

Webinar report: Practitioner experiences in the traditional arts economy, 9 June 2022

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The following is a report from the webinar Practitioner experiences in the traditional arts economy hosted jointly by the Arts Council Norway and the Sámi Parliament Norway on 9 June 2022. About 100 people from 20 countries registered for the webinar.

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Welcome and introduction

Hildegunn Bjørgen, representing Arts Council Norway, warmly welcomed participants to the webinar, which was part of the Arctic Arts Summit 2022, the LIVIND project on living heritage and sustainable development, and the work of the implementation of the UNESCO 2003 Convention on safeguarding intangible cultural heritage.

Bjørgen gave the context for the webinar, noting that it is a contribution to [the Arctic Arts Summit 2022](#). It brings together representatives of Arctic countries and the Indigenous Nations of the Circumpolar region. The Arctic Arts Summit aims to strengthen arts and culture in the North and to develop circumpolar cooperation to stimulate collaboration in arts and creative industries. The theme of this webinar will be part of the Summit in Whitehorse, Yukon, US, where a follow-up meeting will be held in person on 28 June 2022.

The webinar is also a contribution to [the LIVIND project](#). Creative and living cultural heritage as a resource for the Northern Dimension region. LIVIND concentrates on recognising the practical ways living heritage can advantage tourism, services and several other practices in sustainable ways which includes the Nordic autonomous regions and the Sámi area.

The webinar also forms part of the work of the implementation of the [UNESCO 2003 Convention](#) on the safeguarding of the intangible cultural heritage (hereafter ICH).

Magne Svineng, Director of the Department of Culture, Economic Development and Health, Sámi Parliament (Norway), opened the webinar, welcoming participants, thanking the co-organizers and recalling work done on related topics at previous meetings in Sápmi.

Svineng recalled the second [Arctic Arts Summit in Finland](#), held in Rovaniemi, Finland, in 2019. The Sámi parliaments and the culture ministries of the three Nordic countries were among those who participated in this meeting. The Summit noted the demand for and value of Sámi arts and culture, looking at how the demand can be met in a coordinated way across national borders in Sápmi.

In November 2019, a workshop on [Sámi intangible cultural heritage](#) was held at the Sámi Parliament in Karasjok, Norway. Topics included an introduction to implementation of the UNESCO 2003 Convention on ICH safeguarding and the work of WIPO on IP protection and the protection of traditional knowledge. Discussions were held on ownership and stewardship, misappropriation and misuse, commercialization, public domain and publicly available.

The three Sámi Parliaments are seeking a common approach to Sámi culture and the traditional arts economy. One of the efforts in this regard is [the IMKÁS project](#) on the use, protection and management of the Sámi cultural heritage and traditional knowledge. The Parliaments are still searching for a good system that can work across borders in Sápmi.

In Inari, Finland, in 2021, this work was continued through a [conference](#) on Nordic co-operation in intellectual property and traditional knowledge, held under the Finnish Presidency of the Nordic Council of Ministers. Now that Norway leads the Nordic Council of Ministers, this discussion is continuing, and a follow-up conference on Sámi ICH will happen in the Autumn.

These are important conversations for Sámi, but also to other Indigenous peoples of the Arctic. The issues have become more urgent and critical in the context of climate change, efforts for greater sustainability, demographic change, social justice and increased interest from consumers in authentic and traditional art. These are the contexts in which Indigenous cultural entrepreneurs seek to participate in the traditional arts economy.

Keynote talks

Solveig Ballo: Practitioner strategies in the arts economy

Solveig Ballo, the CEO of [Sápmi Naeringshage/Sápmi Business Garden](#), Sápmi (Norway), discussed the ways in which Indigenous entrepreneurs can work strategically with their cultural values, which are a competitive business advantage, and protect their intangible assets using intellectual property rights.

Sápmi practitioners create and innovate today, in the same way that they always have. They have made symbols, songs and *joiks* (traditional Sámi songs), sleds, clothes and medicines, for example. They have developed designs and packaging. Ballo explained that intellectual property (IP) rights can protect these artistic creations. The existing IP framework cannot protect all Indigenous creativity: traditional cultural expressions cannot be easily protected under the existing IP system. Many other forms of creativity relating to traditional culture can, however, be protected by trademarks, copyright, design rights and other IP rights. Ballo showed a [WIPO IP diagnostics](#) video about protecting creative outputs through IP.

Intellectual property protection is an essential tool because intangible assets have become more important in business in recent years. Third party businesses are looking for unique and exotic designs and creative ideas, including from Indigenous cultural resources.

Unfortunately, few Indigenous entrepreneurs currently protect themselves by using conventional IP rights. They don't want to exclude other Sámi in exercising their rights and have problems pursuing violations of their rights. They lack capital investment. For example, [Arctic Lavvo](#) of Kautokeino created an Indigenous-inspired tent for tourism in northern regions. The tent did not get its design rights protected because it applied too late. This has damaged its business, as competitors have launched marketing campaigns that are closely linked to their products. They say today that a clear IP strategy early and in all phases of product development and market introduction would have helped tremendously along the way.

Ballo was accepted into WIPO's programme for Indigenous women entrepreneurs in 2019. This programme has helped some of indigenous practitioners to use the IP system to protect their rights and interests. In the programme they learned that all over the world, indigenous peoples and local communities developed a large quantity of traditional knowledge and traditional cultural expressions that they want to protect and promote. Nevertheless, few have used the IP system to do so.

Ballo noted that cultural practitioners in Sápmi have a competitive advantage because they can rely not just on Indigenous innovation, but also strong community values. Sápmi Business Garden is a small innovation company working in Finnmark county, financed partly by government. They have about 50 entrepreneurs in their network. The organization can help Indigenous entrepreneurs to protect their interests in the market more effectively, by working strategically with their values as a part of their business offering. The [Sápmi business conference](#) in Kautokeino in March 2022 placed a focus on Sámi values. Sámi entrepreneurs want to make money, but also give something back to the community. They can act respectfully in regard to common heritage and avoid misusing it. Identifying WHY Indigenous entrepreneurs do business can be central to taking them to the next level. Companies representing Indigenous creators need to be empowered to protect the rights of creators. Policy makers need to ensure that such companies are equipped to compete in the global economy.

Ballo encouraged Indigenous practitioners to be the change they want to see in this world. Her advice was, be proud of what you create, use your culture as permitted, and add your own creativity for competitive advantage in the market. Use existing IP tools until there is a good set of rules. Ask and do not misuse common cultural heritage. She noted that protection of intangible assets through IP law can be used to promote development rather than creating division or conflict.

Kirstine Moller: The role of institutions in arts economy. Between museums and practitioners

Kirstine Moller, a PhD fellow and curator at the [Greenland National Museum and Archive](#), Greenland, discussed how museums can support practitioners in the traditional arts economy by reconnecting them to material culture and ideas from the past, as well as creating a platform for innovation and development in the present and future.

International Council of Museums (ICOM) members are currently [debating the definition of the museum](#), which affects what their mandate is and how they should be funded and supported. The role of museums includes collection, registration, conservation, exhibition, and research. In Greenland, development or

innovation is also part of the role of the museum because the cultural heritage needs to be kept alive in modern society.

Museums can help practitioners develop their culture, to create new magic, by developing their cultural resources and knowledge, enabling them to keep ICH practices alive as well as to innovate using the material culture of the past. For example, The Greenland National Museum has an exhibition of national dress from different regions of the country, building on old traditions of sustainable and viable skinwear made to survive in the Arctic. Some regional national dress incorporates silk embroidery of non-Greenlandic flowers (a testimony to external contact and earlier colonial history), other regional clothing (such as that from the north) is more true to old ways and has less external influence. The national dress can be worn for special events as well as the national day celebrations, so it is part of modern life. All of these variations are equally valid. The Museum showcased the work of Jessie Kleeman, who makes art based on traditional dress styles to comment on art, culture, equality and gender equality in modern Greenland. In this way, knowledge exchange between museum and practitioners, giving context to old things, helps to situate the past in the present, and explore new understandings of cultural phenomena.

Museum archives and collections can also help practitioners to interact with past perspectives on culture, for example by reclaiming pride in marginalized drumming practices. Inuit drum dancing and singing¹ played very significant role in society in the past, but was banned by missionaries and almost destroyed during the colonial period. Pictures and drums survived in the archives. The practice was sustained in the east and north of Greenland, but survived mainly in private because it was frowned upon socially until the 1970s. Inuit in Greenland are now very proud of their heritage and are interested in finding out more. The museum thus hosted events where people shared experiences around the drums and drumming, making new songs, and participating in cultural exchanges to share drumming knowledge with other communities across the Arctic.

Museums are thus working with practitioners to create places of living culture to explore the interaction between the past and the present. Museums are places where material culture is kept, not just to protect the objects, but in order to make it accessible to practitioners, both for new kinds of understanding and commentary, and to celebrate growing pride in Indigenous culture. Collections of old things without context is just stuff. A living tradition infused with material culture helps people to enrich the past and innovate for the future.

Piia Nuorgam: How do practitioners use a rights-based approach to protect and promote their work in the traditional arts economy? Building on the IMKÁS-project

Piia Nuorgam, a Sámi lawyer based in Sápmi (Finland) working on [the IMKÁS-project](#) (Immateriála kultururárbi Sámis), explained how collective and coordinated action using a rights-based approach can provide support and take action against cultural appropriation, thus sharing the gatekeeping burden currently borne individually by practitioners in the traditional arts economy.

When Nuorgam started working on these questions 20 years ago, few people (except the youth) were interested in law and the problems of cultural appropriation. Now she was happy to note that it is on the public agenda of many international institutions, including in Sápmi and the Nordic region. As one of the

¹ Inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2021
<https://ich.unesco.org/en/RL/inuit-drum-dancing-and-singing-01696>

effects of Black Lives Matter, sensitivity and responsibility have become part of the commercial agenda too.

Her experience has shown that combating cultural appropriation and securing collective rights are some of the best tools to support Sámi art and protect traditional and culture-based livelihoods. The IMKÁS project is part of an action plan to develop a common policy and strategy across the three Sámi Parliaments for the use, protection and management of the Sámi cultural heritage and traditional knowledge. For the project, the starting point was internal needs and values, and not external definitions of the subject matter. Sámi-defined cultural elements or resources (intangible cultural properties) need to be protected because these resources define Sámi identity (they are what makes us 'us', as the Sámi), manifest culture and values, and sustain community livelihoods. These resources include oral traditions, literature, designs, traditional music and clothing. To illustrate, Nuorgam showed a slide from a children's book that she published in 2016, which depicts 28 designs for traditional Sámi dress.

Commercialization of Sámi culture has often been assumed to work against cultural safeguarding, because earning a living from culture might destroy cultural and spiritual values. However, Nuorgam noted that economic benefit and cultural safeguarding are not in conflict if Sámi can control what to commercialize and how to commercialize it. Informed decisions can then be made about what to share and what not to share. Sámi can use making livelihoods from culture to motivate keeping culture alive. With the right kinds of IP protection, such as trademarks, entrepreneurs can benefit from market engagement. This can keep people employed and resident in Sápmi. What makes the culture strong is being able to make a living. Not everyone can be a reindeer herder, an essential aspect of Sámi culture, as there is a limited amount of land. Without the economic aspect, even reindeer herding would be at risk.

The IMKÁS project found that the social norms, principles and rules governing use of Sámi culture internally were actually legal principles and rules. They confer levels of ownership on different elements of the culture. Learning the rules and how to respect the boundaries of collective ownership is something that Sámi learn from a young age. For example, the rules around use of the traditional dress affect the design of the dress, what it means, and when and why it should be worn. Knowing the rules around cultural elements makes each Sámi individual the gatekeeper and protector of Sámi culture, as collective identity and property. However, it's not always clear, even to Sámi, what the norms or rules are.

Nuorgam compared unauthorized commercial use of Sámi cultural property by third parties (including registering trademarks or other rights) to Sámi land being stolen. Appropriation causes both harmful stereotypes and economic loss. Allowing appropriation makes it difficult to regain control, except through the courts, and may risk the loss of sufficient support to keep traditions alive in the society. Because cultural elements are so vital to the Sámi, the risk of cultural appropriation or misrepresentation remains high. Management and protection of culture thus needs to be strengthened, to maximize beneficial use of resources and minimize risks, even from projects with good intentions. As part of the work of the IMKÁS project, for example, recommendations are being formulated to address what Sámi *duodjar* (traditional handcrafters) feel is appropriate use of cultural artefacts by non-Sámi customers in the duodji shop in Inari (Finland). One suggestion is to separate 'identity' products from other handicrafts, placing the onus on customers to use the products appropriately. An example of an 'identity' product is the Sámi dress, because its use by non-Sámi would have to be culturally sensitive.

Confusion about what rules to apply in commercial transactions can cause internal conflict. Sámi practitioners therefore want this burden to be shared with the collective; it is not only the responsibility of those making a livelihood from it. The IMKÁS project mapped the work of collective entities like the Sámi

parliaments and confirmed the desire to assert more collective ownership and control over cultural resources. The project confirmed the benefit of using a rights-based approach, supported by human rights frameworks and IP laws. The most effective and efficient mechanism for coordinated collective action across Sápmi would be a central Sámi body or point of contact to engage both with Sámi entrepreneurs and third parties, to assist entrepreneurs, use rights protection, and enforce Sámi rights where necessary.

One example of collective action already undertaken is the [agreement](#) between the Sámi Parliaments and Council and Disney Animation Studios: the cooperation agreement is based on the fact that the cultural resources are Sámi property and their use requires free, prior and informed consent, as well as adequate benefit sharing. A Sámi advisory group was set up to ensure that the representation of the Sámi culture in the movie Frozen 2 was respectful and appropriate; some designs were changed to realise this aim. Another example is the collective negotiation around rebranding of a meat product in Norway, which used Sámi cultural resources: it was called JOIKA and included a Sámi figure on the packaging. Ella Marie Hætta Isaksen played an important role in raising awareness about this problem. After a public discussion, and with the help of the Sámi Parliament and the Saami Council, the company decided to change the packaging.

Panel discussion

Marit Myrvoll, a Sámi social anthropologist from Sápmi (Norway), researcher at the Sámi Norwegian National Advisory Unit on Mental Health and Substance Use (SANAG/SANKS)/Sami Klinihkka (Norway) with experience at Várdobáiki museum, chaired the panel, consisting of Ella Marie Hætta Isaksen from Sápmi (Norway), Lou Ann Ika'wega Neel from Canada, Jerker Bexelius and Ann-Sofie Kallok from Sápmi (Sweden). Panellists reflected on their experiences engaging with the traditional arts economy, discussing effective strategies and identifying challenges, whether for supporting livelihoods or safeguarding Indigenous culture. The discussion highlighted the value of collective and individual reflection when Indigenous practitioners engage with the market. Indigenous practitioners can be empowered to balance economic and cultural goals more effectively, even if they do not all act in the same way. Museums and other cultural organizations can help in promoting the cultural and economic goals of practitioners. Government policy has to respond to these needs, informed by Indigenous representation and consultation. More collective branding and marketing is needed in the traditional art market.

Myrvoll noted that the panel will address two interconnected questions:

1. As Indigenous cultural practitioners, what kind of strategies have panellists used to safeguard their collective heritage while also making a living from it?
2. How can other stakeholders, including cultural institutions, and legal frameworks, assist practitioners in doing so?

[Ella Marie Hætta Isaksen](#) is a Sámi artist from Tana, Finnmark, in Sápmi on the Norwegian side. Isaksen is a climate activist and uses traditional knowledge / indigenous knowledge throughout her artistic work. Her original song *Luoddaearru* won the Sámi Grand Prix in 2016. She is the lead singer in the band Isák, started in the same year, that aims to redefine what Sámi music is and can be. The band is innovating using a hyper-modern electronic sound combined with the tradition of *joik*. It was nominated on the Norwegian radio channel P3's award show under the category 'Newcomer of the Year' in 2019, being the first Sámi band to receive this honour. Isaksen has written a book on Sámi history and identity, and has launched a new podcast for Sámi youth this year with a colleague. She will be acting in a movie next

year, one of only a handful of Sámi feature films ever to be made. While thus being a proud Sámi activist and ambassador for her generation, she has also made a living from her cultural work. The main challenge she has faced in doing so has been making all the ethical choices alone, choosing her own path so as not to harm the future of her people and culture, while making a living. She hopes for more effective support systems enabling more collective Sámi discussion to deal with these ethical questions in the future.

[Lou Ann Ika'wega Neel](#) is a practising visual artist from the Kwagiulth and Mamalilikulla tribes of the Kwakwaka'wakw people. She works in acrylic and oil painting, in textiles, jewellery design, and digital (vector) design. In addition to her work as an artist, she has worked for over 30 years in policy and program development in the areas arts, culture, languages and community development, advocating for other visual artists of First Nations backgrounds in Canada. She was previously Acting Head, Indigenous Collections and Repatriation Department at the Royal BC Museum and is now [Indigenous Lead at Creative BC](#). Neel commented on the similarity of the challenges faced by Indigenous artists working in colonized countries around the globe. She comes from an artist family, in a community very badly affected by the colonial narrative of dead and dying cultures as well as by colonialism itself, since the time of contact. This history has been disconnecting people from their cultures over time. Protecting Indigenous rights and inheritance in the face of misappropriation is a key challenge for individual entrepreneurs. Government legislation, policy, and programmes need to be developed to address the problem.

[Jerker Bexelius](#) is a south Sámi living in the southern part of Sápmi, Sweden, the CEO of the Sámi museum [Gaaltije](#), which means 'Spring'. He is also the chair of Virmie K, a cultural network in the Swedish part of Sápmi to develop opportunities for cultural practitioners, both politically and strategically. The organisation Gaaltije is mid-way between being a kind of cultural entrepreneur (because they offer traditional knowledge-based services and products) and being an organization supporting other cultural practitioners (running projects on developing language, culture, and business, and a local festival in 2018). They have also established different projects to help Sámi businesses, such as Visit Sápmi, which gave opportunities for *duodjar*. Since March, Gaaltije has reoriented itself as a museum, with more exhibitions. They have supported Sámi practitioners by buying their products, thinking carefully about how to choose Indigenous suppliers. Bexelius has been working in this field since 2009, and has noticed how difficult it is for cultural institutions, and specifically Sámi institutions, to find their own way in colonial societies.

[Ann-Sofie Kallok](#) is a Sámi from Jokkmokk in Sweden, now living in Norway. She is a traditional hand crafter (*duodjar*) and designer, mainly creating jewellery but also now home décor and other products. Her work uses traditional designs to inspire new creations for a modern context. She has an educational background in engineering. She is a member of an artist collective [Dáiddadállu](#) and a board member of a local organization *Duojáriid ja dáiddáriid searvi* for *duodjar* and artists. She registered her own company in 2020. She does not just wish to create new products, but also to contribute by spreading knowledge and visibility of the Sámi culture, especially in places where it is not currently visible in society. Her works are not intended to compete with traditional products, but rather sit alongside them. She feels that her innovations can strengthen the culture, and help to shape Sámi identity in the current era.

Panellists then discussed the responsibilities they have to balance livelihoods and cultural responsibilities, and the challenges they face.

Myrvoll asked Isaksen to comment on the quote from her book saying, 'Everyone who has a culture to sell, has to ask themselves why they do so'. Isaksen said that today young Sámi creators are very proud of their heritage, and wish to share it with others, and at the same time others are more willing to listen and learn. This presents more opportunities to make money out of Sámi culture than existed before, but also raises ethical concerns about how to do it appropriately. Practitioners have to balance making money out of culture with sustaining the culture. For example, when contacted by tourist companies who wish to showcase Norway, should practitioners simply entertain, performing *joiks* in their traditional dress, without, for example, setting the record straight on the more negative history of colonialism in Norway? Kallok said that this kind of support to artists is much needed as she has been making such decisions alone, not realizing the value of asking others for assistance. Artists' organisations can provide support and help artists in business development, marketing, equipment, work premises and so on. However, in her experience there were not always enough artists working in the same field to make such collaborations possible within small organizations.

Neel said she had had many similar experiences. She reminded the audience that colonial factors set the tone for the individual ethical decisions that artists make today. Museums and private collections, the places where many Indigenous cultural artefacts are now located, are cloaked in colonial narratives. Teaching of cultural obligations can be lost if not transmitted within families. Many Indigenous masks in Canada, for example, were never meant for public consumption, but have been displayed in museums. Artists now have to decide how they can make their practice contemporary and ethical within this context, keeping aspects of our culture sacred and secret. In Canada, addressing these problems is difficult because the interests of Indigenous people have not been well represented in the policy environment, and, in the mid-1980s, government support for Indigenous artists organizations was withdrawn.

Myrvoll asked Bexelius how institutions could protect access to cultural heritage if smartphones, for example, can be taken into museums to document cultural artefacts and patterns. Bexelius explained that being Sámi is always being political; institutions like Gaaltije have responsibilities to advocate for collective cultural interests at the same time as maintaining public and commercial support. Institutions have to strike a balance between allowing people to share the information from the museum freely, promoting Sámi culture in society, and protecting access to certain cultural information. Myrvoll commented that handicrafters also need the museum to inspire new creations.

Isaksen underlined the importance of institutions providing meeting places for Sámi practitioners. She has started a writers' camp for Sámi musicians, not just to write songs together, but also to discuss the ethical issues Sámi practitioners face in doing their artistic work and the information they are often required to provide about Sámi culture. The aim of these discussions is not to agree the same position, but to feel empowered to do their broader cultural work in an ethical way. Access to recorded *joiks* can benefit Sámi musicians, but this is very controversial. However, cultural norms about the use of *joiks* do not fit the legal framework on copyright and licensing. For example, the person who is being *joiked* should be able to profit from it being played, according to Sámi norms, but composing your own *joik* is very shameful in Sámi culture, so the recipient of a *joik* should not be described as an author of the work under copyright law in order to benefit.

Myrvoll asked Neel to comment on access to Indigenous cultural collections in institutions. Neel noted that while the Canadian constitution (section 35) protects all Indigenous rights, copyright protection remains very focused on individual creators. Therefore, pictures of old photographs and artworks in museums and archives are in the public domain, and any researcher can reprint them and use them out of context without community consultation or consent. The BC Museum is drafting a policy for accessing

material in the museum to ensure that use of collections is in the interests of Indigenous peoples. This is being done in the framework of the [Truth and Reconciliation Commission](#) and the [United Nations Declaration on the Rights of Indigenous Peoples \(UNDRIP\)](#), which is being implemented at the national level in Canada. It is important to ensure that Indigenous peoples are represented in these discussions, and have a collective voice to decide how museum collections by and about them are accessed. One of the challenges is that there are many different Indigenous languages and cultural norms, but these challenges can be overcome.

The final topic for discussion was collective branding and marketing. Bexelius noted that Gaaltije tries to support Sámi organizations and artists when buying products and services, rather than just local suppliers, but it was sometimes difficult to find Sámi practitioners. This was a problem their other customers might have too. Neel described a successful branding scheme called 'Authentic Indigenous Arts' in Canada, drawing on experiences in [Australia](#) and New Zealand (e.g. the 'Maori made' brand). The Canadian project branded authentic Indigenous arts using three tags: products handmade by Indigenous artists, products designed by Indigenous artists such as greeting cards that were printed commercially, and products designed by Indigenous artists and made under licensing agreements. A QR code gave an authenticity guarantee by linking to the website, which increased uptake from galleries and museum shops. Unfortunately, the Canadian initiative ended through lack of funding and government support.

The panel concluded with general agreement on the need for supportive government and institutional policies and actions, collective mechanisms assisting Indigenous practitioners to balance their economic and cultural goals, and collective branding and marketing across borders. Further discussion was needed on practical mechanisms for achieving these aims. Myrvoll expressed the hope that the Sámi Parliament and the Arts Council will continue working on this theme.

Silja Somby, from the Sámi Parliament in Norway, summed up the panel discussion, recalling the saying 'nothing about us without us', the importance of telling our own stories. Being an Indigenous creator could be described metaphorically as like being a lovely bird caught in a golden cage. Creators and artists have to make their way in the commercial world, displaying their culture, while sometimes lacking the freedom to express themselves fully. Both artists and organizations have similar problems, balancing economic and cultural considerations, but it is not always easy to discuss how these considerations should be ranked, and how to manage their interactions. Indigenous artists can make livelihoods from their culture, but need to ensure cultural sensitivity remains a priority.

Use of archives and photos can be damaging in an Indigenous context, but this has to be balanced against the benefits of sharing information, not just with the general public but also with Indigenous artists. There is currently a huge debate about the publication of *joiks* that are kept in archives, and the digitisation of cultural heritage in general. Once material is in the 'public domain', such as the sledge tent described by Ballo, it is difficult to protect designs and manage use of cultural resources. Indigenous art organizations should be supported by government to protect their rights and interests. Within the Sámi community, the IMKÁS project is working on suggestions for a collective mechanism for helping practitioners, including branding and marketing of Indigenous art.

Conclusion

In conclusion, the webinar discussed practitioner experiences in the traditional arts economy, with insights from Greenland, Canada and different parts of Sápmi. Participants discussed how institutions

and legal or policy frameworks could assist practitioners to balance economic and cultural considerations to flourish in the traditional art market. Indigenous practitioners can indeed create 'new magic' from cultural resources, which may help safeguard them, and their businesses can benefit from a competitive advantage based on Indigenous innovation and strong community values. However, practitioners also experience many challenges in doing so, stemming not just from colonial histories and increased cultural appropriation today, but also from lack of capital investment and control over their intangible assets in the market.

The discussion touched on some dilemmas commonly experienced by Indigenous practitioners in the traditional art market, including:

- How to balance economic and cultural priorities,
- How to balance individual and collective responsibilities and benefits, and
- How to balance tradition and innovation

The discussion showed that these categories should not be considered mutually exclusive. What is good for Indigenous businesses in economic terms is also often good in cultural terms: livelihoods based on culture give impetus to it; businesses rooted in cultural values have a competitive advantage. Individual benefit for businesses, and economic priorities, may thus walk hand in hand with collective benefit, and cultural priorities. Tradition, too, has always required innovation to survive. Further discussion is needed on these and other important concepts. Considering the responsibilities of consumers as well as practitioners may be an important step forward, as demonstrated in Inari.

The webinar discussion demonstrated that the challenges Indigenous practitioners face have both individual and collective dimensions, as well as structural causes, but many practitioners have found themselves alone in making decisions that may affect common cultural resources. Indigenous practitioners face particular challenges 'educating' customers and other businesses and dealing with misappropriation, in a colonial context. In some cases, economic and cultural, as well as individual and collective priorities may clash and interests may diverge. It is sometimes difficult to identify possible risks and impacts from business actions. Practitioners may not be able to identify a single 'correct' or 'ethical' course of action. It is difficult to establish fixed rules for practitioner engagement with the market, and where there is wide disagreement, this may create conflict.

The webinar participants discussed some possible strategies for addressing the challenges that Indigenous practitioners face in the traditional art market, including the following:

- More effective action by government and public cultural institutions to create supportive policies for Indigenous businesses. These should address Indigenous practitioner needs and create platforms for active participation and consent of Indigenous peoples in using cultural resources (examples mentioned included business support, revision of IP laws, museum programming and collections access protocols).
- Collective mechanisms (such as a central body to engage both with Indigenous practitioners and third parties), using a rights-based approach to assist Indigenous businesses and to enforce collective rights where necessary. This can help Indigenous businesses use existing intellectual property tools such as trademarks or design protection more effectively. It could also support increased collective branding and marketing initiatives to support Indigenous livelihoods, both within countries and across borders.
- Collective and individual efforts to support practitioners in identifying and balancing their own economic and cultural considerations in the market. This could include discussion forums for

Indigenous practitioners, and collectively negotiated recommendations. The latter may include recommendations, for example, on appropriate consumer use of Indigenous handicrafts.

Other possible strategies could be identified in further discussions, especially in navigating new opportunities and challenges posed by markets for digital products and services.

Torbjørn Urfjell, Departmental Director with responsibility for following up the work on Sámi art and culture in Arts Council Norway, thanked participants and co-organizers for the thoughtful discussions. He noted that Indigenous practitioners have shared their experiences, insights and strategies for effective engagement with the traditional arts economy. The in-person seminar in Whitehorse on 28 June will build on this discussion. It is also possible to make further progress on some of the questions and problems before the Autumn seminar being organized by Arts Council Norway. One example of an issue that could receive some attention in this period, is the attribution of joik recipients in the copyright law of Norway, which had recently been amended. Torbjørn noted that a common strategy for management of shared Sámi heritage is an important contribution to the work being done in the Nordic region during the decade of Indigenous languages. It is also part of a stronger Nordic collaboration in the area of Sámi cultural heritage, as the work on ICH has been broadened to include the pan-Sámi perspective in the last five years.