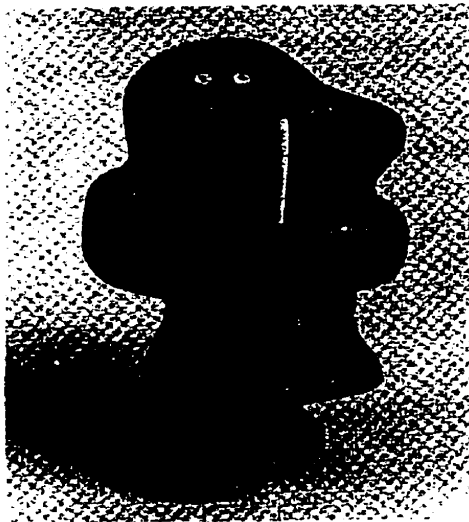


Figure 6.
Judas Ullulaq (1937 -)
Fisherwoman
Gjoa haven - 1982
Dark green stone, ivory
21.5 x 16 x 12.5 cm



Figure 7.
Patrick Kagoatark (1915 -) (attrib)
Four Narwhales
Pelly Bay – 1970
Whalebone, ivory
2 x 7 x 10 cm



Figure 8.

Qaqaq Ashoona (1928 – 1996)
 Sea Spirit Totem
 Cape Dorset – 1980
 Mottled green stone
 74 x 23 x 23 cm

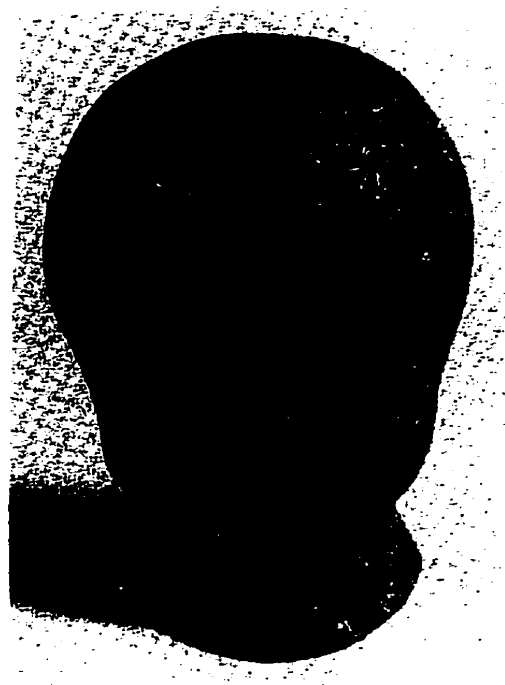


Figure 9.

John Tiktak (1916 – 1981)
 Head
 Rankin Inlet – c. 1965
 Grey stone
 10 x 7.5 x 5 cm

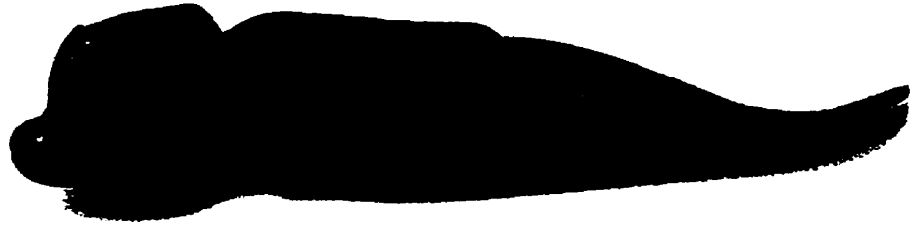


Figure 10.

Davidaluk Alasua Amittu (1910 – 1976) (attrib)
 Sedna
 Povungnituk – c. 1958
 Black stone
 10 x 6.5 x 6.5 cm



Figure 11.

Johnny Issaja Papigotok (n.d.) (attrib)
 Woman with Braids
 Salluit – c. 1955
 Light grey stone
 17.8 x 9.5 x 8 cm



Figure 12.

Joe Talirunili (1899/1906 – 1976)
 Umiak Journey
 Povungnituk – 1965
 Grey stone, sinew, ivory
 8 x 12 x 24 cm



Figure 13.

Simon Kasudluak (1925 -)
 Making a Kayak
 Inukjuak - 1975
 Grey stone
 5.5 x 33 x 26.5 cm



Figure 14.

Simeonie Weetaluktuk (1921 -)
 Hunter Packing Komatik
 Inukjuak - 1974
 Grey stone
 14.5 x 35.5 x 12.5 cm

CHAPTER S-27

An Act respecting surplus Crown assets

SHORT TITLE

Short title

1. This Act may be cited as the *Surplus Crown Assets Act*.
R.S., c. S-20, s. 1.

INTERPRETATION AND APPLICATION

Definitions

2. In this Act,

"accepted surplus Crown assets" « *biens désignés* »

"accepted surplus Crown assets", in respect of a department or federal body, means surplus Crown assets identified in a notice sent to the department or federal body under subsection 4(2) that have not been deleted from the notice with the authority of the Minister or disposed of pursuant to this Act;

"Board" [Repealed, R.S., 1985, c. 22 (1st Supp.), s. 1]

"Corporation" [Repealed, R.S., 1985, c. 22 (1st Supp.), s. 1]

"department" « *ministère* »

"department" has the same meaning as the definition of that term, other than paragraph (c) thereof, in section 2 of the *Financial Administration Act*;

"federal body" « *organisme fédéral* »

"federal body" means a board, commission, corporation or other body that is an agent of Her Majesty or is ultimately accountable to Parliament for the conduct of its affairs including, notwithstanding Part X of the *Financial Administration Act*, a Crown corporation as defined in subsection 83(1) of that Act, but does not include a department;

"government department" [Repealed, 1992, c. 54, s. 82]

"Minister" « *ministre* »

"Minister" means the Minister of Supply and Services;

"surplus Crown assets" « *biens de surplus de la Couronne* »

"surplus Crown assets", in respect of a department or federal body, means property of Her Majesty in its custody or under its control that the department or federal body has determined is surplus to its requirements.

R.S., 1985, c. S-27, s. 2; R.S., 1985, c. 22 (1st Supp.), s. 1, c. 35 (4th Supp.), s. 13; 1992, c. 54, s. 82.

Application

2.1 This Act does not apply in respect of real property as defined in the *Federal Real Property Act* or licences in respect thereof.

1991, c. 50, s. 42.

SURPLUS PROPERTY

Department dealing with surplus Crown assets

3. (1) A department that has surplus Crown assets may

(a) request the Minister to dispose of or deal with the assets under this Act; or

(b) subject to such terms and conditions as the Treasury Board may prescribe, sell, exchange, transfer to another department, lease, lend or otherwise dispose of or deal with the assets, either gratuitously or for consideration.

Federal body dealing with surplus Crown assets

(2) A federal body that has surplus Crown assets may request the Minister to dispose of or deal with the assets under this Act.

Terms and conditions

(3) Terms and conditions prescribed pursuant to paragraph (1)(b) may be made applicable to any particular department or surplus Crown assets, any class thereof or departments or surplus Crown assets generally.

Restriction on departments

(4) No department shall dispose of any surplus Crown assets otherwise than in accordance with this Act.

R.S., 1985, c. S-27, s. 3; 1989, c. 27, s. 24; 1991, c. 50, s. 43; 1992, c. 54, s. 83.

Refusal

4. (1) The Minister may refuse a request made under section 3 if the Minister considers it appropriate to do so.

Notice of acceptance

(2) Where, pursuant to a request made under section 3, the Minister accepts surplus Crown assets for disposal or dealing with under this Act, the Minister shall notify the department or federal body of the assets accepted.

R.S., 1985, c. S-27, s. 4; R.S., 1985, c. 22 (1st Supp.), s. 2; 1992, c. 54, s. 83.

Responsibility continues

5. A department or federal body continues to be responsible for accepted surplus Crown assets until it surrenders the custody or control thereof pursuant to a direction of the Minister.

R.S., 1985, c. S-27, s. 5; R.S., 1985, c. 22 (1st Supp.), s. 3, c. 35 (4th Supp.), s. 13; 1992, c. 54, s. 83.

Ministerial powers

6. With specific or general authority from the Governor in Council, the Minister may
- (a) sell, exchange, lease, lend or otherwise dispose of or deal with accepted surplus Crown assets either gratuitously or for consideration and on such terms and subject to such conditions as the Minister may consider desirable;
 - (b) hold, manage, operate, finish, assemble, store, transport, repair, maintain and service accepted surplus Crown assets;
 - (c) restore to its original condition any property that has been made available to Her Majesty and settle any claim in connection therewith;
 - (c.1) [Repealed, 1992, c. 54, s. 84]
 - (d) convert accepted surplus Crown assets to basic materials;
 - (e) transfer accepted surplus Crown assets from one department to another;
 - (f) make such orders and issue such directions as the Minister may deem necessary or expedient to provide for the safety and preservation of accepted surplus Crown assets;
 - (g) direct any person to furnish, within such time as the Minister may specify, such information with regard to accepted surplus Crown assets as the Minister may specify;
 - (h) engage or make use of the services of any person in carrying out any of the purposes of this Act;
 - (i) delete from a notice given under section 4 any assets identified therein; and
 - (j) do any other thing the Governor in Council may consider to be incidental to, or necessary or expedient for, carrying out the objects of this Act.

R.S., 1985, c. S-27, s. 6; R.S., 1985, c. 22 (1st Supp.), s. 4; 1992, c. 54, s. 84.

CROWN ASSETS DISPOSAL CORPORATION

7. to 12. [Repealed, R.S., 1985, c. 22 (1st Supp.), s. 5]

Proceeds of sale by Minister

13. (1) Subject to subsection (3) and subsections 99(2) to (5) of the *Financial Administration Act*, where the Minister sells any accepted surplus Crown assets of a federal body, the Minister shall remit to that body an amount equal to the net proceeds of the sale not later than the last day of the month following the month in which the proceeds were received.

Idem

(2) Subject to subsection (3), where the Minister sells any accepted surplus Crown assets of a department, other than property forfeited pursuant to an Act of Parliament, an amount equal to the net proceeds of the sale may, subject to such terms and conditions as the Treasury Board may prescribe, be paid out of the Consolidated Revenue Fund for the purposes of that department.

Administrative expenses

(3) The Minister may retain out of the net proceeds of a sale referred to in subsection (1) or (2) such percentage of the net proceeds of sales of accepted surplus Crown assets in the period in which the sale is made as the Treasury Board may fix for the purpose of meeting the administrative or other expenses incurred with respect to those sales.

R.S., 1985, c. S-27, s. 13; R.S., 1985, c. 22 (1st Supp.), s. 6; 1992, c. 54, s. 85.

Proceeds of sale by department

14. Where a department sells any surplus Crown assets, other than property forfeited pursuant to an Act of Parliament, an amount equal to the proceeds of the sale may, subject to such terms and conditions as the Treasury Board may prescribe, be paid out of the Consolidated Revenue Fund for the purposes of that department.

R.S., 1985, c. S-27, s. 14; R.S., 1985, c. 22 (1st Supp.), s. 7; 1992, c. 54, s. 85.

Terms and conditions

15. Subject to such terms and conditions as the Treasury Board may prescribe, the authority under subsection 13(2) or section 14 to pay an amount does not lapse at the end of the fiscal year in which the authority arose.

R.S., 1985, c. S-27, s. 15; R.S., 1985, c. 22 (1st Supp.), s. 7; 1992, c. 54, s. 85.

16. to 18. [Repealed, R.S., 1985, c. 22 (1st Supp.), s. 7]

Execution of deeds, contracts, etc.

19. The Minister or any person generally or specifically so authorized by the Minister may execute, on behalf of Her Majesty, any bill of sale, contract or other document transferring the ownership of, or otherwise dealing with or relating to the disposition of, surplus Crown assets, and when any such document has been so executed it is valid and binding on Her Majesty.

R.S., 1985, c. S-27, s. 19; R.S., 1985, c. 22 (1st Supp.), s. 8; 1991, c. 50, s. 44.

Idem

19.1 The Minister through which a department reports to Parliament or any person so authorized by that Minister may execute, on behalf of Her Majesty, any bill of sale, contract or other document transferring the ownership of, or otherwise dealing with or relating to the disposal of or dealing with, surplus Crown assets pursuant to paragraph 3(1)(b), and when any such document has been so executed it is valid and binding on Her Majesty.

1992, c. 54, s. 86.

Governor in Council

20. The Governor in Council may

(a) by order, confer on the Minister additional powers and duties with respect to the disposal of accepted surplus Crown assets; and

(b) make or issue such orders, rules and regulations as may be deemed necessary or desirable to assist the Minister to perform the duties conferred or imposed on him by or pursuant to this Act.

R.S., 1985, c. S-27, s. 20; R.S., 1985, c. 22 (1st Supp.), s. 9; 1992, c. 54, s. 87.

21. [Repealed, 1992, c. 54, s. 88]

SCHEDULE

AN AGREEMENT REGARDING THE DISPOSITION AND DISPERSAL OF
THE INUIT ART COLLECTION OF THE DEPARTMENT OF INDIAN AFFAIRS
AND NORTHERN DEVELOPMENT

An Agreement in Principle between:

The Department of Indian Affairs and Northern Development and
The Prince of Wales Northern Heritage Centre (GNWT) and
The Inuit Cultural Institute and
The National Gallery of Canada and
The Canadian Museum of Civilization and
The Winnipeg Art Gallery
regarding the Disposition and Dispersal of the Inuit Art Collection of the
Department of Indian Affairs and Northern Development.

WHEREAS the Inuit have lived on northern lands and waters and have used resources from ancient times, including the period of Inuit memory, the parties wish to preserve the record of this heritage along principles which the Inuit have established;

WHEREAS the identification, protection, conservation and interpretation of artifacts and art objects are of particular importance to Inuit;

WHEREAS the Department of Indian Affairs and Northern Development currently posses a collection of post-1948 Inuit artifacts, art objects (the Collection) and supporting records;

WHEREAS the Collection was purchased on behalf of the people of Canada in order to promote the art and culture of the Inuit to a national and international public for the aesthetic recognition and economic support of Inuit artists and crafts makers;

WHEREAS the federal and territorial governments, agree that the Inuit people should have ownership and access to a representative selection of such artifacts and art objects;

WHEREAS the Department wishes parts of the collection to continue to serve the interests of the Inuit artists and crafts people by having it represented in the collection of, and exhibited by, Canada's best attended and most prestigious galleries and museums, for the education of Canadians and other persons from around the world;

WHEREAS the parties recognize the importance of exhibiting a selection of the collection in Inuit communities to enable Inuit to appreciate and learn about their heritage.

WHEREAS it is important that all parts of the Collection be accessible to the widest number of viewers and researchers across Canada and internationally;

WHEREAS it is essential that the Collection continue to be cared for according to established museological standards;

WHEREAS the Department intends to transfer ownership of the Collection and records pertaining to it to four of the parties to the Agreement;

WHEREAS a meeting of Inuit groups gave unanimous endorsement to the Inuit Cultural Institute's proposals for the acquisition, care and display of this Collection on behalf of all Inuit of the NWT; and

WHEREAS the Inuit Cultural Institute recognizes the desire and right of Canadians not of Inuit origin to have opportunities to view and study pieces from the collection.

Therefore the Department of Indian and Northern Affairs, the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, the Prince of Wales Northern Heritage Centre (GNWT) and the Inuit Cultural Institute hereby agree in principle that:

1. The Inuit Art Collection, hereafter referred to as "the Collection" is comprised of some 3613 pieces of art including sculptures, drawings, prints, crafts pieces and wall hangings, produced by the Inuit people living in the Northwest Territories, purchased by the Government of Canada and presently stored by the Department of Indian Affairs and Northern Development (D.I.A.N.D.) and the Museum of Civilization in Hull, Quebec.
2. The Inuit Cultural Institute
 - 2.1 DIAND shall transfer the ownership of 1653 pieces of the Collection including 1048 sculptures, 193 prints and 412 craft items to the Inuit Cultural Institute.
 - 2.1.1. A preliminary selection of such pieces has been made. A Selection Committee shall be established to review the preliminary selection, develop and define the criteria for the final selection of the pieces, and to recommend to DIAND any changes thereto.
 - 2.1.2. The Selection Committee will be chaired by a representative of DIAND and shall be comprised of three representatives of the Inuit Cultural Institute and one representative of each of the other three recipient parties. Each recipient party shall be responsible for its respective participation costs in the Selection Committee.

- 2.1.3. The Selection Committee shall list the specific pieces agreed upon for transfer to the Inuit Cultural Institute and such list shall be attached as a schedule to the final agreement.
 - 2.2 The Inuit Cultural Institute shall accept ownership of the pieces referred to in 2.1 on behalf of all Inuit people living in the Northwest Territories.
 - 2.3 The Inuit Cultural Institute shall provide opportunities for communities both in the North and in Southern Canada to view and have access to the pieces referred to in 2.1 herein according to established museological standards.
 - 2.4 The pieces referred to in 2.1 herein shall be stored in the Prince of Wales Northern Heritage Centre (GNWT), which shall store and maintain the pieces according to established museological standards until such time as the pieces may be transferred, at the direction of the Inuit Cultural Institute, to Museums and Centres which are capable of caring for the pieces according to established museological standards.
 - 2.5 DIAND shall pay the cost of packing and shipping the pieces to the Prince of Wales Northern Heritage Centre (GNWT) shall store and maintain the pieces referred to in 2.1 herein. The Museums and Centres referred to in 2.4 shall pay all other costs respecting disposition and maintenance of these pieces.
3. The National Gallery of Canada
 - 3.1 DIAND shall transfer ownership of 475 pieces of the Collection, including 180 sculptures, 206 prints, 75 drawings and 14 wall hangings to the National Gallery of Canada, which shall store and maintain the pieces according to established museological standards.
 - 3.1.1. A preliminary selection of such pieces has been made. A Selection Committee referred to in 2.1.1. shall review the preliminary selection, develop and define the criteria for the final selection of the pieces, and to recommend to DIAND any changes thereto.
 - 3.1.2. The Selection Committee shall list the specific pieces agreed upon for transfer to the National Gallery of Canada and such list shall be attached as a schedule to the final agreement.
 - 3.2 DIAND shall pay the cost of packing and shipping the pieces to the National Gallery of Canada and the National Gallery of Canada shall pay the cost of storing and maintaining the pieces.

- 3.3 The National Gallery of Canada shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 3.1 herein, according to established museological standards.
- 3.4 The National Gallery of Canada shall:
- 3.4.1. continue its program of installing and displaying Inuit art, devoting to it a least the same space, with the same prominence, as it does now;
 - 3.4.2. make best efforts to host special Inuit art exhibits, and
 - 3.4.3 provide opportunities for Inuit trainees to participate in internship programs within the Gallery
4. The Canadian Museum of Civilization
- 4.1 DIAND shall transfer ownership of 384 pieces of the Collection, including 333 sculptures and craft items, and 51 prints, to the Canadian Museum of Civilization, which shall store and maintain the pieces according to established museological standards.
- 4.1.1. A preliminary selection of such pieces has been made. A Selection Committee referred to in 2.1.1. shall review the preliminary selection, develop and define the criteria for the final selection of the pieces, and to recommend to DIAND any changes thereto.
 - 4.1.2. The Selection Committee shall list the specific pieces agreed upon for transfer to the Canadian Museum of Civilization and such list shall be attached as a schedule to the final agreement.
- 4.2 DIAND shall pay the cost of packing and shipping the pieces to the Canadian Museum of Civilization and the Canadian Museum of Civilization shall pay the cost of storing and maintaining the pieces.
- 4.3 The Canadian Museum of Civilization shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 4.1 herein, according to established museological standards.
- 4.4 The Canadian Museum of Civilization shall:
- 4.1.1. initiate and continue and exhibit program of Inuit art in its Native Art Gallery in Parc Laurier, Hull, Québec;

- 4.4.2. provide opportunities for Inuit trainees to participate in internship programs within the Museum; and
- 4.4.3. include Inuit artists in artist-in-residence programs established by the Museum.

5. The Winnipeg Art Gallery

- 5.1 DIAND shall transfer 1,103 prints to the Winnipeg Art Gallery, which shall store and maintain the pieces according to established museological standards.
 - 5.1.1. A preliminary selection of such pieces has been made. A Selection Committee referred to in 2.1.1. shall review the preliminary selection, develop and define the criteria for the final selection of the pieces, and to recommend to DIAND any changes thereto.
 - 5.1.2. The Selection Committee shall list the specific pieces agreed upon for transfer to the Winnipeg Art Gallery and such list shall be attached as a schedule to the final agreement.
- 5.2 DIAND shall pay the cost of packing and shipping the pieces to the Winnipeg Art Gallery and the Winnipeg Art Gallery shall pay the cost of storing and maintaining the pieces.
- 5.3 The Winnipeg Art Gallery shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 5.1 herein, according to established museological standards.
- 5.4 The Winnipeg Art Gallery shall:
 - 5.4.1. continue its annual program of at least two Inuit Art exhibits; and
 - 5.4.2. establish a museology internship program for Inuit trainees.
- 6. General Provisions
 - 6.1 Should the Inuit Cultural Institute cease to exist, ownership of the pieces referred to in 2.1 herein shall immediately be transferred to the Prince of Wales Northern Heritage Centre (GNWT).
 - 6.2 Should the Winnipeg Art Gallery cease to exist, ownership of the pieces referred to in 5.1 herein shall immediately be transferred to the Government of

Canada.

- 7. Except as provided for in 6.1 and 6.2 herein, no piece of the Collection may be disposed of in any manner without the consent of all the recipient parties to this agreement.
- 8. DIAND shall provide to each transferee institutions, copies of any and all supporting documentation it possesses for each respective transferred piece.
- 9. Representatives of the National Gallery of Canada, the Prince of Wales Northern Heritage Committee, the Winnipeg Art Gallery, the Canadian Museum of Civilization and the Inuit Cultural Institute shall discuss ways and means by which Inuit may learn to conserve, display, document, research, maintain, interpret and manage Inuit art and artifacts. In addition, such representatives shall discuss ways and means by which museum curators from Southern Canada may learn about the specific importance of Inuit art and artifacts to Inuit.
- 10. The parties will negotiate a final agreement based on this Agreement in Principle. The final agreement will set out all details and additional provisions required by the parties to give affect to the Agreement in Principle. Nothing in this Agreement in principle creates any legal obligation on the parties.

Initialed [sic] this 13th day of March, 1989 at Iqaluit, N.W.T.

The Department of Indian Affairs and Northern Development	Witness
Inuit Cultural Institute	Witness
National Gallery of Canada	Witness
Canadian Museum of Civilization	Witness
Winnipeg Art Gallery	Witness
Prince of Wales Northern Heritage Centre (GNWT)	Witness

AN AGREEMENT REGARDING THE DISPOSITION AND DISPERSAL OF
THE INUIT ART COLLECTION OF THE DEPARTMENT OF INDIAN AFFAIRS
AND NORTHERN DEVELOPMENT

An Agreement between:

The Department of Indian Affairs and Northern Development and
The Prince of Wales Northern Heritage Centre (GNWT) and
The Inuit Cultural Institute and
The National Gallery of Canada and
The Canadian Museum of Civilization and
The Winnipeg Art Gallery
regarding the Disposition and Dispersal of the Inuit Art Collection of the
Department of Indian Affairs and Northern Development.

WHEREAS the Inuit have lived on northern lands and waters and have used resources from ancient times, including the period of Inuit memory, the parties wish to preserve the record of this heritage along principles which the Inuit have established;

WHEREAS the identification, protection, conservation and interpretation of artifacts and art objects are of particular importance to Inuit;

WHEREAS the Department of Indian Affairs and Northern Development currently possesses a collection of post-1948 Inuit artifacts, art objects (the Collection) and supporting records;

WHEREAS the Collection was purchased on behalf of the people of Canada in order to promote the art and culture of the Inuit to a national and international public for the aesthetic recognition and economic support of Inuit artists and crafts makers;

WHEREAS the federal and territorial governments agree that the Inuit people should have ownership and access to a representative selection of such artifacts and art objects;

WHEREAS the Department wishes parts of the collection to continue to serve the interests of the Inuit artists and crafts people by having it represented in the collection of, and exhibited by, Canada's best attended and most prestigious galleries and museums, for the education of Canadians and other persons from around the world;

WHEREAS the parties recognize the importance of exhibiting a selection of the collection in Inuit communities to enable Inuit to appreciate and learn about their heritage.

WHEREAS it is important that all parts of the Collection be accessible to the widest number of viewers and researchers across Canada and internationally;

WHEREAS it is essential that the Collection continue to be cared for according to established museological standards;

WHEREAS the Department intends to transfer ownership of the Collection and records pertaining to it to four of the parties to the Agreement;

WHEREAS a meeting of Inuit groups gave unanimous endorsement to the Inuit Cultural Institute's proposals for the acquisition, care and display of this Collection on behalf of all Inuit of the NWT; and

WHEREAS the Inuit Cultural Institute recognizes the desire and right of Canadians not of Inuit origin to have opportunities to view and study pieces from the collection.

Therefore the Department of Indian and Northern Affairs, the National Gallery of Canada, the Canadian Museum of Civilization, the Winnipeg Art Gallery, the Prince of Wales Northern Heritage Centre (GNWT) and the Inuit Cultural Institute hereby agree that:

1. The Inuit Art Collection, hereafter referred to as "the Collection" is comprised of some 3613 pieces of art including sculptures, drawings, prints, crafts pieces and wall hangings, produced by the Inuit people living in the Northwest Territories, purchased by the Government of Canada and presently stored by the Department of Indian Affairs and Northern Development (D.I.A.N.D.) and the Museum of Civilization in Hull, Quebec.
2. The Inuit Cultural Institute
 - 2.1 DIAND shall transfer the ownership of 1660 pieces of the Collection including 1048 sculptures, 208 prints and drawings and 412 craft items to the Inuit Cultural Institute. The agreed pieces are listed in Schedule I to this agreement.
 - 2.2 The Inuit Cultural Institute shall accept ownership of the pieces referred to in 2.1 on behalf of all Inuit people living in the Northwest Territories.
 - 2.3 The Inuit Cultural Institute shall provide opportunities for communities both in the North and in Southern Canada to view and have access to the pieces referred to in 2.1 herein according to established museological standards.
 - 2.4 The pieces referred to in 2.1 herein shall be stored in the Prince of Wales Northern Heritage Centre (GNWT), which shall store and maintain the pieces according to established museological standards until such time as the pieces may be transferred, at the direction of the Inuit Cultural Institute, to Museums and Centres which are capable of caring for the pieces according to established museological standards.

2.5 DIAND shall pay the cost of packing and shipping the pieces to the Prince of Wales Northern Heritage Centre. The Prince of Wales Northern Heritage Centre (GNWT) shall pay the cost of storing and maintaining the pieces referred to in 2.1 herein while they are in its custody. The Museums and Centres referred to in 2.4 shall pay all other costs respecting disposition and maintenance of these pieces.

3. The National Gallery of Canada

3.1 DIAND shall transfer ownership of 475 pieces of the Collection, including 153 sculptures, 206 prints, 102 drawings and 14 wall hangings to the National Gallery of Canada, which shall store and maintain the pieces according to established museological standards. The agreed pieces are listed in Schedule II to this Agreement.

3.2 DIAND shall pay the cost of packing and shipping the pieces to the National Gallery of Canada and the National Gallery of Canada shall pay the cost of storing and maintaining the pieces.

3.3 The National Gallery of Canada shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 3.1 herein, according to established museological standards.

3.4 The National Gallery of Canada shall:

3.4.1. continue its program of installing and displaying Inuit art, devoting to it a least the same space, with the same prominence, as it does now;

3.4.2. make best efforts to host special Inuit art exhibits, and

3.4.3 provide opportunities for Inuit trainees to participate in internship programs within the Gallery

4. The Canadian Museum of Civilization

4.1 DIAND shall transfer ownership of 384 pieces of the Collection, including 333 sculptures and craft items, and 51 prints, to the Canadian Museum of Civilization, which shall store and maintain the pieces according to established museological standards. The agreed pieces are listed in Schedule III to this Agreement

4.2 DIAND shall pay the cost of packing and shipping the pieces to the Canadian Museum of Civilization and the Canadian Museum of Civilization shall pay the

cost of storing and maintaining the pieces.

- 4.3 The Canadian Museum of Civilization shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 4.1 herein, according to established museological standards.
- 4.4 The Canadian Museum of Civilization shall:
- 4.4.1. initiate and continue and exhibit program of Inuit art in its Native Art Gallery in Parc Laurier, Hull, Québec;
 - 4.4.2. provide opportunities for Inuit trainees to participate in internship programs within the Museum; and
 - 4.4.3. include Inuit artists in artist-in-residence programs established by the Museum.

5. The Winnipeg Art Gallery

- 5.1 DIAND shall transfer 1,103 prints to the Winnipeg Art Gallery, which shall store and maintain the pieces according to established museological standards.
- 5.2 DIAND shall pay the cost of packing and shipping the pieces to the Winnipeg Art Gallery and the Winnipeg Art Gallery shall pay the cost of storing and maintaining the pieces.
- 5.3 The Winnipeg Art Gallery shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 5.1 herein, according to established museological standards.
- 5.4 The Winnipeg Art Gallery shall:
- 5.4.1. continue its annual program of at least two Inuit Art exhibits; and
 - 5.4.2. establish a museology internship program for Inuit trainees.

6. General Provisions

- 6.1 Should the Inuit Cultural Institute cease to exist, ownership of the pieces referred to in 2.1 herein shall immediately be transferred to the Prince of Wales Northern Heritage Centre (GNWT).

- 6.2 Should the Winnipeg Art Gallery cease to exist, ownership of the pieces referred to in 5.1 herein shall immediately be transferred to the Government of Canada.
7. Except as provided for in 6.1 and 6.2 herein, no piece of the Collection may be disposed of in any manner without the consent of all the recipient parties to this agreement.
8. DIAND shall provide to each transferee institutions, copies of any and all supporting documentation it possesses for each respective transferred piece.
9. Representatives of the National Gallery of Canada, the Prince of Wales Northern Heritage Committee, the Winnipeg Art Gallery, the Canadian Museum of Civilization and the Inuit Cultural Institute shall discuss ways and means by which Inuit may learn to conserve, display, document, research, maintain, interpret and manage Inuit art and artifacts. In addition, such representatives shall discuss ways and means by which museum curators from Southern Canada may learn about the specific importance of Inuit art and artifacts to Inuit.

Signed this 4th day of July, 1989 at Yellowknife, N.W.T.

The Department of Indian Affairs and
Northern Development

Witness

Inuit Cultural Institute

Witness

National Gallery of Canada

Witness

Canadian Museum of Civilization

Witness

Winnipeg Art Gallery

Witness

Prince of Wales Northern Heritage Centre
(GNWT)

Witness

AN AGREEMENT REGARDING THE DISPOSITION AND DISPERSAL OF
THE INUIT ART COLLECTION OF THE DEPARTMENT OF INDIAN AFFAIRS
AND NORTHERN DEVELOPMENT

An Agreement between:

The Department of Indian Affairs and Northern Development and
The Avataq Cultural Institute and
The National Gallery of Canada and
The Canadian Museum of Civilization
regarding the Disposition and Dispersal of the Inuit Art Collection of the
Department of Indian Affairs and Northern Development.

WHEREAS the Inuit have lived on northern lands and waters and have used resources from ancient times, including the period of Inuit memory, the parties wish to preserve the record of this heritage along principles which the Inuit have established;

WHEREAS the identification, protection, conservation and interpretation of artifacts and art objects are of particular importance to Inuit;

WHEREAS the Department of Indian Affairs and Northern Development currently possesses a collection of post-1948 Inuit artifacts, art objects (the Collection) and supporting records;

WHEREAS the Collection was purchased on behalf of the people of Canada in order to promote the art and culture of the Inuit to a national and international public for the aesthetic recognition and economic support of Inuit artists and crafts makers;

WHEREAS the federal and territorial governments agree that the Inuit people should have ownership and access to a representative selection of such artifacts and art objects;

WHEREAS the Department wishes parts of the collection to continue to serve the interests of the Inuit artists and crafts people by having it represented in the collection of, and exhibited by, Canada's best attended and most prestigious galleries and museums, for the education of Canadians and other persons from around the world;

WHEREAS the parties recognize the importance of exhibiting a selection of the collection in Inuit communities to enable Inuit to appreciate and learn about their heritage.

WHEREAS it is important that all parts of the Collection be accessible to the widest number of viewers and researchers across Canada and internationally;

WHEREAS it is essential that the Collection continue to be cared for according to established museological standards;

WHEREAS the Department intends to transfer ownership of the Collection and records pertaining to it to three of the parties to the Agreement;

Therefore the Department of Indian and Northern Affairs, the National Gallery of Canada, the Canadian Museum of Civilization and the Avataq Cultural Institute hereby agree that:

1. The Inuit Art Collection, hereafter referred to as “the Collection” is comprised of some 1309 pieces of art including sculptures, drawings, prints, crafts pieces and wall hangings, produced by the Inuit people living in the Northwest Territories, purchased by the Government of Canada and presently stored by the Department of Indian Affairs and Northern Development (D.I.A.N.D.) and the Museum of Civilization in Hull, Quebec.
2. The Avataq Cultural Institute
 - 2.1 DIAND shall transfer the ownership of 937 pieces of the Collection including 448 sculptures, 124 prints and drawings and 365 craft items to the Avataq Cultural Institute. The agreed pieces are listed in Schedule I to this agreement.
 - 2.2 The Avataq Cultural Institute shall accept ownership of the pieces referred to in 2.1 on behalf of all Inuit people living in the Province of Québec.
 - 2.3 The Avataq Cultural Institute shall provide opportunities for communities both in the North and in Southern Canada to view and have access to the pieces referred to in 2.1 herein according to established museological standards.
 - 2.4 The pieces referred to in 2.1 herein shall be stored at Avataq Cultural Institute, which shall maintain the pieces according to established museological standards until such time as the pieces may be transferred, at the direction of the Avataq Cultural Institute, to Museums and Centres in Northern Québec which are capable of caring for the pieces according to established museological standards.
 - 2.5 DIAND shall pay the cost of packing and shipping the pieces to Avataq Cultural Institute. The latter shall pay the cost of storing and maintaining the pieces referred to in 2.1 herein while they are in its custody. The Museums and Centres referred to in 2.4 shall pay all other costs respecting disposition and maintenance of these pieces.
3. The National Gallery of Canada
 - 3.1 DIAND shall transfer ownership of 77 pieces of the Collection, including 46 sculptures, and 31 prints and drawings to the National Gallery of Canada, which shall store and maintain the pieces according to established museological

standards. The agreed pieces are listed in Schedule II to this Agreement.

- 3.2 DIAND shall pay the cost of packing and shipping the pieces to the National Gallery of Canada and the National Gallery of Canada shall pay the cost of storing and maintaining the pieces.
- 3.3 The National Gallery of Canada shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 3.1 herein, according to established museological standards.
- 3.4 The National Gallery of Canada shall:
- 3.4.1. continue its program of installing and displaying Inuit art, devoting to it a least the same space, with the same prominence, as it does now;
 - 3.4.2. make best efforts to host special Inuit art exhibits, and
 - 3.4.3. provide opportunities for Inuit trainees to participate in internship programs within the Gallery

4. The Canadian Museum of Civilization

- 4.1 DIAND shall transfer ownership of 295 pieces of the Collection, including 290 sculptures and craft items, and 5 prints, to the Canadian Museum of Civilization, which shall store and maintain the pieces according to established museological standards. The agreed pieces are listed in Schedule III to this Agreement
- 4.2 DIAND shall pay the cost of packing and shipping the pieces to the Canadian Museum of Civilization and the Canadian Museum of Civilization shall pay the cost of storing and maintaining the pieces.
- 4.3 The Canadian Museum of Civilization shall provide opportunities for other institutions, including Northern Museums and Centres, to borrow and display selections of the pieces referred to in 4.1 herein, according to established museological standards.
- 4.4 The Canadian Museum of Civilization shall:
- 4.4.1. initiate and continue and exhibit program of Inuit art in its Native Art Gallery in Parc Laurier, Hull, Québec;
 - 4.4.2. provide opportunities for Inuit trainees to participate in internship

programs within the Museum; and

4.4.3. include Inuit artists in artist-in-residence programs established by the Museum.

5. General Provisions

5.1 Should the Avataq Cultural Institute cease to exist, ownership of the pieces referred to in 2.1 herein shall immediately be transferred to the Ministry of Cultural Affairs, Government of Québec.

6. Except as provided for in 5.1, no piece of the Collection may be disposed of in any manner without the consent of all the recipient parties to this agreement.

7. DIAND shall provide to each transferee institutions, copies of any and all supporting documentation it possesses for each respective transferred piece.

Signed this th day of at

The Department of Indian Affairs and
Northern Development

Witness

Avataq Cultural Institute

Witness

National Gallery of Canada

Witness

Canadian Museum of Civilization

Witness

ENTENTE SUR LA DISPERSION
DE LA COLLECTION D'ART INUIT
DU MINISTÈRE DES AFFAIRES INDIENNES ET DU NORD CANADA

Cet accord entre
le ministère des Affaires indiennes et du Nord canadien,
l'Avataq Cultural Institute,
le Musée des beaux-arts du Canada,
et le Musée canadien des civilisations,
et la Société Makivik,
a pour objet la dispersion de la collection d'art inuit du ministère des Affaires indiennes
et du Nord canadien.

Vu que les Inuit ont habité les terres et les eaux du Nord et en ont employé les ressources depuis des temps fort reculés, notamment de mémoire d'Inuit, les parties aux présentes veulent en sauvegarder le patrimoine matériel suivant les principes établis par les Inuit eux-mêmes;

Vu que l'identification, la protection, la conservation et l'interprétation de leurs objets oeuvrés d'art sont particulièrement importantes aux Inuit;

Vu que le ministère des Affaires indiennes et du Nord canadien possède une collection d'objets oeuvrés et d'objets d'art inuit produits après 1948 ("la collection") ainsi que de la documentation connexe;

Vu que les objets de la collection ont été achetés au nom du peuple canadien pour promouvoir l'art et la culture inuit auprès du public canadien et international, afin de faire reconnaître les qualités esthétiques de ces objets et de soutenir économiquement les artistes et les artisans inuit;

Vu que le gouvernement du Canada conviendrait que les Inuit devraient être propriétaires d'un nombre d'objets d'art et d'artisanat représentatifs, et devraient pouvoir les voir;

Vu [sic] les parties sont d'accord que certaines pièces de la collection continuent d'être utilisées dans l'intérêt des artistes et artisans inuit en faisant partie de la collection de certains des musées les plus prestigieux et les plus populaires du Canada et en étant exposées par ceux-ci, pour l'enrichissement des Canadiens et des étrangers;

Vu que les parties reconnaissent qu'il importe d'exposer certaines pièces dans des collectivités inuit afin que les Inuit puissent ainsi connaître et apprécier ces dimensions de leur patrimoine;

Vu qu'il importe que toutes les pièces de la collection soient accessibles au plus grand nombre possible de chercheurs et d'intéressés, aussi bien au Canada qu'à l'étranger;

Vu qu'il est essentiel que l'on continue de s'occuper de la collection conformément aux normes muséologiques reçues;

Vu que le Ministère entend transférer à trois des parties aux présentes la propriété de différentes pièces de la collection et la documentation connexe;

Vu qu'il est approprié de pouvoir au cas où l'Institute Culturel Avataq venait à disparaître et vu que la Société Makivik est prête, le cas échéant, à prendre sa relève et à recueillir la collection au nom des Inuit du Nunavik;

Le ministère des Affaires indiennes et du Nord canadien (MAINC), le Musée des beaux-arts du Canada, le Musée canadien des civilisations, le Avataq Cultural Institute et la Société Makivik, conviennent que :

1. La collection d'art inuit du MAINC compte environ 1309 oeuvres d'art, c'est-à-dire des sculptures, des dessins, des gravures et des pièces d'artisanat dont des pièces murales, produits par les Inuit du Nord de Québec, achetées par le gouvernement du Canada et actuellement enmagasinées par le ministère des Affaires indiennes et du Nord canadien (MAINC) et par le Musée canadien des civilisations, à Hull (Québec).
2. Avataq Cultural Institute
 - 2.1 Le MAINC transférera à l'Avataq Cultural Institute la propriété des 937 pièces indiquées à l'annexe I, dont 488 sculptures, 124 gravures et dessins et 365 oeuvres d'artisanat.
 - 2.2 L'Avataq Cultural Institute acceptera la propriété des pièces dont il est question en 2.1 au nom de tous les Inuit habitant la Province de Québec.
 - 2.3 L'Avataq Cultural Institute donnera aux collectivités du Nord et du Sud l'occasion de voir et d'étudier les pièces indiquées en 2.1 conformément aux normes muséologiques reçues.
 - 2.4 Les pièces dont il est question en 2.1 seront conservées à l'Avataq Cultural Institute, qui les entreposera et les entretiendra suivant les normes muséologiques reçues.
 - 2.5 Le MAINC paiera pour l'emballage et l'expédition de ces pièces au Musée de la Civilisation. Celui-ci en assumera les frais d'entreposage et entretien tant qu'il en aura la garde. Les musées et les centres dont il est question en 2.4 assumeront tous les autres frais de garde, d'entretien et autres des pièces.

3. Musées des beaux-arts du Canada
 - 3.1 Le MAINC transférera au Musées des beaux-arts du Canada (MBAC) la propriété des 77 pièces indiquées à l'annexe II, dont 46 sculptures et 31 gravures et dessins murales; le MBAC les entreposera et les entretiendra conformément aux normes muséologiques reçues.
 - 3.2 Le MAINC paiera pour l'emballage et l'expédition de ces pièces au Musées des beaux-arts du Canada, et celui-ci en assumera les frais d'entreposage et d'entretien.
 - 3.3 Le Musées des beaux-arts du Canada donnera à d'autres établissements, en particulier les musées et les centres du Nord, l'occasion d'emprunter et d'exposer, conformément aux normes muséologiques reçues, certaines des pièces mentionnées en 3.1.
 - 3.4 Le Musées des beaux-arts du Canada :
 - 3.4.1. poursuivra son programme d'exposition d'oeuvres d'art inuit, y accordant au moins la même superficie et la même importance qu'actuellement;
 - 3.4.2. fera de son mieux pour présenter de expositions spéciales d'art inuit;
 - 3.4.3. donnera à des Inuit l'occasion de participer à des stages au Musée.
4. Musée canadien des civilisations
 - 4.1 Le MAINC transférera au Musée canadien des civilisations (MCC) la propriété des 295 pièces indiquées à l'annexe III, dont 290 sculptures et pièces d'artisanat et 5 gravures; le MCC les entreposera et les entretiendra conformément aux normes muséologiques reçues.
 - 4.2 Le MAINC paiera pour l'emballage et l'expédition de ces pièces au Musée canadien des civilisations, et celui-ci en assumera les frais d'entreposage et d'entretien.
 - 4.3 Le Musée canadien des civilisations donnera à d'autres établissements, en particulier les musées et les centres du Nord, l'occasion d'emprunter et d'exposer, conformément aux normes muséologiques reçues, certaines des pièces mentionnées en 3.1.

4.4 Le Musée canadien des civilisations :

- 4.4.1. lancera et poursuivra un programme d'exposition d'oeuvres d'art inuit dans la Salle de l'art autochtone dans l'immeuble du Parc Laurier à Hull (Québec)
- 4.4.2. donnera à des Inuit l'occasion de participer à des stages au Musée;
- 4.4.3. inclura des Inuit dans ses programmes de conservateurs résidents.

5. Dispositions générales

- 5.1 Si l'Avataq Inuit Cultural Institute [sic] disparaît, la propriété des pièces dont il est question en 2.1 sera immédiatement transférée a [sic] la Société Makivik, laquelle assumera alors les obligations de l'Institute Culturel Avataq en vertu des présentes.
- 6. Sauf aux termes de clauses 5.1 aucune pièces de la collection ne peut être aliénée de quelque manière sans le consentement de toutes les parties récipiendaires.
- 7. Le MAINC fournira au récipiendaire une copie de tout document se rapportant à l'une des pièces transférées à celui-ci.

Signé le

Ministère des Affaires indiennes et du Nord
Canadien

Témoïn

Avataq Cultural Institute

Témoïn

Musée des beaux-arts du Canada

Témoïn

Musée canadien des civilisations

Témoïn

Société Makivik

Témoïn