FINAL REPORT

Rankin Inlet, Nunavut

May 24-27, 2001

ᑭᖑᓪᓕᕐᒥᒃ ᐅᖃᐅᓯᒃᓴᓕᐊᖑᓯᒪᔪᑦ

ᑲᖏᖅᓱᓂᖅ, ᓄᓇᕗᒻᒥ

ᒪᐃ 24-27, 2001

INUIT WOMEN'S TRADITIONAL KNOWLEDGE WORKSHOP ON THE AMAUTI AND INTELLECTUAL PROPERTY RIGHTS

ᐃᓄᐃᑦ ᐊᕐᓇᐃᑦ ᖃᐅᔨᒪᔭᕐᒃᑲᖏᓐᓂᒃ ᐊᒪᐅᓯᓇᓂᕐᒧᑦ ᑲᑎᒪᓂᖓᑦ ᓇᖏᓂᖃᖅᑎᐅᓂᕐᒧᓪᓗ ᐱᔪᓐᓇᐅᑎᒋᔭᐅᔪᑦ

Inuit Women's Traditional Knowledge Workshop on the Amauti and Intellectual Property Rights

Final Report
Rankin Inlet, Nunavut
May 24-27, 2001

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ᐃᓄᐃᑦ ᐊᕐᓇᐃᑦ ᖃᐅᔨᒪᔭᑐᖃᕐᓂᒃ ᐊᒪᐅᓯᓇᓂᕐᒧᑦ ᑲᑎᒪᓂᖕᒐᑦ ᓇᕐᒥᓂᖃᖅᑎᐅᓂᕐᒧᓪᓗ ᐱᔪᓇᐅᑎᒋᔭᐅᔪᑦ

ᑭᖑᓪᓕᕐᒥᒃ ᐅᖃᐅᓯᒃᓴᓕᐊᖑᓯᒪᔪᑦ
ᑲᕐᒋᖅᓱᓂᖅ, ᓄᓇᕗᒻᒥ
ᒪᐃ 24-27, 2001

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ᑎᑎᕋᖅᑕᖕᒋᑦ: ᕕᓕᑉ ᐆᐅᑦ
ᐋᖅᑭᒃᓱᐃᔨ: ᑐᓈᓯ ᐅᐸᐆᐅᕐᓇ
ᐃᓄᒃᑎᑑᓕᕆᔨ: ᓴᐃᑎ ᐸᐃᐅᑦ
ᐃᓄᒃᑎᑑᓂᒃ ᐋᖅᑭᒃᓱᐃᔨ: ᔮᓇᑦ ᒪᑯᕐ
ᐅᖃᓕᒫᒐᓕᐊᓂᒃ ᐋᖅᑭᒃᓱᐃᔨᑦ: ᐆᕐᓗᐊ ᑐᓴᐅᒪᔪᑎᓕᕆᔨᖕᒋᑦ
ᐊᔾᔨᓕᐅᕆᔨᑦ: ᐸᐅᒃᑑᑎᒃᑯᑦ, ᑲᓇᑕᒥ ᐃᑦᑕᕐᓂᓴᓕᕆᔨᒃᑯᑦ, ᑲᓇᑕᒥ ᓴᓇᔨᓕᕆᔨᒃᑯᑦ, ᐆᕐᓗᐊ
ᐅᖃᓕᒫᒐᓕᐅᖅᑎᒃᑯᑦ, ᐱᐃᐅᕆᓴᕐ ᕝᐃᑯ, ᕕᓕᑉ ᐆᑦ ᐊᒻᒪᓗ ᓇᔅᓱᑦ ᕕᐃᐊᑦ

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ᑖᒃᑯᓇᓂ ᐅᖃᓕᒫᒐᓕᐊᖑᓯᒪᔪᓂ ᐅᖃᐅᓯᓇᔭᐅᓯᒪᔪᑦ ᑎᑎᕋᖅᑎᐅᔪᓂᑦ ᐅᖃᐅᓯᒃᓴᓇᔭᐅᖕᒪᑕ ᐊᒻᒪᓗ ᑮᓇᐅᔭᕐᑯᑎᖃᖅᑎᑦᓯᔨᐅᑉᒃᑐᑦ ᐃᓱᒪᓂᓇᔭᖕᒋᓐᓂᓂᕋᐃᓇᓱᐊᖕᒋᒃᑲᐊᖅᓗᑎᒃ.

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article 8(j) of the *Convention on Biological Diversity* (1992) mandates Contracting Parties, as far as possible, where appropriate, and subject to national legislation to: respect, preserve and maintain knowledge, innovations and practices of Indigenous and local communities embodying traditional sustainable use of biological diversity and promote their wider application with the approval and involvement of the holders of such knowledge, innovations and practices and encourage the equitable sharing of the benefits arising from the utilization of such knowledge, innovations and practices.

She commented that to write about how a caribou *amauti* was made that it would be a very thick book from the moment of cutting up the caribou. She commented how she thought detailed information would be necessary. Also she raised the need to rush because people are starting to die off and... Inuit will be able to teach young people. She commented that a few people know how to make *amautis* out of bird skins. Her big worry is the sewing skills that young people will have and she wonders if they will learn to be great seamstresses similar to the ones of the past. She expressed her great pride of *amautis* that do not require the belt. She commented that if someone were able to make a book that they would have to include all the different women who make comfortable and beautiful *amautis* and be very

ᐃᓚᖓ 8(j) ᓄᓇᒥᐅᑕᑐᖃᓕᓇᓂᒃᑯᑦ ᐊᔾᔨᒌᓐᖏᑦᑑᑕᐅᓂᕐᒧᑦ ᐊᖏᕈᑎᑦ (1992) ᑎᓕᓯᓯᒪᖕᑕ ᑲᓐᑐᕋᖅᑲᖅᑎᐅᓪᓗᑎᒃ ᐱᓕᕆᐊᖃᖅᑎᐅᔪᐃᑦ, ᐊᔪᕐᓇᖏᓐᓂᓕᒫᖓᑎᒍᑦ, ᓈᒻᒪᒃᑑᔭᕐᖓᑦ, ᐊᒻᒪ ᑐᖓᑦᕕᒋᖃᑦᑕᕐᓗᒋᑦ ᑲᓇᑕᓕᒫᒥ ᒪᓕᖕᒍᑎᕐᔪᐊᖕᒍᔪᑦ: ᐅᐱᒍᓱᑦᓯᐊᖃᑦᑕᕆᐊᖃᕐᒪᑕ, ᐸᐸᑦᑎᔨᐅᖃᑦᑕᕐᓗᑎᒡᓗ ᐊᒻᒪ ᑲᔪᓯᑎᑦᓯᒋᐊᖃᑦᑕᕐᓗᑎᒃ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᖏᓐᓂᒃ ᐋᖅᑭᒋᐊᖅᑎᑦᓯᖃᑦᑕᕐᓂᖏᓐᓂᒃ ᐊᒻᒪ ᐱᓕᕆᐊᖃᐅᓱᓇᕝᒃᑕᖏᓐᓂᒃ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᐃᑦ ᐊᒻᒪ ᓄᓇᓕᒋᔭᐅᔪᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᑎᒃ ᒪᓕᒃᓗᒋᑦ ᐃᓅᓯᖃᖅᑐᓂ ᐊᑐᕐᓂᖃᖅᑐᓄᑦ ᐸᐸᑦᓯᓇᓱᐊᖃᑦᑕᕐᓂᕐᒥ ᐊᒻᒪ ᐊᔾᔨᒌᓐᖏᑦᑐᓂᒃ ᐊᑐᖃᑦᑕᕐᓂᕐᒧᑦ ᓄᓇᒥᓐᖓᖅᑐᓂᒃ ᐊᒻᒪ ᖁᔪᕝᖅᑎᑦᓯᒋᐊᖃᑦᑕᕐᓗᑎᒃ ᐊᖏᓂᖅᓴᐅᔪᑎᒍᑦ ᐊᑐᓕᖅᑎᑕᐅᖃᑦᑕᓕᕈᑎᒃᓴᖏᓐᓂᒃ ᓈᒻᒪᒋᔭᐅᖃᑦᑕᖅᓯᒪᓗᑎᒃ ᐊᒻᒪ ᐃᓚᐅᖃᑕᐅᑎᑕᐅᖃᑦᑕᕐᓗᑎᒃ ᑎᒍᒥᐊᖅᑎᒋᔭᐅᔪᑦ ᑕᐃᒪᓐᐃᑦᑐᓂᒃ ᖃᐅᔨᒪᓂᑐᖃᐅᔪᓂᒃ, ᐋᖅᑮᒋᐊᖅᑎᑦᓯᓂᐅᖃᑦᑕᖅᑐᓂᒃ ᐊᒻᒪ ᐱᓕᕆᐊᖃᐅᓱᓇᔭᐅᕝᒃᑐᓂᒃ ᐊᒻᒪ ᐃᑲᔪᖅᓯᓯᒪᓂᖃᖃᑦᑕᕐᓗᑎᒃ ᓇᓕᖅᑲᐅᑦᓯᐊᖅᑐᑎᒍᑦ ᐃᑲᔪᖅᑕᐅᔾᔪᑎᑖᓇᔭᐅᕝᒃᑐᓂᒃ ᐊᒥᖅᑳᖃᑎᖃᖃᑦᑕᕐᓂᒃᓴᒥᒃ ᐊᑐᖅᑕᐅᖃᑦᑕᕐᓂᖏᓐᓂᑦ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᐅᔪᑦ, ᐋᖅᑮᒋᐊᕐᓂᐅᖃᑦᑕᖅᑐᑦ ᐊᒻᒪ ᐱᓕᕆᐊᖃᐅᓱᓇᔭᐅᕝᒃᑐᓂᑦ ᑕᐃᒪᐅᓕᖅᑎᑕᐅᓯᒪᔪᓂᑦ.

ᐅᖃᖅᓗᓂ ᐊᕐᓇᖅ ᑐᒃᑑᑉ ᐊᒥᐊᓂᑦ ᐊᒪᐅᑎᓕᐅᕐᓂᕐᒧᑦ ᑎᑎᕋᖅᓯᒪᔪᓕᐅᖅᑐ-ᖃᕋᔭᖅᐸᑦ ᐃᑉᔪᔪᐊᓘᓇᔭᕐᒪᑕ ᐅᖃᓕᒫᒐᓕᐊᖕᒍᔪᑦ ᐱᒋᐊᕐᕕᖃᖅᑎᑕᐅᓗᓂ ᑐᒃᑐᒥᒃ ᐋᒃᑐᐃᓂᕐᒥᑦ. ᐅᖃᒃᑲᓐᓂᖅᓗᓂᓗ ᓇᓗᓇᐃᔭᖅᓯᒪᑦᓯᐊᖅᑐᓂᒃ ᑐᓴᒐᒃᓴᕐᑎᑕᖃᓕᐊᖃᕐᓂᐊᕐᒪᑦ. ᓇᓗᓇᐃᖅᓯᒋᐊᒃᑲᓐᓂᖅᓗᓂᓗ ᑕᒪᓐᓇ ᑐᐊᕕᐅᕐᓇᖅᓯᓯᒪᓕᕐᒪᑦ ᐱᔾᔪᑎᒋᓪᓗᒍ ᐃᓄᑐᖃᓇᔭᐅᔪᐃᑦ ᓄᖑᔪᓐᓕᐊᓕᕐᒪᑕ

A large loose shoulder enables the mother to bring the child around from her back for nursing.

ᑐᐃᖅᑭᖅ ᐊᒪᐅᑎᐅᑉ ᓂᕈᑐᕐᓯᐊᖅᑑᓂᖅᑭᖅ ᐊᑐᕐᓗᒋᖅ ᐊᓈᓇᐅᔪᖅ ᐱᐊᕐᒥᓂᒃ ᓵᒥᓗᐊᖅᓯᔪᖕᓇᖕᑕᕈᑎᒋᒻᒪᒋᖅ ᐊᒫᒪᖕᑦᓯᓂᐊᓕᕐᖓᒥ.

detailed with recognition given to the women. She listed the names of some Inuit women from different regions that were known for making comfortable and beautiful *amautis*. She also shared how she makes different coats and how she can go to different communities to find people making the same coats. She voiced how she wished Inuit wouldn't say they did not have the ability because they are so capable and she questioned if it was because of the lack of formal education or too much modesty.

Comments made by a participant from Nunavut

ᐊᒻᒪᓗ...ᐃᓄᐃᑦ ᓇᖕᒥᓂᖅ ᒪᒃᑯᒃᑐᕐᑯᑎᒋᔭᒥᖕᓂᒃ ᐃᓕᖕᓂᐊᖅᑎᑦᓯᔾᐅᖃᑦ-ᑕᕈᖕᓇᓕᕋᔭᕐᒪᑕ. ᐅᖃᖅᓱᓂ ᐊᒥᓲᖕᒋᑦᑑᒐᓗᐊᓂᒃ ᐃᓄᖕᓂᒃ ᑎᖕᒥᐊᑦ ᐊᒥᖕᒋᖕᓂᑦ ᐊᒪᐅᑎᓕᐅᕈᖕᓇᖅᑐᖅᑕᖃᕐᒥᖕᒪᑦ. ᐃᓱᒪᓗᑎᖃᕈᑎᖃᓗᐊᕐᒥ ᓇᖕᒥᓂᖅ ᒪᒃᑯᒃᑐᐃᑦ ᒥᖅᓯᒐᓕᐅᕈᖕᓇᓕᖅᑎᑕᐅᓂᒃᓴᖕᒋᖕᓂᒃ ᐊᒻᒪ ᐊᐱᓛᓗᓂ ᒥᖅᓯᖅᑎᒻᒪᓇᖕᒍᕈᖕᓇᓕ-ᕋᔭᓇᒃᓴᖕᒋᖕᓂᒃ ᑕᐃᔪᓯᒪᓂᑐᖃᖅ ᐊᔪᖕᒋᖕᓂᓇᔭᐅᓛᓚᐅᖅᑐᑦ ᒪᓕᒃᐸᒡᓗᓂᔫᒃ. ᐅᖃᖅᓱᓂ ᐅᖃᓕᒫᒐᓕᐅᖅᑐᖃᕋᔭᕐᓂᖅᐸᑦ ᐃᓗᓕᖃᓇᐊᖃᕋᔭᕐᒥᖕᒪᑕ ᑎᑎᕋᖅᑕᐅᔪᑦ ᑕᐃᒃᑯᓂᖕᒐ ᑕᒪᐃᓂᒃ ᐊᕐᓇᓂᒃ ᐃᓗᐊᑦᓯᐊᖅᑐᓂᒃ ᐱᐅᔫᑎᒻᒪᓇᐅᔪᓂᒃ ᐊᒪᐅᑎᓕᐅᖅᑎᐅᕝᒃᑐᓂᒃ ᐊᒻᒪ ᓇᓗᓇᐃᔭᖅᑕᐅᓯᒪᑦᓯᐊᕐᓗᑎᒃ ᐃᓕᑕᓇᔭᐅᓯᒪᔭᓇᐊᖃᕐᒥᖕᒪᑕ ᑕᐃᒃᑯᐊ ᐊᕐᓇᐃᑦ ᐊᒪᐅᑎᓕᐅᖅᑎᐅᕝᒃᑐᑦ. ᑕᐃᓯᓕᓚᐅᖅᐳᖅ ᐃᓚᖕᒋᓂᒃ ᐃᓄᖕᓂᒃ ᐊᕐᓇᓂᒃ ᐊᔾᔨᒌᓐᖕᒋᑦᑐᓂ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ ᖃᐅᔨᒪᔭᐅᑦᓯᐊᖅᑐᓂᒃ ᐃᓗᐊᑦᓯᐊᖅᑐᓂᒃ ᐱᐅᔫᑎᒻᒪᓇᐅᔪᓂᒡᓗ ᐊᒪᐅᑎᓕᐅᖅᑎᐅᕝᒃᑐᓂᒃ. ᐅᖃᐅᓯᖃᓕᓚᐅᓇᖅᐳᖅ ᖃᓄᖅ ᐊᔾᔨᒌᓐᖕᒋᑦᑐᓂᒃ ᖁᓕᑦᑕᓕᐅᕈᖕᓇᕐᓂᕐᒥᓂᒃ ᐊᒻᒪ ᐊᔾᔨᒌᓐᖕᒋᑦᑐᓄᑦ ᓄᓇᓕᐅᔪᓄᐊᖃᑦᑕᕈᖕᓇᕋᒥ ᐊᔾᔨᒋᔭᖕᒋᓂᒃ ᖁᓕᑦᑕᓕᐅᖅᑎᐅᕝᒃᑐᓂᒃ ᓇᓂᓯᓯᒪᓕᕋᓯᐊᕐᓂᐊᕐᓗᓂ. ᓇᓗᓇᐃᖅᓯᒋᐊᖅᓱᓂᓗ ᑐᓴᖃᑦᑕᕈᒪᖕᒋᒃᑲᓗᐊᕋᒥ ᓴᓇᐅᒐᓕᐅᕈᖕᓇᖕᒋᓂᕋᖃᑦᑕᖅᑐᓂᒃ ᐊᔪᖕᒋᑦᓯᐊᕋᓗᐊᕐᒪᑕ ᐊᒻᒪ ᐊᐱᖅᓯᖅᓱᓂ ᐃᓕᖕᓂᐊᖅᓯᒪᑦᓯᐊᖅᑑᖕᒋᖕᓂᕐᒥᖕᓂᒃ ᐅᑦᑭᓗᖕᓂᑦ ᑲᖕᒍᑦᑕᐅᓗᐊᑐᐃᖕᓇᒧᑦ ᐱᔾᔪᑎᖃᖃᑦᑕᕐᒪᖔᑖ.

ᓄᓇᕗᒻᒥᐅᑕᐅᑉ ᐅᖃᐅᓯᓇᓚᐅᖅᑕᖕᒋᑦ

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ᐃᓄᑐᖃᓕᓇᓘᑦ ᐊᒻᒪ ᒪᒃᑯᒃᑐᓕᓇᔨᒃᑯᓐᓂᑦ
ᐃᒡᓗᓕᒃ, ᓄᓇᕗᒻᒥ

ᓖᓇ ᐲᑐᖅᓴᓐ
ᑐᓵᔭᖅᑐᖅᓯᒪᔪᖅ: ᓄᓇᕗᒻᒥ ᒪᓕᒐᕐᑯᑎᓂᒃ ᖃᐅᔨᒋᐊᖅᑕᑏᑦ
ᑲᑎᒪᔨᕐᔪᐊᖕᒋᓐᓂᑦ
ᖁᕐᓗᖅᑑᖅ, ᓄᓇᕗᒻᒥ

ᓃᑏᓐ ᐱᓐᑕᓐ
ᑐᓵᔭᖅᑐᖅᓯᒪᔪᖅ: ᑲᓇᑕᒥ ᐊᕐᓇᐃᑦ ᑲᑐᔾᔨᖃᑎᒌᖕᒋᑦ
ᐋᑐᑭ, ᐋᓐᑎᐊᓇᐅᒥ

ᐸᓇᐸᓯ ᐱᕐᔪᐊᖅ
ᑐᓵᔭᖅᑐᖅᓯᒪᔪᖅ: ᓄᓇᕗᒻᒥ ᒪᓕᒐᕐᑯᑎᓂᒃ ᖃᐅᔨᒋᐊᖅᑏᑦ ᑲᑎᒪᔨᕐᔪᐊᖕᒋᓐᓂᑦ
ᐃᖃᓗᐃᑦ, ᓄᓇᕗᒻᒥ

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ᐋᑐᑭ, ᐋᓐᑎᐊᓇᐅᒥ

ᑲᓇᔪᖅ ᔅᓚᒧᓂ
ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᖅ: ᕿᑭᖅᑕᓂ ᐃᓄᐃᑦ ᑲᑐᔾᔨᖃᑎᒌᖏᓐᓄᑦ
ᐊᕐᓇᓂᒃ ᑭᒡᒐᖅᑐᐃᔪᖅ
ᑭᓐᖓᐃᑦ, ᓄᓇᕗᒻᒥ

ᓵᕐᓚᑦ ᓱᓐᓵᔭᓐ
ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᖅ
ᐊᕐᕕᐊᑦ, ᓄᓇᕗᒻᒥ

ᕿᕗᑕ ᓯᑕᐅᑦ
ᐱᓕᓇᐊᓄᑦ ᐋᖅᑭᒃᓯᐃᔨ: ᐸᐅᒃᑑᑎᑦ
ᐋᑐᑭ, ᐋᓐᑎᐊᓇᐅᒥ

ᐋᓂ ᑕᑎ
ᑐᓵᔭᖅᑐᖅᓯᒪᔪᖅ
ᑲᖏᖅᓱᓂᖅ, ᓄᓇᕗᒻᒥ

ᒥᐊᓇᐊᓐ ᑕᑦᑐᐃᓐᓂᖅ
ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᖅ
ᑲᖏᖅᓱᓂᖅ, ᓄᓇᕗᒻᒥ

ᕿᕗᑦ ᒍᐊᑦ
ᑲᑎᒪᓂᕐᒥ ᐃᒃᓯᕝᕙᐅᑕᐅᖃᑕᐅᔪᖅ: ᐊᕝᕙᑕᒃᑯᑦ ᐃᓄᒻᒪᓇᓕᓇᔨᖏᑦ
ᒪᓐᑐᓇᐋᑦ, ᑯᐃᐸᖕᒥ

ᓵᓕ ᕗᐃᑉᓯᑐᕐ
ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᖅ: ᖃᒪᓂᑦᑐᐊᕐᒥ ᓴᓇᐅᒐᖃᕕᓕᓇᔨ
ᖃᒪᓂᑦᑐᐊᖅ, ᓄᓇᕗᒻᒥ

ᕈᑕ ᐅᖓᓛᖅ
ᑐᓵᔭᖅᑐᖅᓯᒪᔪᖅ: ᐃᓕᖅᑯᓯᑐᖃᓕᓇᔨᑦ, ᐅᖃᐅᓯᓕᓇᔨᑦ, ᐃᓄᑐᖃᓕᓇᔨᑦ
ᐊᒻᒪ ᒪᒃᑯᒃᑐᓕᓇᔨᓂᑦ
ᐃᖃᓗᐃᑦ, ᓄᓇᕗᒻᒥ

introduction Historical evidence

indicates that the style and form of the *amauti* and other Arctic clothing has changed little over the centuries. This is evident from Inuit oral history and the records of early explorers. Caribou and seal have been traditional sources of food and the raw material for clothing, shelter, and even boats. Caribou hair is hollow and is an ideal insulator for winter clothing. As the inner liner for clothing, the hair is water resistant and this reduces the risk of matting and sticking from sweat and condensation. The water repellent qualities of sealskin make it the preferred material for clothing during the wetter spring and summer months. Modern materials such as wool duffle and printed calico are now commonly used to make the *amauti* but the shapes and styles remain.

The distinction between an Inuit man's parka and the *amauti* of a woman is common throughout the Arctic. Regional and community variations in clothing designs can readily be distinguished. The style and decorations of the *amauti* can indicate a region and location. Different styles also indicate the age and status of a woman in the community. For example, an

ᐱᒋᐊᕐᓂᖓ ᑕᐃᔪᒪᓂᑐᖅᑲᓪᓗᒪᓇᖕᒥᑦ ᓇᓗᓇᐃᒃᑯᑕᒃᓴᖅᑕᖅᑲᕐᒪᑦ

ᐊᒪᐅᑎᓕᐊᖑᔪᒃᑐᑦ ᐊᒻᒪ ᐊᓯᖏᑦ ᐅᑭᐅᖅᑕᖅᑐᒥᐅᑦ ᐊᓐᓄᕐᓕᐊᓇᔪᒃᑕᖏᑦᑕ ᖃᓄᐃᑦᑐᓕᐊᖑᔪᖕᓂᖏᑦ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᔪᖕᓂᖏᓪᓗ ᐊᓯᔾᔨᓗᐊᖅᓯᒪᓂᖅᖏᒻᒪᑕ ᒫᓐᓇᒧᑦ ᑎᑭᕝᕙᒍ. ᑕᒪᓐ ᓇᓗᓇᐃᖅᑕᐅᓯᒪᔾᖅ ᐃᓄᐃᑦ ᐅᓂᒃᑲᐅᓱᓇᔪᒃᑕᐃᓂᑐᖅᖏᑦᑎᒍᑦ ᐊᒻᒪ ᑕᓇᐅᕐᔪᐊᑉ ᐊᑭᐊᓂᖕᒫᖅᑐᕕᓂᑐᖅᐃᑦ ᑎᑎᕋᖅᓯᒪᔪᓕᓇᖅᑕᖅᓯᒪᔭᖏᑦᑎᒍᑦ. ᑐᒃᑐᐃᑦ ᓇᑦᓯᑦᓗ ᓂᕿᒋᔭᐅᔪᒃᑐᑐᖅᑲᐅᖕᒪᑕ ᐊᒻᒪ ᐊᒥᖏᑦ ᕿᓯᖏᑦᓗ ᐊᓐᓄᕐᓕᐊᓇᔭᐅᔪᒃᑐᑐᖅᑲᐅᑦᓗᑎᒃ, ᑐᐱᓕᐊᓇᔭᐅᔪᒃᓱᑎᒡᓗ, ᐅᔪᔪᓐᓂᑦ ᐅᒥᐊᓕᐊᓇᔭᐅᔪᒃᑐᑐᖅᑲᐅᑦᓗᑎᒃ. ᑐᒃᑐᐃᑦ ᒥᖅᑯᖏᑦ ᐅᕐᑯᖅᑐᒻᒪᓇᐅᒐᒥᒃ ᐅᑭᐅᖑᑎᑦᓗᒍ ᐋᓐᓄᕐᓇᔭᐅᔪᖕᓇᑦᓯᐊᖅᐸᖕᒪᑕ. ᐃᓗᑦᓇᓂᐊᕐᓗᒋᑦ ᐊᓐᓄᕐᓕᐊᖑᓯᒪᔪᓄᑦ, ᒥᖅᑯᖏᑦ ᑭᓂᑦᓴᕐᕋᐃᑦᑑᖏᖕᓇᒥᒃ ᐊᒻᒪᓗ ᑕᐃᒪᓕ ᓂᐱᑎᖃᑦᑕᓕᕈᖕᓇᑦᓯᐊᖕᖏᓛᑦ ᑭᐊᒍᓗᐊᕐᓂᕐᒥᑦ ᒥᖅᑯᖏᑦ ᐊᒻᒪᓗ ᐳᔪᕐᓚᓕᖅᓯᒪᓂᕐᒥ ᐅᖅᑰᓂᕐᒧᑦ. ᓇᑦᓯᑦᓗ ᕿᓯᖏᑦ ᐃᒻᒪᖃᑦᑕᖕᖏᑦᓯᐊᖅᑐᓕᐅᖅᑕ- ᐅᔪᖕᓇᕐᒥᒃ ᐊᓐᓄᕐᓕᐊᖑᔪᒪᓂᖅᓴᐅᔪᒃᐳᑦ ᐅᐱᕐᖓᒃᓵᒥ ᐊᐅᔭᒥᓗ ᐊᑐᖅᑕᐅᓂ- ᐊᖅᓗᑎᒃ ᑭᓂᐸᓇᖅᓯᓯᒪᑎᑦᓗᒍ ᓱᓚ. ᒫᓇᐅᓕᖅᑐᒥ ᐊᓗᕈᑎᒃᓴᑦ ᐊᒻᒪᓗ ᖃᓕᐹᒃᓴᓕᐊᖑᔪᒃᑐᑦ ᐊᒪᐅᑎᓄᑦ ᐊᑐᖅᑕᐅᓚᔪᖕᓂᖅᓴᐅᓚᓗᐊᖅᑎᑦᓗᒋᑦ ᐊᒪᐅᑎᓕᐅᖅᐸᒃᑐᓂ ᑭᓯᐊᓂᓗ ᖃᓄᖅ ᓴᓇᔭᐅᔪᖕᓂᖏᑦ ᓱᓕ ᑕᐃᒪᓇᑦᓴᐃᓇᐅᔪᒃᓗᑎᒃ.

amautit is worn by women who do not have children. It does not have a pouch to carry a child. In the Western Arctic, it is called a *niviaqsiaqsiuti*. Some *amautis* are worn for work, some for hunting, others are made for special occasions. Decorations can denote social status.

The *amauti* is unique in that it is designed with a large hood and pouch in which to carry a child. This allows for the mother to remain in close contact with her child yet it frees her hands for other activities. A large loose shoulder enables the mother to bring the child around from her back for nursing. The child always remains protected from the elements. The *amauti's* custom fit, combined with a flap in the front and back, protected the child from the cold. For example, the child could be held in front of the mother while under the *amauti* in order to go to the bathroom. A child may not have any clothing but a hat until the age of three. This close and prolonged contact between the mother and child extended breastfeeding and helped to space births.

Traditionally, women were responsible for decisions regarding children, food preparation, and the running of the household. Some women have noted that in the past they were responsible for deciding what type of skin a man should bring home, what food should be brought home, and even were to erect the summer tent. In all activities cooperation, sharing, and complementary skills were essential in one of the most challenging environments of the world. Inuit women were fundamentally linked to the traditional harvesting and use of resources and to the long-term survival of their community.

ᐃᓄᐃᑦ ᐊᖑᑎᖏᑦᑕ ᖁᓕᑦᑕᖏᑦ ᐊᒻᒪ ᐊᕐᓇᐃᑦ ᐊᒪᐅᑎᖏᑦᑕ ᐊᔾᔨᒌᙱᑦᑑᓪᓗᒋᑦ ᓴᓇᔭᐅᕙᖕᓂᖏᑦ ᓇᓗᓇᙱᑦᓯᐊᖅᐳᑦ ᐅᑭᐅᖅᑕᖅᑐᓕᒫᒥ. ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ ᐊᒻᒪ ᓄᓇᓕᐅᔪᓂ ᖃᓄᐃᑦᑐᓂᒃ ᐊᓐᓂᕆᓕᐅᕈᓯᐅᕙᒃᑐᑦ ᓇᓗᓇᙱᑦᓯᐊᓲᖑᒋᐳᑦ. ᖃᓄᐃᑦᑐᓕᐅᖅᑕᐅᓯᒪᔪᑦ ᐊᒻᒪ ᖃᓄᖅ ᑕᖅᓯᖅᑐᖅᑕᐅᓯᒪᕙᖕᓂᖏᑦ ᐊᒪᐅᑏᑦ ᓇᓗᓇᐃᒃᑯᑕᐅᖃᑦᑕᕈᖕᓇᖅᐳᑦ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᒥ ᓇᕐᓕᐊᓂᓗ ᓄᓇᓕᐅᔪᒥ ᓴᓇᔭᐅᕙᖕᓂᖏᑦ. ᐊᔾᔨᒌᙱᑦᑑᓪᓗᑎᒃᑕᐅᖅ ᐊᒪᐅᑎᓕᐊᖑᕙᒃᑐᑦ ᓇᓗᓇᐃᒃᑯᑕᐅᔪᖕᓇᕆᖕᑦ ᖃᔅᓯᓂᒃ ᐅᑭᐅᖃᖅᑑᓂᖕᒐᑕ ᐊᑐᖅᑕᐅᓂᐊᕐᓂᖕᒐᓂᑦ ᐊᒻᒪ ᐊᕐᓇᐅᑉ ᖃᓄᐃᑦᑑᓂᖕᒐᓂᒃ ᓄᓇᓕᐅᔪᒥ. ᓲᕐᓗ, ᐊᕐᓇᐅᑏᑦ ᐊᑐᖅᑕᐅᕙᖕᒪᑕ ᐊᕐᓇᓂᑦ ᐱᐊᕋᖃᙱᑦᑐᓂᑦ. ᐊᒫᕕᒃᓴᓕᐅᖅᑕᐅᓯᒪᕙᖕᒋᒻᒪᑕ. ᐅᐊᓕᓂᕐᒥᐅᓂ ᐊᕐᓇᐅᑏᑦ ᓂᕕᐊᖅᓯᐊᖅᓯᐅᑎᓂᒃ ᑕᐃᔭᐅᕙᒃᓗᑎᒃ. ᐃᓚᖏᑦ ᐊᒪᐅᑏᑦ ᐱᓕᕆᔨᑎᒃᓴᓕᐊᖑᓯᒪᕙᒃᐳᑦ, ᐃᓚᖏᓪᓗ ᐊᖑᓇᓱᐊᕆᐊᕈᑎᒃᓴᓕᐊᖑᓯᒪᕙᒃᓗᑎᒃ, ᐊᒻᒪ ᐃᓚᖏᑦ ᖃᓄᐃᓕᖅᑐᖃᕐᓂᐊᖅᑎᓪᓗᒍ ᐊᑐᒐᒃᓴᓕᐊᖑᓯᒪᕙᒃᓗᑎᒃ. ᑕᑯᕐᓂᕐᓂᖅᓴᐅᑎᓕᐊᖑᓯᒪᓂᖏᑦ ᓇᓗᓇᐃᒃᑯᑕᐅᔪᖕᓇᕆᖕᑦ ᐃᓅᓯᕐᒥ ᖃᓄᐃᑦᑑᓂᐅᔪᓄᑦ.

ᐊᒪᐅᑏᑦ ᐊᔾᔨᖃᙱᑦᑑᓂᖃᖅᐳᑦ ᐊᖏᔫᑎᐅᔪᓂᒃ ᓇᕐᖃᓲᖑᓂᖏᓐᓂᑦ ᐊᒻᒪ ᐊᕕᒃᓴᓕᐅᖅᓯᒪᕙᒃᓗᑎᒃ. ᑕᐃᒪᓐ ᐊᓈᓇᒋᔭᐅᔪᖅ ᐱᐊᕐᒥᓄᑦ ᐊᒃᑐᐊᑦᓯ-ᐊᕈᖕᓇᐃᓐᓂᐊᕐᒪᑦ ᐊᒻᒪ ᑕᓕᓂ ᐊᑐᕐᓗᓂᒋᒃ ᐊᓯᖏᓐᓂᒃ ᐱᓕᕆᐊᖃᕈᖕᓇᕐᓂᐊᖅᓗᓂ. ᑐᐃᖏᒃ ᐊᒪᐅᑎᐅᑉ ᓂᕈᑐᑦᓯᐊᖅᑑᓂᖏᒃ ᐊᑐᕐᓗᒋᒃ ᐊᓈᓇᐅᔪᖅ ᐱᐊᕐᒥᓂᒃ ᓵᒥᓄᐊᖅᓯᔪᖕᓇᖃᑦᑕᕈᑎᒋᒻᒪᒋᒃ ᐊᒫᒪᒃᑎᑦᓯᓂᐊᓕᕐᖕᒐᒥ. ᐊᒫᖅᑕᐅᔪᖅ ᒥᐊᓂᓇᔭᐅᑦᓯᐊᖅᓯᒪᕙᖕᒪᑦ ᓱᓚ ᖃᓄᐃᑦᑑᒐᓗᐊᖅᐸᑦ. ᐊᒪᐅᑏᑦ ᓈᒻᒪᑦᓯᐊᖅᑐᓕ-ᐊᖑᕙᖕᓂᖏᑦ, ᓯᕗᖕᒐᓂᓗ ᑐᓄᐊᓂᓗ ᐊᑯᖃᖅᑎᑕᐅᕙᖕᓂᖏᑦᑕᐅᖅ, ᐱᐊᕐᒧᑦ ᐃᒃᑮᕐᓇᖅᑐᒥᑦ ᒥᐊᓂᖅᓯᔪᑕᐅᕙᖕᒥᖕᒪᑕ. ᓲᕐᓗ, ᐱᐊᕐᖅ ᐊᒫᖅᑕᐅᔪᖅ ᑎᒍᒥᐊᖅᑕᐅᔪᖕᓇᕐᒪᑦ ᐊᓈᓇᒥᓂᑦ ᖁᐃᑎᑕᐅᓂᐊᕐᓗᓂ. ᐱᐊᕐᖅ ᐊᒫᖅᑕᐅᔪᖅ ᐅᓯᕙᖕᒫᕈᖕᓇᖅᐳᖅ ᓇᕐᖃᕋᓗᐊᕐᓗᓂ ᐱᖓᓱᓂᒃ ᐅᑭᐅᖃᓕᕐᓂᐊᕐᓂᕐᒥᓂ. ᑕᐃᒪᓐ ᐊᓈᓇᒥᓂᑦ ᐊᑯᓂᐅᓂᖅᓴᒥᒃ ᐊᒃᑐᐊᔪᖕᓇᑦᓯᐊᕐᓂᖕᒐ ᐱᔾᔪᑎᒋᓪᓗᒍ ᐊᑯᓂᐅᓂᖅᓴᒥᒃ ᐊᒫᒪᒃᑎᑕᐅᔪᖕᓇᕈᑕᐅᕙᖕᒪᑦ ᐊᒻᒪ ᓄᒃᓴᖅᑖᕈᖕᓇᓕᒃᐅᑎᒋᓂᐊᓐᖏᖕᓂᒃᓴᖕᒐᓂᑦ ᐃᒃᔫᑕᐅᑦᓯᐊᖅᐸᒃᓗᓂ.

ᑕᐃᒪᖕᒐᓂᑐᖃᖅ, ᐊᕐᓇᐃᑦ ᐱᐊᕐᓄᑦ, ᓂᕿᓕᖃᑦᑕᕐᓂᕐᒧᑦ, ᐊᒻᒪ ᐃᒡᓗᑉ ᐃᓗᐊᓂ ᐊᐅᓚᑦᓯᓂᒃᓴᐅᓂᐊᖅᑐᓄᑦ ᐃᓱᒪᓕᐅᖅᑎᐅᕙᒃᑐᑐᖃᐅᖕᒐᑕ. ᐃᓚᖏᑦ ᐊᕐᓇᐃᑦ

The *amauti* reflects the practical and functional adaptations of the Inuit and is intrinsically linked to Inuit culture. The *amauti* survives today and embodies a link to the past and to the skill sets and role of Inuit women. It embodies an emotional link with their children. It is a part of Inuit childhood. It is not surprising then that Inuit women are concerned about the misappropriation and loss of their cultural heritage. The modern world has expressed an interest in the *amauti* and Inuit fear they lack effective legal tools to protect their cultural and intellectual property. The *amauti*, however, has yet to be 'discovered' the same way the parka was discovered centuries ago.

Pauktuutit Inuit Women's Association (Pauktuutit) started to look at the promotion and protection of traditional Inuit clothing in 1994. A number of fashion shows have been held to highlight Inuit designs. In 1995, Inuit clothing was showcased at Toronto's Central Canada Exhibition. Other shows include *Qaggiq '95* and *Sanajavut: Our Creations*. A clothing project called *The Road to Independence* was completed a few years ago. Its aim was to promote and enhance the production and marketing of traditional and contemporary Inuit clothing in an effort to promote economic development and independence for Inuit women. These initiatives have shown Inuit fashion and designs to people in the South and have helped Inuit women enter southern markets. The intent is to improve their employment opportunities by encouraging the sale of their creations to people outside of their local communities and regions. Inuit women can therefore remain in their communities and make a living based on traditional skills.

ᐅᔾᔨᓯᓕᖅᓯᒪᓕᕐᒪᑕ ᐃᓱᒪᓕᐅᖅᑎᐅᕙᓚᐅᖅᓯᒪᓂᕐᒥᖕᓄᑦ ᖃᓄᐃᑦᑐᒥᒃ ᐊᒥᕐᒥᒃ ᐊᖑᑦ ᐊᖏᕐᕋᐅᔾᔨᔭᕆᐊᖃᕐᓂᖕᒐᓂᒃ, ᓱᓇᓂᒃ ᓂᕿᓂᒃ ᐊᖏᕐᕋᐅᔾᔨᔭ-ᕆᐊᖃᕐᓂᐊᕐᓂᖕᒐᓄᑦ, ᐊᒻᒪᓗ ᓇᓂ ᑐᐱᕐᒥᒃ ᓇᑉᐸᖅᑎᑦᓯᔭᕆᐊᖃᕐᓂᐊᕐᓂᖕᒐᓄᑦ. ᑕᒪᐃᓂ ᐱᓕᕆᐊᒃᓴᐅᔪᓂ, ᐱᓕᕆᐊᖃᖃᑎᒌᖃᑦᑕᕆᐊᖃᕐᓃᑦ, ᐊᒥᖅᑳᖃᑎᒌᖃᑦᑕᕆ-ᐊᖃᕐᓂᖅ, ᐊᒻᒪᓗ ᐃᑲᔪᖅᑐᕐᐅᑦᓯᐊᕈᖕᓇᕆᐊᖃᕐᓃᑦ ᐊᑑᑎᖃᐃᓐᓇᑦᓯᐊᖅᐸᓚᐅᕐᒪᑕ ᓯᓚᕐᔪᐊᓕᒫᒥᐅᑦ ᐊᕙᑎᒋᔭᖏᓂᑦ ᐊᒃᓯᕈᕐᓇᕐᓂᖅᐸᐅᔪᓂ. ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐊᑕᓐᓂᖃᑦᓯᐊᖅᑎᑕᐅᕙᓚᐅᕐᒪᑕ ᐊᖑᓇᓱᐊᕆᐊᖃᑦᑕᕐᓂᐅᔪᓄᑦ ᐱᓕᕆᐊᖑᓂᐊᖅᑐᓄᑦ ᓱᓇᕐᑯᑎᒃᓴᐃᓪᓗ ᐊᑐᖅᑕᐅᖃᑦᑕᕐᓂᖏᓐᓄᑦ ᐊᒻᒪ ᐊᑯᓂ ᑖᕐᖓ ᓄᓇᓕᐅᔪᓂᕐᒥᐅᑦ ᐊᓐᓇᐅᒪᑦᓯᐊᖅᑎᑕᐅᔪᖕᓇᕐᓂᐊᕐᓂᖏᓐᓄᑦ ᑐᕐᖓᔪᓂ.

ᐊᒪᐅᑎ ᑕᑯᒃᓴᐅᑎᑦᓯᓯᒪᔪᖕᓇᕐᒪᑦ ᐊᑐᕐᓂᖃᑦᓯᐊᖅᑐᑎᒍᑦ ᐊᑐᖅᑕᐅᔪᖕᓇᑦᓯ-ᐊᖅᑐᑎᒍᓪᓗ ᐃᓄᐃᑦ ᓴᓇᐅᒐᓕᐅᖃᑦᑕᕈᖕᓇᕐᓂᖏᓐᓂᒃ ᐊᒻᒪᓗ ᐊᑐᕐᓂᖃᑦᓯᐊᕈᖕᓇᕐᒪᑦ ᐃᓄᐃᑦ ᐃᓅᓯᑐᖃᕆᖕᒐᕐᓄᑦ. ᐊᒪᐅᑏᑦ ᓱᓕ ᒫᓇᐅᓕᖅᑐᖅ ᓴᓇᔭᐅᕙᒃᐳᑦ ᐊᒻᒪ ᑕᐃᔪᓯᒪᓂᑐᖃᐅᓚᐅᖅᑐᒥᑦ ᒫᓇᒧᑦ ᐊᑑᑎᖃᒻᒪᕆᖕᒪᑕ ᐊᒻᒪ ᒥᖅᓯᕈᖕᓇᑦᓯᐊᖅᑑᓂᖏᓐᓄᑦ ᓴᓇᐅᒐᓕᖅᑎᐅᕙᖕᓂᖏᓪᓗ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ. ᐃᓱᒪᒃᑯᑦ ᐊᓈᓇᒋᔭᐅᔪᐃᑦ ᐱᐊᕐᕋᒥᖕᓄᑦ ᐊᒃᑐᐊᓪᓚᖕᓂᖏᑦ ᐃᓚᐅᖃᑕᐅᒋᕐᐳᑦ. ᐃᓄᐃᑦ ᐱᐊᕐᕋᐅᓪᓗᑎᒃ ᐃᓅᓯᓇᕙᒃᑕᖏᓐᓄᑦ ᐃᓚᐅᓪᓚᖕᒪᑦ ᑕᒪᓐᓇ. ᑕᐃᒪᓕ ᓇᓗᓇᖏᓚᖅ ᐊᕐᓇᖏᑦ ᐃᓄᐃᑦ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᓕᕐᔪᔾᔨᖏᓐᓂᖏᓐᓂᒃ ᐊᒻᒪᓗ ᐃᓕᖅᔪᓯᑐᖃᒥᖕᓂ ᑎᒍᒥᐊᖅᑕᑐᖃᒥᖕᓂᒃ ᐊᓯᐅᔾᔨᑎᑕᐅᓯᒪᓕᕈᒪᖕᒋᓐᓂᖏᓐᓂᒃ. ᒫᓇᐅᓕᖅᑐᒥ ᓱᓚᕐᔪᐊᕐᒥᐅᑦ ᐊᒪᐅᑎᓕᐅᖃᑦᑕᕐᓂᐅᔪᓂᒃ ᐱᖃᑕᐅᖃᑦᑕᕈᒪᓕᕐᒪᑕ ᐊᒻᒪ ᐃᓄᐃᑦ ᐃᓱᒪᓕᖅᓗᑎᒃ ᓈᒻᒪᒃᑐᑎᒍᑦ ᒪᓕᒐᑎᒍᑦ ᐱᔪᖕᓇᐅᑎᖃᑦᓯᐊᖏᓇᓱᒋᓪᓗᑎᒃ ᒥᐊᓂᖅᓯᔾᔪᑎᒋᓕᕐᔭᖅᑕᒥᖕᓂᒃ ᐃᓕᖅᑯᓯᑐᖃᕆᖕᓂᒃ ᓇᒥᓂᖃᕐᓂᕐᒧᓪᓗ ᐱᔪᖕᓇᐅᑎᒋᔭᒥᖕᓂᒃ. ᐊᒪᐅᑎ, ᑭᓯᐊᓗᕐᑕᐅᖅ, ᓱᓕ 'ᓇᓂᔭᐅᓯᒪᓕᕆᐊᖃᕐᓂᐊᕐᒪᑦ' ᔭᐸᐃᑦ ᓇᓂᔭᐅᓯᒪᓕᓚᐅᖅᓯᒪᓂᖏᑦᑎᑐᑦ ᑕᐃᕐᓯᒪᓂᑲᓪᓚᐅᑎᓪᓗᒍ.

ᐸᐅᒃᑑᑎᑦ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᑲᑐᔾᔨᖃᑎᒌᖏᑦ ᐃᓄᐃᑦ ᐊᓐᓄᕐᓕᐊᓇᕙᒃᑕᑐᖃᖏᓐᓂᒃ ᕐᑯᒡᕙᖅᑎᑦᓯᓯᒪᓕᕈᑎᒃᓴᓂᒃ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕈᑎᒃᓴᖏᓐᓂᒃᓗ 1994-ᖓᑎᓪᓗᒍ ᕿᓂᕋᓱᒃᐸᓪᓕᐊᓕᓚᐅᖅᓯᒪᖕᒪᑕ. 1995-ᒥ ᐃᓄᐃᑦ ᐊᓐᓄᕐᓕᐊᓇᓱᒪᔭᖏᑦ ᑕᑯᒃᓴᐅᑎᑕᐅᓚᐅᖅᓯᒪᔾᔪᑦ ᑐᕐᓐᑐᒥ ᑲᓇᑕᒥᐅᑦ ᑕᑯᒃᓴᐅᑎᑦᓯᔭᖅᑐᖅᓯᒪ-ᓂᖅᑎᓪᓗᒋᑦ. ᖃᔅᒋᖅ *'95*-ᖓᑎᓪᓗᒍ ᐊᒻᒪ ᓴᓇᔭᕗᑦ ᑕᐃᔭᐅᓪᓗᑎᒃ

In 1997, Pauktuutit became a member of the Indigenous Caucus of the Canadian Working Group on Article 8(j). The members of this group shared information and ideas on how Canada should implement the United Nations' *Convention on Biological Diversity* (CBD) and specifically Article 8(j) of the Convention. The working group gave Pauktuutit the impetus and encouragement to begin exploring the issues of traditional knowledge (TK) and intellectual property rights (IPR) in the context of the Inuit women's *amauti*. The garment was perceived as a suitable case study to look at the issues surrounding cultural property, traditional knowledge, intellectual property rights, and individual versus collective rights in the context of Canadian laws and legislation and in the context of international agreements and conventions.

Intellectual property concerns about the *amauti* became pressing in the fall of 1999 when the New York City fashion designer Donna Karan sent a buyer to the Western Arctic to collect older traditional Inuit clothing for inspiration for her fall 2000 fashion line. Pauktuutit mobilized a media and letter writing campaign to put a stop to this misappropriation of Inuit culture. The incident stressed the need to explore effective forms of legal protection that respect the nature of traditional knowledge and cultural heritage. The workshop in Rankin Inlet was an important step in this process. It was essential to consult with the stakeholders - the creators of the *amauti* - to define and clarify their IPR protection needs and determine what their expectations are. The consultation served to raise awareness about IP laws and the CBD and to increase the capacity to address these issues at the community level. It was a practical and technical

ᑕᑯᒃᓴᐅᑎᑦᓯᓂᖅᑲᓚᐅᖅᓯᒪᒋᐳᑦ. ᐊᓐᓄᕝᓕᐊᖑᕙᒃᑐᓄᑦ ᐱᓕᕆᐊᖑᔪᖅ ᑕᐃᔭᐅᓪᓗᓂ ᓇᖕᒥᓂᖅ ᐊᐅᓚᑦᓯᓂᖅᓕᕋᓱᐊᕐᓂᕐᒥᒃ ᐱᔭᕇᖅᑕᐅᓯᒪᓕᓚᐅᖅᐳᖅ. ᑐᕌᒐᖅᕋᓱᐊᓚᐅᖅᓯᒪᕗᑦ ᖁᔪᕙᖅᑎᑦᓯᓯᒪᓕᕋᓱᐊᕐᓂᕐᒧᑦ ᐊᒻᒪ ᐱᐅᓯᒋᐊᖅᑎᓐᓇᓱᐊᖅᓗᒋᑦ ᐃᓕᖅᑯᓯᑐᖅᖅ ᒪᓕᒃᑐᒍ ᐊᒻᒪ ᒫᓐᓇᐅᓕᖅᑐᒥ ᐃᓄᐃᑦ ᐊᓐᓄᕝᓕᐊᕆᕙᒃᑕᖏᓐᓄᑦ ᖁᔪᕙᖅᑎᑦᓯᓯᒪᓕᕋᓱᐊᕈᑕᐅᓂᐊᕐᓗᑎᒃ ᑮᓇᐅᔭᓕᐅᕋᓱᐊᕈᑕᐅᕙᒃᑐᓂᒃ ᐊᒻᒪ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᓇᖕᒥᓂᖅ ᐊᐅᓚᑦᓯᓂᖅᑲᕈᖕᓇᑦᓯᐊᕐᓂᖏᓐᓂᒃ. ᑕᒪᒃᑯᐊ ᐱᓕᕆᐊᖑᔪᓚᐅᖅᑐᑦ ᐱᔾᔪᑎᒋᓪᓗᒋᑦ ᑕᑯᔭᒃᓴᕐᖅᑎᑦᓯᖅᑦᑕᕈᖕᓇᓚᐅᕐᒪᑕ ᐃᓄᐃᑦ ᐊᓐᓄᕝᓕᐊᕆᕙᒃᑕᖏᓐᓂᒃ ᐊᒻᒪ ᓴᓇᐅᒐᓕᐊᕆᔭᐅᖅᑐᓂᒃ ᖃᓪᓗᓈᑦ ᓄᓇᖏᓐᓂᕐᒥᐅᓄᑦ ᐊᒻᒪ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᖃᓪᓗᓈᑦ ᓄᓇᖏᓐᓂ ᓂᐅᕝᕈᑎᖅᖃᑦᑕᕈᖕᓇᓚᕈᑎᒋᓚᐅᖅᓗᓂᔾᔪᒃ. ᑐᕌᕐᕕᖅᕋᓱᐊᖅᐳᑦ ᐱᐅᓯᒋᐊᕈᑕᐅᔪᖕᓇᕋᔭᖅᑐᓂᒃ ᐃᖅᑲᓇᐃᔾᔭᒃᓴᖅᓯᐅᖅᑲᑦᑕᕐᓂᕐᒥᖕᓄᑦ ᐃᑲᔪᖅᓯᓯᒪᓂᖅᑎᒍᑦ ᓴᓇᐅᒐᓕᐊᕆᕙᖅᑕᒥᖕᓂᒃ ᓂᐅᕝᕈᑎᖅᖃᑦᑕᕐᓂᐅᔪᓄᑦ ᓄᓇᓕᒋᔭᒃᑕ ᐊᕕᒃᑐᖅᓯᒪᓂᓇᔭᒥᒃᑕᓗ ᓯᓚᑖᓂᕐᒥᐅᓄᑦ. ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᑕᐃᒪᓕ ᓄᓇᓕᒋᔭᒥᖕᓃᖏᓐᓇᕐᓗᑎᒃ ᑮᓇᐅᔭᓕᐅᕈᑎᖅᖃᑦᑕᓕᕈᖕᓇᕋᔭᕐᒪᑕ ᐃᓕᖅᑯᓯᑐᖅᖅ ᒪᓕᒃᑐᒍ ᐊᔪᓐᖏᓐᓂᓇᔭᒥᒃᑎᒍᑦ.

1997-ᖕᒍᑎᓪᓗᒍ, ᐸᐅᒃᑑᑎᒃᑯᑦ ᐃᓚᒋᔭᐅᓕᖅᑕᐅᓚᐅᖅᐳᑦ ᓄᓇᖅᑳᖅᓯᒪᔪᐃᑦ ᑲᓇᑕᒥᐅᑕᐅᔪᑦ ᐱᓕᕆᐊᖅᖅᑎᐅᓪᓗᑎᒃ ᑲᑎᒪᔨᕐᔪᐊᖏᓐᓄᑦ ᐃᓚᖓ 8(j) ᐱᔾᔪᑎᓪᓗᒍ. ᑖᒃᑯᐊ ᑎᒥᐅᔪᓄᑦ ᐃᓚᒋᔭᐅᔪᑦ ᑐᓴᒐᒃᓴᕐᑯᑎᒥᖕᓂᒃ ᐃᓱᒪᓂᓇᔭᒥᖕᓂᒡᓗ ᖃᓄᖅ ᑲᓇᑕᒥᐅᑦ ᐊᑐᓕᖅᑎᑦᓯᓯᒪᓕᓇᐊᖅᑲᖅᓂᖏᓐᓄᑦ ᔪᓇᐃᑎᑦ ᓃᓴᒃᑯᑦ (ᓯᓚᕐᔪᐊᕐᒥᐅᓄᑦ ᑲᑐᔾᔨᖅᑎᒌᕐᔪᐊᑦ) ᐊᖏᕈᑏᑦ ᓄᓇᒥᐅᑕᑐᖅᓚᓂᒃᑯᑦ ᐊᔾᔨᒌᓐᖏᑦᑑᑕᐅᓂᖏᓐᓄᑦ ᐊᖏᕈᑎ (CBD) ᐊᒻᒪ ᐱᓗᐊᖅᑐᒥᒃ ᐃᓚᖓ 8(j)ᒧᑦ ᐊᖏᕈᑎᓂ ᐅᖅᑲᐅᓯᐅᓯᒪᔪᓄᑦ. ᐱᓕᕆᐊᖅᖅᑎᐅᓪᓗᑎᒃ ᑎᒥᒋᔭᐅᔪᑦ ᐸᐅᒃᑑᑎᒃᑯᖕᓂᒃ ᐱᓕᕆᐊᖅᑲᕈᑎᒋᒋᐊᕈᑎᒃᓴᖏᓐᓂᒃ ᑐᓂᓯᓯᒪᓕᓚᐅᖅᐳᑦ ᐊᒻᒪᓗ ᐃᑲᔪᖅᑐᐃᓯᒪᓂᖅᑲᖅᓗᑎᒃ ᖃᐅᔨᒋᐊᓕᕈᖕᓇᖅᑯᓪᓗᒋᑦ ᐃᓕᖅᑯᓯᑐᖅᒥ ᖃᐅᔨᒪᔭᐅᔪᑐᖅᓇᔭᐅᔪᓂᒃ (TK) ᐊᒻᒪ ᓴᓇᔭᐅᔪᓂᒃ ᓇᖕᒥᓂᖅᑲᕈᑎᓂᒃ (IPR) ᐃᓱᒪᒋᓗᒋᑦ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐊᒪᐅᑎᓕᐊᕆᕙᒃᑕᖏᓐᓂᒃ. ᐊᒪᐅᑎᓕᐊᕆᔭᐅᔪᒃᑐᑦ ᐃᓄᖕᓂᑦ ᖃᐅᔨᓴᐃᓂᖅᑲᕈᑕᐅᒋᐊᕈᓂ ᐃᓗᐊᑦᓯᐊᖅᑑᓇᔭᕋᓱᒋᔭᐅᓚᐅᕐᒪᑦ ᐱᓕᕆᐊᖑᔪᓪᓕᐊᔪᓂᒃ ᑐᕌᖓᓪᓗᑎᒃ ᐃᓕᖅᑯᓯᑐᖅᒥ ᓇᖕᒥᓂᖅᖃᐅᔪᓂᒃ, ᐃᓅᓯᑐᖅᖅ ᒪᓕᒃᑐᒍ ᖃᐅᔨᒪᔭᐅᔪᑐᖅᓂᒃ, ᓴᓇᔭᐅᓯᒪᔪᓂᒃ ᓇᖕᒥᓂᖅᖃᕐᒧᑦ, ᐊᒻᒪ ᐃᓛᖅᑯᑦ ᐊᒻᒪᓗ ᑲᑎᓪᓗᑎᒃ ᐱᔪᓐᓇᐅᑎᖅᖃᕐᓂᕆᔭᐅᔪᓂᒃ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᓂ ᑲᓇᑕᒥᐅᑦ ᒪᓕᒐᕐᒍᑎᖏᓐᓂᒃ ᒪᓕᒐᖑᖅᑎᑦᓯᖅᑦᑕᕐᓂᖏᓐᓂᓗ ᐊᒻᒪᓗ ᓯᓚᕐᔪᐊᕐᒥᐅᓕᒫᑦ

examination of the application of the IPR system with respect to traditional knowledge.

Preparing for the workshop was a momentous task. Funding was a critical problem and a great deal of time and effort went into the endeavour. The workshop material required special attention. Effort was made to ensure that the material was visually appealing. The intent was to prepare plain language resources that could later be used by other organizations or groups that wished to hold similar consultative workshops on traditional knowledge and IPR. The subject matter is complex and often confusing so it was important that key terms, concepts, laws, and conventions were presented in an understandable manner. A plain language glossary was therefore prepared as additional reference material. Material also was prepared that:

- Described Canada's IP laws;
- Described the history of the CBD;
- Described the role of the World Intellectual Property Organization (WIPO) and its 1982 *Model Provisions for National Laws on the Protection of Expressions of Folklore Against Illicit Exploitation;*
- Detailed WIPO's recent Fact Finding Mission, including its consultations with Aboriginal peoples in Canada;
- Described Panama's *Act 20* which protects traditional knowledge and the collective property rights of its Indigenous peoples; and,
- Described a draft contract prepared by the *International Centre for Human Rights & Democratic Development* intended to help Indigenous women protect their intellectual property.

ᐊᖏᕈᑎᒋᓯᒪᔭᖏᓐᓂ ᐊᒻᒪᓗ ᑲᑎᒪᕕᐟᔪᐊᕈᑎᖃᖃᑦᑕᕐᓂᖏᓐᓂᒃ. ᓴᓇᔭᐅᓯᒪᔪᓂᒃ ᓇᖏᓂᖃᕐᓂᓕᓇᓂᕐᒧᑦ ᐃᓱᒪᓗᑕᐅᓕᖅᓯᒪᔪᑦ ᐊᒪᐅᑎᓄᑦ ᑐᐊᕕᐅᕐᓇᖅᓯᓯᒪᓕᓚᐅᕐᒪᑕ 1999 ᐅᑭᐊᒃᓵᖓᓂ ᑕᐃᒪ ᓂᐅ ᔪᐊᒃ ᓯᑎᒥᐅᑕᖅ ᐊᓐᓄᕐᓕᐅᖅᑎ ᐊᑎᖓ ᑖᓇ ᑭᐊᕋᓐ ᓂᐅᕕᖅᑎᐅᔪᒥᒃ ᐅᐊᓕᓂᕐᒥᐅᓄᐊᖅᑎᑦᓯᓚ-ᐅᖅᓯᒪᑎᓪᓗᒍ ᑲᑎᖅᓯᐃᔭᖅᑐᕐᓯᓪᓗᓂᐅᒃ ᐃᓄᐃᑦ ᓴᓇᐅᒐᓕᐊᓇᕝᑕᑐᖃᓇᔭᖏᓐᓂᒃ ᐊᓐᓄᕐᓂᒃ ᐊᑐᕐᓂᐊᕐᓗᓂᒋᑦ 2000 ᐅᑭᐊᒃᓵᖓᓂ ᐊᓐᓄᕐᓕᐅᖅᓯᒪᓕᕐᓂᐊᖅᑕᒥᓄᑦ. ᐸᐅᒃᑑᑎᒃᓯᑦ ᑐᓴᒐᒃᓴᓕᓇᕆᑎᒍᑦ ᐊᒻᒪᓗ ᑎᑎᖅᑲᑎᒍᑦ ᐃᑲᔪᖅᑕᐅᓇᓱᐊᖅᓯᒪᓕᓚ-ᐅᖅᐳᑦ ᑕᒪᓐᓇ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᒥᒃᑎᒍᑦ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᓯᒪᓕᕈᑕᐅᑐᐃᓐᓇᓇᐊᓕᒃ ᓄᖅᑲᖅᑎᑕᐅᓯᒪᓕᕈᖕᓇᕐᑯᓪᓗᒍ. ᑕᐃᒪᓐᓇᐃᓕᐅᖅᓯᒪᓕᓚᐅᕐᓂᖅ ᓇᓗᓇᐃᖅᓯᓯᒪᓕᕈᑕᐅᓚᐅᖅᐳᖅ ᐊᑐᕐᓂᖃᑦᓯᐊᖅᑐᑎᒍᑦ ᒪᓕᒐᑎᒍᑦ ᒥᐊᓂᓇᔭᐅᔾᔪᑕᐅᓕᕈᖕᓇᕐᓂᖓ ᐱᑕᖃᓕᓇᐊᖃᒪᑦ ᐅᐱᒍᓱᑦᓯᐊᖅᑐᓂᒃ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᖃᐅᔨᒪᓐᓂᓇᔭᐅᔪᑐᖃᐅᔪᓂᒃ ᐊᒻᒪ ᐃᓅᓯᕐᒥ ᐱᕐᑯᑎᑐᖃᓇᔭᐅᔪᓂᒃ. ᑲᖏᖅᓱᓂᕐᒥ ᑲᑎᒪᓂᐅᓕᓚᐅᖅᑐᖅ ᑕᒪᑐᒧᖓ ᐱᓕᓇᐊᖓᔪᕝᕕᓕᐊᔪᒧᑦ ᐃᑲᔫᑕᐅᒻᒪᓇᓚᐅᕐᒪᑦ. ᑎᒍᒥᐊᖅᑎᐅᔪᓂᒃ ᐊᐱᖅᓯᕐᓂᖅᑕᖃᓇᐊᖃᒻᒪᓇᖓᒪᑦ - ᐊᒪᐅᑎᓕᐅᖅᑎᐅᕝᕙᒃᑐᓂᒃ - ᓇᓗᓇᐃᔭᖅᑕᐅᓯᒪᓕᕈᖕᓇᕐᑯᓪᓗᒋᑦ ᑐᑭᓯᓇᖅᓯᑎᑕᐅᒋᐊᕈᖕᓇᕐᑯᓪᓗᒋᓪᓗ ᓴᓇᔭᐅᓯᒪᔪᓄᑦ ᓇᖏᓂᖃᕐᓂᕐᒧᑦ ᐱᔪᖕᓇᐅᑎᒋᔭᖏᑦᑕ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᓇᐊᖃᕐᓂᖏᓐᓄᑦ ᐊᒻᒪ ᖃᐅᔨᒋᐊᖅᓯᒪᓕᕐᓂᐊᕐᓗᒋᑦ ᓱᓇᓂᒃ ᓂᓇᐅᑎᖃᕐᒪᖔᑦᑕ ᑕᒪᑐᒧᖓ. ᐊᐱᖅᓱᐃᓂᐅᖃᑦᑕᓚᐅᖅᑐᒃᑯᑦ ᐅᔾᔨᕈᓯᓕᓚᐅᕐᒪᑦ ᓴᓇᔭᐅᓯᒪᔪᓄᑦ ᓇᖏᓂᖃᕐᓂᕐᒧᑦ ᒪᓕᒐᕐᑯᑎᐅᔪᓂᒃ ᐊᒻᒪ ᐊᖏᕈᑏᑦ ᓄᓇᒥᐅᑕᐅᔪᓕᒫᑦ ᐊᔾᔨᒌᙱᑦᑑᑕᐅᓂᖏᓐᓄᑦ ᐊᒻᒪᓗ ᑕᒪᒃᑯᓂᖓ ᐱᕝᕙᓕᐊᔪᓕᓇᓂᐅᔪᓂᒃ ᐊᖏᓂᖅᓴᐅᔪᒥᒃ ᐱᓕᓇᐊᖃᓕᕈᖕᓇᕐᑯᓪᓗᒋᑦ ᓄᓇᓕᐅᔪᐃᑦ ᕐᑯᑦᓯᖕᓂᓇᔭᖏᓐᓂᒃ. ᐊᑐᕐᓂᖃᑦᓯᐊᖅᑐᒃᑯᑦ ᓴᓇᕐᑭᑎᓕᓇᓂᖅᑎᒍᓪᓗ ᖃᐅᔨᒋᐊᕈᖕᓇᖅᓯᓯᒪᓕᓚᐅᕐᒪᑕ ᐊᑐᓕᖅᑎᑦᓯᓯᒪᓂᒃᓴᒧᑦ ᓴᓇᐅᒐᐃᑦ ᓇᖏᓂᓇᔭᐅᓂᖏᓐᓄᑦ ᐱᓕᓇᐊᖃᕈᑕᐅᕝᕙᒃᑐᓂᒃ ᐃᓱᒪᒋᓪᓗᒋᑦ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᐅᔪᑦ.

ᑲᑎᒪᓂᖃᕐᓂᐅᓂᐊᖅᑐᒧᑦ ᐸᕐᓇᐃᕝᕙᓕᐊᓂᖅ ᐱᔭᓇᐊᑐᔪᒻᒪᓇᐅᓚᐅᕐᒪᑦ. ᑮᓇᐅᔭᕐᑎᑖᕐᓯᐊᕐᓂᖅ ᐃᓗᐃᓗᑕᐅᒻᒪᓇᓚᐅᕐᒪᑦ ᐊᒻᒪ ᐊᑯᓂ ᐊᔾᔨᑕᐅᖏᓐᓄᑦᓇᐅᔭᖅᓗᓂ ᐱᓕᓇᐊᖑᓇᓱᐊᓚᐅᖅᐳᖅ. ᑲᑎᒪᓂᖃᖅᑎᓪᓗᒋᑦ ᑎᑎᕐᖃᕐᑎᒋᔭᐅᓂᐊᖅᑐᑦ ᓇᐅᑦᓯᖅᑐᖅᑕᐅᑦᓯᐊᕋᓱᒋᐊᖃᓚᐅᕐᒪᑕ. ᑎᑎᕐᖅᓯᒪᔪᓕᐊᖑᔪᑦ ᑕᑯᕐᓂᑦᓯᐊᖅᑎᑕᐅᓇᓱᐊᓚᐅᖅᐳᑦ ᐋᖅᑭᒃᓱᖅᑕᐅᓯᒪᓂᖏᑦ. ᑎᑎᕐᖅᓯᒪᔪᓕᐅᕈᒪᓚᐅᕐᒪᑕ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒥᒃ ᐅᑦᓯᐊᕈᒃᑲᓂᖅ ᐊᓯᖏᓐᓂᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᐅᔪᓂᑦ

Having all this technical information translated into Inuktitut proved particularly challenging. Many terms and concepts do not have self-explanatory equivalents in Inuktitut.

ᑎᒥᒋᔭᐅᔪᓂᑦᔨᖕᓂᑦ ᑕᐃᒪᓐᓇᐃᑦᑐᑎᒍᑦ ᐊᐱᖅᓱᐃᓂᖅᑐᑎᒃ ᑲᑎᒪᓂᖅᑭᒦᖅᑐᓄᑦ ᐃᓕᖅᑯᓯᑐᖅᒥᒃ ᖃᐅᔨᒪᓂᑐᖅᓇᔭᐅᔪᓄᑦ ᐊᒻᒪ ᓴᓇᔭᐅᔪᑦ ᓇᒥᓂᓇᔭᐅᓂᖏᓄᑦ ᐱᔪᖕᓇᐅᑎᖅᖃᖅᓂᓕᓇᓂᕐᒧᑦ ᐊᑐᖅᑕᐅᔪᖕᓇᑦᓯᐊᕋᔭᖅᑐᓂᒃ. ᐅᖃᐅᓯᓇᔭᐅᓯᒪᔪᑦ ᐊᒥᓱᐃᑎᒎᖅᑎᑕᐅᓯᒪᖃᑦᑕᕐᒪᑕ ᐊᒻᒪ ᐅᐃᒪᓇᖅᓯᕙᒃᓗᑎᒃ ᑕᒪᒃᑯᐊᓗ ᐱᔾᔪᑎᒋᓪᓗᒋᑦ ᐱᒻᒪᓇᐅᓗᐊᖅᐳᖅ ᑐᑭᒋᔭᐅᑎᑕᐅᔪᑦ, ᐃᓱᒪᒋᔭᐅᓯᒪᔪᑦ, ᒪᓕᒐᕐᑯᑎᐅᔪᐃᑦ, ᐊᒻᒪᓗ ᐊᖏᕈᑎᒋᔭᐅᓯᒪᔪᑦ ᓴᖅᑭᑕᐅᓯᒪᓕᓇᐊᖃᓚᐅᕐᒪᑕ ᑐᑭᓯᓐᓇᕐᓯᐊᖅᑑᑎᑕᐅᓗᑎᒃ. ᑕᐃᒪᓕ ᐅᖃᐅᓯᐅᔪᑦ ᑐᑭᒋᔭᖏᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᓚᐅᖅᐳᑦ ᑐᑭᓯᒋᐊᕐᕕᒃᓴᐅᖃᑦ-ᑕᕐᓂᐊᕐᓗᑎᒃ. ᑎᑎᕋᖅᑕᐅᓯᒪᔪᓕᐅᓚᐅᓇᕗᑦ ᒪᑯᓂᖓ ᓇᓗᓇᐃᔭᐃᓯᒪᔪᓂᒃ:

- ᑲᓇᑕᐅᑉ ᓴᓇᔭᐅᓯᒪᔪᑦ ᓇᒥᓂᓇᔭᐅᓂᖏᓐᓂᑦ ᒪᓕᒐᕐᑯᑎᐅᔪᓂᒃ (IP);
- ᐊᖏᕈᑏᑦ ᓄᓇᒥᐅᑕᐅᔪᓕᒫᑦ ᐊᔾᔨᒌᓐᖏᑦᑑᑕᐅᓂᖏᓐᓂᑦ ᐅᖃᐅᓯᐅᓗᑎᒃ;
- ᓯᓚᕐᔪᐊᕐᒥ ᑐᑭᓯᔭᐅᑦᑎᐊᖅᓯᒪᔪᒃᑯᑦ ᓇᒥᓂᖅᓂᕐᒧᑦ ᑲᑐᔾᔨᖅᑎᒻᒪᓈᑦ (WIPO) ᐱᓕᓇᐊᖅᖅᑎᐅᔫᓂᖏᓐᓂᒃ ᐊᒻᒪ 1982-ᒥ ᑲᓇᑕᓕᒫᒥᐅᑦ ᒪᓕᒐᕐᑯᑎᒋᔭᖏᓂᒃ ᒥᐊᓂᖅᓯᔾᔪᑕᐅᓕᕋᔭᖅᑐᓂᒃ ᐅᓂᒃᑲᐅᓯᓇᔭᐅᕙᖅᑐᕕᓂᑐᖅᑲᐅᔪᓄᑦ ᓇᓗᓇᐃᔭᐃᔾᔪᑕᐅᓯᒪᔪᑦ ᐊᑐᕐᓂᔾᔪᑕᐅᑎᑦᓯᑦᑕᐃᓕᒪᔾᔪᑎᒃᓴᓄᑦ ᐊᑐᐃᓐᓇᐅᑎᓕᐊᓇᓯᒪᓕᓚᐅᖅᑕᖏᓐᓄᑦ;
- ᓯᓚᕐᔪᐊᕐᒥ ᑐᑭᓯᔭᐅᑦᑎᐊᖅᓯᒪᔪᒃᑯᑦ ᓇᒥᓂᖅᓂᕐᒧᑦ ᑲᑐᔾᔨᖅᑎᒻᒪᓇᒋᔭᐅᔪᑦ (WIPO) ᐋᖅᑭᒃᓱᓇᓚᐅᖅᑕᖏᑦ ᓯᓚᓚᓇᒃᑐᓂᒃ ᕿᓂᕋᓱᐊᕈᑎᒃᓴᐅᓂᐊᖅᑐᓂᒃ, ᐃᓚᖅᓗᒋᑦ ᐊᐱᖅᓱᐃᖃᑦᑕᕐᓂᐅᓂᐊᖅᑐᓂᒃ ᑲᓇᑕᒥ ᓄᓇᖅᑳᖅᓯᒪᔪᓂᒃ;
- ᐸᓇᒫᒥᐅᑦ ᒪᓕᒐᕐᑯᑎᖓ 20 ᒥᐊᓂᖅᓯᔾᔪᑕᐅᔪᒥᒃ ᐃᓕᖅᑯᓯᑐᖅᒥ ᖃᐅᔨᒪᔭᐅᔪᑐᖅᖃᓂᒃ ᐊᒻᒪ ᑲᑎᑕᐅᓯᒪᓐᓗᑎᒃ ᓇᒥᓂᖅᓂᕐᒧᑦ ᐱᔪᖕᓇᐅᑎᒋᔭᖏᓂᒃ ᓄᓇᖅᑳᖅᓯᒪᔪᕐᑯᑎᒥᒃᑕ; ᐊᒻᒪᓗ
- ᑳᖕᑐᕋᓕᐊᖑᔪᒃᓴᓂᖅ ᐋᖅᑭᒃᓱᐊᓇᔭᐅᓚᐅᖅᑐᓄᑦ ᓯᓚᕐᔪᐊᓕᒫᒥ ᑭᒃᑯᑐᐃᓐᓇᐃᑦ ᐱᔪᖕᓇᐅᑎᖅᖃᖅᓂᖏᓐᓄᑦ ᐊᒻᒪ ᐃᓱᒪᖅᓯᕐᓗᑎᒃ ᐱᔪᓐᓕᐊᑎᑦᓯᖅᑦᑕᓐᓇᐅᑎᓕᓇᔨᓄᑦ ᑐᕋᖓᑎᑕᐅᒋᐊᖅᓯᒪᔾᔪᑎᒃ ᓄᓇᖅᑳᖅᓯᒪᔪᑦ ᐊᕐᓇᐃᑦ ᓴᓇᔭᐅᔪᓂᒃ ᓇᒥᓂᖅᓂᖏᑦᑕ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕈᑎᒃᓴᖏᓐᓂᒃ.

ᑕᒪᒃᑯᓂᖓ ᑐᓴᒐᒃᓴᕐᑯᑎᓕᐊᖑᓯᒪᔪᓂᒃ ᐃᓄᒃᑎᑑᓕᓇᓯᒪᓕᕋᓱᐊᕐᓂᖅ ᐱᔭᓇᐊᑐᔪᒻᒪᓇᐅᓚᐅᖅᐳᖅ. ᐊᒥᓱᑦ ᑐᑭᒋᔭᐅᑎᑕᐅᔪᑦ ᐊᒻᒪ ᐃᓱᒪᓂᐅᔪᑦ

The following report on the workshop briefly discusses the results of each day's work and then delves deeper into specific issues. The nature of the *amauti* and Inuit customary laws, the various concerns and issues raised by the workshop's participants, the final workplan, and the evaluation of the workshop provided by the participants are all discussed below.

ᐃᓄᒃᑎᑐᑦ ᐊᔾᔨᐅᑦᓯᐊᖅᑐᒥᒃ ᑐᑭᖃᓕᖅᑎᑕᐅᔪᓐᓇᖃᑦᑕᓐᖏᒻᒪᑕ. ᑖᒃᑯᐊ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᑦ ᑲᑎᒪᓂᖃᕐᓂᐅᓚᐅᖅᑐᒧᑦ ᐅᖃᐅᓯᖃᕐᔪᒃᓯᒪᕗᑦ ᐅᓪᓗᖅᑕᒫᑦ ᐱᓕᕆᐊᖑᒍᓚᐅᖅᑐᓂᑦ ᓴᖅᑭᑕᐅᓯᒪᓕᓚᐅᖅᑐᓂᒃ ᐊᒻᒪ ᐃᓚᖏᓐᓂᒃ ᐱᕝᕙᓪᓕᐊᔪᓕᕆᓂᐅᔪᓂᒃ ᓇᓗᓇᐃᔭᐃᒋᐊᒃᑲᓐᓂᖃᑦᑕᖅᓯᒪᓪᓗᑎᒃ. ᐊᒪᐅᓱᕆᓂᐅᔪᒧᑦ ᖃᓄᐃᓐᓂᐅᔪᑦ ᐊᒻᒪ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᖏᑦ ᒪᓕᒃᓗᒋᑦ ᒪᓕᒐᖅᑎᒋᔭᖏᓐᓄᑦ, ᐊᔾᔨᒌᓐᖏᑦᑐᓂᒃ ᐃᓱᒪᓗᑎᖃᕐᕕᐅᔪᓂᒃ ᐊᒻᒪ ᐱᕝᕙᓪᓕᐊᔪᓕᕆᓂᐅᔪᓂᒃ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᓂᑦ ᓴᖅᑭᑕᐅᖃᑦᑕᓚᐅᖅᑐᓂᑦ, ᑭᖑᓪᓕᕐᒥᒃ ᐱᓕᕆᐊᒃᓴᐅᓂᐊᖅᑐᓄᑦ ᐸᕐᓇᐅᑎᓕᐊᖑᓯᒪᔪᓂᒃ, ᐊᒻᒪ ᑲᑎᒪᓂᖃᕐᓂᐅᓚᐅᖅᑐᑦ ᖃᐅᔨᒋᐊᖅᑕᐅᓚᐅᕐᓂᖏᓐᓂᑦ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᓂ ᐅᖃᐅᓯᐅᓯᒪᒋᕗᑦ ᑖᒃᑯᓇᓂ.

The Workshop Agenda

A review of the agenda (see *Appendix*) shows how the material and issues were presented in a manner that built upon each item. The first morning session introduced the workshop and its objectives and reviewed the workshop's written material. During the afternoon session, the co-chair Robbie Watt gave a visual presentation about the history of the *amauti*. The delegates then organized themselves into four break-out groups in order to consider a range of questions about what was an *amauti* and what was it that needed protection. Each group presented their findings to the plenary and these were discussed further. The intent of the exercise was to help document specific details about the *amauti* and what it is that requires IPR protection. The delegates were given an opportunity to discuss regional differences in the *amauti's* design, how one traditionally made the garment, how one learned to make it, and from whom. Importantly, the women felt the *amauti* was an identifier of northern women and people.

ᑲᑎᒪᔾᔪᑎᒃᓴᐅᓂᐊᖅᑐᑦ

ᑲᑎᒪᔾᔪᑎᒃᓴᐅᓂᐊᖅᑐᑦ

ᖃᐅᔨᒋᐊᖅᑕᐅᓂᖏᑦ (ᑕᑯᓗᒋᑦ ᐅᐃᒍᖓ ᖕ ᑕᑯᒃᓴᐅᑎᑦᓯᓯᒪᖕᒪᑕ ᖃᓄᖅ ᑎᑎᕋᖅᓯᒪᔪᓕᐊᖕᒍᓯᒪᔪᑦ ᐊᒻᒪ ᐱᕝᕙᓪᓕᐊᔪᓕᓇᓂᐅᔪᑦ ᓴᖅᑭᑕᐅᖃᑦᑕᓚᐅᕐᒪᑕ ᐊᑐᓂ ᑎᑎᕋᖅᑕᐅᓯᒪᓂᖏᑦ ᐃᓚᒋᐊᖅᑕᐅᖃᑦᑕᖅᓗᑎᒃ. ᓯᕗᓪᓕᕐᒥ ᐅᑉᐡᖓᓂ ᑲᑎᒪᓂᖃᖅᑎᓪᓗᒋᑦ ᓇᓗᓇᐃᔭᐃᑦᓯᐊᕆᐊᓚᐅᖅᐳᑦ ᑲᑎᒪᓂᐅᓂᐊᖅᑐᒥᒃ ᓱᓇᓂᒃ ᐱᓯᒪᓕᕋᓯᐊᕐᒪᖔᕐᒥᒃ ᐊᒻᒪᓗ ᓱᓇᓄᑦ ᑐᕌᕐᕕᖃᕋᓯᐊᕐᒪᖔᑖ ᐊᒻᒪ ᖃᐅᔨᒋᐊᖅᓗᑎᒃ ᑲᑎᒪᓂᖃᕐᓂᐅᔪᒥ ᐊᑐᖅᑕᐅᔪᒃᓴᐅᓪᓗᑎᒃ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᓂᒃ. ᐅᓪᓗᕈᒥᑖᓂᒃᑎᓪᓗᒋᑦ ᐃᒃᓯᕝᕙᐅᑕᓇᔭᐅᖃᑕᐅᔪᖅ ᕐᐱ ᐅᐊᑦ ᕿᒥᕐᕈᑎᑦᓯᓕᓚᐅᖅᐳᖅ ᐊᒪᐅᑎᓕᐅᖃᑦᑕᕐᓂᐅᓯᒪᔪᓄᑦ ᑐᕌᖓᔪᓂᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑕᐃᒪᓕ ᓯᑕᒪᐅᓕᖅᓗᑎᒃ ᐊᕕᒃᓗᑎᒃ ᐃᓱᒪᒃᓴᖅᓯᐅᖅᑎᑕᐅᓕᓚᐅᖅᐳᑦ ᐊᐱᖅᑯᓯᐅᖃᑦᑕᕈᖕᓇᖅᑐᓂᒃ ᓱᓇᐅᖕᒪᖔᑦ ᐊᒪᐅᑎ ᐊᒻᒪ ᖃᓄᖅ ᓇᐅᒃᑯᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᓇᐊᖃᔭᕐᒪᖔᑦ. ᐊᑐᓂ ᐊᕕᒃᓯᒪᓪᓗᑎᒃ ᐱᓕᓇᐊᖃᖃᑎᑖᓚᐅᖅᑐᑦ ᓴᖅᑮᑎᑕᐅᓕᓚᐅᖅᐳᑦ ᖃᐅᔨᓯᒪᓕᓚᐅᖅᑕᒥᖕᓂᒃ ᑕᒪᐃᓄᑦ ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᓄᑦ ᐊᒻᒪᓗ ᓴᖅᑭᑕᐅᔪᑦ ᐅᖃᓪᓚᐅᓯᐅᒃᑲᓐᓂᓕᖃᑦᑕᖅᓗᑎᒃ. ᑕᐃᒪᓐᓇᐃᓕᐅᖅᑎᑕᐅᓚᐅᖅᐳᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᕈᖕᓇᕐᑯᓪᓗᒋᑦ ᓇᓗᓇᐃᔭᖅᑕᐅᓯᒪᑦᓯᐊᕈᑕᐅᔪᑦ ᐊᒪᐅᓱᓇᓂᕐᒧᑦ ᓴᓇᔭᐅᓯᒪᔪᑦ ᓇᖕᒥᓂᓇᔭᐅᓂᖓᓄᑦ ᐱᔪᖕᓇᐅᑎᑎᒍᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᓇᐊᖃᕐᒪᖔᑕ.

The morning session on the second day was an open discussion that allowed delegates to express their concerns and experiences about the use and misuse of the *amauti* and of other innovations that embody Inuit cultural heritage. The delegates expressed their pride in the *amauti* and their concerns that it should be protected. The question of ownership was also discussed. The *amauti* is owned collectively by all Inuit though individual seamstresses may use particular designs that are passed down through the generations.

Another break-out session was organized to address questions about Inuit customary laws. The subsequent plenary session discussed each group's conclusions. The objective was to determine what standards and expectations could be incorporated into a new regime. It was important to document what customary practices guide the use and transmission of traditional knowledge associated with the *amauti*. Women expressed concern about revealing secrets about how the *amauti* is made but indicated that a person could copy a pattern if they had received permission.

The remainder of the second day was devoted to presenting information about the CBD. Delegates needed to understand the importance of the Convention in the context of traditional knowledge and innovations and how it related to the IPR issues before them. The delegates needed to understand how Canadian Aboriginal organizations and other organizations are participating in the process of implementation. Tamara Dionne Stout from the Indigenous Peoples' Secretariat on the Convention on Biological Diversity gave a presentation on the history of the CBD. The delegates discussed in detail the implications of the CBD and how Inuit need to be active participants in the process.

ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᖃᓪᓚᐅᓯᖃᕈᓐᓇᖅᑎᑕᐅᖃᑦᑕᓚᐅᖅᐳᑦ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ ᐊᔾᔨᒌᓐᓂᐅᖃᑦᑕᖅᑐᓂᒃ ᐊᒪᐅᑎᓕᐅᖃᑦᑕᕐᓂᕐᒥᒃ, ᖃᓄᐃᑦᑐᓂᒃ ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᑐᒍ ᐊᒪᐅᑎᓕᐅᖃᑦᑕᓚᐅᖅᓯᒪᖕᒪᖕᒑᑖ, ᖃᓄᖅ ᐊᒪᐅᑎᓕᐅᕈᓐᓇᕐᓂᕐᒧᑦ ᐃᓕᓐᓂᐊᖅᑎᑦᓯᕝᕙᓪᓕᐊᖃᑦᑕᓚᐅᕐᒪᖕᒑᑖ, ᐊᒻᒪ ᑭᓇᒥᑦ ᐃᓕᓐᓂᐊᖅᑎᑕᐅᖃᑦᑕ-ᓚᐅᕐᒪᖕᒑᑖ. ᐱᓗᐊᖅᑐᒥᒃᓕ, ᐊᕐᓇᐃᑦ ᐃᓱᒪᓂᖃᓚᐅᕐᒪᑕ ᐊᒪᐅᑎ ᐅᑭᐅᖅᑕᖅᑐᒥᐅᓄᑦ ᐊᕐᓇᓄᑦ ᐃᓅᖃᑎᒌᒃᑐᓐᓗ ᓇᓗᓇᐃᒃᑯᑕᓇᔭᐅᖕᒪᑦ.

ᑐᒃᓕᐊᓂᓕ ᐅᑉᓛᒥ ᐅᖃᓪᓚᐅᓯᖃᓕᓚᐅᖅᐳᑦ ᒪᑐᐃᖕᒐᑦᓯᐊᖅᓗᑎᒃ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᓗᑎᖃᕐᕕᒋᔭᒥᖕᓂᒃ ᖃᐅᔨᓯᒪᔭᒥᖕᓂᒃᓗ ᐊᒪᐅᑏᑦ ᐊᑐᖅᑕᐅᖃᑦᑕᕐᓂᖕᒋᓐᓄᑦ ᐊᒻᒪᓗ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᖃᑦᑕᕐᓂᖕᒋᓐᓄᑦ ᐊᒻᒪ ᐊᓯᖕᒋᖕᓂᒃ ᐋᖅᑮᒋᐊᕈᑕᐅᔪᓂᒃ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᐱᒋᔭᑐᖃᖕᒋᓐᓄᑦ ᐊᑕᔪᓂᒃ ᓴᖅᑮᓯᒪᓕᕈᓐᓇᕐᑯᓪᓗᒋᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐱᐅᓯᒋᔭᕈᑎᖃᑦᓯᐊᕐᓂᕐᒥᖕᓂᒃ ᐊᒪᐅᑎᒧᑦ ᓇᓗᓇᐃᔭᐃᓕᓚᐅᖅᐳᑦ ᐊᒻᒪᓗ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᓇᐊᖃᕐᓂᖕᒐᒃ ᐃᓱᒪᓗᑎᖃᕐᕕᒋᔭᒥᖕᓂᒃ. ᓇᖕᒥᓂᖃᖅᑑᓂᐅᔪᒧᑦᑕᐅᖅ ᐊᐱᖅᑯᓯᐅᓯᒪᔪᓂᒃ ᐅᖃᓪᓚᐅᓯᖃᓕᓚᐅᓇᕐᑦ. ᐊᒪᐅᑎ ᑕᒪᐃᓂᑦ ᐃᓄᖕᓂᑦ ᓇᖕᒥᓂᓇᔭᐅᖕᒪᑦ ᐃᓛᒃᑯᑦ ᐃᓄᐃᑦ ᒥᖅᓱᖅᑎᐅᕝᒃᑐᑦ ᐊᖅᑭᒃᓯᐃᔾᔪᑎᖃᖃᑦᑕᕈᓐᓇᕋᓗᐊᖅᑎᓪᓗᒋᑦ ᐃᓕᓯᒪᓕᓚᐅᖅᑕᒥᖕᓂᑦ ᑕᐃᒪᖓᓂᑐᖃᒻᒪᓇᒃ ᐱᒋᐊᖃᖅᓗᑎᒃ.

ᑕᐃᒪᓗ ᐊᕕᒃᓗᑎᒃ ᐱᓕᓇᐊᖃᖅᑎᑕᐅᓕᓚᐅᓇᕐᑦ ᐃᓄᐃᑦ ᒪᓕᒐᕐᑎᒋᔭᑐᖃᖕᒋᓐᓄᑦ ᐱᔪᑎᖃᓂᐊᖅᓗᑎᒃ. ᑕᒪᐃᓐᓗ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᓄᑦ ᓴᖅᑭᑕᐅᓯᒪᓕᖅᑐᑦ ᐅᖃᐅᓯᐅᓕᓚᐅᓇᕐᑦ. ᖃᐅᔨᓯᒪᓇᓱᐊᓕᓚᐅᖅᐳᑦ ᖃᓄᐃᑦᑐᓂᒃ ᑐᓐᖓᕝᕕᒃᓴᐅᓂᐊᖅᑐᓂᒃ ᐊᒻᒪᓗ ᑕᐃᒪᐅᕐᑯᔭᐅᓯᒪᔪᓂᒃ ᐃᓕᓯᒪᓕᓇ-ᐊᖃᕐᓂᐊᕐᒪᖔᕐᒥᒃ ᓄᑕᐅᔪᓄᑦ ᐱᓕᓇᐊᖑᓚᕐᓂᐊᖅᑐᓄᑦ. ᐱᒻᒪᓇᐅᓗᐊᓕᓚᐅᕐᒪᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᓇᐊᖃᕐᓂᖕᒋᑦ ᒪᓕᒐᕐᑎᑐᖃᓇᔭᐅᔪᑦ ᐃᓄᖕᓄᑦ ᒪᓕᒃᑕᐅᖃᑦᑕᖅᑐᑦ ᐊᑐᖃᑦᑕᕐᓂᕐᒥ ᐊᑐᓕᖅᑎᑦᓯᖃᑦᑕᕐᓂᐅᔪᓂᓗ ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᓗᒍ ᖃᐅᔨᒪᔭᑐᖃᓇᔭᐅᔪᓂᒃ ᑐᕋᖓᑎᓪᓗᒋᑦ ᐊᒪᐅᓱᓇᓂᕐᒧᑦ. ᐊᕐᓇᐃᑦ ᐅᖃᐅᓯᖃᓕᓚᐅᓇᕐᑦ ᑭᓇᑐᐃᓐᓇᒧᑦ ᓴᖅᑭᑕᐅᓯᒪᓕᓇᐊᖃᖕᒋᑦᑐᓂᒃ ᖃᓄᖅ ᐊᒪᐅᑎᓕᐅᒨᖕᒍᖕᒪᖕᒑᑖ ᑭᓯᐊᓂᓗ ᓇᓗᓇᐃᖅᓯᒋᐊᖅᓗᑎᒃ ᑭᓇᑐᐃᓐᓇᖅ ᐃᔾᔪᐊᖅᓱᓗᓂ ᐊᒪᐅᑎᓕᐅᕈᓐᓇᕐᒪᑦ ᐊᖏᖅᑕᐅᓯᒪᑐᐊᕈᓂ ᓴᓇᕝᒃᑐᒥᑦ. ᑐᒃᓕᐊᓂ ᐅᑦᓗᕐᒥ ᑕᐃᒪᓗ ᑐᓴᒐᒃᓴᕐᑎᐅᔪᓂᒃ ᐊᖏᕈᑏᑦ ᓄᓇᒥᐅᑕᐅᔪᓕᒫᑦ

On the third day, the delegates were introduced to specific aspects of Canada's IPR laws. The intent was to clarify some of the misunderstandings associated with various legal instruments. For example, delegates often spoke of trying to patent the *amauti*. It was explained that not only do patent laws not apply to the *amauti* but that it would fail the fundamental tests of novelty and originality that form the basis for patent protection. The *amauti* is not a new or novel product and it has a long history of traditional use. It is, however, a very useful product.

The applicability and limitations of copyrights, industrial designs, and trademarks were also explained and the delegates were given the opportunity to discuss the matter and pose questions. The long historical use of the *amauti* and the issue of collective versus individual ownership challenges the relevance and use of these tools. Though IPR laws are conceived to promote innovation and creativity, they also offer individuals or corporate entities economic and licensing rights. The workshop delegates were primarily concerned with the need for long-term protection of their cultural heritage, protection and collective ownership by Inuit as a people. It was suggested that trademarks or certification marks were suitable short-term forms of protection.

A common concern was that current forms of IPR protection may reduce the number of people who are willing to make the *amauti*. The delegates did not want any restrictions on Inuit to use or benefit from their own traditional knowledge, culture, and intellectual property. Delegates recognized the urgency for a mutually defined and accepted framework with which to begin seeking a new form of protection.

ᐊᔾᔨᒌᙱᑦᑑᑕᐅᓂᖏᓐᓄᑦ ᓴᖅᑭᖃᑦᑕᖅᑎᑕᐅᓕᓚᐅᖅᐳᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑐᑭᓯᐅᒪᓕᕆᐊᖃᓚᐅᕐᒪᑕ ᐊᖏᕈᑎᒋᔭᐅᓯᒪᔪᓂ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᓂᒃ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᖃᐅᔨᒪᔭᑐᖃᓇᔭᐅᔪᓄᑦ ᐊᒻᒪ ᐋᖅᑭᒋᐊᖅᑕᐅᓯᒪᓂᐅᔪᓄᑦ ᑐᕌᖓᔪᓂᒃ ᐊᒻᒪᓗ ᖃᓄᖅ ᓴᓇᔭᐅᓯᒪᔪᑦ ᓇᖏᓂᓇᔭᐅᓂᖏᓐᓄᑦ ᐱᔪᖕᓇᐅᑎᒋᔭᐅᔪᓄᑦ ᐊᑕᓐᓂᖃᕐᒪᖔᑕ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑐᑭᓯᐅᒪᓕᕆᐊᖃᓚᐅᕐᒪᑕ ᖃᓄᖅ ᑲᓇᑕᒥᐅᑦ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᖏᑕ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᖏᑦ ᐊᒻᒪᓗ ᐊᓯᖏᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᐅᔪᑦ ᐃᓚᐅᓂᖃᓕᖅᓯᒪᖕᒪᖔᑕ ᐊᑐᓕᖅᑎᑦᓯᕙᓪᓕᐊᓂᕐᒥ ᑕᒪᑐᒥᖓ. ᑖᓐᓇ ᑕᒥᐊᕐᕿ ᑎᐋᓐ ᓯᑕᐅᑦ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᐃᑦ ᑎᑎᕋᕐᕕᒡᔪᐊᖓᓐᓂᑦ ᓄᓇᒥᐅᑕᓇᔭᐅᔪᑦ ᐊᔾᔨᒌᙱᑦᑑᑕᐅᓂᖏᓐᓄᑦ ᐊᖏᕈᑎᓕᓇᔾᔭᓐᓂᑦ ᓴᖅᑮᓕᓚᐅᓇᔾᖅ ᓄᓇᒥᐅᑕᐅᔪᑦ ᐊᔾᔨᒌᙱᑦᑑᑕᐅᓂᖏᓐᓄᑦ ᐊᖏᕈᑎᐅᓯᒪᔪᓄᑦ ᐱᔾᔪᑎᖃᖅᑐᓂᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᖃᓪᓚᐅᓯᖃᓕᓚᐅᖅᐳᑦ ᓇᓗᓇᐃᔭᑦᓯᐊᓇᐊᖅᓱᓂᔾᔪᒃ ᐊᖏᕈᑏᑦ ᓄᓇᒥᐅᑕᐅᔪᓚᒦᑦ ᐊᔾᔨᒌᙱᑦᑑᑕᐅᓂᖏᓐᓄᑦ ᑐᕌᖓᔪᓂᒃ ᐊᒻᒪᓗ ᖃᓄᖅ ᐃᓄᐃᑦ ᐃᓚᐅᓂᖃᓕᓇᐊᖃᕐᒪᖔᑖ ᐱᓕᓇᐊᖑᔪᓕᐊᓕᖅᓯᒪᔪᓄᑦ.

ᐱᖓᔪᐊᓂ ᐅᓪᓗᕐᒥ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᓴᓇᔭᐅᓯᒪᔪᑦ ᓇᖏᓂᓇᔭᐅᓂᖏᓐᓄᑦ ᑲᓇᑕᒥ ᒪᓕᒐᕐᒥᑎᐅᔪᓂᒃ ᐅᖃᐅᔾᔭᐅᓕᓚᐅᓇᔭᑦ. ᓇᓗᓇᐃᔭᐃᕝᕕᐅᔪᒪᓚᐅᕐᒪᑕ ᐃᓚᖏᑦᑎᒍᑦ ᑐᑭᓯᓂᕐᔫᑕᐅᖃᑦᑕᖅᑐᓂᒃ ᐊᔾᔨᒌᙱᑦᑐᑎᒍᑦ ᒪᓕᒐᕐᒥᑎᑎᒍᑦ ᐱᓕᓇᐊᖃᐅᓯᐅᕙᒃᑐᓄᑦ ᑐᕌᖓᔪᓂᒃ. ᓲᕐᓗ, ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᖃᐅᓯᖃᕋᔪᓚᐅᕐᒪᑕ ᐊᒪᐅᑎᒥᒃ ᐃᔾᔪᐊᖅᑕᐅᔾᔭᐃᒃᑯᑎᑖᖅᓯᒪᓕᕐᑯᔾᔨᓂᕐᒥᖕᓄᑦ. ᑐᑭᓯᒋᐊᖅᑎᑕᐅᓕᓚᐅᖅᐳᑦ ᐃᔾᔪᐊᖅᑕᐅᔾᔭᐃᒃᑯᑎᒋᔭᐅᔪᑦ ᐊᒪᐅᑎᓄᑦ ᐊᑐᓕᖅᑎᑕᐅᔪᖕᓇᖕᒋᒻᒪᑕ ᐊᒻᒪᓗ ᖃᐅᔨᒋᐊᖅᑕᐅᓂᖏᓐᓄᑦ ᐊᔾᔨᖃᕋᓂᓗ ᓴᓇᔭᐅᓯᒪᓂᖏᓐᓄᑦ ᖃᐅᔨᒋᐊᕈᑕᐅᕙᒃᑐᓄᑦ ᐃᓗᐊᖏᓕᕈᑕᐅᔪᖕᓇᕐᒥᖕᒪᑕ ᐃᔾᔪᐊᖅᑕᐅᔾᔭᐃᒃᑯᑎᑖᖅᑎᑦᓯᓇᓱᐊᕐᓂᒃᓴᒧᑦ. ᐊᒪᐅᑎ ᓄᑖᖕᒍᓪᓗᓂ ᐊᔾᔨᖃᕋᓂᓗ ᓴᓇᔭᐅᕙᖕᒋᒻᒪᑦ ᐊᒻᒪᓗ ᐊᑯᓂᒻᒪᓇᐊᓗᒃ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᐊᑐᖅᑕᐅᕙᒃᑐᑐᖃᐅᓪᓗᓂ. ᑭᓯᐊᓂᓗ, ᐃᓗᐊᑦᓯᐊᖅᑑᓪᓗᓂᑦᑕᐅᖅ.

ᐊᑐᓕᖅᑎᑕᐅᔪᖕᓇᕐᓂᖏᑦ ᐊᒻᒪᓗ ᑭᒡᓕᖃᓕᕈᑕᐅᕙᒃᑐᑦ ᐃᔾᔪᐊᖅᑕᐅᔾᔭᐃᒃᑯᑎᑦ, ᓴᓇᔭᐅᓯᒪᔪᓂᒃ ᓇᖏᓂᖃᕐᓃᑦ, ᐊᒻᒪ ᑭᓯᓕᐅᖅᑎᓄᑦ ᐊᑎᕐᓂᒃ ᓇᓗᓇᐃᔭᕐᕕᒃ- ᐅᓚᐅᓇᕐᑦ ᐊᒻᒪ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᖃᓪᓚᐅᓯᖃᕈᓐᓇᓕᖅᑎᑕᐅᓪᓗᑎᒃ ᑕᒪᒃᑯᓄᖓ ᐊᒻᒪᓗ ᐊᐱᖅᓱᕈᓐᓇᖅᑎᑕᐅᓕᓚᐅᖅᐳᑦ. ᐊᑯᓂᑲᓪᓚᒻᒪᓇᒃ ᐊᒪᐅᑏᑦ

The afternoon session on the third day was devoted to international examples and experiences. It was with great pleasure that Pauktuutit was able to invite Graciela Magan from Peru's *Center of Indigenous Cultures* (CHIRAPAQ) and Sonia Henriquez from

ᐊᑐᖅᑕᐅᖃᑦᑕᖅᓯᒪᓕᕐᓂᖏᑦ ᐊᒻᒪ ᑕᒪᒃᑭᐅᔾᔨᓂᕐᒧᑦ ᐊᒻᒪᓗ ᐃᓛᒃᑰᕐᓗᑎᒃ ᓇᒥᓂᖃᑭᐅᔪᑦᑕᐅᖅ ᑕᒪᒃᑯᓂᖓ ᓴᓇᕐᑭᑕᐅᕙᒃᑐᓂᒃ ᐊᑐᕈᑕᐅᕙᒃᑐᓄᑦ ᑐᕋᖓᔪᓂᒃ ᐅᖃᓪᓚᐅᓯᖃᖅᑎᑕᐅᓪᓗᑎᒃ. ᐃᓛᓗ ᓴᓇᔭᐅᓯᒪᔪᑦ ᓇᒥᓂᓇᔭᐅᓂᖏᓐᓄᑦ ᒪᓕᒐᕐᑯᑎᒋᔭᐅᔪᑦ ᐃᓱᒪᒋᔭᐅᒐᓗᐊᖅᑎᓪᓗᒋᑦ ᐋᖅᑭᒋᐊᖃᑦᑕᕐᓂᕐᒧᑦ ᐊᒻᒪᓗ ᓴᓇᔪᓇᑦᓯᐊᕐᓂᕐᒧᑦ ᖁᒡᓕᕆᐊᕈᑕᐅᔪᓇᕋᓗᐊᖅᑎᓪᓗᒋᑦ, ᑭᒃᑯᑐᐃᓐᓇᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᐅᔪᓪᓗᓐᓂᑦ ᑮᓇᐅᔭᓕᐅᕋᓱᐊᕈᑎᖃᕈᓐᓇᕐᒪᑕ ᐊᒻᒪ ᓚᐃᔾᔮᓯᑖᖅᑎ-ᑕᐅᓯᒪᓕᕈᓐᓇᖅᓱᑎᒃᑕᐅᖅ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᓗᑎᖃᓗᐊᓚᐅᕐᒪᑕ ᐊᑯᓂᐅᔪᒧᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕈᑎᒃᓴᖏᓐᓄᑦ ᐃᓄᓯᕐᒥᓐᓂ ᐱᑐᖃᓇᔭᒥᓐᓂᒃ, ᒥᐊᓂᓇᔭᐅᓯᒪ-ᓕᓂᒃᓴᖏᓐᓄᓪᓗ ᑲᑎᓪᓗᑎᒃ ᓇᒥᓂᓇᔭᐅᔪᓄᑦ ᐃᓄᖕᓂᑦ ᐃᓄᖃᑎᒌᒃᑑᓪᓗᑎᒃ. ᐃᓱᒪᓕᐅᖅᑐᖃᓕᐅᖅᐳᖅ ᑭᓯᓕᐅᖅᑎᓄᑦ ᐊᑎᖕᓂᒃ ᓇᓗᓇᐃᒃᑯᑕᖕᓂᒃᑑᓐᓂᑦ ᐱᓯᒪᓕᕋᓱᐊᖅᐸᑕ ᐊᑯᓐᓂᖏᑦᑐᒧᑦ ᐃᓗᐊᖅᓂᖅᓴᐅᓇᔭᖅᒪᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕈᓐᓇᖅᑐᒥᑦ.

ᐃᓱᒪᓗᑎᒋᔭᐅᓯᒪᓕᓚᐅᓇᕗᖅ ᒫᓐᓇᐅᔪᒥ ᑐᑭᓯᐅᒪᔭᐅᑦᓯᐊᖅᓗᑎᒃ ᓇᒥᓂᓇᔭᐅᓂᖏᓐᓄᑦ ᐱᔪᓐᓇᐅᑎᑎᒍᑦ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᓇᔭᖅᐸᑕ ᐊᒥᓲᓐᖏᓗᐊᖅᑐᑦ ᐃᓄᐃᑦ ᐊᒪᐅᑎᓕᐅᕈᒪᖃᑦᑕᓕᕋᔭᕆᐊᒃᓴᖏᓐᓄᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑭᒃᓱᖃᓕᖅᑎᑦᓯᔪᒪᓕᐅᓐᖏᒻᒪᑕ ᐃᓄᐃᑦ ᐊᒪᐅᑎᓕᐅᕈᒪᖃᑦᑕᓕᕋᔭᕆᐊᒃᓴᖏᓐᓄᑦ ᐅᕝᕙᓘᓐᓂᑦ ᐃᑲᔪᖅᑕᐅᔾᔪᑎᑖᓇᕝᕙᒃᑕᖕᖏᓐᓂᒃ ᓇᒥᓂᖅ ᐃᓕᖅᑯᓯᑐᖃᕐᒥᖕᓂ ᖃᐅᔨᒪᓂᓇᔭᑐᖃᓇᔭᒥᖕᓂᑦ, ᐃᓕᖅᑯᓯᑐᖃᕐᒥᖕᓂᑦ, ᐊᒻᒪᓗ ᑐᑭᓯᐅᒪᔭᐅᑦᓯᐊᖅᓗᑎᒃ ᓇᒥᓂᖃᕐᓂᓇᔭᒥᖕᓂᑦ ᐱᔪᓂᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᔾᔨᑭᓯᓕᐅᖅᐳᑦ ᑕᒪᐃᓐᓂᑦ ᓇᓗᓇᐃᖅᑕᐅᓯᒪᓕᕆᐊᖃᕐᓂᖏᑦ ᐊᒻᒪ ᓈᒻᒪᒋᔭᐅᓯᒪᓕᕆᐊᖃᕐᓂᖏᑦ ᑐᓐᖓᓐᓂᕐᓂᑎᐅᓕᕐᓂᐊᖅᑐᑦ ᑐᐊᕕᐅᕐᓇᖅᓯᓯᒪᓕᕐᒪᑕ ᓄᑕᐅᔪᑎᒍᑦ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᓇᔭᖅᑐᓂᒃ.

ᐅᓪᓗᕈᒥᑖᓂᒃᓯᒪᓕᖅᑎᓪᓗᒋᑦ ᐱᖓᔪᐊᓂ ᐅᓪᓗᕐᒥ ᑲᑎᒪᓂᖅᖅᓗᑎᒃ ᓯᓚᕐᔪᐊᓚᒫᒥ ᐆᒃᑐᕋᐅᑎᓕᐊᖓᓯᒪᔪᓂᒃ ᐊᒻᒪ ᖃᐅᔨᒪᓂᓇᔭᐅᔪᓂᒃ ᐅᖃᓪᓚᐅᓯᖃᖅᑎᑕᐅᓕᓚᐅᖅᐳᑦ. ᐸᐅᒃᑑᑎᒃᑯᑦ ᖁᕕᐊᓯᑦᓯᐊᒻᒪᓇᒃᓗᑎᒃ ᑯᕋᐃᓯᓚ ᒪᐃᑲᓐᒥᒃ ᐳᕈᒥ ᓄᓇᖃᖅᑳᖅᓯᒪ-ᔪᓕᓇᔾᔭᑯᓐᓂᑦ (CHIRAPAQ) ᐊᒻᒪ ᓲᓐᔭ ᐄᐃᓐᓈᑯᐃᔾᒥᒃ ᐸᓇᒫᒥ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᓕᓇᔾᔭᓄᑦ ᐋᖅᑭᒃᓯᐃᔾᔨᐅᔪᒥᒃ (Coordinadora Nacional de Mujeres Indigenas de Panama) ᑲᑎᒪᔭᖅᑐᖃᑕᐅᖅᑯᔾᔨᓚᐅᕐᒪᑕ. ᑖᒃᑯᐊ ᒪᕈᒃ ᐊᕐᓈᒃ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᓄᑦ ᐅᖃᓪᓚᐅᓯᖃᓚᐅᕐᒪᑎᒃ ᖃᐅᔨᒪᓂᓇᔭᒥᖕᓂᒃ

the *Coordinadora Nacional de Mujeres Indigenas de Panama* (CONAMUIP). These two women shared their experiences with the delegates and helped place the IPR concerns of Indigenous women into an international perspective. The delegates were directed to the reading material that addressed WIPO's activities and to a draft contract prepared by the *International Centre for Human Rights and Democratic Development*. The contract was developed to guide and aid Indigenous people who are allowing access to their the intellectual property by an outside individual or company.

The final day of the workshop was geared towards developing a strategy or workplan. The effort had been to provide the delegates with a better understanding of potential tools and directions that they may choose to initiate. Discussion began about the value of trademarks and how this could be practically implemented. The delegates had been informed about the *igloo tag* trademark that was managed by the Department of Indian and Northern Affairs Canada. They were asked to consider its usefulness. Delegates also considered collective marks, official marks, and the formation of an association or public authority. An association could serve the collective needs of Inuit seamstresses and could register for trademark protection. Such marks would guarantee the quality and authenticity of the garments. Delegates were very interested in the practicalities associated with a trademark or label. They wanted a clear understanding of how it would impact the making of their *amautis*. It was stressed to the delegates that these were commercial tools and that they could not effectively prevent anyone, Inuit or non-Inuit, from entering the market with products based on traditional knowl-

ᐊᒻᒪ ᑐᑭᓯᐅᒪᓇᑦᓯᐊᖅᓱᑎᒃ ᓇᖕᒥᓂᖅᑲᓂᕐᒧᑦ ᐱᔪᖕᓇᐅᑎᒋᔭᐅᔪᓄᑦ ᐃᓱᒫᓗᑎᒋᔭᐅᓕᖅᓯᒪᔪᓂᒃ ᓄᓇᖅᑳᖅᓯᒪᔪᓄᑦ ᑐᑭᓯᐅᒪᓕᑦᓯᐊᖅᑎᑦᓯᒋᐊᓚᐅᕐᒪᑦ ᓱᓚᕐᔪᐊᓕᒫᒥᐅᑦ ᐃᓱᒪᓂᓇᔭᕆᓐᓂᖕᒑᖅᓯᒪᔪᓂᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑐᓂᔭᐅᓕᓚᐅᖅᐳᑦ ᑎᑎᕋᖅᓯᒪᔪᓕᐊᖑᓯᒪᔪᓂᒃ ᐱᔾᔪᑎᖅᑳᖅᓱᑎᒃ ᓱᓚᕐᔪᐊᕐᒥ ᑲᑐᔾᔭᐅᓪᓗᑎᒃ ᓇᖕᒥᓂᖅᑐᓕᓇᓂᕐᒧᑦ ᑎᒥᐅᔪᑦ (WIPO) ᐱᓕᓇᐊᓇᔭᖕᒋᓐᓂᒃ ᐊᒻᒪ ᑳᖕᑐᕐᖅᑭᑕᐅᔪᓂᒃ ᐋᖅᑭᒃᓯᐊᓇᔭᐅᓯᒪᓪᓗᑎᒃ ᓱᓚᕐᔪᐊᓕᒫᒥ ᑭᒃᑯᑐᐃᓐᓇᐃᑦ ᐱᔪᖕᓇᐅᑎᖕᖓᔪᓇᓂᕐᒋᓐᓂᑦ ᐊᒻᒪ ᐱᑯᓪᓕᐊᔪᓕᓇᓇᔾᖕᒋᓐᓂᑦ. ᑳᖕᑐᕐᑦ ᐋᖅᑭᒃᓯᐊᓇᔭᐅᓚᐅᖅᓯᒪᖕᒪᑦ ᑐᑭᒧᐊᒍᑎᒃᓴᐅᓂᐊᖅᓱᑎᒃ ᐃᑲᔪᕈᑕᐅᓂᐊᖅᓱᑎᒡᓗ ᓄᓇᖅᑳᖅᓯᒪᔪᓂᒃ ᐊᑐᕈᖕᓇᖅᑎᑦᓯᓯᒪᔪᓂᒃ ᑐᑭᓯᓇᑦᓯᐊᖅᓱᑎᒃ ᓇᖕᒥᓂᖑᑎᒋᔭᒥᖕᓄᑦ ᓱᓚᑖᓂᖕᒑᖅᓯᒪᔪᒧᑦ ᑭᓇᑐᐃᓐᓇᒧᑦ ᐅᑭᒍᓐᓃᑦ ᑲᒻᐸᓂᒋᔭᐅᔪᓄᑦ.

ᑭᖕᒍᓪᓕᕐᒥ ᐅᓪᓗᕐᒥ ᑲᑎᒪᓂᖅᑳᖅᓱᑎᒃ ᐱᓕᓇᐊᓇᔭᐅᓕᕋᔭᖅᑐᓂᒃ ᐸᕐᓇᐅᑎᒃᓴᐅᔪᓂᒡᔫᓐᓃᑦ ᐋᖅᑭᒃᓯᐃᓯᒪᓕᕐᓂᒃᓴᒧᑦ ᐱᓕᓇᐊᖅᑲᖅᑎᑕᐅᓚᐅᖅᐳᑦ. ᑕᐃᒪᓐᓇᐃᓕᐅᖅᑎᑕᐅᓚᐅᖅᐳᑦ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᐃᑦ ᑐᑭᓯᐅᒪᓕᑦᓯᐊᖅᑎᑕᐅᕐᑯᓪᓗᒋᑦ ᐱᓕᓇᐊᖅᑲᑭᑕᐅᓕᑭᖕᓇᖅᑐᓂᒃ ᐊᒻᒪ ᑐᕋᕐᕕᒋᓇᓱᐊᑭᖕᓇᕋᔭᖅᑕᖕᒋᓐᓂᒃ ᐱᓕᓇᐊᖅᑲᑭᒪᒍᑎᒃ. ᐅᖅᑲᓪᓚᐅᓯᖅᑲᓇᐊᓕᓚᐅᖅᐳᑦ ᓇᓗᓇᐃᖅᓯᒪᔾᔪᑎᐅᔪᓂᒃ ᐊᒻᒪ ᖃᓄᖅ ᐊᑐᕐᓂᖅᑲᑦᓯᐊᖅᑐᑎᒍᑦ ᐊᑐᓕᖅᑎᑕᐅᔪᖕᓇᕋᔭᕐᒪᖔᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑐᓴᖅᑎᑕᐅᓯᒪᓕᓚᐅᕐᒪᑦ ᐃᓪᓗᓐᖕᒍᐊᒥᒃ ᓇᓗᓇᐃᖅᓯᒪᔾᔪᑎᒥᒃ ᐊᐅᓚᑕᐅᓂᖅᑲᖅᑐᒥᒃ ᐃᓄᓕᓇᔾᑐᖅᑲᑯᓐᓂᑦ. ᐊᐱᓇᔭᐅᓕᓚᐅᖅᐳᑦ ᐊᑐᕐᓂᖅᑲᑦᓯᐊᕋᔭᓇᐊᔭᖕᒐᓂᒃ ᐃᓱᒪᔭᖅᓯᐅᕐᑯᔭᐅᓪᓗᑎᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᔭᖅᓯᐅᕈᑎᖅᑲᓚᐅᓇᕐᐳᑦ ᑕᒪᒃᑭᐅᔭᔭᐅᔪᓄᑦ ᓇᓗᓇᐃᒃᑯᑕᓂᒃ, ᓇᓗᓇᐃᒃᑯᑕᕐᑯᑎᒋᔭᐅᔪᓂᒃ, ᐊᒻᒪᓗ ᑲᑐᔾᔨᖃᑎᒌᖅᑎᑦᓯᓇᔭᕐᓂᕐᒧᑦ ᐅᑭᒍᓐᓃᑦ ᑭᒃᑯᑐᐃᓐᓇᓂᑦ ᐱᔪᖕᓇᐅᑎᖅᑲᖅᑎᑦᓯᓕᕋᔭᕐᓂᕐᒧᑦ. ᑲᑐᔾᔨᖃᑎᒌᒃᑕᖅᑲᖅᐸᑦ ᑲᒪᔨᐅᔪᖕᓇᕋᔭᕐᒪᑦ ᑕᒪᒃᑭᐅᔭᔭᐅᓯᒪᓪᓗᑎᒃ ᐱᔭᕇᖅᑲᓂᓇᔭᖕᒋᓐᓂᒃ ᐃᓄᐃᑦ ᒥᖅᓱᖅᑎᐅᒍᖅᑐᑦ ᐊᒻᒪᓗ ᐱᓯᒪᓕᕋᓯᐊᕈᖕᓇᕋᔭᖅᑐᑎᒃ ᑭᓯᓕᐊᖕᒍᔪᓄᑦ ᑕᖅᓴᓇᔭᐅᔪᑦ ᐅᖃᐅᓯᖅᑕᓇᔭᐅᔪᑦ ᐃᓕᑕᕐᓇᕈᑎᖕᒋᑦᑎᒍᑦ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᔪᖕᓇᖅᑐᓂᒃ. ᑕᐃᒪᓐᓇ ᓇᓗᓇᐃᒃᑯᑕᖅᑲᖅᐸᑦ ᐱᐅᔫᑦᓯᐊᖅᑐᓂᒃ ᐊᔾᔨᖃᓐᖕᒋᑦᑐᓂᓪᓗ ᓴᓇᔭᐅᓯᒪᔪᖃᐊᖃᖅᑎᑦᓯᓕᕈᖕᓇᕋᔭᕐᒪᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐱᓯᒪᓕᕈᒪᑦᓯᐊᓚᐅᕐᒪᑦ ᐊᑐᕐᓂᖅᑲᑦᓯᐊᕈᑎᒋᓇᔭᖅᑕᖕᒋᓐᓂᒃ ᑐᕋᖕᒐᑎᓪᓗᒋᑦ ᑭᓯᓕᐊᖕᒍᔪᓄᑦ ᑕᖅᓴᓇᔭᐅᔪᕐᑐᓂᒃ ᐅᕐᕐᓗᓐᓃᑦ ᑎᑎᖅᑲᕐᑎᒋᔭᐅᕐᑐᓂᒃ. ᑐᑭᓯᐅᒪᓕᑦᓯᐊᖅᑎᑕᐅᔪᒪᓚᐅᕐᒪᑦ ᖃᓄᖅ ᐊᒃᑐᐃᓯᒪᓕᕋᔭᓇᐊᒃᓴᖕᒋᓐᓂᒃ

edge. Delegates felt that rather than try to fit Inuit needs within existing IPR laws, that perhaps a new law should be created that would effectively protect against the misappropriation of their cultural heritage. Based on these discussions, a workplan was developed.

ᐊᒪᐅᑎᓕᐅᖅᐸᖕᓂᕐᒥᖕᓄᑦ. ᓇᓗᓇᐃᖅᑕᐅᒋᐊᓚᐅᖅᐳᖅ ᑲᑎᒪᔨᓄᑦ ᑕᒪᒃᑯᐊ ᓂᐅᑭᒋᑎᖃᖃᑦᑕᒋᑕᐅᓇᔭᕐᒪᑕ ᐊᒻᒪᓗ ᑭᓇᑐᐃᓐᓇᒥᑦ, ᐃᓅᒃᐸᑦ ᐃᓅᓐᖏᒃᑲᓗᐊᖅᐸᓪᓗ, ᓂᐅᑭᒋᑎᖃᖃᑦᑕᒋᖕᓇᕐᓂᕐᒥᒃ ᓄᖅᑲᖅᑎᑦᓯᔾᔪᑕᐅᖃᑦᑕ-ᒋᖕᓇᕋᔭᖕᖏᒻᒪᑕ ᑐᖕᒐᕝᕕᒋᓗᒋᑦ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᖃᐅᔨᒪᔭᐅᔪᑐᖃᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᖃᓚᐅᕐᒪᑕ ᐃᓕᓯᒪᓕᕋᓱᐊᖕᒐᖏᓪᓗᒋᑦ ᐃᓄᐃᑦ ᐱᔭᕇᐊᖃᕐᓂᓇᔭᖏᑦ ᒫᓐᓇᐅᔪᒥ ᓴᓇᔭᐅᓯᒪᔪᓂᒃ ᓇᖕᒥᓂᖃᕐᓂᕐᒧᑦ ᒪᓕᒐᕐᑯᑎᒋᔭᐅᔪᓄᑦ, ᐃᒻᒪᕐᑳᓕ ᓄᑕᐅᔪᒥᒃ ᒪᓕᒐᕐᑯᑎᖃᓕᖅᑎᑦᓯᒃᐸᑕ ᒥᐊᓂᖅᓯᓯᒪᔾᔪᑕᐅᓕᕈᖕᓇᖅᑐᒥᒃ ᐃᓕᖅᑯᓯᑐᖃᖏᑦᑕ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᑦᑕᐃᓕᒪᔾᔪᑎᒃᓴᖏᓐᓂᒃ ᐱᓯᒪᓕᕈᖕᓇᕋᔭᖅᑐᑦ. ᑕᒪᒃᑯᐊᓗ ᐅᖃᑦᓚᐅᓱᓇᔭᐅᔪᑦ ᒪᓕᒃᓗᒋᑦ, ᐱᓕᕆᐊᓇᔭᐅᓕᕋᔭᖅᑐᓂᒃ ᐸᕐᓇᐅᑎᓕᐅᖅᓯᒪᓕᓚᐅᖅᐳᑦ.

What is an Amauti?

As a baseline for the workshop, the participants were asked on the first day to respond to a series of questions about the *amauti*. The intent was to place the garment into its historical and regional contexts and to identify why it was an important item worthy of protection. The questions stimulated discussion about the social importance of the *amauti* and the links to Inuit traditions. Participants expressed concern about the loss of traditional manufacturing techniques like hand measurements, the loss of custom fittings in favour of standardized sizes, and the decline in the use of traditional materials. In the past, patterns and styles were passed down between generations. There were suggestions that rules used to exist about how one learned to make an *amauti*.

The women felt the *amauti* was an identifier of northern women and people. The shape and design help identify where an *amauti* was from. The older designs were based on practical considerations whereas today's designs are more likely to incorporate southern materials and to focus on styles and decorations. It was noted that traditional materials require more work than modern

ᓱᓇᐅᑉᑭ ᐊᒪᐅᑎ?

ᑐᓐᖓᑦᑕᐅᓯᒪᓂᐊᖅᑎᓪᓗᒍ ᑲᑎᒪᓂᖅᑲᓂᐅᔪᒧᑦ, ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᓪᓗᕐᒥ ᓱᕗᓪᓕᕐᒥ ᑲᑎᒪᓂᖅᑲᓕᖅᑎᓪᓗᒋᑦ ᐊᐱᓇᔭᐅᓕᓚᐅᖅᐳᑦ ᑭᐅᖅᑲᑦᑕᕐᑯᔭᐅᓪᓗᑎᒃ ᐊᒪᐅᓯᓇᓂᕐᒧᑦ ᐊᐱᖅᑯᓯᓕᐊᖓᓯᒪᔪᓂᒃ. ᐊᒪᐅᑎᓂᒃ ᓇᓗᓇᐃᖅᓯᓯᒪᓕᕐᑯᔨᓚᐅᕐᒪᑕ ᐊᑐᖅᑕᐅᕙᒃᑐᑐᖅᑲᐅᓂᖓᓄᑦ ᐊᒻᒪ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓄᑦ ᐊᒻᒪᓗ ᓇᓗᓇᐃᖅᑕᐅᓯᒪᓕᕐᑯᓪᓗᒍ ᓱᓇ ᐱᔾᔪᑎᒋᓪᓗᒍ ᒥᐊᓂᓇᔭᐅᔭᕆᐊᖃᓪᓚᒍᑎᖃᕐᒪᖔᑦ. ᐊᐱᖅᑯᑎᒋᔭᐅᔪᑦ ᐱᔾᔪᑎᒋᓪᓗᒋᑦ ᐅᖃᓪᓚᐅᓯᖃᓕᓚᐅᖅᐳᑦ ᐃᓅᓯᓕᓇᓂᕐᒥ ᐊᒪᐅᑏᑦ ᐱᒻᒪᓇᐅᓂᓇᔭᖏᓐᓂᒃ ᐊᒻᒪ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᖏᓐᓄᑦ ᐊᑕᓐᓂᖃᓪᓚᓇᒍᑎᒋᔭᖏᓐᓂᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᖃᐅᓯᖃᓕᓚᐅᖅᐳᑦ ᐃᓱᒫᓗᑎᖃᖅᓯᒪᓂᕐᒥᖕᓂᒃ ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᓗᒍ ᓴᓇᔭᐅᓯᒪᔪᓕᐅᖃᑦᑕᕈᑎᑐᖃᐅᑉᑐᓂᒃ ᓲᕐᓗ ᐊᒻᒪᖕᒧᑦ ᐊᖏᓂᓇᓂᐊᖅᑕᖕᒪᓂᒃ ᐊᑐᖅᐸᒃᓗᑎᒃ ᐆᒃᑐᕐᑎᓕᐅᕈᓯᐅᑉᑐᓂᒃ, ᓈᒻᒪᑦᓯᐊᖅᑑᔭᓇᐊᖃᕐᓂᓇᑉᑕᖏᓂᒃ ᓴᓇᔾᔭᔭᐅᔫᑉ ᐊᓯᐅᔨᓯᒪᓕᑐᐃᓐᓇᓇᐊᖃᕐᒪᑕ ᓴᓇᔭᐅᑐᐃᓐᓇᖃᑦᑕᓕᕈᑕᐅᑉᑐᑦ ᒪᓕᖓᓕᖃᑦᑕᖅᑕᐅᓂᖏᑦ ᐱᔾᔪᑎᒋᓪᓗᒋᑦ, ᐊᒻᒪᓗ ᐊᒥᕐᓂᑦ ᕿᓯᖕᓂᓪᓗ ᓴᓇᐅᒐᓕᐊᓇᔭᐅᑉᑐᑐᖃᐃᑦ ᓴᓇᐅᒐᓕᐊᖑᓚᐅᐊᕈᖕᓇᐃᕐᒪᑕ. ᑕᐃᔅᓯᒪᓂᑐᖃᕐᓕ, ᐆᒃᑐᕐᓕᐊᖑᓚᒃᑐᑦ ᖃᓄᐃᑦᑐᓕᐊᖑᓚᒃᑐᑦ ᐃᓅᖃᑎᒌᒃᑐᓂᑦ ᑐᓂᐅᖅᑲᖅᑕᐅᑉᑭᓚᐅᖅᓯᒪᒐᓗᐊᕐᒪᑕ. ᐃᓱᒪᓕᐅᖅᑐᖃᓕᐅᖅᐳᖅ ᒪᓕᒐᕐᒍᑎᖃᖅᐸᓚᐅᕋᓗᐊᕐᒪᑕ ᖃᓄᖅ ᐊᒪᐅᑎᓕᐅᕐᓂᕐᒧᑦ ᐃᓚᓐᓂᐊᖅᑎᑦᓯᑭᒋᐊᒃᓴᒧᑦ ᑐᕌᖓᔪᓂᒃ.

materials. Ideally, an *amauti* should be made to a custom fit. Those made today are often based on standardized sizes of small, medium, and large.

Participants were asked how they wanted to protect the *amauti*. Recording regional and community differences as well as the names of the designers was felt to be important. They stated these things needed to be written down. They felt there was a need to revive hand-measuring techniques and to learn from the Elders. There was a need to record the different things that have to be known about preparing and using animal skins. The delegates felt that non-Inuit should not learn how to make *amautis*. They expressed concern, however, that protecting the *amauti* will prevent Inuit women from making them. It was viewed that a women's association should manage the task of recording and protecting the *amauti* because it would be more sensitive to their concerns and needs. Inuit women may not trust other bodies that have not been that supportive. The work should begin at the community level but be organized at the national level.

ᐊᕐᓇᐃᑦ ᐃᓱᒪᓂᖃᓚᐅᕐᒪᑕ ᐊᒪᐅᑎ ᐅᑭᐅᖅᑕᖅᑐᒥᐅᓂᒃ ᐊᕐᓇᓂᑦ ᐃᓅᖃᑏᒃᑐᓂᓪᓗ ᓇᓗᓇᐃᒃᑯᑕᓇᔭᐅᑯᖕᓂᖕᒐᓂᒃ. ᖃᓄᐃᑦᑐᓕᐊᖕᒍᓱᒪᓂᖕᒐ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᓂᖕᒐᓗ ᓇᓗᓇᐃᒃᑯᑕᐅᑯᖕᒪᑦ ᓇᓂᕐᒥᐅᓂᑦ ᐊᒪᐅᑎᓕᐊᖕᒍᓱᒪᔫᖕᒪᖕᒑᑦ. ᐱᑐᖃᐅᓂᖅᓴᐅᔪᑦ ᐊᒪᐅᑎᓕᐊᖕᒍᑯᒃᑐᑦ ᒪᓕᒃᐸᓚᐅᕐᒪᑕ ᐃᓗᐊᑦᓯᐊᖅᑑᓇᔭᕐᓂᖕᒐᓂᒃ ᖃᓄᐃᑦᑑᒃᐸᑦ ᒫᓇᐅᓕᖅᑐᒥᓕ ᐊᒪᐅᑎᓕᐊᖕᒍᑯᖕᓕᖅᑐᑦ ᖃᓪᓗᓈᖅᑕᓂᑦ ᓴᓇᔭᐅᖕᒑᕐᓂᖅᓴᐅᑯᖕᓕᕐᒪᑕ ᐊᒻᒪᓗ ᖃᓄᐃᑦᑐᓕᐊᖕᒍᑯᖕᓂᐅᔪᓄᖕᒑᖅ ᑕᖅᓱᖅᑐᖅᑕᐅᓯᒪᖕᑯᖕᓂᖕᒋᓐᓂᓗ ᑐᕋᖕᒐᓂᖅᓴᐅᑯᖕᓕᖅᓗᑎᒃ. ᐅᔾᔨᓇᔭᐅᓕᓚᐅᖅᐳᖅ ᐊᒥᑦ ᐊᒻᒪ ᕿᓱᑦ ᐱᔭᕇᐊᑐᓂᖅᓴᐅᑯᖕᒪᑕ ᐋᖅᑭᒃᓯᖕᓂᐊᕐᓗᒋᑦ. ᐊᒪᐅᑎᓕᐊᖕᒍᔪᖅ ᓈᒻᒪᑦᓯᐊᖅᑎᑕᐅᓇᓱᐊᖃᑦᑕᓇᐊᖃᕐᒪᑦ. ᒫᓐᓇᐅᓕᖅᑐᒥᓕ ᐊᒪᐅᑎᓕᐊᖕᒍᑯᖕᓕᖅᑐᑦ ᐊᖏᓂᓇᔭᐅᑯᖕᓕᖅᑐᓄᑦ ᒪᓕᒃᑎᑕᐅᑯᖕᓕᕐᒪᑕ; ᒥᑭᔪᑦ, ᐊᖏᓂᖅᓴᐅᕋᕐᔪᒃᑐᑦ ᐊᒻᒪᓗ ᐊᖏᔪᑦ.

ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐊᐱᓇᔭᐅᓕᓚᐅᖅᐳᑦ ᖃᓄᖅ ᐊᒪᐅᑎᒥᒃ ᒥᐊᓂᖅᓯᓂᖃᓕᕈᒪᖕᒐᓗᑕ. ᑎᑎᕋᖅᑕᐅᓯᒪᓕᓇᐊᕐᓗᒋᑦ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ ᓄᓇᓕᐅᔪᓂᓗ ᐊᔾᔨᒌᓐᖏᑦᑑᓂᓇᓚᒃᑕᖏᓐᓂᒃ ᐊᒻᒪᓗ ᓴᓇᐅᓚᐅᖅᑎᐅᓚᒃᑐᑦ ᐊᑎᖏᑦᑕᐅᖅ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᓇᐊᖃᕐᒥᖕᒪᑕ. ᐅᖃᖅᓗᑎᒃ ᑕᒪᒃᑯᐊ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᓇᐊᖃᓪᓇᖕᒪᑕ. ᐃᓱᒪᓂᖃᓚᐅᕐᒪᑕ ᐊᒡᒐᖕᒍᑦ ᐊᖏᓂᓇᓂᐊᖅᑕᖕᒐᓂᒃ ᐆᒃᑐᕋᐅᑎᖃᖅᐸᓚᐅᕐᓂᐅᔪᖅ ᒪᓕᒃᑕᐅᖃᑦᑕᓕᒃᑲᓇᓇᐊᖃᕐᒪᑦ ᐊᒻᒪ ᐃᓄᑐᖃᐅᔪᓂᑦ ᐃᓕᑕᐅᓯᒪᓕᕐᓗᓂ. ᑎᑎᕋᖅᑕᐅᓯᒪᓕᓇᐊᖃᓕᓚᐅᕐᒪᑕ ᐊᔾᔨᒌᓐᖏᑦᑐᑦ ᖃᐅᔨᒪᔭᐅᔭᓇᖕᐊᖃᖅᐸᒃᑐᑦ ᐊᒥᓕᓇᓂᕐᒧᑦ ᕿᓱᓕᓇᓂᕐᒧᓪᓗ ᐊᒻᒪ ᐊᑐᖅᑕᐅᔾᔪᓱᓇᓐᖏᑦᑐᓂᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᓂᖃᓚᐅᕐᒪᑕ ᐃᓅᓪᓚᑦᑖᖕᒍᓐᖏᑦᑐᑦ ᐊᒪᐅᑎᓕᐅᕐᓂᕐᒧᑦ ᐃᓕᓐᓂᐊᖅᑎᑕᐅᓯᒪᓕᖃᑦᑕᓇᐊᖃᓐᖏᒻᒪᑕ. ᑭᓯᐊᓂᓗᑦᑕᐅᖅ, ᐃᓱᒫᓗᑎᖃᕐᓂᕐᒥᖕᓂᒃ ᓴᖅᑮᓯᒪᓕᓚᐅᓇᕐᑐᑦ, ᐊᒪᐅᑎᒥᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕋᔭᕐᓂᖅ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐊᒪᐅᑎᓕᐅᕈᖕᓇᐃᓕᔾᔪᑎᒋᓯᒪᓕᓇᐊᒃᓴᖕᒐᓂᒃ. ᐃᓱᒪᓂᖃᓕᓚᐅᖅᓗᑎᒡᓗ ᐊᕐᓇᐃᑦ ᑲᑐᔾᔨᖃᑎᒋᒋᔭᖕᒋᑦ ᐊᐅᓚᑦᓯᔾᔨᐅᓕᓇᐊᖃᕐᒪᑕ ᑎᑎᕋᖅᐸᓪᓕᐊᔾᔨᐅᖃᑦᑕᕐᓂᕐᒧᑦ ᐊᒻᒪᓗ ᒥᐊᓂᖅᓯᓯᒪᓕᕋᔭᕐᓂᕐᒧᑦ ᐊᒪᐅᑎᒥᒃ ᐱᔾᔪᑎᒋᓪᓗᒍ ᐃᒃᐱᒍᓱᑦᓯᐊᕐᓂᖅᓴᐅᓇᔭᕐᓂᖕᒐᑦ ᐃᓱᒫᓗᑎᒋᔭᐅᔪᓂᒃ ᐱᔭᕇᐊᖃᕐᓂᓇᔭᖕᒋᓐᓂᓪᓗ ᐊᕐᓇᐃᑦ. ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐊᓯᖕᒋᓐᓂᒃ ᑎᒥᒋᔭᐅᔪᓂᒃ ᐅᒃᐱᕈᓯᑦᓯᐊᖕᒋᓐᓂᖅᓴᐅᑐᐃᓐᓇᕐᒪᖃᕐᒪᑕ ᐃᒃᔪᖅᓯᓯᒪᑦᓯᐊᖅᓯᒪᓐᖏᑦᑐᓂᒃ ᑕᒪᒃᑯᓂᖕᒐ. ᐱᓕᕐᒪᖅᓴᐅᔪᑦ ᓄᓇᓕᐅᔪᑦ ᕐᓯᑦᓯᖕᓂᓇᔭᖕᒋᓐᓂ ᐱᓕᕐᒪᖕᒍᓱᒋᐊᕐᒪᖃᕐᒪᑕ ᑭᓯᐊᓂᓗ ᑲᓇᑕᓕᒫᑉ ᕐᓯᑦᓯᖕᓂᓇᔭᖕᒐᒍᑦ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᓕᕐᓗᓂ.

Customary Laws

An important objective of the workshop was to develop a better understanding of the customary laws and rules that govern access to the patterns and techniques associated with the *amauti*. Such an understanding would lend itself to developing a more Inuit-specific or *sui generis* (local or traditional) form of protection. A number of questions were prepared for the participants. Break-out groups were arranged and the questions were divided among them. Each group's responses were then presented to the plenary and discussed further.

Overall, access to the traditional knowledge of the *amauti* is relatively informal. Inuit are taught to share, not to refuse. None of the knowledge is written down. It "...goes on forever because Inuit own them...." Participants indicated that the sources for certain rules are now unclear. In the past there were rules about who could make *amautis*. Inuit make *amautis* the same way as in the past and they are still Inuit designs. Knowledge is passed down between generations but it is owned by all. Ownership is held by the ancestors, not by the individual. Therefore no Inuk/Inuit can be denied the right to learn it. As one break-out group noted: "Because people are always dying, their knowledge is passed down to their children and so the knowledge will always belong to Inuit."

ᒪᓕᒐᕐᓯᑎᒋᔭᐅᔪᑦ

ᑲᑎᒪᓂᖅᑲᖅᑎᑦᓯᓂᐅᔪᒥ ᑐᕌᕐᕕᖅᑲᕋᓱᐊᓚᐅᕐᒪᑦ ᑐᑭᓯᐅᒪᓕᖅᑎᑦᓯᔾᔪᑎᒃᓴᓂᒃ ᐱᕐᓯᔭᕐᓯᑎᐅᔪᓂᒃ ᐊᒻᒪᓗ ᒪᓕᒐᕐᓯᑎᐅᔪᓂᒃ ᒪᓕᒃᑕᐅᔭᕆᖅᑲᖅᐸᒃᑐᓂᒃ ᐊᑐᕈᖕᓇᓕᖅᑎᑦᓯᖅᑲᑦᑕᕐᓂᕐᒥ ᐆᒃᑐᕋᓕᐊᖑᔪᖕᓇᖅᑐᓂᒃ ᓴᓇᔾᔪᓯᐅᕙᒃᑐᓂᓪᓗ ᑐᕌᖓᑎᓪᓗᒋᑦ ᐊᒪᐅᑎᓄᑦ. ᑕᐃᒪᓐᓇ ᑐᑭᓯᐅᒪᑦᓯᐊᓕᖅᐸᑕ ᐃᓄᖕᓄᑦ ᑐᕌᖓᔪᓂᒃ ᓱᐃ ᔨᓂᓇᔅᑎᑐᑦ (ᐃᒫᒃ sui generis) ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕋᔭᖅᑐᓂᒃ ᐋᖅᑭᒃᓯᓯᒪᓕᕋᔭᕐᓂᕐᒧᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐊᐱᖅᑯᓯᒃᓴᓕᐊᖑᓯᒪᔪᓂᒃ ᑐᓂᐅᖅᑲᖅᑕᐅᓕᓚᐅᖅᐳᑦ. ᐊᕕᒃᑐᖅᑎᑕᐅᓕᓚᐅᓇᕗᑦ ᐊᒻᒪᓗ ᐊᐱᖅᑯᓯᓕᐊᖑᓯᒪᔪᓂᒃ ᑐᓂᐅᖅᑲᖅᑕᐅᓕᓪᓗᑎᒃ ᐱᓕᓇᐊᒃᓴᓇᓂᐊᖅᑕᖏᓐᓂᒃ. ᐊᑐᓂ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᑦ ᑭᐅᔾᔪᑎᒃᓴᓕᐊᓇᓯᒪᔭᖏᑦ ᓴᖅᑭᑕᐅᓕᓚᐅᖅᐳᑦ ᑕᒪᐃᓐᓄᑦ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᓄᑦ ᐊᒻᒪᓗ ᐅᖃᓪᓚᐅᓯᐅᒃᑲᓐᓂᓕᖅᓗᑎᒃ.

ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᐅᔪᑦ ᐊᒪᐅᑎᒧᑦ ᐱᔪᖕᓇᕐᓂᐅᔪᑦ ᐊᔪᕐᓇᓗᐊᖅᑎᑕᐅᓯᒪᓐᖏᒻᒪᑕ. ᐃᓄᐃᑦ ᐊᒥᖅᒃᑲᖃᑎᖃᖃᑦᑕᓇᐊᖃᕐᓂᕐᒥᒃ, ᕿᐱᓗᖃᑦᑕᓇᐊᖃᓐᖏᓐᓂᕐᒥᒃ, ᐃᓕᓐᓂᐊᖅᑎᑕᐅᓯᒪᔪᖕᒪᑦ. ᓇᓕᖏᓪᓗ ᖃᐅᔨᒪᓂᓇᔭᐅᔪᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᓇᑎᒃ. "...ᑕᐅᕐᖓ ᑕᐅᕐᖓ ᑲᔪᓯᑎᑕᐅᓯᒪᔪᖕᒪᑦ ᐱᔾᔪᑎᒋᓪᓗᒍ ᐃᓄᐃᑦ ᓇᒥᓂᓇᖕᒪᔾᔪᒃ..." ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᓇᓗᓇᐃᖅᓯᓯᒪᓕᐅᖅᐳᑦ ᐃᓚᖏᑦ ᒪᓕᒐᕐᓯᑎᒋᔭᐅᔪᖅᑐᑦ ᓇᓗᓇᐃᔭᑦᓯᐊᖅᓯᒪᔪᖕᓃᕐᒪᑕ. ᑕᐃᓯᒪᓂᑐᖃᕐᓕ ᒪᓕᒐᕐᓯᑎᖃᖅᐸᓚᐅᕐᒪᑕ ᑭᓇ ᐊᒪᐅᑎᓕᐅᖅᑎᑕᐅᖃᑦᑕᓇᐊᖃᕐᓂᐊᕐᒪᖕᒫᑦ. ᐃᓄᐃᑦ ᐊᒪᐅᑎᓕᐅᖅᐸᖕᓂᖕᒪᑦ ᓯᓕ ᑕᐃᒪᓐᓇᑦᓴᐃᓐᓇᐅᖕᒪᑦ ᐅᓪᓗᒥᐅᓕᖅᑐᖅ ᐊᒻᒪᓗ ᓯᓕ ᐃᓄᐃᑦ ᓴᓇᔾᔪᓯᖏᓐᓂᒃ ᒪᓕᒃᐸᒃᓗᑎᒃ. ᖃᐅᔨᒪᓂᓇᔭᐅᔪᑦ ᐃᓕᓐᓂᐊᖅᑎᑦᓯᔾᔪᑕᐅᓐᖅᑐᑐᖃᐅᒐᓗᐊᖅᑎᓪᓗᒋᑦ ᑕᒪᐃᓂᑦ ᐃᓄᖕᓂᑦ ᓇᖕᒥᓂᓇᔭᐅᑐᐃᓐᓇᖅᐳᑦ. ᓯᕗᓪᓕᕕᓂᓇᔭᕗᑦ ᓇᖕᒥᓂᖅᑲᖅᑎᐅᖕᒪᑕ, ᐊᑕᐅᓯᑐᐊᒥᑦ ᓇᖕᒥᓂᓇᔭᐅᓐᖏᒻᒪᑕ. ᑕᐃᒪᓕ ᐃᓄᒃ ᐊᑕᐅᓯᖅ ᐃᓄᐃᓪᓗᓐᓂᑦ ᕿᐱᓗᒃᑕᐅᔪᖕᓇᓐᖏᓪᑦ ᐃᓕᓐᓂᐊᖅᑎᑕᐅᓯᒪᓕᕈᒪᔪᑦ ᐊᒪᐅᑎᓕᐅᕐᓂᕐᒧᑦ. ᓱᕐᓗ

In the past, Inuit would follow the appearance of their parent's garments as well as those of close relatives. They would learn from older Inuit. Today, any patterns can be used though there are suggestions that some secrets remain about the *amauti*. Use of a pattern may require permission.

It is clear that there were customary rules about the use of specific or regional designs. There were rules about the butchering, drying, and preparation of skins and about how patterns were measured. In some cases, it was the women who determined what type of animal was to be hunted. There are also rules about the style and decoration of the *amauti*. It was not always possible to ask about different designs; such knowledge was passed down between parents and children. The documentation of designs and styles would probably clarify these issues.

Participants raised some concern about the misuse of regional designs. On the one hand, any Inuk should be able to learn the different regional styles. On the other, it may not be proper for an Inuk to start profiting from the designs of another region. This raised the question of what an individual owed a community for the use of traditional knowledge. Those who make a profit should give back to the communities. It was suggested that an association or organization with a membership should be formed to ensure that knowledge about the *amauti* is returned to the community. If there was to be some form of protection, all Inuit women should be able to have access. Delegates clearly stated that non-Inuit should be restricted or denied access to the use of this knowledge.

ᐃᓚᖏᑦ ᑕᐃᒃᑯᐊ ᐊᕕᒃᓯᒪᓂᖃᕐᓂᐅᓚᐅᖅᑐᑦ ᐅᔾᔨᕈᓯᓚᐅᕐᒪᑕ ᐃᒪᓐᓇ: “ᐱᔾᔪᑎᒋᓪᓗᒍ ᐃᓄᐃᑦ ᑐᕐᑯᕝᕙᐊᖏᓐᓇᐅᔭᖅᐸᖕᓂᖕᒐᑦ ᐱᔾᔪᑎᒋᓪᓗᒍ ᖃᐅᔨᒪᓂᓇᔭᖏᑦ ᐱᐊᕋᒥᖕᓄᑦ ᐃᓚᓐᓂᐊᖅᑎᑦᓯᔾᔪᑕᐅᓯᒪᕝᖕᒪᑕ ᑕᐃᒪᓗᓕ ᖃᐅᔨᒪᓂᓇᔭᖏᑦ ᐃᓄᖕᓂᑦ ᓇᖕᒥᓂᓇᔭᐅᖏᓐᓇᐅᔭᕐᓂᐊᕐᒪᑕ.” ᑕᐃᔅᓯᒪᓂᑐᖅᖅ, ᐃᓄᐃᑦ ᐊᖕᒐᔪᖅᑳᓇᔭᒥᒃᑕ ᐊᓐᓄᕋᖏᓐᓂᒃ ᐃᔾᔪᐊᖅᓯᕝᓚᐅᖅᓯᒪᖕᒪᑕ ᐊᒻᒪ ᐃᓚᒋᔭᒥᒃᑕ ᐊᓐᓄᕋᓕᐅᕈᓯᓇᕝᑕᖏᓐᓂᒃ ᐃᔾᔪᐊᖅᓯᕝᓚᐅᖅᓗᑎᒃ. ᐃᓄᑐᖅᐅᔪᓂᑦ ᐃᓚᓐᓂᐊᖅᑎᑕᐅᕝᓚᐅᕐᒪᑕ. ᒫᓐᐅᓕᖅᑐᒥᓕ, ᖃᓄᐃᑦᑐᑐᐃᓐᓂᒃ ᓴᓇᔾᔪᑎᓂᒃ ᓴᓇᔾᔪᖕᓇᖅᑕᓕᕐᒪᑕ ᑭᓯᐊᓂᓗᑦᑕᐅᖅ ᐃᓚᖏᑦ ᓴᓇᔾᔪᓯᓇᔭᐅᕝᒃᑐᑦ ᐊᒪᐅᑎᓕᐅᕐᓂᕐᒧᑦ ᓴᖅᑭᑕᐅᓯᒪᓕᖅᑲᑦᑕᓇᕐᑕᖅᑳᕝᕕᒃᑐᓂᒃ ᐅᒃᑐᕐᐅᑎᓕᐊᖑᕝᕕᒃᑐᓂᒃ ᐱᔪᒪᔪᑦ ᐊᖏᖅᑕᐅᓯᒪᖅᑳᓇᐊᖅᑲᓯᒍᖕᒪᑕ ᐃᓛᓐᓂ.

ᓇᓗᓇᖕᒋᑦᓯᐊᕐᒪᑦ ᒪᓕᒐᕐᑎᑕᖅᖅᒪᑦ ᐊᑐᖅᑦᑕᕈᖕᓇᕐᓂᕐᒧᑦ ᖃᓄᐃᑦᑐᓂᒃ ᐅᕝᕙᓘᓐᓃᑦ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᒥ ᓴᓇᔾᔪᓯᓇᔭᐅᕝᒃᑐᓄᑦ. ᒪᓕᒐᕐᑎᑕᖅᖅᒪᑦ ᐋᒃᑐᐃᖅᑦᑕᕐᓂᕐᒧᑦ, ᐸᓂᖅᓱᖅᑦᑕᕐᓂᕐᒧᑦ, ᐊᒻᒪ ᐊᒥᓕᓇᖅᑦᑕᓂᕐᒧᑦ ᐊᒻᒪᓗ ᖃᓄᖅ ᐆᒃᑐᕋᖅᑕᐅᓂᐊᕐᓂᖏᑦ ᐊᖏᑎᒋᓂᐊᕐᓂᖏᓄᑦ ᐱᓕᓇᐊᖑᖅᑦᑕᓇᐊᖅᖅᒪᖕᒑᑕ. ᐃᓛᓐᓂᓗ ᐊᕐᓇᐃᑦ ᐃᓱᒪᓕᐅᖅᑎᐅᕝᓚᐅᖅᓯᒪᖕᒪᑕ ᖃᓄᐃᑦᑐᓂᒃ ᐆᒪᔪᖅᓯᐅᓇᐊᖅᖃᕐᓂᐊᕐᒪᖕᒑᑕ. ᐊᖑᑎᑦ. ᒪᓕᒐᕐᑎᑕᖅᓇᕗᖅ ᐊᒪᐅᑎᐅᑉ ᖃᓄᐃᑦᑑᔭᓇᐊᖅᖃᕐᓂᐊᕐᓂᖕᒐᓄᑦ ᐊᒻᒪ ᑕᖅᓯᖅᑐᖅᑕᐅᓯᒪᓂᐊᕐᓂᖕᒐᓄᑦ. ᐃᓛᓐᓂ ᐊᔪᕐᓇᖅᐸᓚᐅᖅᓯᒪᖕᒪᑦ ᐊᐱᖅᑯᑎᖅᓇᐊᒃᓴᒥᒃ ᐊᔾᔨᒌᓐᖏᑦᑐᓂᒃ ᓴᓇᔾᔪᓯᐅᕝᒃᑐᓄᑦ; ᓱᕐᓗ ᖃᐅᔨᒪᓂᐅᔪᑦ ᐊᖕᒐᔪᖅᑳᓇᔭᐅᔪᓂᑦ ᐱᐊᕋᕐᒥᖕᓄᑦ ᐃᓚᓐᓂᐊᖅᑎᑦᓯᔾᔪᑕᐅᕝᓚᐅᕐᒪᑕ. ᑎᑎᕋᖅᑕᐅᓯᒪᓕᕋᔭᖅᐸᑕ ᖃᓄᐃᑦᑐᓕᐅᕈᓯᐅᕝᒃᑐᑦ ᐋᖅᑭᒃᓯᕈᓯᐅᕝᒃᑐᓪᓗ ᑕᒪᒃᑯᐊ ᓇᓗᓇᐃᖅᑕᐅᓯᒪᑦᓯᐊᓕᕈᖕᓇᕋᔭᕐᒪᑕ.

ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᓗᑎᖃᕐᓂᕋᓚᐅᓇᕗᑦ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ ᓴᓇᐅᒐᓕᐊᖑᕝᕙᒃᑐᑦ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᖃᑦᑕᓕᑐᐃᓐᓇᕝᕙᖃᕐᓂᖏᓐᓄᑦ. ᐊᒻᒪᓗᑦᑕᐅᖅ, ᓈᒻᒪᓐᖏᑐᐃᓐᓇᕝᕙᖃᕐᒥᖕᒪᑦ ᐃᓄᒃ ᐊᑕᐅᓯᖅ ᑮᓇᐅᔾᔭᒃᓴᓕᕋᓯᐊᕋᔭᖅᐸᑦ ᐊᓯᐊᓂ ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᒥ ᓴᓇᔾᔪᓯᓇᔭᐅᕝᒃᑐᓂᑦ ᐊᑐᖅᑦᑕᕐᓗᓂ. ᑕᒪᓐᓗ ᐊᐱᖅᑯᓯᐅᓕᕈᑕᐅᓚᐅᖅᐳᖅ ᖃᓄᖅ ᐃᓄᒃ ᐊᑕᐅᓯᖅ ᓄᓇᓕᐅᔪᓄᑦ ᐊᑭᓖᔭᕝᕙᖃᓕᕋᔭᕐᒪᖕᒑᑦ ᐊᑐᕐᓂᐊᕈᓂ ᐃᓕᖅᑯᓯᑐᖅᖅ ᒪᓕᒃᓗᒍ ᖃᐅᔨᒪᓂᑐᖅᐅᔪᒥᒃ. ᑕᐃᒃᑯᐊ ᐃᓄᐃᑦ ᑮᓇᐅᔾᔭᒃᓴᔾᔪᑎᖃᓕᖅᓯᒪᔪᑦ

The discussions suggest that there are no clear customary laws that can define or dictate access to the traditional knowledge of the *amauti*. The delegates recognize the changing situation and indicated that perhaps some traditional/modern hybrid system would be appropriate. Regional differences should be documented and some form of compensation should be returned to the community were a design originated. The objective is not to control or restrict an Inuk's access to the knowledge but to help preserve a community's knowledge. It is unclear how this knowledge will be accessed and taught in the future other than in a traditional manner. It was felt that it was important to protect the old ways for making the *amauti*. One suggestion was to have an agency or agents to manage designers, the use of designs, and the compensation due to a community.

ᓄᓇᓕᐅᔪᕐᓱᑎᐅᔪᓄᑦ ᐅᑎᖅᑎᑦᓯᓯᒪᓕᒃᑕᕆᐊᕐᑲᕐᒪᑕ. ᐃᓱᒪᓕᐅᖅᑐᖃᓕᐅᖅᐳᖅ ᑲᑐᔾᔨᕐᑲᑎᑏᑦᑎᔪᐅᔪᑦ ᑎᒥᒋᔭᐅᔪᓐᓂᓐᓂᑦ ᐃᓚᐅᕐᑕᐅᓂᕐᑲᖅᑐᓂᒃ ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕆᐊᕐᑲᕐᒪᑕ ᐊᒪᐅᑏᑦ ᒥᒃᓵᓄᑦ ᖃᐅᔨᒪᓂᐅᔪᑦ ᐅᑎᖅᑎᑕᐅᕐᑲᑦᑕᓕᕈᓐᓇᕐᔪᓐᓂᑦ ᓄᓇᓕᒋᔭᐅᔪᓄᑦ. ᒥᐊᓂᖅᓯᓂᖅᑕᕐᑲᓕᕐᓂᐊᖅᐸᑦ, ᑕᒪᕐᒥᒃ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐱᔪᓐᓇᖅᑎᑕᐅᓯᒪᓕᕆᐊᕐᑲᕐᔭᖅᐳᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᓇᓗᓇᐃᖅᓯᒋᐊᓚᐅᕐᒪᑕ ᐃᓄᑦᓚᑦᑖᖑᓐᖏᑦᑐᑦ ᑭᒡᓕᕐᑲᓕᖅᑎᑕᐅᓯᒪᔭᕆᐊᕐᑲᕐᒪᑕ ᐅᑦᓱᓐᓂᑦ ᕿᐱᓗᒃᑕᐅᕐᑲᑦᑕᓕᕐᓗᑎᒃ ᖃᐅᔨᒪᓂᑐᕐᑲᐅᔪᒥᒃ ᐊᑐᕐᑲᑦᑕᕈᓐᓇᖅᑎᑕᐅᓂᖏᑦ.

ᐅᕐᑲᓕᐅᓱᓇᔭᐅᓚᐅᖅᑐᑦ ᐱᔾᔪᑎᒋᓪᓗᒋᑦ ᐃᓱᒪᓕᐅᖅᑐᖃᓕᐅᖅᐳᖅ ᓇᓗᓇᐃᔭᖅᓯᒪᑦᓯᐊᖅᑐᓂᒃ ᒪᓕᒐᕐᔪᑎᑕᖃᓐᖏᒻᒪᑦ ᓇᓗᓇᐃᔭᐃᔾᔪᑕᐅᖃᑦᑕᕈᓐᓇᖅᑐᓂᒃ ᐅᓐᓱᓐᓂᑦ ᒪᓕᒃᑕᐅᔭᓇᐊᕐᑲᖅᑐᓂᒃ ᐱᔪᓐᓇᖃᑦᑕᖅᑎᑦᓯᓂᕐᒥ ᐃᓕᖅᑯᓯᑐᕐᑲᖅ ᒪᓕᒡᓗᒍ ᐊᒪᐅᓯᓇᓂᕐᒧᑦ ᖃᐅᔨᒪᔭᑐᕐᑲᓇᔭᐅᔪᓂᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᔾᔨᕈᓯᑦᓯᐊᕐᒪᑕ ᐃᓕᖏᓐᓂᐅᔪᖅ ᐊᓯᔾᔨᖅᐸᓪᓕᐊᓕᕐᒪᑦ ᐊᒻᒪ ᓇᓗᓇᐃᖅᓯᒋᐊᖅᓗᑎᒃ ᐃᓚᖏᑦ ᐱᑐᕐᑲᓇᔭᐅᔪᑎᒍᑦ/ᒪᓐᓇᐅᓕᖅᑐᒥᓗ ᐱᓕᕆᐊᕐᑲᐅᓯᓇᔭᐅᕙᒃᑐᑦ ᓈᒻᒪᓐᓂᖅᓴᐅᓕᕋᔭᕐᒪᑕ. ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ ᐊᔾᔨᒌᓐᖏᓐᓂᐅᔪᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᕆᐊᕐᑲᕐᒪᑕ ᐊᒻᒪ ᖃᓄᑭᐊᖅ ᐊᑭᓕᐅᑎᒃᓴᓇᔭᐅᔪᑦ ᐅᑎᖅᑎᑕᐅᓯᒪᓕᕆᐊᕐᑲᕐᒪᑕ ᓄᓇᓕᒋᔭᐅᔪᓄᑦ ᓴᓇᔾᔪᓯᓕᐊᖑᕙᒃᑐᓂᑦ ᐱᕝᕕᐅᓚᐅᖅᓯᒪᔪᑦ. ᑐᕋᕐᕕᐅᓇᓱᐊᖅᑐᓂ ᑐᕋᖅᓯᒪᓕᕋᓱᐊᖏᒻᒪᑕ ᐊᐅᓚᑦᓯᓂᖃᓕᕐᓂᒃᓴᒧᑦ ᐅᕝᕙᓐᓂᑦ ᑭᒡᓕᕐᑲᓕᖅᑎᑦᓯᓯᒪᓂᒃᓴᒧᑦ ᐃᓅᑉ ᐱᔪᓐᓇᖃᑦᑕᕐᓂᓇᔭᖏᓐᓂᒃ ᖃᐅᔨᒪᓂᐅᔪᓂᒃ, ᑭᓯᐊᓂᓕ ᓄᓇᓕᐅᔪᓂ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᐅᔪᑦ ᐸᐸᑕᐅᓯᒪᓕᕈᓐᓇᕐᔪᓐᓂᑦ ᑐᕋᕐᕕᖃᕋᓱᐊᕐᒪᑕ. ᖃᐅᔨᒪᓇᓐᖏᒻᒪᑦ ᖃᓄᖅ ᑕᒪᓐᓇ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᐅᔪᖅ ᐱᔭᐅᓯᒪᓕᖃᑦᑕᕈᓐᓇᕋ- ᔭᕐᒪᖑᑦ ᐊᒻᒪ ᓯᕗᓂᐅᓂᐊᖅᑐᒥ ᐃᓕᓐᓂᐊᖅᑎᑦᓯᔾᔪᑕᐅᕙᓕᕐᓗᓂ ᐱᖅᑯᓯᑐᖃ- ᑎᒍᖏᓪᓗᓂ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᓂᖃᓚᐅᕐᒪᑕ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕆᐊᕐᑲᕐᓂᖏᓐᓄᑦ ᐱᖅᑯᓯᑐᖃᖅ ᒪᓕᒡᓗᒍ ᐊᒪᐅᑎᓕᐅᖅᐸᖕᓂᐅᔪᑐᖃᕐᓄᑦ. ᐃᓱᒪᓕᐅᖅᑐᖃᓚᐅᖅᐳᖅ ᓴᓇᕝᕕᐅᔪᓂᒃ ᐅᕝᕙᓐᓂᑦ ᐱᔾᔪᑎᖃᖅᑎᐅᔪᑦ ᐊᐅᓚᑦᓯᔾᔨᐅᓕᕈᓐᓇᕐᒪᑕ ᐋᖅᑭᒃᓯᐃᔨᐅᕙᒃᑐᓂᒃ ᓴᓇᔭᐅᕙᒃᑐᓄᑦ, ᐊᑐᖅᑕᐅᕙᖕᓂᖏᓐᓄᑦ ᐋᖅᑭᒃᓯᐊᓇᔭᐅᕙᒃᑐᑦ, ᐊᒻᒪ ᐊᑭᓕᐅᑎᒃᓴᓇᔭᐅᔪᓂᒃ ᓄᓇᓕᐅᔪᓄᑦ.

Issues

Throughout the workshop many issues were raised by the delegates. They provide valuable insight into the mood and concerns of the participants and the depth of the discussions. The issues have been organized here into general categories and are presented below. They are offered as a resource and as a reference with which to better understand the concerns and expectations of the stakeholders.

Loss of traditional sewing and manufacturing techniques:

- No longer using the size of the hand to measure and fit the *amauti*.
- Need to revive hand-measuring techniques from Elders; old people still use their hands to measure and cut patterns from skins. There are too few Elders around today.
- Loss of traditional sewing and measuring techniques is leading to *amautis* no longer fitting comfortably.
- Issue of custom fits versus standard small, medium, large sizes.
- *Amautis* risk being lost if they are made from patterns instead of the traditional method/technique.
- Style and decorations are superseding traditional concerns over comfort and form. Traditionally, all *amautis* were custom fit for comfort.

Traditional materials and styles:

- Traditional materials such as skins and fur are being lost to modern western materials like calico and duffel.
- Garments of skin require more work.

ᐊᒃᓯᕈᕐᓇᕈᑕᐅᔪᑦ

ᑲᑎᒪᓂᖅᑐᓕᒫᖓᓂ ᐊᒥᓱᓂᒃ ᐱᕙᓪᓕᐊᔪᓂᒃ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᓴᖅᑮᖅᑕᓚᐅᕐᒪᑕ. ᐊᑐᕐᓂᖅᑕᓯᐊᖅᑐᑎᒍᓪᓗ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᐃᑦ ᐃᓱᒪᓂᖅᑲᕐᓂᓇᔭᕆᓐᓂᒃ ᐃᓱᒫᒃᑎᖅᑲᕐᐱᔭᕆᓐᓂᒡᓗ ᑐᑭᓯᕝᕕᐅᑦᓯᐊᕈᓐᓇᓚᐅᖅᓗᑎᒃ ᐊᒻᒪᓗ ᖃᓄᖅ ᐅᖃᓪᓚᐅᓯᐅᓗᐊᖅᑐᑦ ᑐᑭᖃᑦᓯᐊᖅᑎᒋᖕᒪᖔᑕ. ᐱᕙᓪᓕᐊᔪᐃᑦ ᑖᒃᑯᓇᓂ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᓂᑦ ᐃᓕᐅᖅᑲᖅᑕᐅᓯᒪᔾᑦ ᐊᕕᒃᑐᖅᑕᐅᓯᒪᓪᓗᑎᒃ. ᐊᑐᐃᓐᓇᐅᑎᑕᐅᓯᒪᔾᑦ ᑐᑭᓯᒋᐊᕕᒃᓴᕐᑯᑎᐅᓂᐊᕐᓂᖏᑦ ᑐᑭᓯᔭᐅᓯᒪᑦᓯᐊᓕᕈᖕᓇᕐᑯᓪᓗᒋᑦ ᑎᒍᒥᐊᖅᑎᐅᔪᐃᑦ ᐃᓱᒫᒃᑎᖅᑲᕐᐱᔭᕆᑦ ᐊᒻᒪ ᖃᓄᖅ ᓂᓇᐅᖕᓂᖅᑲᕐᓂᖏᑦ.

ᐃᓕᖅᑯᓯᑐᖅᑲᖅ ᒪᓕᒃᓗᒍ ᒥᖅᓱᕈᓯᐅᕙᒃᑐᕕᓂᑐᖅᑲᐅᔪᓂᒃ ᐊᓯᐅᔾᔪᓯᒪᓕᕐᓂᖅ ᐊᒻᒪᓗ ᓴᓇᕙᓪᓕᐊᓂᐅᕙᓕᖅᑐᑦ:

- ᐊᒡᒐᖕᒧᑦ ᖃᓄᖅ ᐊᖏᑎᒋᔫᓂᐊᕐᓂᖓᓂᒃ ᐆᒃᑐᕋᐅᑎᓕᐅᖅᐸᒍᖕᓃᕐᒪᑕ ᐊᒻᒪᓗ ᐊᒪᐅᑎᒥᒃ ᓈᒻᒪᓈᑦᓯᐊᕋᓱᒃᑎᒍᖕᓃᖅᑐᒃ.
- ᐃᓄᑐᖃᐅᔪᓂᑦ ᐊᒡᒐᖕᒧᑦ ᖃᓄᖅ ᐊᖏᑎᒋᔫᓂᐊᕐᓂᖓᓂᒃ ᐆᒃᑐᕋᐅᑎᓕᐅᖅ-ᐸᖕᓂᕐᒥᒃ ᐃᓕᑦᓯᓯᒪᓕᕆᐊᖃᕐᓂᖅ ᐊᑐᖃᑦᑕᓕᒃᑲᓂᕆᐊᖃᕐᓂᕐᓗ; ᐃᓄᑐᖃᐃᑦ ᓱᓕ ᐊᒡᒐᖕᒥᖕᓄᑦ ᖃᓄᖅ ᐊᖏᑎᒋᔫᑎᒋᓂᐊᕐᓂᖓᓂᒃ ᐆᒃᑐᕋᕈᓯᖃᖅᐸᖕᒪᑕ ᐊᒻᒪᓗ ᐊᒥᕐᓂᑦ ᓱᓕ ᓴᓇᓂᐊᖅᑕᒥᖕᓂᒃ ᐆᒃᑐᕋᖅᐸᒃᓗᑎᒃ. ᐊᒥᓲᓐᖏᓗᐊᓕᕐᒪᑕ ᐃᓄᑐᖃᐃᑦ ᐅᓪᓗᒥ.
- ᐃᓕᖅᑯᓯᑐᖅᑲᖅ ᒪᓕᒃᓗᒍ ᒥᖅᓱᕈᓯᐅᕙᒃᑐᓂᒃ ᐆᒃᑐᕋᕈᓯᐅᕙᒃᑐᓂᒡᓗ ᐊᓯᐅᔾᔪᓯᒪᓕᕐᓂᖅ ᐱᔾᔪᑎᒋᓪᓗᒍ ᐊᒪᐅᑎᓕᐊᖑᕙᓕᖅᑐᑦ ᓈᒻᒪᑦᓯᐊᖅᑑᕙᒍᖕᓃᕐᒪᑕ ᐃᓗᐊᑦᓯᐊᖅᐸᒍᖕᓃᖅᑐᑎᒡᓗ.
- ᐱᕙᓪᓕᐊᔪᓕᕆᓂᖅ ᓈᒻᒪᓈᑦᓯᐊᖅᑐᓕᐅᖅᐸᖕᓂᕐᒥᒃ ᐊᒻᒪᓗ ᓴᓇᐅᒐᓕᐅᖅᐸᓕᕐᓂᕐᒧᑦ ᒥᑭᔪᓂᒃ, ᒥᑭᕐᓚᒃᑐᓂᒃ, ᐊᖏᔫᑎᓂᒡᓗ.
- ᐊᒪᐅᑏᑦ ᐊᓯᐅᔾᔭᐅᓯᒪᓕᑐᐃᓐᓇᕆᐊᖃᕐᒪᑕ ᐆᒃᑐᕋᐅᑎᒃᓴᓕᐊᖑᓯᒪᔪᓂᒃ ᒪᓕᖓᖃᑦᑕᓕᕋᔭᖅᐸᑕ ᐱᖅᑯᓯᑐᖃᐅᔪᓂᒃ ᒪᓕᖃᑦᑕᕈᖕᓇᐃᕐᓗᑎᒃ.

- Should begin to record different ways and styles of *amautis* in all the communities.
- Concern that *amautis* that are made for *qallunaat* are being changed to suit their desires; *amautis* are being made without pouches or large hoods.

Concern over the value of hand-made *amautis*:

- Inuit women are undervaluing their work and are not getting a good price for their efforts.

***Amauti* as an art form:**

- Some clothes are art.
- *Amauti* is not an art form like a sculpture; it is utilitarian, practical, and comfortable.
- Cloth patterns can be protected from alteration and copying.
- Should individual *amautis* be protected or all variations of the *amauti*?

***Qallunaat* should not learn to make *amautis* but should buy them from Inuit makers:**

- Similar concern with *kamiks*, duffel socks, mitts, and hats.
- Non-Inuit are going up north and learning how to make these forms of clothing.
- Inuit women are protective of their traditional designs.
- Inuit want to prevent exploitation of the *amauti* without prior informed consent.

Too few Elders to pass on the sewing skills to younger Inuit:

- Will younger people learn to be great seamstresses like in the past?

- ᖃᓄᐃᑦᑐᓕᐅᕈᓯᐅᕙᒃᑐᑦ ᐊᒪᐅᑎᓂᒃ ᑕᖅᓯᖅᑐᐃᔾᔪᓯᐅᕙᒃᑐᓪᓗ ᒪᓕᒃᑕᐅᖕᒑᖅᑕᓕᕐᒪᑕ ᐃᓕᖅᑯᓯᑐᖅᖅ ᒪᓕᒃᓗᒍ ᐃᓗᐊᑦᓯᐊᖅᑑᔭᕆᐊᖅᐸᓕᐅᕐᓂᖏᓐᓂᑦ ᐊᒻᒪ ᖃᓄᐃᑑᔭᕆᐊᖅᐸᓕᐅᕐᓂᖏᓐᓂᑦ. ᑕᐃᔅᓯᒪᓂᑐᖅᓕ, ᐊᒪᐅᑎᓕᐊᖕᒍᕙᓕᐅᖅᑐᑦ ᐃᓗᐊᑦᓯᐊᕋᓱᒃᓗᒋᑦ ᓈᒻᒪᑦᓯᐊᕋᓱᒃᓗᒋᑦ ᓴᓇᔭᐅᕙᓕᐅᖅᓯᒪᖕᒪᑕ.

ᐃᓕᖅᑯᓯᑐᖅᖅ ᒪᓕᒃᓗᒍ ᐊᒥᑦ ᕿᓱᑦᓗ ᐊᑐᖅᑕᐅᕙᓕᐅᕐᓂᖏᑦ ᐊᒻᒪ ᖃᓄᐃᑦᑐᓕᐅᕈᓯᐅᕙᓕᐅᖅᑐᑦ:

- ᐃᓕᖅᑯᓯᑐᖅᖅ ᒪᓕᒃᓗᒍ ᐊᒥᕐᓂᑦ ᕿᓯᖕᓂᑦᓗ ᓴᓇᐅᒐᓕᐊᖕᒍᕙᓕᐅᖅᑐᑦ ᐊᓯᐅᔾᔭᐅᕙᓕᐊᓕᕐᒪᑕ ᐊᑐᖕᒑᖅᑕᓕᖅᓗᑎᒃ ᖃᑦᓗᓈᖅᑕᓂᒃ ᓄᕕᖅᓵᓂᒃ ᐊᓗᕈᑎᒃᓴᓂᒃᓗ.
- ᐱᔭᕇᐊᑐᓂᖅᓴᐅᓲᕙᖕᒪᑕ ᐊᒥᕐᓂᑦ ᓴᓇᐅᒐᓕᐊᖕᒍᕙᓕᐅᖅᑐᑦ.
- ᑎᑎᕋᖅᑕᐅᕙᓕᐊᖃᑦᑕᓕᕆᐊᖃᕐᒪᑕ ᐊᔾᔨᒌᓐᖏᑦᑐᑦ ᐊᒪᐅᑎᓕᐅᕈᓯᐅᕙᓕᐅᖅᑐᑦ ᓴᓇᔾᔪᓯᐅᕙᓕᐅᖅᑐᓪᓗ ᓄᓇᓕᓕᒫᓂ ᐊᔾᔨᒌᓐᖏᑦᑐᓂ.
- ᐃᓱᒪᓗᑎᖃᕐᓂᖅ ᐊᒪᐅᑏᑦ ᖃᓪᓗᓈᓄᑦ ᓴᓇᔭᐅᔾᔪᑎᒋᔭᐅᕙᓕᐅᖅᑐᑦ ᐊᓯᔾᔨᖅᑕᐅᒋᐊᖃᑦᑕᕐᒪᑕ ᖃᓄᐃᑦᑑᕐᑯᔨᓂᖏᑦ ᒪᓕᒃᓗᒋᑦ; ᐊᒪᐅᑏᑦ ᐊᒫᕐᕕᖃᖅᑎᑕᐅᖏᖃᑦᑕᕐᒪᑕ ᐊᒻᒪ ᐃᓗᑐᔪᓂᒃ ᓇᕐᖃᖅᑎᑕᐅᕙᒍᖕᓃᖅᓗᑎᒡᓗ.

ᐃᓱᒫᓗᑎᖃᕐᓂᖅ ᐊᒡᒐᖕᒍᑦ ᐊᒪᐅᑎᓕᐊᖕᒍᓯᒪᔪᓄᑦ:

- ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᓇᖕᒥᓂᖅ ᓴᓇᐅᒐᓕᐊᓇᕙᒃᑕᒥᒃᑕ ᐱᐅᔫᑦᓯᐊᕐᓂᖏᓐᓂᒃ ᐃᓱᒪᓗᐊᖅᐸᓐᖏᒻᒪᑕ ᐊᒻᒪ ᐊᑭᑭᓗᐊᖅᑎᑦᓯᓕᖅᐸᒃᓗᑎᒃ ᒥᖅᓱᒐᕕᓂᕋᓗᐊᒥᖕᓂᒃ.

ᐊᒪᐅᑏᑦ ᐊᔾᔨᖃᓐᖏᓐᓂᖏᑦ:

- ᐃᓚᖏᑦ ᐊᓐᓄᕐᓕᐊᖕᒍᕙᒃᑐᑦ ᓴᓇᐅᒐᓕᐊᖕᒍᓯᒪᔪᑎᑑᖅᐳᑦ.
- ᐊᒪᐅᑏᑦ ᓴᓇᐅᒐᑐᐃᓐᓇᐅᕙᓐᖏᒻᒪᑕ ᓲᕐᓗ ᓴᓇᖕᒍᐊᒐᓕᐊᖕᒍᕙᒃᑐᑎᑦ; ᐊᑐᒐᒃᓴᓕᐊᖕᒍᕙᖕᒪᑕ, ᐃᓗᐊᑦᓯᐊᖅᑑᑎᑕᐅᓇᓯᐊᖅᓗᑎᒡᓗ.
- ᓄᕕᖅᓵᓂᑦ ᐆᒃᑐᕋᐅᑎᒃᓴᓕᐊᖕᒍᓯᒪᔪᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᖃᑦᑕᕈᖕᓇᕐᒪᑕ ᐊᔾᔨᖅᑕᐅᔭᐃᒃᑯᑎᑎᒍᑦ ᐊᒻᒪᓗ ᐃᑦᔪᐊᖅᑕᐅᑦᑕᐃᔾᔪᑎᑎᒍᑦ.
- ᐃᓛᒃᑯᑦ ᐊᒪᐅᑎᓕᐊᖕᒍᓯᒪᔪᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᖃᑦᑕᓇᐊᖅᐸᑦ ᐅᕝᕙᓘᕝᕙ ᑕᒪᕐᒥᒃ ᐊᔾᔨᒌᓐᖏᑦᑐᑦ ᐊᒪᐅᑎᓕᐊᖕᒍᕙᒃᑐᑦ?

- Younger people working on this project may feel intimidated by elders.
- People may not be well versed in traditional knowledge.
- Elders are not aware of all the laws and the possible obstacles and challenges that will be faced.

Concern that the *amautis* that have been handed down to others are now being taken apart and used as patterns to make other *amautis* for profit:

- Presently a person can buy an *amauti* and take it apart to use as a pattern to make new ones, possibly for sale, and without asking permission from the person who made the original.
- Raises the question of ownership of the pattern and who and how the *amauti* is being reproduced.
- Currently there is no need to ask for permission. Permission should be requested.
- Different from the past where patterns were passed down from parents to children.

Inuit should not lose their cultural ways in order to protect the *amauti*:

- Need to cooperatively think of the best way to protect the *amauti* that is appropriate to the Inuit way and not just meet the existing concerns of lawyers.
- Fitting into already defined forms of protection is not good enough.
- Need to document knowledge to give it strength.
- Important to protect the old ways of making the *amauti*.

ᖃᑦᓗᓈᑦ ᐊᒪᐅᑎᓕᐅᕐᓂᕐᒥᒃ ᐃᓕᓐᓂᐊᖅᑎᑕᐅᖃᑦᑕᕆᐊᖃᓐᖏᓚᑦ ᓂᐅᕕᖕᒫᖃᑦᑕᕆᐊᖃᖅᐳᑦ ᐃᓄᖕᓂᑦ ᐊᒪᐅᑎᓕᐅᖅᑎᐅᕙᒃᑐᓂᑦ:

- ᑕᐃᒪᓐᓗᐊᖅᑕᐅᖅ ᐃᓱᒫᓗᑎᖃᕈᑎᖃᕆᕗᑦ ᑲᒥᓕᐊᖑᕙᒃᑐᓂᒃ, ᑲᒥᒃᐸᓕᐊᖑᕙᒃᑐᓂᒃ, ᐳᐊᓗᓕᐊᕆᔭᐅᕙᒃᑐᓂᒃ, ᓇᓴᓕᐊᖑᕙᒃᑐᓂᒡᓗ.
- ᐃᓄᑦᑕᑦᑖᖑᓐᖏᑦᑐᑦ ᐅᑭᐅᖅᑕᖅᑐᓕᐊᖅᐸᖑᒪᑕ ᐃᓕᓐᓂᐊᕆᐊᖅᑐᖃᑦᑕᖅᓗᑎᒃ ᑕᐃᒪᓐᐃᑦᑐᓂᒃ ᐊᓐᓄᕐᓕᐅᕈᖕᓇᓕᕐᓂᒃᓴᒧᑦ.
- ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᑎᒃ ᒪᓕᒃᓗᒍ ᓴᓇᐅᒐᓕᐊᕆᕙᒃᑕᒥᖕᓂᒃ ᐊᓐᓂᕈᓯᑦᓯᐊᓲᖕᒍᖕᒪᑕ
- ᐃᓄᐃᑦ ᐊᒪᐅᑎᓂᒃ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᑦᑕᐃᓕᒪᕐᑯᔨᖕᒪᑕ ᑐᓴᖅᑎᑦᓯᕙᑏᖅᓯᒪᓐᓗᑎᒃ ᐊᖏᖅᑕᐅᖅᑳᓚᐅᖅᓯᒪᓐᖏᑦᑐᓂᑦ.

ᐊᒥᓲᓐᖏᓗᐊᕐᒪᑕ ᐃᓄᑐᖃᐃᑦ ᒥᖅᓯᕈᖅᓇᖅᓯᑎᑦᑎᕙᒃᑐᓂᒃ ᒪᒃᑯᒃᑐᓂᒃ ᐃᓄᖕᓂᒃ:

- ᒪᒃᑯᒃᑐᐃᑦ ᑕᐃᑉᓯᒪᓂᑐᖃᖅᑎᑐᑦ ᒥᖅᓯᕈᖕᓇᖅᓯᓂᐊᖅᐸᑦ?
- ᒪᒃᑯᒃᑐᑦ ᑕᒪᑐᒥᖕᒐ ᐱᓕᕆᐊᖑᕙᒥᒃ ᐃᓚᐅᖃᑕᐅᓂᖃᖅᑐᑦ ᐃᓄᑐᖃᕐᓂᒃ ᐃᓕᕋᓯᓕᖅᓯᒪᑐᐃᓐᓇᕆᐊᖃᕐᒪᑕ.
- ᐃᓄᐃᑦ ᑭᒃᑯᑐᐃᓐᓇᐃᑦ ᑐᑭᓯᐅᒪᕐᓯᐊᖏᑐᐃᓐᓇᕆᐊᖃᕐᒪᑕ ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᓗᒍ ᖃᐅᔨᒪᓂᕆᔭᑐᖃᕆᔭᐅᔪᓂᒃ.
- ᐃᓄᑐᖃᐃᑦ ᐅᔾᔨᕈᓯᓐᖏᒻᒪᑕ ᑕᒪᐃᓂᒃ ᐱᕐᑯᔭᕐᑯᑎᒋᔭᐅᔪᓂᒃ ᐊᒻᒪ ᐃᓗᐃᓗᑕᐅᓕᖅᓯᒪᑐᐃᓐᓇᕆᐊᖃᖅᑐᓂᒃ ᐊᒻᒪᓗ ᐱᓕᕆᐊᒃᓴᕆᔭᐅᓕᕐᓂᐊᖅᑐᓂᒃ.

ᐃᓱᒫᓗᑎᖃᕐᕕᐅᔪᑦ ᐊᒪᐅᑏᑦ ᐊᓯᖏᓐᓄᑦ ᑐᓂᔭᐅᖃᑦᑕᖅᓯᒪᓕᓚᐅᖅᑐᑦ ᐃᑐᑦᑎᖅᑕᐅᑐᐃᓐᓇᖃᑦᑕᓕᕐᓂᖏᓐᓄᑦ ᐆᒃᑐᕋᐅᑎᒃᓴᓕᐊᖑᕙᒃᓗᑎᒃ ᑮᓇᐅᔾᔭᒃᓴᔾᔪᑎᒋᓇᓱᐊᕐᓂᐊᕐᓗᒋᑦ:

- ᒫᓐᓇᐅᓕᖅᑐᖅ ᐃᓄᒃ ᑭᓇᑐᐃᓐᓇᖅ ᐊᒪᐅᑎᒥᒃ ᓂᐅᕕᕈᖕᓇᖃᑦᑕᓕᕐᒪᑦ ᐃᑐᑦᑎᖕᓂᐊᕐᓗᓂᐅᒃ ᐆᒃᑐᕋᐅᑎᒃᓴᓇᓂᐊᕐᓗᓂᐅᒃ ᐊᓯᖏᓐᓂᒃ ᐊᒪᐅᑎᓕᐅᕐᓂᐊᕐᓗᓂ, ᐃᒻᒪᕐᑑᒃ ᓂᐅᕝᕈᑎᒃᓴᓇᓂᐊᕐᓗᒋᑦ, ᐊᒻᒪ ᐊᐱᓇᖅᑳᓚᐅᕐᓇᓂ ᑕᐃᑉᓯᒥᖕᒐ ᐃᓄᖕᓂᒃ ᓴᓇᖅᑳᖅᑎᐅᓚᐅᖅᓯᒪᔪᒥᒃ.

Labelling *amautis*:

- Inuit do not just want a label but also want something that will be able to protect the *amauti*.
- All Inuit must have the right to make the *amauti* but it must not be replicated by non-Inuit.
- The effort is not to reduce the number of Inuit who can make the product.
- Labels must not be exclusive; they must protect the collective.
- Any label or broader form of protect must be owned by a collective body.
- The label should be similar to the igloo tag with information about the creator and where they are from; the mark should be a cultural property or cultural heritage mark.
- The label should require social standards that identify the product as fairly made and traded.
- The label should add value to the product.
- The label should serve as something recognizable and enforceable through legislation.
- Recognition must be given to the maker of the *amauti*.
- The labelling system should be implemented until a more comprehensive mechanism or tool can be developed.

Inuit-specific forms of protection:

- Protecting the *amauti* within existing IP laws fails to meet the collective concerns and values of Inuit.
- Mechanisms should address cultural property instead of intellectual property.
- The laws must respect Inuit values of helping and sharing.
- Current forms of protection have time limits.

- ᓴᖅᑭᔾᔪᑕᐅᓯᒪᓕᖅᐳᖅ ᑕᒪᓐ ᑭᒃᑯᑦ ᐆᒃᑐᕋᐅᑎᒃᓴᓂᒃ ᓇᖏᓂᖅᖅᑑᖕᒪᖕᒑᑕ ᐊᒻᒪᓗ ᑭᓇ ᖃᓄᕐᓗ ᐊᒪᐅᑎᓕᐊᖕᒍᕝᕙᒃᑐᑦ ᐃᔾᔪᐊᖅᑕᐅᓪᓗᑎᒃ ᒥᖅᓯᖅᑕᐅᖃᑦᑕᕐᒪᖕᒑᑖ.
- ᒫᓇᐅᔪᒥ ᐊᐱᕆᖅᑳᖃᑦᑕᕆᐊᖃᖅᑎᑕᐅᓐᖏᒻᒪᑕ. ᐊᐱᕆᖅᑳᖅᑕᐅᖃᑦᑕᓕᓕ-ᑭᒪᔭᕆᐊᖃᖅᑐᑦ.
- ᐊᔾᔨᐅᔪᖕᓇᐃᕐᒪᑦ ᐆᒃᑐᕋᐅᒃᓴᓕᐊᖕᒍᓂᐊᖅᑐᑦ ᐊᖕᒐᔪᖅᑳᕆᔭᐅᔪᓂᑦ ᑐᓂᐅᖅᖃᖅᑕᐅᕙᓚᐅᖅᓯᒪᑎᓪᓗᒋᑦ ᐱᐊᕋᕆᔭᒥᖕᓄᑦ.

ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᒥᖕᓂᒃ ᐃᓅᓯᑐᖃᒥᖕᓂᒃ ᐊᓯᐅᔾᔨᓯᒪᓕᕈᑎᖃᕆᐊᖃᖕᖏᓚᑦ ᐊᒪᐅᑎᓂᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕐᓂᖅᑎᒍᑦ:

- ᑕᒪᒃᑭᐅᓗᑎᒃ ᐱᓕᕆᐊᖃᖃᑎᒌᑦᓯᐊᕐᓗᑎᒃ ᐃᓱᒪᒃᓴᖅᓯᐅᕈᑎᖃᓕᕆᐊᖃᖅᐳᑦ ᖃᓄᖅ ᐊᒪᐅᑎ ᒥᐊᓂᕆᔭᐅᓯᒪᓕᕈᖕᓇᕋᔭᕐᒪᖕᒑᑦ ᒪᓕᑦᓯᐊᕐᓂᐊᕐᓗᓂ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᖕᒐᒃ ᐊᒻᒪᓗ ᒫᓇᐅᔪᒥ ᒪᓕᒐᓕᕆᔨᐅᔪᐃᑦ ᐃᓱᒫᓗᑎᒋᔭᖏᓐᓂᒃ ᒪᓕᑐᐃᓐᓇᖏᓪᓗᑎᒃ.
- ᐃᓕᔭᐅᓯᒪᑦᓯᐊᓕᕋᔭᕐᓂᖕᒐ ᓇᓗᓇᐃᔭᖅᑕᐅᓯᒪᑦᓯᐊᖅᓗᑎᒃ ᒥᐊᓂᖅᓯᓯᒪᔾᔪᑎᓄᑦ ᓈᒻᒪᓐᖏᒻᒪᑕ.
- ᖃᐅᔨᒪᓂᑐᖃᕆᔭᐅᔪᓂᒃ ᑎᑎᕋᖅᓯᒪᔪᓕᐅᖅᑕᐅᓯᒪᓕᕆᐊᖃᖅᐳᑦ ᓴᓐᖏᒃᑎᒋᐊᕈᑎᒃᓴᐅᓂᐊᖅᑐᓂᒃ.
- ᐊᒪᐅᓯᓕᐅᕈᓯᐅᕙᓚᐅᖅᑐᕕᓂᑐᖃᐃᑦ ᒥᐊᓂᕆᔭᐅᓯᒪᓕᕆᐊᖃᕐᒪᑕ.

ᐊᒪᐅᑏᑦ ᓇᓗᓇᐃᒃᑯᑕᖅᑖᖅᑎᑕᐅᓯᒪᓕᕆᐊᖃᕐᓂᖏᑦ:

- ᐃᓄᐃᑦ ᓇᓗᓇᐃᒃᑯᑕᖃᓕᖅᑎᑦᓯᑐᐃᓐᓇᕈᒪᓐᖏᒻᒪᑕ ᒥᐊᓂᖅᓯᔾᔪᑕᐅᓕᕋᔭᖅᑐᒥᒃᑕᐅᖅ ᐊᒪᐅᑎᓄᑦ ᐱᓯᒪᓕᕈᒪᖕᒪᑕ.
- ᐃᓄᓕᒫᑦ ᐊᒪᐅᑎᓕᐅᕈᖕᓇᕐᓂᕐᒥᒃ ᐱᔪᖕᓇᐅᑎᖃᕐᒪᑕ ᑭᓯᐊᓂᓕ ᐃᔾᔪᐊᖅᑕᐅᖃᑦᑕᓕᕆᐊᖃᖏᓕᑦ ᐃᓄᕐᓕᑦᑖᖕᒍᖏᑦᑐᓂᑦ.
- ᐊᒥᒌᖏᓐᓂᖅᓴᓂᒃ ᐃᓄᖕᓂᒃ ᐊᒪᐅᑎᓕᐅᔪᖕᓇᖃᑦᑕᕋᔭᖅᑐᓂᒃ ᐊᑐᓕᖅᑎᑦᓯᓇᓱᐊᖏᒻᒪᑕ.
- ᓇᓗᓇᐃᒃᑯᑕᖅᑖᕐᕈᑎᐅᕙᒃᑐᑦ ᐃᓚᐃᓐᓈᖅᑎᑦᓯᖃᑦᑕᕆᐊᖃᖏᒻᒪᑕ; ᑕᒪᐃᓂᓕ ᒥᐊᓂᖅᓯᓯᒪᓕᕆᐊᖃᕐᒪᑕ.

- Need a form of protection for traditional knowledge without a limit.
- Develop a form of protection that lasts the lifetime of the people; create a new mark of protection.
- Protection must respect collective knowledge.

Collective rights:

- The forms of protection for intellectual property that are sought are for all Inuit.
- No Inuit or Inuk woman should be excluded from this protection.
- Future Inuit peoples must be protected by these laws and mechanisms.

Non-government, cross-jurisdictional authority:

- A national body or group should be formed to oversee the work to protect the *amauti*.
- A women's group should act as the protector of the *amauti* Question of trust.
- Need to work cooperatively between regions to protect the *amauti*.
- Do not want to collect patterns to give to the government.
- Need to get other Inuit regional, governmental, and cultural organizations involved.

International concerns:

- Inuit live in Canada, USA, Greenland, and in Russia.
- Protecting Inuit property rights must account for the pan-Arctic distribution of the Inuit.
- International organizations should participate in the discussions.

- ᓇᓕᑐᐃᓐᓇᕐᑭᑦ ᓇᓗᓇᐃᒃᑯᑕᖅᑖᕆᔭᐅᕙᒃᑐᑦ ᐅᕝᕙᓘᓐᓃᑦ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᔪᑦ ᓇᒥᓂᕆᔭᐅᕆᐊᖃᕐᒪᑕ ᑕᒪᒃᑭᐅᓪᓗᑎᒃ ᑎᒥᐅᔪᓂᑦ.
- ᓇᓗᓇᐃᒃᑯᑕᖅᑖᕆᔭᐅᓯᒪᔪᖅ ᐃᒡᓗᓐᖑᐊᑎᑐᑦ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᔭᕆᐊᖃᖅᐳᖅ ᓴᓇᔨᐅᔪᒧᑦ ᑎᑎᖅᑲᕐᑎᖃᕐᓗᓂ ᐊᒻᒪᓗ ᓇᓂᕐᒥᐅᑕᐅᓂᖓᓄᑦ; ᓇᓗᓇᐃᒃᑯᑕᖅ ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᓗᒍ ᓇᒥᓂᕆᔭᐅᔭᕆᐊᖃᕐᒪᑦ ᐅᕝᕙᓘᓐᓃᑦ ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᓗᒍ ᓇᓗᓇᐃᒃᑯᑕᐅᓕᖅᓯᒪᓗᓂ.
- ᓇᓗᓇᐃᒃᑯᑕᖅᑖᖕᒍᔪᖅ ᐃᓅᓯᕐᒧᑦ ᑐᙵᕝᕙᕐᑎᐅᔪᓂᒃ ᐱᑕᖃᑦᑕᕆᐊᖃᖅᐳᖅ ᓇᓗᓇᐃᔭᐃᔾᔪᑎᒥᒃ ᓴᓇᐅᒐᓕᐊᖕᒍᑦᓯᐊᖅᓯᒪᓂᖓᓂᒃ ᐊᒻᒪ ᓂᐅᕝᕕᑕᐅᓚᐅᕐᓂᖓᓂᒃ.
- ᓇᓗᓇᐃᒃᑯᑕᖅᑖᖕᒍᔪᖅ ᓴᓇᐅᒐᓕᐊᖕᒍᓯᒪᔪᒧᑦ ᐱᒻᒪᕆᐅᑎᑦᑎᓇᔭᖅᐳᖅ.
- ᓇᓗᓇᐃᒃᑯᑕᖅᑖᖕᒍᔪᖅ ᐃᓕᑦᓇᑦᓯᐊᕆᐊᖃᖅᐳᖅ ᐊᑐᓕᖅᑎᑕᐅᓯᒪᓗᓂᓗ ᒪᓕᒐᑎᒍᑦ.
- ᑕᐃᒪᓇ ᐊᒪᐅᑎᓕᐅᖅᑎᐅᔪᖅ ᐃᓕᑕᕆᔭᐅᓯᒪᖃᑦᑕᕆᐊᖃᖅᐳᖅ.
- ᓇᓗᓇᐃᒃᑯᑕᖅᑖᖅᑎᑦᓯᔾᔪᑎᒃᓴᑦ ᐊᑐᓕᖅᑎᑕᐅᓯᒪᔭᕆᐊᖃᖅᐳᖅ ᑎᑭᓪᓗᒍ ᐱᓕᕆᐊᖃᐅᓯᐅᓕᕋᔭᖅᑐᓂᒃ ᓴᓇᕐᑭᑎᒃᓴᓂᒃᓗ ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓂᒃᓴᓄᑦ.

ᐃᓄᖕᓄᑦ ᑐᕌᖓᔪᓂᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᔪᖕᓇᖅᑐᑦ:

- ᐊᒪᐅᑎᓂᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑎᑦ ᓴᓇᔭᐅᓯᒪᔪᓂᒃ ᓇᒥᓂᖃᕐᓂᖅᑎᒍᑦ ᒪᓕᒐᕐᑎᑎᐅᔪᓂᑦ ᐃᓚᐅᑎᑦᓯᓯᒪᖕᒋᒻᒪᑦ ᑕᒪᐃᓂᑦ ᐃᓄᐃᑦ ᐃᓱᒪᓗᑎᖃᕐᕕᒋᔭᖕᒋᖕᓂᑦ ᐱᒻᒪᕆᒋᔭᖕᒋᖕᓂᓪᓗ.
- ᐱᓕᕆᐊᖃᕈᑎᐅᔪᑦ ᐃᓗᓕᖃᕆᐊᖃᖅᐳᑦ ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᓗᒍ ᓇᒥᓂᕆᔭᐅᓂᖕᒋᖕᓄᑦ ᓴᓇᔭᐅᓯᒪᔪᑦ ᓇᒥᓂᖃᕐᓂᖅᑎᒍᑐᐃᓐᓇᐅᖕᒋᑦᑐᖅ.
- ᐱᕐᑯᔭᕐᑎᐅᔪᑦ ᐅᐱᒍᓯᑦᓯᐊᕆᐊᖃᖅᐳᑦ ᐃᓄᐃᑦ ᐱᒻᒪᕆᒋᔭᖕᒋᖕᓂᒃ ᐊᒥᖅᑳᖃᑎᖃᖃᑦᑕᕆᐊᖃᕐᓂᕐᒧᑦ ᐃᑲᔪᖅᑎᒌᖃᑦᑕᕆᐊᖃᕐᓂᕐᒧᓪᓗ ᑐᕌᖓᔪᓂᒃ.
- ᒫᓐᓇᐅᔪᖅ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᓯᒪᔪᑦ ᐃᓱᓕᕝᕕᒃᓴᖃᖅᑎᑕᐅᓯᒪᖕᒪᑦ.
- ᐃᓕᖅᑯᓯᑐᖃᖅ ᒪᓕᒃᓗᒍ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᐅᔪᑦ ᑭᒡᓕᖃᖅᑎᑕᐅᓯᒪᖕᒋᑦᑐᑎᒍᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕆᐊᖃᕐᒪᑦ.
- ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓗᑎᒃ ᒥᐊᓂᖅᓯᔾᔪᑕᐅᓕᕐᓂᐊᖅᑐᓂᒃ ᐃᓄᐃᑦ ᐃᓅᖕᓂᓕᒫᖕᒋᓄᑦ; ᓄᑕᐅᔪᓂᒃ ᓇᓗᓇᐃᒃᑯᑕᓕᐅᖅᓯᒪᓕᕐᓗᑎᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑎᒃᓴᓂᒃ.
- ᒥᐊᓂᖅᓯᔾᔪᑕᐅᓕᖅᓯᒪᔪᑦ ᐅᐱᒍᓯᑦᓯᐊᕆᐊᖃᕐᒪᑕ ᑕᒪᒃᑭᐅᓪᓗᑎᒃ ᐃᓄᐃᑦ ᖃᐅᔨᒪᓂᑐᖃᓇᔭᖕᒋᖕᓂᒃ.

Support should be sought from the Permanent Forum of Indigenous Issues of the UN, the UN Draft Declaration of Indigenous Peoples Rights, as well as the OAS Declaration of Indigenous Peoples' Rights.

ᑕᒪᒃᑭᐅᔾᔭᐅᓪᓗᑎᒃ ᐱᔪᖕᓇᐅᑎᒋᔭᐅᔪᑦ:

- ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑎᑦ ᓇᒻᒥᓂᓇᔭᐅᔪᓄᑦ ᐃᓄᓕᒫᓂᑦ ᐱᔭᐅᓯᒪᓕᕈᒪᕗᑦ.
- ᓇᓕᑐᐃᓐᓇᖕᒋ ᐃᓄᐃᑦ ᐃᓄᒃᑑᓐᓂᑦ ᐊᕐᓇᖅ ᑕᒪᑐᒪᓐᖓᑦ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᔪᒥᑦ ᐃᓚᐅᓐᖕᒋᑎᑕᐅᔭᕆᐊᖃᓐᖕᒋᓚᖅ.
- ᓯᕗᓂᐅᓂᐊᖅᑐᒥ ᐃᓅᓕᕈᒫᖅᑐᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕆᐊᖃᕐᒪᑕ ᑕᒪᒃᑯᓇᓐᖓᑦ ᐱᕐᑯᔭᕐᑯᑎᐅᔪᓂᑦ ᐊᒻᒪ ᐱᓕᕆᐊᖃᕈᓯᐅᔪᓂᑦ.

ᒐᕙᒪᐅᓐᖕᒋᑦᑐᑦ, ᐊᐅᓚᑦᓯᔾᔨᒋᖃᑎᒋᒃᑐᑦ ᐱᔪᖕᓇᐅᑎᖃᖅᑎᑕᐅᓂᖕᒋᑦ:

- ᑲᓇᑕᓕᒫᒥ ᑎᒥᒋᔭᐅᔪᑦ ᑎᒥᐅᔪᓪᓗᓐᓂᑦ ᐱᒋᐊᖅᑎᑕᐅᓯᒪᓕᕆᐊᖃᖅᐳᑦ ᓇᐅᑦᓯᖅᑐᐃᔾᔨᐅᓂᐊᕐᓗᑎᒃ ᐊᒪᐅᑎ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕐᓂᒃᓴᖓᓄᑦ.
- ᐊᕐᓇᐃᑦ ᑎᒥᒋᔭᖕᒋᑦ ᒥᐊᓂᖅᓯᔾᔨᐅᓂᕐᒧᑦ ᐊᒪᐅᑎᒥᒃ ᑲᒪᔾᔨᐅᔭᕆᐊᖃᖅᐳᑦ. ᐅᒃᐱᓇᔭᐅᑦᓯᐊᕈᖕᓇᕆᐊᒃᓴᖕᒋᑦ ᓇᓗᓇᐃᖅᑕᐅᓯᒪᓕᕆᐊᖃᖅᐳᑦ.
- ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂᒃ ᐱᓕᕆᐊᖃᖃᑎᖃᓕᕆᐊᖃᖅᑐᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕐᓂᒃᓴᖓᓄᑦ ᐊᒪᐅᑎ.
- ᐆᒃᑐᕋᐅᑎᒃᓴᓕᐊᖕᒍᓯᒪᔪᓂᒃ ᒐᕙᒪᐅᔪᓄᑦ ᑐᓂᔭᐅᔪᒃᓴᓂᒃ ᑲᑎᖅᓯᐃᓯᒪᓕᕈᒪᖕᒋᑦᑐᑦ.
- ᐊᓯᖕᒋᓐᓂᒃ ᐃᓄᐃᑦ ᐊᕕᒃᑐᖅᓯᒪᓂᓇᔭᖕᒋᓐᓂᑦ, ᒐᕙᒪᐅᔪᓂᑦ, ᐊᒻᒪᓗ ᐃᓕᖅᑯᓯᑐᖃᓕᓇᓂᕐᒧᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᐅᔪᓂᒃ ᐱᓕᕆᐊᖃᖃᑎᖃᓕᕆᐊᖃᖅᑐᑦ.

ᓯᓚᕐᔪᐊᓕᒫᒥ ᐃᓱᒪᓗᑎᖃᕐᕕᐅᔪᑦ:

- ᐃᓄᐃᑦ ᓄᓇᓕᖃᕐᒪᑕ ᑲᓇᑕᐅᑉ, ᐊᒥᐊᓇᑲᐅᑉ, ᐊᑯᑭᑦᑐᑦ, ᐊᒻᒪ ᕿᓐᓂ ᓄᓇᕐᔪᐊᖕᒋᓐᓂ.
- ᐃᓄᐃᑦ ᓇᒻᒥᓂᖃᕐᓂᕐᒧᑦ ᐱᔪᖕᓇᐅᑎᖃᕐᓂᖕᒋᓂᒃ ᒥᐊᓂᖅᓯᓯᒪᓂᖃᕐᓂᖅ ᓴᖅᑮᔪᖕᓇᑦᓯᐊᖅᑎᑕᐅᔭᕆᐊᖃᕐᒪᑕ ᐸᓐ-ᐋᒃᑎᒃᒥ ᑐᓂᓯᓯᒪᖃᑕᐅᖃᑦᑕᕐᓂᖕᒋᓐᓄᑦ ᐃᓄᖕᓄᑦ.
- ᓯᓚᕐᔪᐊᓕᒫᒥ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᐅᔪᑦ ᐃᓚᐅᖃᑕᐅᑎᑕᐅᔭᕆᐊᖃᖅᐳᑦ ᐅᖃᓪᓚᐅᓯᖃᖃᑦᑕᕐᓂᕐᓂ.
- ᐃᑲᔪᖅᓯᖅᑕᐅᓯᒪᓕᕋᓯᐊᕆᐊᖃᖅᐳᑦ ᔪᓇᐃᑎᑦ ᓃᓴᒃᑯᑦ ᑲᑎᒪᔨᕐᔪᐊᖕᒋᓐᓂᑦ, ᔪᓇᐃᑎᑦ ᓃᓴᒃᑯᑦ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᐃᑦ ᐱᔪᖕᓇᐅᑎᖃᕐᓂᖕᒋᓐᓄᑦ

Trademark infringements:

- Some Inuit clothing creations incorporate design elements that fringe on protected designs such as Nike and Teletubbie characters.
- Inuit must respect the ownership of these designs and not use them; Inuit are part of the larger world market.

ᓇᓗᓇᐃᖅᓯᓯᒪᔨᐅᔪᓂᑦ, ᐊᒻᒪ OAS-ᑯᑦ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᐃᑦ ᐱᔪᖕᓇᐅᑎᖃᕐᓂᖏᖕᓄᑦ ᓇᓗᓇᐃᖅᓯᓯᒪᔨᐅᔪᓂᑦ.

ᓇᓗᓇᐃᖅᓯᒪᔾᔪᑏᑦ ᓯᕐᑯᒥᑕᐅᖃᑦᑕᕐᓂᖏᓄᑦ:

- ᐃᓚᖏᑦ ᐃᓄᐃᑦ ᐊᓐᓄᕋᓕᐊᓇᕝᑦᑕᖏᑦ ᐊᑐᓕᖅᑎᑦᓯᓯᒪᖃᑦᑕᕐᒪᑕ ᓴᓇᔭᐅᕝᑦᑐᓕᓇᓂᐅᔪᓂᒃ ᐊᒃᑐᐊᓂᖃᖅᑐᓂᒃ ᒥᐊᓂᓇᔭᐅᓯᒪᓂᖃᓕᐊᓂᒃᑐᓂᑦ ᓲᕐᓗ ᓇᐃᑭ ᐊᒻᒪ ᑎᓕᑕᐱᕝᕙᐊᓂᒃ.
- ᐃᓄᐃᑦ ᐅᐱᒍᓱᑦᓯᐊᓇᐊᖃᕐᒪᑕ ᑕᒪᒃᑯᓂᖓ ᓴᓇᔭᐅᕝᑦᑐᓂᒃ ᓇᖕᒥᓂᖃᕈᑕᐅᔪᓂᒃ ᐊᒻᒪᓗ ᐃᔾᔪᐊᖅᓯᖃᑦᑕᕝᕙᑦᓗᑎᒃ; ᐃᓄᐃᑦ ᐃᓚᐅᖃᑕᐅᓂᖃᕐᒪᑕ ᐊᖏᓂᖅᓴᐅᑦᓗᑎᒃ ᓯᓚᕐᔪᐊᓕᒫᒥ ᓂᐅᕝᕈᑎᖃᖃᑦᑕᕈᓐᓇᕐᓂᐅᔪᓄᑦ.

Workplan

The fourth day of the workshop centred on developing a workplan that reflected the interests and concerns of the delegates. The previous days had raised awareness and provided technical information about existing IPR systems and placed these issues in the context of Inuit values, domestic laws, international debates and initiatives, and in the context of how other Indigenous women were coming to terms with the misappropriation of their cultural heritage. The resulting workplan was conceived in terms of short or immediate objectives and longer term objectives. The specifics are detailed below.

The immediate goal is to take the initiative and to continue to nurture a leadership role. Pauktuutit needs to seek a mandate from its Board of Directors in order to proceed with this project and then to take the results of the workshop to the Association's membership during the forthcoming Annual General Meeting. A working group needs to be formed and a formal communication strategy needs to be developed. A critical component will be to develop working relationships with groups at the local, regional, territorial, national, and international level.

The long-term goals seek to initiate an interim form of protection and then to proceed with a research and consultation

ᐱᓕᕆᐊᖑᓂᐊᖅᑐᓄᑦ ᐸᕐᓇᐅᑎᒋᔭᐅᓯᒪᔪᑦ

ᓯᑕᒪᖓᓂ ᐅᓪᓗᕐᒥ ᑲᑎᒪᓂᖅᖅᓗᑎᒃ ᐱᓕᕆᐊᖑᓂᐊᖅᑐᓄᑦ ᐸᕐᓇᐅᑎᓕᐅᖅᐸᓪᓕᐊᓕᓚᐅᖅᐳᑦ ᑕᑯᒃᓴᐅᑎᑦᓯᓯᒪᔪᓂᒃ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᐃᑦ ᐱᓯᒪᓕᒋᒪᔭᖏᓐᓂᒃ ᐃᓱᒪᒍᑎᖅᖃᒋᔭᖏᓐᓂᒃᑯ. ᑲᑎᒪᓂᖅᓂᕐᒥᖕᓂ ᐅᔾᔨᒋᓱᓕᖅᐸᓪᓕᐊᓕᓚᐅᖅᓯᒪᓕᓚᐅᕐᒪᑕ ᐊᒻᒪᓗ ᓴᓇᕐᒋᑎᒃᓴᓂᒃ ᑐᓴᒪᒃᓴᕐᐊᑎᖅᑲᓕᓚᐅᖅᓗᑎᒃ ᒫᓇᐅᔪᖅ ᑐᑭᓯᔭᐅᑦᓯᐊᖅᓯᒪᔪᒃᑯᑦ ᓇᖕᒥᓂᖅᖃᓂᓕᓇᔾᔪᑕᐅᔪᓂᒃ ᐊᒻᒪᓗ ᐃᓕᓯᔾᔪᑕᐅᓯᒪᓕᓚᐅᖅᓗᑎᒃ ᐃᓄᐃᑦ ᐱᒻᒪᓇᒋᔭᖏᓐᓄᑦ, ᓄᓇᓕᒋᔭᒥ ᐱᕐᑯᔭᕐᑎᒋᔭᐅᔪᓄᑦ, ᓱᓚᕐᔪᐊᓕᒫᒥ ᐊᖏᑭᑕᐅᓯᒪᓕᕋᓯᐊᖅᑐᓄᑦ ᐊᒻᒪᓗ ᐱᓕᕆᐊᖑᓚᖅᓯᒪᔪᓄᑦ, ᐊᒻᒪᓗ ᐊᓯᖏᓐᓄᑦ ᖃᓄᖅ ᐊᓯᖏᑦ ᓄᓇᖅᖄᖅᓯᒪᔪᐃᑦ ᐊᕐᓇᖏᑦ ᑐᑭᓯᓯᒪᓕᖅᐸᓪᓕᐊᓂᖅᒪᖕᒑᑕ ᐃᓕᖅᑯᓯᑐᖅᒥᖕᓂ ᐱᕐᑯᑎᒋᔭᒥᒃᑕ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᓯᒪᖅᑕᕐᓂᖏᓐᓄᑦ. ᑕᐃᒪᓗ ᐱᓕᕆᐊᖑᓂᐊᖅᑐᓄᑦ ᐸᕐᓇᐅᑎᖅᖅᐸᓪᓕᐊᓕᓚᐅᖅᐳᑦ ᐊᑯᓂᐅᓐᖏᑦᑐᒧᑦ ᐅᑦᑭᓗᓐᓃᑦ ᒫᓐᓇᑲᐅᑎᒋ ᑐᕌᖅᐃᐅᓕᕈᒪᔪᓂᒃ ᐊᒻᒪᓗ ᐊᑯᓂᐅᔪᒧᑦ ᑐᑭᒋᔭᖏᓐᓄᑦ ᑐᕌᖅᐃᐅᓕᕈᒪᔪᓂᒃ. ᑕᒪᒃᑯᐊ ᓇᓗᓇᐃᔭᖅᑕᐅᓯᒪᕗᑦ ᑖᒃᑯᐊ ᐊᑖᓂ.

ᒫᓐᓇᐅᔪᖅ ᑐᕌᖅᑲᓕᕈᒪᖕᒪᑕ ᐱᓕᕆᐊᖅᑲᓕᕐᓂᒃᓴᒧᑦ ᐊᒻᒪᓗ ᓯᕗᓕᖅᑎᐅᖏᓐᓇᐅᔭᕋᔭᕐᓂᕐᒥᖕᓄᑦ. ᐸᐅᒃᑑᑎᒃᑯᑦ ᑲᑎᒪᔨᒥᖕᓂᑦ ᑎᓕᔭᐅᓯᒪᓕᕈᒪᓗᑎᒃ ᐊᐱᓇᓯᒪᓕᓇᐊᖅᑲᖅᐳᑦ ᑕᒪᓐ ᐱᓕᕆᐊᖑᔪᖅ ᑲᔪᓯᒋᐊᖅᑎᑕᐅᓯᒪᓕᕈᖕᓇᕐᑯᓪᓗᒍ ᐊᒻᒪᓗ ᑲᑎᒪᓂᖅᕐᓂᐅᓚᐅᖅᑐᒥᑦ ᓴᖅᑭᑕᐅᓯᒪᓕᓚᐅᖅᑐᑦ ᐃᓚᒋᔭᐅᖅᑕᐅᔪᓄᑦ ᑲᑎᒪᕕᒃᔪᐊᕐᓂᖅᓚᖅᐸᑕ ᑐᓂᔭᐅᓯᒪᓕᕈᒫᕐᑯᓪᓗᒋᑦ. ᐱᓕᕆᐊᖅᑎᐅᓪᓗᑎᒃ ᑎᒥᒋᔭᐅᔪᓂᒃ ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕆᐊᖅᐳᑦ ᐊᒻᒪ ᑐᓴᐅᒪᖅᑕᐅᑎᓕᕆᓂᕐᒧᑦ

process that will result in a more substantive Indigenous-specific form of legislative protection in Canada. The latter is especially challenging. The aim is to develop a form of protection that respects the age and collective nature of Indigenous cultural and intellectual property. Protection must go beyond the limitations of existing IP laws.

The interim protection will take the form of a tag or label that can be sewn into the garments. The tag will be a certification mark that identifies the garment as an authentic Inuit-made product. This would be registered with the Canadian Intellectual Property Office. Pauktuutit may act as the administrator or public authority for the label. The authority will act as the association of manufacturers. The workshop delegates clearly stated that they did not want this association to be exclusionary, denying any Inuit from using the tag. The intent is to operate within the existing IPR regime until a more appropriate and culturally relevant form of legal protection can be developed. The label can identify to consumers the source and integrity of the product, but as the delegates learned at the workshop, such trademarks do not protect cultural heritage and traditional knowledge from being appropriated by others.

An important role for the authority will be to develop a collective registry of Inuit cultural property. Community registries are common in India and are part of Panama's *Act 20*. The participants indicated they wanted to document the historical, community, and regional variations of the *amauti*. Issues such as ownership, access, benefit sharing, quality control, and other ethical issues need to be further explored and communicated to

ᐱᓕᕆᕐᑲᓂᐅᓕᕋᔭᖅᑐᓂᒃ ᐋᖅᑭᒃᓯᓯᒪᓕᕆᕐᑲᖅᓱᑎᒃ. ᑎᒥᒋᔭᐅᔪᓂᒃ ᓄᓇᓕᐅᔪᓂ, ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ, ᓄᓇᑦᓯᐊᕐᒥ, ᑲᓇᑕᓕᒫᒥ ᐊᒻᒪᓗ ᓱᓚᕐᔪᐊᓕᒫᒥ ᐱᓕᕆᕐᑲᕐᑎᕐᑲᓕᕐᓂᒃᓴᒥᖕᓄᑦ ᐋᖅᑭᒃᓯᓯᒪᓕᕆᕐᑲᕐᓂᐊᕆᕗᑦ.

ᐊᑯᓂᐅᔪᒧᑦ ᑐᕋᕆᔭᐅᓇᓱᐊᖅᑐᓂ ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕈᒪᕗᑦ ᒫᓐᓇᐅᔪᒥ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᓇᔭᖅᑐᓂᒃ ᐊᒻᒪᓗ ᑕᐃᒪ ᖃᐅᔨᓴᐃᓂᖃᓕᕐᓗᑎᒃ ᐊᐱᖅᓯᕐᓂᖃ-ᓕᕐᓗᑎᒡᓗ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᓄᑦ ᑐᕌᖓᔪᓂᒃ ᒪᓕᒐᑎᒍᑦ ᑲᓇᑕᒥ ᒥᐊᓂᖅᓯᓂᐅᓕ-ᕋᔭᖅᑐᓂᒃ. ᑕᒪᓐᓇ ᒪᓕᒐᑎᒍᑦ ᑲᓇᑕᒥ ᒥᐊᓂᖅᓯᓯᒪᓕᕐᓂᐅᓇᔭᖅᑐᖅ ᐱᔭᕆᐊᑐᓂᖅᓴᐅᓂᐊᖅᐳᖅ. ᒥᐊᓂᖅᓯᓯᒪᓂᖃᕈᑕᐅᓕᕋᔭᖅᑐᒥᒃ ᐋᖅᑭᒃᓯᓯᒪᓕᕋᓱᐊᖅᐳᑦ ᐅᐱᒍᓱᑦᓯᐊᖅᑐᓂᒃ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᕐᒥᖕᓂ ᐊᑯᓂᒻᒪᕆᐅᔪᖅᒪ ᐅᑭᐅᖃᓕᕐᓂᖏᓐᓂᒃ ᐊᒻᒪ ᑲᑎᕝᕙᓗᑦ ᐃᓕᖅᑯᓯᑐᖃᕆᔭᐅᔪᓂᒃ ᐊᒻᒪᓗ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒃᑯᑦ ᓇᒥᓂᖃᕐᓂᖏᓐᓂᒃ. ᒥᐊᓂᖅᓯᓯᒪᓕᕐᓂᖅ ᐅᖓᑖᓄᐊᖅᑎᑕᐅᓯᒪᔭ-ᕆᐊᖃᕐᒪᑦ ᒫᓐᓇᐅᔪᖅ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒃᑯᑦ ᓇᒥᓂᖃᕐᓂᕐᒧᑦ ᐱᕐᑯᔭᕐᑯᑎᐅᔪᑦ ᑭᒡᓕᖃᖅᑎᑕᐅᓯᒪᓂᖏᓐᓂᑦ.

ᒫᓐᓇᐅᔪᖅ ᒥᐊᓂᖅᓯᓯᒪᓕᕐᓂᐅᓂᐊᖅᑐᖅ ᓇᓗᓇᐃᒃᑯᑕᑎᒍᖅᑎᑕᐅᓯᒪᓕᕐᓂᐊᖅᐳᖅ ᒥᖅᓯᖅᑕᐅᖃᑦᑕᕐᓗᑎᒃ ᐊᓐᓂᕋᓕᐊᖕᒍᓯᒪᔪᓄᑦ. ᓇᓗᓇᐃᒃᑯᑕᑦ ᒥᖅᓯᖅᑕᐅᓯᒪᔪᑦ ᓇᓗᓇᐃᒃᑯᑕᕆᔭᐅᖃᑦᑕᕐᓂᐊᕐᒪᑕ ᐊᓐᓂᕋᓕᐊᖕᒍᓯᒪᔪᑦ ᐃᓄᖕᓂᑦ ᓴᓇᐅᒐᕆᔭᐅᓯᒪᖕᒪᑕ. ᑖᒃᑯᐊ ᑲᓇᑕᒥᐅᑦ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒃᑯᑦ ᓇᒥᓂᖃᕐᓂᓕᕆᓂᕐᒧᑦ ᑎᑎᕋᕐᕕᐊᓄᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᕋᔭᖅᐳᑦ. ᐸᐅᒃᑑᑎᒃᑯᑦ ᐊᐅᓚᑦᓯᔾᐅᓕᕈᖕᓇᖅᐳᑦ ᐅᑯᑦᑑᓐᓃᑦ ᐱᔪᖕᓇᐅᑎᖃᖅᑎᐅᓗᑎᒃ ᓇᓗᓇᐃᒃᑯᑕᓂᒃ. ᐱᔪᖕᓇᐅᑎᖃᖅᑎᑕᐅᓯᒪᔪᑦ ᓴᓇᐅᒐᓕᐅᖅᑎᐅᔪᓄᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᐅᓕᕋᔭᕐᒪᑕ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᓚᐅᖅᑐᑦ ᓇᓗᓇᐃᖅᓯᑦᓯᐊᕆᓚᐅᕐᒪᑕ ᑲᑐᔾᔨᖃᑎᒌᖕᒍᓕᕋᔭᖅᑐᑦ ᐃᓚᐃᓐᓈᖅᓯᓯᒪᓕᖃᑦᑕᕐᑯᓇᒋᑦ, ᕿᐱᓗᖃᑦᑕᕐᑯᓇᒋᑦ ᐃᓄᐃᑦ ᓇᓗᓇᐃᒃᑯᑕᒥᒃ ᐊᑐᕈᒪᓂᖃᖅᑎᓪᓗᒋᑦ. ᐊᐅᓚᑦᓯᓂᖃᓕᕈᒪᖕᒪᑕ ᒫᓐᓇᐅᔪᖅ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒃᑯᑦ ᓇᒥᓂᖃᕐᓂᕐᒧᑦ ᐱᔪᖕᓇᐅᑎᒋᔭᐅᔪᑎᒍᑦ ᑎᑭᓪᓗᒍ ᓈᒻᒪᑦᓯᐊᖅᓂᖅᓴᐅᔪᑎᒍᑦ ᐊᒻᒪᓗ ᐃᓕᖅᑯᓯᑐᖃᒃᑯᑦ ᐊᑐᕐᓂᖃᑦᓯᐊᕋᔭᖅᑐᓂᒃ ᐋᖅᑭᒃᓯᓯᒪᓕᕋᔭᕐᓂᕐᒥ ᒪᓕᒐᑎᒍᑦ ᒥᐊᓂᖅᓯᔾᔪᑕᐅᓕᕋᔭᖅᑐᓂᒃ. ᓇᓗᓇᐃᒃᑯᑕ ᐊᑐᖅᐸᒃᑐᓂᒃ ᑎᑎᕋᖅᓯᒪᓂᖃᖃᑦᑕᕈᖕᓇᖅᐳᑦ ᓱᓇᒥᑦ ᓴᓇᔭᐅᓯᒪᓂᖏᓐᓂᒃ ᐊᒻᒪᓗ ᐱᐅᑦᓯᐊᕐᓂᖏᓐᓂᒃ, ᑭᓯᐊᓂᓗ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑐᑭᓯᓯᒪᓕᓚᐅᖅᐳᑦ, ᑕᐃᒪᓐᓇᐃᑦᑐᑦ ᓇᓗᓇᐃᖅᓯᒪᔾᔪᑏᑦ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑕᐅᖃᑦ-

Inuit social and cultural organizations and to the makers of the *amauti*. This consultative process will lend itself to further refining the legislative changes that are ultimately sought.

The workplan's long-term objectives will serve as the basis for this project's second phase. The consultation workshop with the stakeholders was step one. In the months to come, Pauktuutit will develop another proposal based on this workplan and will seek the financial support to proceed.

Immediate Objectives:

- Present outcomes and recommendations to the Pauktuutit Board;
- Take to Pauktuutit AGM for ratification;
- Present outcomes and recommendations to other Inuit organizations and explore more formal partnerships;
- Prepare a national and international communication strategy;
- Publicly put the mark of Inuit ownership on the entire project so no one else tries to do the work;
- Form a working group to guide project;
- Formalize working relationships with:
  Nunavut Law Reform Commission;
  Nunavut Social Development Council;
  Regional Inuit Associations;
  Avataq Cultural Institute and other Inuit cultural organizations;
  Qulliit (Nunavut's Status of Women Council);
  Inuit Tapiriit Kanatami;
  Inuit Circumpolar Conference;
  Federal, Territorial, & Provincial governments;

ᑕᓐᖏᒻᒪᑕ ᐃᓕᖅᑯᓯᑐᖅᑦᒥ ᐱᒋᔭᐅᔪᑐᖅᑦᓂᒃ ᐊᒻᒪᓗ ᐃᓅᓯᑦᒥᖕᓂ ᖃᐅᔨᔭᐅᔪᑐᖅᑦᓂᐅᔪᑦ ᐊᑐᖅᑕᐅᔪᖕᓇᖕᒋᓐᓂᑦ ᐊᓯᖕᒋᓐᓂᑦ.

ᐱᔪᖕᓇᐅᑎᖅᑎᑕᐅᔪᑦ ᐋᖅᑭᒃᓯᐃᕝᕕᓂᑦᒥ ᐱᓕᕆᐊᖅᑎᐅᓇᔭᖅᐳᑦ ᑲᑎᑕᐅᓯᒪᓪᓗᑎᒃ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖅᑲᒥᖕᓂ ᓇᖕᒥᓂᖅᑲᖕᒋᓐᓂᒃ ᑎᑎᕋᖅᓯᒪᔪᓄᐊᖅᓯᓯᒪᓕᕋᔭᕐᓂᕐᒧᑦ. ᓄᓇᓕᐅᔪᒥ ᑎᑎᕋᖅᓯᒪᔪᓄᐊᖅᑕᐅᓯᒪᔪᑦ ᐊᑐᖅᑕᐅᒐᔪᖕᒪᑕ ᐃᓐᑎᐊᒥᐅᓂ ᐊᒻᒪᓗ ᐃᓚᐅᖅᑕᐅᓂᖅᖅᓗᑎᒃ ᐸᓇᒫᒥᐅᑦ ᐱᕐᑯᔭᕐᑯᑎᖓ 20-ᒧᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᓇᓗᓇᐃᖅᓯᓯᒪᓕᓚᐅᕐᒪᑕ ᑎᑎᕋᖅᓯᒪᔪᓕᐅᕈᒪᒐᒥᒃ ᐊᒪᐅᑏᑦ ᐊᑐᖅᑕᐅᕙᒃᑐᐃᓂᑐᖅᓇᔭᖅᑭᓐᓄᑦ, ᓄᓇᓕᐅᔪᓂᕐᒥᐅᑦ, ᐊᒻᒪᓗ ᐊᕕᒃᑐᖅᓯᒪᔪᓂᕐᒥᐅᑦ ᐊᔾᔨᒌᓐᖏᓐᓂᓇᖃᑦᑕᖅᑕᖏᑕ. ᐱᕙᓪᓕᐊᔪᓕᓇᓂᐅᔪᑦ ᓲᕐᓗ ᓇᖕᒥᓂᖅᑲᕐᓂᕐᒧᑦ, ᐱᔪᖕᓇᖃᑦᑕᕐᓂᕐᒧᑦ, ᐃᑲᔪᖅᑕᐅᔾᔪᑎᑖᓇᔭᐅᕙᒃᑐᓂᒃ ᐊᒥᖅᑳᖃᑦᑕᕐᓂᕐᒧᑦ, ᐱᐅᑦᓯᐊᕐᓂᖕᒋᓐᓂᒃ ᐊᐅᓚᑦᓯᓂᖃᖃᑦᑕᕐᓂᕐᒧᑦ, ᐊᒻᒪᓗ ᐃᓅᓯᓕᓇᓂᕐᒧᑦ ᐱᕙᓪᓕᐊᔪᓕᓇᓂᐅᔪᑦ ᖃᐅᔨᒋᐊᖅᑕᐅᒃᑲᓐᓂᓇᐊᖃᕐᒪᑕ ᐊᒻᒪᓗ ᑐᓂᔭᐅᓯᒪᓪᓗᑎᒃ ᐃᓄᐃᑦ ᐃᓅᓯᓕᓇᓂᕐᒧᑦ ᐃᓕᖅᑯᓯᑐᖅᑲᓕᓇᓂᕐᒧᓪᓗ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᖏᓐᓄᑦ ᐊᒻᒪᓗ ᐊᒪᐅᑎᓕᐅᖅᑎᐅᕙᒃᑐᓄᑦ. ᑕᒪᓐᓇ ᐊᐱᖅᓯᖅᐸᓪᓕᐊᓂᐅᔪᖅ ᐱᐅᓯᒋᐊᒃᑲᓐᓂᕈᑕᐅᔪᖕᓇᓕᕐᓂᐊᕐᒪᑦ ᒪᓕᒐᑎᒍᑦ ᐊᓯᔾᔨᓯᒪᓕᕋᔭᕈᑎᓂᒃ ᐱᓯᒪᓕᖅᑕᐅᔪᒪᔪᓂᒃ.

ᐱᓕᕆᐊᖑᓂᐊᖅᑐᓄᑦ ᐸᕐᓇᐅᑎᒋᔭᐅᓯᒪᔪᑦ ᐊᑯᓂᐅᔪᒧᑦ ᑐᕌᕐᕕᐅᔪᒪᓪᓗᑎᒃ ᑐᓐᖓᕝᕕᒋᔭᐅᓂᐊᕐᒪᑕ ᑕᒪᑐᒥᖓ ᐱᓕᕆᐊᖑᔪᒥ ᑐᒃᓕᐊᓂᒃ ᐱᓕᕆᐊᖑᓚᕐᓂᐊᖅᑐᓄᑦ. ᐊᐱᖅᓯᐃᕐᑲᑦᑕᕐᓂᕐᑲᖅᓗᑎᒃ ᑲᑎᒪᓂᕐᑲᖅᑎᑦᓯᓂᐅᔪᖅ ᓯᕗᓪᓕᖅᐸᐅᓪᓗᓂ ᐱᓕᕆᐊᖑᒋᐊᕐᕕᐅᓚᐅᕐᒪᑦ. ᑕᖅᑭᐅᓂᐊᖅᑐᓂ ᓯᕗᓂᕐᒥ ᐸᐅᒃᑑᑎᒃᑯᑦ ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓂᐊᖅᐳᑦ ᐊᓯᖕᒋᓐᓂᒃ ᐃᓱᒪᓕᐅᕈᑎᓂᒃ ᑐᓐᖓᕝᕕᒋᓯᒪᓗᒋᑦ ᑖᒃᑯᐊ ᐱᓕᕆᐊᖑᓂᐊᖅᑐᓄᑦ ᐸᕐᓇᐅᑎᓕᐊᖑᓯᒪᔪᑦ ᐊᒻᒪᓗ ᑮᓇᐅᔭᕐᑯᑎᒃᓴᒥᖕᓂᒃ ᐱᓕᕆᐊᖃᕈᑕᐅᓂᐊᖅᑐᓂᒃ ᐱᓯᒪᓕᕋᓱᐊᕐᓂᐊᖅᓗᑎᒃ.

ᒫᓐᓇᑲᐅᑎᒋ ᑐᕌᕐᕕᐅᓇᓱᐊᖅᑐᑦ:

- ᐸᐅᒃᑑᑎᒃᑯᑦ ᑲᑎᒪᔨᖏᓐᓄᑦ ᖃᐅᔨᔭᐅᓯᒪᓕᖅᑐᓂᒃ ᐊᒻᒪᓗ ᐃᓱᒪᓕᐅᕈᑕᐅᓯᒪᔪᓂᒃ ᑐᓂᓯᓯᒪᓕᕐᓗᑎᒃ;
- ᐸᐅᒃᑑᑎᒃᑯᑦ ᑲᑎᒪᕕᒡᔪᐊᕐᓂᖃᓕᖅᐸᑕ ᓴᖅᑭᑕᐅᓯᒪᓕᕐᓗᑎᒃ;

The Indigenous Women of the Americas Coalition;
World Intellectual Property Organization;
Convention on Biological Diversity;
Inuit designers, sewers and clothing producers; and,
Women's groups, throat singers, elders.

- ᖃᐅᔨᓴᐅᓯᒪᓕᖅᑐᓂᒃ ᐊᒻᒪᓗ ᐃᓱᒪᓕᐅᕈᑕᐅᓯᒪᔪᓂᒃ ᐊᓯᖏᓐᓄᑦ ᐃᓄᐃᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᖏᓐᓄᑦ ᓴᖅᑮᓯᒪᓕᕐᓗᑎᒃ ᐊᒻᒪᓗ ᖃᐅᔨᒋᐊᕐᓗᒋᑦ ᐱᓕᕆᐊᖃᖃᑎᒌᖕᓂᐅᓕᕈᖕᓇᕋᔭᖅᑐᑦ;
- ᐋᖅᑭᒃᓱᐃᓯᒪᓕᕐᓗᑎᒃ ᑲᓇᑕᓕᒫᒥᐅᓄᑦ ᓯᓚᕐᔪᐊᕐᒥᐅᓕᒫᓄᑦ ᑐᓴᐅᒪᖃᑦᑕᐅᑎᓐᓂᐅᓂᕋᔭᖅᑐᓂᒃ;
- ᑕᒪᐃᓐᓄᑦ ᓴᖅᑮᓯᒪᓕᕐᓗᑎᒃ ᐃᓄᐃᑦ ᓇᒥᓂᖃᕐᓂᖏᓐᓄᑦ ᓇᓗᓇᐃᒃᑯᑕᒥᒃ ᐱᓕᕆᖕᒍᔪᒧᑦ ᐊᓯᖏᓐᓂᑦ ᐱᓕᕆᕆᓕᕋᓱᐊᕐᑯᓇᒋᑦ;
- ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕐᓗᑎᒃ ᐱᓕᕆᐊᖃᖅᑎᐅᑦᓗᑎᒃ ᑎᒥᐅᓕᕋᔭᖅᑐᓂᒃ ᐱᓕᕆᖕᒍᔪᒥᒃ ᑐᑭᒧᐊᒃᑎᑦᓯᔨᐅᓕᕋᔭᖅᑐᓂᒃ;
- ᐱᓕᕆᐊᖃᖃᑎᖃᓕᕋᔭᕐᓂᕐᒥᖕᓂᒃ ᐅᑯᓂᖓ ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓗᑎᒃ: ᓄᓇᕗᒻᒥ ᒪᓕᒐᕐᑯᑎᐅᔪᓂᒃ ᐋᖅᑮᒋᐊᖅᑎᐅᔪᑦ ᑲᑎᒪᔨᕐᔪᐊᖏᓐᓂᒃ; ᓄᓇᕗᒻᒥ ᐃᓅᓯᓕᕆᔨᕐᔪᐊᒃᑯᑦ ᑲᑎᒪᔨᖏᓐᓂᒃ; ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ ᐃᓄᐃᑦ ᑲᑐᔾᔨᖃᑎᒌᖏᓐᓂᒃ; ᐊᕙᑕᒃᑯᑦ ᐃᓄᒻᒪᕆᓕᕆᔨᖏᓐᓂᒃ ᐊᒻᒪᓗ ᐊᓯᖏᓐᓂᒃ ᐃᓄᐃᑦ ᐃᓄᒻᒪᕆᓕᕆᔨᒋᔭᖏᓐᓂᒃ; ᖁᓪᓗᑦ; ᓄᓇᕗᒻᒥ ᐊᕐᓇᐃᑦ ᑲᑎᒪᔨᕐᔪᐊᖏᓐᓂᒃ; ᐃᓄᐃᑦ ᑕᐱᓈᑦ ᑲᓇᑕᒥ; ᐃᓄᐃᑦ ᓯᓚᕐᔪᐊᓕᒫᒥ ᑲᑎᒪᔨᕐᔪᐊᖏᓐᓂᒃ; ᒐᕙᒪᑐᖅᑲᑯᓐᓂ, ᐊᕕᒃᑐᖅᓯᒪᔪᓂ ᐊᒻᒪᓗ ᐳᕋᕕᓐᓯᐅᔪᓂ ᒐᕙᒪᒋᔭᐅᔪᓂᒃ; ᐊᒥᐊᓇᑲᒥᐅᑦ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᐃᑦ ᐊᕐᓇᐃᑦ ᑲᑐᔾᔨᖃᑎᒌᖏᓐᓂᒃ; ᓯᓚᕐᔪᐊᕐᒥ ᑐᑭᓯᔭᐅᑦᑎᐊᖅᓯᒪᔪᒃᑯᑦ ᓇᒥᓂᖃᕐᓂᕐᒧᑦ ᑲᑐᔾᔨᖃᑎᒌᒃᑯᓐᓂᒃ; ᐊᖏᕈᑎᑦ ᓄᓇᒥᐅᑕᐅᔪᓕᒫᑦ ᐊᔾᔨᒌᓐᖏᑦᑑᑕᐅᓂᖏᓄᑦ; ᐃᓄᐃᑦ ᓴᓇᐅᒐᒃᓴᓕᐅᖅᑎᐅᕙᒃᑐᓂᒃ, ᒥᖅᓯᖅᑎᐅᕙᒃᑐᓂᒃ ᐊᒻᒪᓗ ᐋᓐᓂᕐᓕᐅᖅᑎᐅᕙᒃᑐᓂᒃ; ᐊᒻᒪᓗ ᐊᕐᓇᐃᑦ ᑎᒥᒋᔭᖏᓐᓄᑦ, ᑲᑕᔾᔭᒃᑎᓄᑦ, ᐃᓄᑐᖃᕐᓄᑦ.

ᐊᑯᓂᐅᔪᒧᑦ ᑐᕌᕐᕕᐅᓇᓱᐊᖅᑐᑦ:

1. ᓴᓇᕙᑦᓕᐊᔨᐅᕙᒃᑐᓄᑦ ᑲᑐᔾᔨᖃᑎᒌᖕᒍᔪᓂᒃ ᐅᕙᓘᓐᓂᑦ ᐱᔪᖕᓇᐅᑎᖃᖅᑎᑕᐅᓯᒪᔪᓂᒃ ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕐᓗᑎᒃ ᒫᓐᓇᐅᔪᒥᑲᓚᐅᖅ ᒥᐊᓂᖅᓯᓂᐅᓕᕋᔭᖅᑐᒥᒃ ᐱᓯᒪᓕᕋᓱᐊᕋᔭᖅᑐᓂᒃ ᐊᒻᒪᓗ ᐃᓕᖅᑯᓯᑐᖃᒃᑯᑦ

Long-term Objectives:

1. Form association of manufacturers or other public authority to seek interim protection and registration of cultural property trademark (within Pauktuutit for now):
   - Women's groups, throat singers, elders.
   - All Inuit women to be members; and,
   - No fee to join or belong.
   - Develop mandate, objectives and issues (working group):

Issues to be addressed include:

- ownership;
- control, access;
- benefit sharing;
- licensing;
- quality control;
- sustainability;
- membership criteria;
- ethical issues, (i.e. sharing patterns and designs, obligations of individuals to communities, social standards/fair trade practices, etc.); and,
- Identify cultural/intellectual property to be preserved, promoted and protected.

2. Additional Research and Project Development:

a. Examine Canadian legislation that may be relevant and/or useful and further examine the Panamanian model (Act 20);

b. Fund a delegation to Panama and develop an information exchange/fact-finding/cultural exchange project;

c. Expand the consultation process and develop a meeting schedule:

ᓇᒻᒥᓂᕆᔭᐅᔪᓄᑦ ᓇᓗᓇᐃᖅᑯᑕᓂᒃ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᖅᑎᑦᓯᔾᔨᐅᓂᐊᖅᑐᓂᒃ (ᐸᐅᒃᑑᑎᒃᑯᓐᓃᑲᓚᑕᐅᖅᑐᑦ ᒫᓐᓇᐅᔪᖅ):

- ᐊᕐᓇᐃᑦ ᑎᒥᒋᔭᖏᓐᓄᑦ, ᑲᑕᔾᔭᒃᑎᓄᑦ, ᐃᓄᑐᖅᑲᕐᓄᑦ.
- ᑕᒪᐃᓐᓂᒃ ᐃᓄᖕᓂᒃ ᐊᕐᓇᓂᒃ ᐃᓚᐅᔪᕐᑯᑎᖃᓕᕐᓗᑎᒃ; ᐊᒻᒪᓗ
- ᐃᓚᒋᔭᐅᖃᑕᐅᓕᕐᓂᐊᕐᓂᖓᑦ ᐊᑭᖃᓐᖏᑎᑕᐅᓗᓂ.
- ᐱᓕᕆᐊᒃᓴᕆᔭᐅᓂᐊᖅᑐᓂᒃ, ᑐᕌᖅᓴᕆᔭᐅᓂᐊᖅᑐᓂᒃ ᐊᒻᒪᓗ ᐱᕝᕙᓕᐊᔪᓕᕆᓂᒃᓴᓂᒃ (ᐱᓕᕆᐊᖃᖅᑎᐅᓪᓗᑎᒃ ᑎᒥᒋᔭᐅᔪᑦ) ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕐᓗᑎᒃ.

ᐱᕝᕙᓕᐊᔪᓕᕆᓂᐅᓂᐊᖅᑐᑦ ᒪᑯᓂᖓ ᐃᓚᖃᖅᐳᑦ:

- ᓇᒻᒥᓂᖃᕐᓂᓕᕆᓂᖅ;
- ᐊᐅᓚᑦᓯᓂᖃᕐᓂᖅ, ᐱᔪᖕᓇᖅᑎᑕᐅᓂᖅ;
- ᐃᑲᔪᖅᑕᐅᔾᔪᑎᑖᕆᔭᐅᕝᒃᑐᓂᒃ ᐊᒥᖅᑳᖃᑎᒋᖕᓂᖅ;
- ᓚᐃᓴᑖᖅᓯᒪᓕᕐᓂᒃᓴᖅ;
- ᐱᐅᑦᓯᐊᖅᑐᓂᒃ ᐊᐅᓚᑦᓯᓂᖅ;
- ᑲᔪᓰᓇᕈᖕᓇᖅᑐᓕᐅᕐᓂᖅ;
- ᐃᓚᒋᔭᐅᔪᐃᑦ ᐱᓕᕆᐊᒃᓴᕆᔭᖏᑦ;
- ᐃᓅᓯᓕᕆᓂᕐᒧᑦ ᐱᕝᕙᓕᐊᔪᓕᕆᓂᑦ, (ᓲᕐᓗ ᑑᒃᑑᑎᒃᓴᓕᐊᖕᒍᓯᒪᔪᓂᒃ ᐊᒥᖅᑳᖃᑦᑕᕐᓂᖅ ᐊᒻᒪ ᓴᓇᐅᒐᒃᓴᓕᐊᖕᒍᓯᒪᔪᓂᒃ, ᑭᒃᑯᑐᐃᓐᓇᐃᑦ ᓄᓇᓕᐅᔪᓄᑦ ᐱᓕᕆᐊᕆᓕᕆᐊᖃᖅᑕᖏᑦ, ᐃᓅᓯᓕᕆᓂᕐᒥ ᒪᓕᒃᑯᑎᒃᓴᕆᔭᐅᔪᑦ/ᓇᓕᖅᑲᐅᑎᑦᓯᑦᓯᐊᕐᓗᑎᒃ ᓂᐅᕝᕈᑎᖃᕈᑕᐅᕝᒃᑐᑦ ᐊᓯᖏᓪᓗ); ᐊᒻᒪᓗ
- ᓇᓗᓇᐃᔭᕐᓗᒋᑦ ᐃᓕᖅᑯᓯᑐᖃᒥ/ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒃᑯᑦ ᓇᒻᒥᓂᕆᔭᐅᔪᑦ ᒥᐊᓂᕆᔭᐅᓯᒪᓕᕆᐊᖃᖅᑐᑦ, ᖁᒡᕝᕙᖅᑎᑕᐅᓯᒪᓕᕆᐊᖃᖅᑐᑦ ᐊᒻᒪᓗ ᐸᐸᑕᐅᓕᕆᐊᖃᖅᑐᑦ.

2. ᖃᐅᔨᓴᐃᓂᖃᒃᑲᓐᓂᕐᓗᑎᒃ ᐊᒻᒪᓗ ᐱᓕᕆᐊᖕᒍᔪᒥᒃ ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓗᑎᒃ:

ᐃ. ᑲᓇᑕᒥᐅᑦ ᒪᓕᒃᑯᑎᒋᔭᖏᓐᓂᒃ ᖃᐅᔨᒋᐊᖅᓯᒪᓕᕐᓗᑎᒃ ᐊᑐᖅᑕᐅᔪᖕᓇᕐᔭᖅᑐᓂᒃ ᐊᒻᒪᓗ/ᐅᕝᕙᓘᓐᓃᑦ ᐊᑐᖅᑕᐅᔪᖕᓇᑦᓯᐊᖅᑐᓂᒃ ᐊᒻᒪᓗ ᖃᐅᔨᒋᐊᒃᑲᓐᓂᕐᓗᒋᑦ ᐸᓇᒫᒥᐅᑦ ᐱᓕᕆᐊᓇᔭᖕᒐ (ᐱᖁᔭᖁᑎ 20);

- Translation of additional materials into Inuktitut; and,
- Define objectives and elements of new protection;

d. Inventory/registry of cultural property, designs and innovations of all communities (collective registry); and,

e. Gather existing research and archival material/on-site visits to Canadian Museum of Civilization, National Archives, other sites.

3. Develop new form of Indigenous-specific protection:

- Scope and duration of the protections, etc

.

4. Develop national legislation/amendment to the Trademark Act.

5. International links:

- Support for protection from other countries; and,
- Links with Inuit internationally.

ᐅ. ᐸᓇᒪᒥᐅᓄᑦ ᑲᑎᒪᔭᖅᑐᕋᔭᖅᑐᓂᒃ ᑮᓇᐅᔭᕐᓱᑎᖃᖅᑎᑦᓯᓗᑎᒃ ᐊᒻᒪ ᐋᖅᑭᒃᓯᐃᓗᑎᒃ ᑐᓴᒐᒃᓴᕐᓱᑎᓂᒃ ᑐᓂᐅᖅᑲᖅᑕᐅᔪᒃᓴᓂᒃ/ᖃᐅᔨᒋᐊᕈᑎᒃᓴᓂᒃ/ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᐃᓅᓯᓇᔭᐅᔪᓂᒃ ᑐᓴᖅᑎᑦᓯᔾᔪᑎᒃᓴᓂᒃ;

ᐊ. ᐊᐱᖅᓱᐃᖃᑦᑕᖅᐸᓪᓕᐊᓂᖅ ᐃᓚᒋᐊᒃᑲᓐᓂᕐᓗᒍ ᐊᒻᒪᓗ ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓗᑎᒃ ᑲᑎᒪᔨᑎᒃᓴᐅᓂᐊᖅᑐᓂᒃ;

- ᑎᑎᕋᖅᑕᐅᓯᒪᔪᓕᐊᖑᓯᒪᔪᓂᒃ ᐃᓄᒃᑎᑑᓕᖅᑎᑦᓯᓗᑎᒃ; ᐊᒻᒪᓗ
- ᓇᓗᓇᐃᔭᑦᓯᐊᕆᐊᕐᓗᒋᑦ ᑐᕐᖃᒃᓴᕐᓱᑎᐅᔪᑦ ᐊᒻᒪᓗ ᐃᓚᐅᑎᑕᐅᓯᒪᔪᑦ ᓄᑕᐅᕐᓗᑎᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕐᓂᐅᔪᑦ;

ᐱ. ᑎᑎᕋᖅᑕᐅᓯᒪᓕᖅᑎᕐᓗᒋᑦ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᓇᒥᓂᓇᔭᐅᔪᑦ, ᓴᓇᐅᒐᒃᓴᓕᐊᖑᓯᒪᔪᑦ ᐊᒻᒪ ᐋᖅᑮᒋᐊᕐᓂᐅᔪᑦ ᓄᓇᓕᐅᔪᓂ ᑕᒪᐃᓐᓂ (ᑲᑎᑕᐅᓯᒪᕐᓗᑎᒃ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᖅᑎᑦᓯᓂᖅ); ᐊᒻᒪᓗ

ᐳ. ᑲᑎᖅᓱᖅᓯᒪᓕᕐᓗᒋᑦ ᖃᐅᔨᓴᕐᓂᑰᓯᒪᔪᑦ ᐊᒻᒪ ᑎᑎᕋᖅᓯᒪᔪᑦ ᑐᖅᑯᖅᑕᐅᔪᑦ ᑕᑯᔭᖅᑐᐃᖃᑦᑕᕐᓂᒃᓴᑦ ᑲᓇᑕᒥ ᑕᑯᔭᒐᖃᕐᒪᔪᐊᒧᑦ, ᑲᓇᑕᒥ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᒃᑯᑉᐊᖑᓂ, ᐊᓯᖏᓐᓂᒡᓗ.

3. ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓗᑎᒃ ᓄᑖᓂᒃ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᓄᑦ ᑐᕐᖅᑐᓂᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑎᒃᓴᓂᒃ:

- ᖃᓄᑎᒋᓪᓗᐊ ᐊᒻᒪᓗ ᖃᓄᖅ ᐊᑯᓂᐅᑎᒋᔪᒥᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕋᔭᕐᓂᕐᓂᒃ, ᐊᓯᖏᓐᓂᒡᓗ.

4. ᐋᖅᑭᒃᓯᐃᓯᒪᓕᕐᓗᑎᒃ ᑲᓇᑕᒥ ᒪᓕᒐᑎᒍᖅᑎᑦᓯᓯᒪᓕᕈᑎᒃᓴᓂᒃ/ᐋᖅᑮᒋᐊᖅᓯᒪᓕᕐᓂᒃᓴᒥᒃ ᓇᓗᓇᐃᒃᑯᑕᕐᓱᑎᓄᑦ ᐱᕐᓱᔭᕐᓱᑎᐅᔪᒥᒃ.

5. ᓯᓚᕐᔪᐊᕐᒥᐅᓕᒫᓂᑦ ᑐᑭᓯᒋᐊᕐᕕᒃᓴᖃᓕᕐᓂᒃᓴᖅ:

- ᐃᑲᔪᖅᓯᖅᑕᐅᓯᒪᓕᕐᓂᒃᓴᒥᒃ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕈᑎᒃᓴᓂᒃ ᐊᓯᖏᓐᓂᑦ ᓄᓇᕐᔪᐊᖑᔪᓂᑦ; ᐊᒻᒪᓗ
- ᓯᓚᕐᔪᐊᕐᒥᐅᓕᒫᓂᒃ ᐃᓄᖕᓂᒃ ᑐᑭᓯᒋᐊᕐᕕᖃᖃᑦᑕᓕᕐᓂᒃᓴᒧᑦ.

Workshop Evaluation

A final component of the workshop was the distribution to participants of a workshop evaluation questionnaire. The intent was to get some measure of how the participants viewed the organization of the workshop, viewed the value of the workshop reading material, and viewed the workshop presentations. A total of 18 completed questionnaires were returned.

Most found the organization of the flights and the accommodations to be good (76 percent of those who responded to the question). About six percent stated the organizing was average. No one claimed it was poor.

The English language version of the workshop material was the most commonly used (about 55 percent of the participants). About 94 percent of those who responded indicated they liked the look and organization of the workshop booklet. Over 80 percent indicated they found it well written and easy to understand. This positive response is encouraging considering that 44 percent of the participants used the Inuktitut material, or both the English and Inuktitut. During preparations for the workshop there was concern that the technical material would not translate well into Inuktitut. These results suggest the material was effectively translated. One respondent commented, however, that the Inuktitut should have been better proof read.

ᑲᑎᒪᓂᐅᔪᑉ ᖃᐅᔨᒋᐊᖅᑕᐅᓂᖓ

ᑲᑎᒪᓂᖃᖅᑎᓪᓗᒋᑦ

ᑐᓂᖅᑲᖅᑕᐅᓚᐅᖅᐳᑦ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑲᑎᒪᓂᐅᔪᑉ ᖃᐅᔨᒋᐊᖅᑕᐅᔾᔪᑎᖏᓐᓄᑦ ᐊᐱᖅᓱᑎᓕᖕᓂᒃ ᑕᑕᑎᕆᐊᓕᖕᓂᒃ. ᖃᐅᔨᓯᒪᓕᕈᒪᓚᐅᕐᒪᑕ ᖃᓄᖅ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐃᓱᒪᓂᖃᓚᐅᕐᒪᖔᑖ ᑲᑎᒪᔾᔪᑕᐅᔪᓂᒃ, ᖃᓄᖅ ᑲᑎᒪᔾᔪᑎᒃᓴᐅᓪᓗᑎᒃ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᑦ ᐃᓱᒪᒋᖕᒪᖔᔾᔪᒃ, ᖃᓄᖅ ᑲᑎᒪᓂᖃᖅᑎᓪᓗᒋᑦ ᓴᖅᑭᑕᐅᖃᑦᑕᓚᐅᖅᑐᑦ ᐃᓱᒪᒋᖕᒪᖔᔾᔪᒃ. 18-ᖕᒍᔪᓂᒃ ᑕᑕᑎᖅᑕᐅᓯᒪᔪᓂᒃ ᐅᑎᖅᑎᑦᓯᓯᒪᓕᓚᐅᖅᐳᑦ.

ᐊᒥᓲᓂᖅᓴᐃᑦ ᖃᖓᑦᑕᐅᑎᒥᖕᓂᒃ ᓯᓂᒃᑕᕐᕕᖕᒦᔾᔪᑎᒥᒃᑕᓗ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᓂᖏᓐᓂᒃ ᓈᒻᒪᒃᓴᑦᓯᐊᓚᐅᖅᐳᑦ (76 ᐳᖅᓴᕐᑎᓪᓗᐊᖏᑦ ᐊᐱᖅᑯᑕᐅᔪᒥᒃ ᑭᐅᖃᑦᑕᖅᑎᓪᓗᒋᑦ). 6 ᐳᖅᓴᕐᑎᓪᓗᐊᖏᑦ ᓈᒻᒪᑐᐃᓐᓇᕋᓱᒋᖕᓈᓪᓗᑎᒃ. ᐱᐅᓐᖏᑦᑑᓂᕋᖅᑕᐅᓚᐅᓐᖏᓚᑦ.

ᖃᓪᓗᓈᑎᑐᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᑦ ᐊᑐᖅᑕᐅᒐᔪᖕᓂᖅᓴᐅᓚᐅᖅᐳᑦ (55 ᐳᖅᓴᕐᑎᓪᓗᐊᖏᑦ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᓂᑦ). 94 ᐳᖅᓴᕐᑎᓪᓗᐊᖏᑦ ᑭᐅᖃᑦᑕᓚᐅᖅᑐᑦ ᓇᓗᓇᐃᖅᓯᖃᑦᑕᓚᐅᖅᐳᑦ ᑲᑎᒪᔾᔪᑎᒃᓴᐅᓪᓗᑎᒃ ᐅᖃᓕᒫᒐᕋᓛᓕᐊᖕᒍᓯᒪᔪᑦ ᐱᐅᑦᓯᐊᕐᓂᖏᓐᓂᒃ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᑦᓯᐊᕐᓂᖏᓐᓂᒡᓗ. ᐅᖓᑖᓄᑦ 80 ᐳᖅᓴᕐᑎᓪᓗᐊᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᓂᖏᓐᓂᒃ ᐱᐅᒃᓴᑦᓯᐊᓚᐅᖅᐳᑦ ᐊᒻᒪ ᑐᑭᓯᐅᒪᓇᑦᓯᐊᕐᓂᕋᐃᓪᓗᑎᒃ. ᓈᒻᒪᑦᓯᐊᖅᑐᑎᒍᑦ ᑭᐅᔭᐅᖕᒍᖃᑦᑕᓚᐅᕐᓂᖓ ᐱᔾᔪᑎᒋᓪᓗᒍ ᓇᓗᓇᐃᖅᑕᐅᓯᒪᓕᓚᐅᖅᐳᖅ 44 ᐳᖅᓴᕐᑎᓪᓗᐊᖏᑦ ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᑦ ᐃᓄᒃᑎᑐᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᓂᒃ ᒪᓕᖃᑦᑕᓚᐅᕐᒪᑕ, ᐅᑯᑯᔫᓐᓃᑦ ᑕᒪᒃᑭᖕᓂᒃ ᖃᓪᓗᓈᑎᑑᖅᑐᓂᒃ ᐃᓄᒃᑎᑑᖅᑐᓂᓪᓗ. ᑲᑎᒪᓂᐅᓂᐊᖅᑐᖅ ᐸᕐᓇᒍᑕᐅᑯᓪᓕᐊᑎᓪᓗᒍ ᐃᓱᒪᓗᒍᑕᐅᖃᑦᑕᓚᐅᕐᒪᑦ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᑦ ᐃᓄᒃᑎᑑᓕᖅᑕᐅᒪᓗᐊᕈᑎᒃ ᐊᔪᕐᓇᓗᐊᕐᓂᐊᕋᓱᒋᔭᐅᓪᓗᑎᒃ. ᑭᓯᐊᓂᓗ ᐃᓄᒃᑎᑑᓕᖅᑕᐅᓯᒪᓂᖏᑦ ᓈᒻᒪᑦᓯᐊᕋᓱᒋᔭᐅᓚᐅᖅᐳᑦ. ᐊᑕᐅᓯᖅ ᑕᑕᑎᓇᔪᖅ, ᑭᓯᐊᓂᑦᑕᐅᖅ, ᑭᐅᓚᐅᖅᐳᖅ ᐃᓄᒃᑎᑑᕐᓂᖏᑦ ᖃᐅᔨᒋᐊᖅᑕᐅᒃᑲᓐᓂᓇᐊᖃᑦᑕᓚᐅᕐᒪᑕ ᑕᒻᒪᔭᖅᑕᖅᓯᒪᓐᖏᒃᑲᓗᐊᓇᐊᒃᓴᖏᓐᓂᒃ.

All the respondents indicated they thought the workshop's presentations were well organized. When asked to rate how effectively they thought the workshop addressed the topic of protecting Inuit women's traditional knowledge, about 55 percent stated it was good. Forty-four percent indicated it was average. No one rated it as poor. With respect to the topics discussed, all the respondents thought they were important. When asked whether the issues and topics discussed would help solve the problems faced by those who make the amauti, 88 percent of those who responded indicated they would be helpful.

The participants were asked if they thought the workshop failed to mention anything important. About 28 percent stated yes; another 11 percent offered no opinion. Participants stated the topics were complex and in some cases needed more elaboration. One stated that the questions discussed in the smaller break-out groups should have been discussed in more detail by the larger forum as well. Significantly, almost 95 percent of the respondents indicated they were planning to share what they learned at the workshop with others. Potential audiences included community women's groups and sewing groups, social and cultural organizations, and other interested persons. Some mentioned public announcements, radio shows, and newsletters. One delegate was going to write a briefing note to the Nunavut Minister responsible for Culture, Language, Elders, and Youth. These responses are encouraging and reflect the effectiveness of the workshop in communicating the IPR issues to the participants.

The workshop evaluation indicates the participants were satisfied with the organization of the sessions and about the

ᑕᒪᕐᒥᒃ ᑭᐅᖃᑦᑕᖅᑐᑦ ᐅᖃᖃᑦᑕᓚᐅᖅᐳᑦ ᑲᑎᒪᓂᕐᒥ ᓴᖅᑭᑕᐅᖃᑦᑕᖅᑐᑦ ᐊᖅᑭᒃᓯᑦᓱᐊᖅᓯᒪᓚᐅᕐᒪᑕ. ᐊᐱᓇᔭᐅᒐᒥᒃ ᖃᓄᕐᓕ ᑲᑎᒪᓂᐅᔪᖅ ᐱᔾᔪᑎᖃᖅᑎᓪᓗᒋᑦ ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᒥᖕᓂ ᖃᐅᔨᒪᓂᓇᔭᖏᑦᑕ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕐᓂᒃᓴᖕᒐᓄᑦ, 55 ᐳᖅᓴᕐᑎᖏᑦ ᓈᒻᒪᑦᓱᐊᕐᓂᕋᐃᓚᐅᖅᐳᑦ. 44 ᐳᖅᓴᕐᑎᖏᑦ ᓈᒻᒪᑐᐃᓐᓇ-ᕋᓱᒋᖕᓈᓪᓗᑎᒃ. ᓈᒻᒪᖏᑦᑑᓂᒥᕋᐃᔪᖅᑲᓚᐅᓐᖏᓚᖅ. ᐃᓱᒪᒋᓗᒋᓪᓗ ᐅᖃᓪᓚᐅᓱᓇᔭᐅ-ᓚᐅᖅᑐᑦ ᑲᑎᒪᓂᖃᖅᑎᓪᓗᒋᑦ, ᑕᒪᕐᒥᒃ ᐱᒻᒪᓇᐅᔫᓂᕋᐃᓚᐅᖅᐳᑦ. ᐊᐱᓇᔭᐅᒐᒥᒃ ᐱᕝᓪᓕᐊᔪᓕᓇᓂᐅᔪᑦ ᐊᒻᒪ ᐅᖃᓪᓚᐅᓱᓇᔭᐅᔪᑦ ᐃᑲᔫᑕᐅᓕᕋᔭᕐᒪᖔᑖ ᐃᓗᐃᓗᑕᓇᔭᐅᓯᒪᓕᖅᑐᑦ ᐊᒪᐅᓱᓇᓂᕐᒧᑦ. 88 ᐳᖅᓴᕐᑎᖏᑦ ᐃᑲᔫᑕᐅᓕ-ᕋᔭᕋᓱᒋᓪᓗᒋᑦ ᓇᓗᓇᐃᖅᓯᓚᐅᖅᐳᑦ.

ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐊᐱᓇᔭᐅᓚᐅᖅᐳᑦ ᑲᑎᒪᓂᖃᖅᑎᓪᓗᒋᑦ ᐅᖃᐅᓯᐅᔪᒃᓴᐅᒐᓗᐊᓂᒃ ᐱᓐᖏᑦᖃᓚᐅᕐᓂᕐᒪᖔᑖ. 28 ᐳᖅᓴᕐᑎᖏᑦ ᐊᖏᓚᐅᖅᑐᑦ; 11 ᐳᖅᓴᕐᑎᖏᓪᓕ ᑭᐅᖏᕐᔪᑎᒃ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᓚᐅᖅᑐᑦ ᐅᖃᓪᓚᐅᓱᓇᔭᐅᔪᓂᒃ ᐊᒥᓱᐃᓚᖓ-ᓂᕋᐃᓚᐅᖅᐳᑦ ᐊᒻᒪ ᐃᓛᓐᓂ ᓇᓗᓇᐃᔭᕆᐊᒃᑲᓐᓂᖅᑕᐅᔭᕆᐊᖃᓚᐅᕐᒪᑕ. ᐊᑕᐅᓯᖅ ᐅᖃᓚᐅᖅᐳᖅ ᐊᐱᖅᑯᓯᓕᐊᖑᖃᑦᑕᓚᐅᖅᑐᑦ ᐊᕕᒃᑐᒐᐅᓯᒪᑎᓪᓗᒋᑦ ᐅᖃᓪᓚᐅᓯᐅᒃᑲᓐᓂᖃᑦᑕᕆᐊᖃᓚᐅᕐᒪᑕ ᑕᒪᒃᑭᐅᓪᓗᑎᒃ ᐅᖃᓪᓚᐅᓯᖃᖃᑦ-ᑕᕐᓂᖃᖅᑎᓪᓗᒋᑦ. ᐱᓗᐊᖅᑐᒥᒃᓗ, 95 ᐳᖅᓴᕐᑎᓪᓗᐊᖏᑦ ᑭᐅᖃᑦᑕᓚᐅᖅᑐᑦ ᑕᑕᑎᓇᐊᓕᖕᓂᒃ ᐅᖃᖃᑦᑕᓚᐅᖅᐳᑦ ᐃᓕᑕᒥᖕᓂᒃ ᑲᑎᒪᓂᖃᖅᑎᓪᓗᒋᑦ ᐊᓯᒥᖕᓄᑦ ᓴᖅᑮᓯᒪᓕᕈᒫᕐᓂᕋᖅᓗᑎᒃ. ᓴᖅᑭᑦᓯᕝᕕᐅᔪᖕᓇᖅᑐᑦ ᐃᓚᖃᖅᐳᑦ ᓄᓇᓕᐅᔪᒥ ᐊᕐᓇᐃᑦ ᑎᒥᒋᔭᖏᓐᓂᒃ ᐊᒻᒪᓗ ᒥᖅᓯᖅᑎᐅᓪᓗᑎᒃ ᑎᒥᒋᔭᐅᔪᑦ, ᐃᓈᓯᓕᓇᓂᕐᒧᑦ ᐊᒻᒪ ᐃᓕᖅᑯᓯᑐᖃᓕᓇᓂᕐᒧᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᐅᔪᑦ, ᐊᒻᒪᓗ ᐊᓯᖏᑦ ᑐᓴᖅᑎᑕᐅᖃᑕᐅᔪᒪᓇᔭᖅᑐᓂᒃ. ᐃᓚᖏᑦ ᑭᐅᖃᑦᑕᓚᐅᖅᐳᑦ ᑐᓴᒐᒃᓴᖑᑎᑎᒍᑦ, ᓈᓚᐅᑎᒃᑯᑦ ᑐᓴᖅᑎᑦᓯᖃᑦᑕᕈᒪᓪᓗᑎᒃ. ᐊᑕᐅᓯᖅ ᑲᑎᒪᔭᖅᑐᖃᑕᐅᔪᖅ ᑐᑭᓯᒋᐊᕈᑎᒃᓴᓂᒃ ᑎᑎᕋᖅᓯᒪᔪᓕᐅᕐᓂᐊᕋᒥ ᐃᓕᖅᑯᓯᑐᖃᓕᓇᓂᕐᒧᑦ, ᐅᖃᐅᓯᓕᓇᔨᑦ, ᐃᓄᑐᖃᓕᓇᔨᑦ ᐊᒻᒪᓗ ᒪᒃᑯᒃᑐᓕᓇᔨᒃᑯᑦ ᒥᓂᔅᑕᓇᔭᖕᒐᓐᑦ. ᑭᐅᔾᔪᑕᐅᖃᑦᑕᓚᐅᖅᑐᑦ ᐃᑲᔫᕈᑕᐅᒻᒪᓇᓚᐅᖅᐳᑦ ᐊᒻᒪᓗ ᑕᑯᒃᓴᐅᓕᖅᑎᑦᓯᓯᒪᓪᓗᑎᒃ ᑲᑎᒪᓂᐅᔪᖅ ᐃᖏᕐᕋᑦᓯᐊᕐᓂᖃᓚᐅᕐᒪᑦ ᑐᑭᓯᐅᒪᓕᖅᑎᑦᓯᓇᓱᐊᕐᓂᕐᒥ ᓴᓇᔭᐅᓯᒪᔪᓂᒃ ᓇᖕᒥᓂᖃᕐᓂᓕᓇᓂᕐᒧᑦ. ᑲᑎᒪᓂᖃᕐᓂᐅᑉ ᖃᐅᔨᒋᐊᖅᑕᐅᓂᖓᓂᑦ ᓇᓗᓇᐃᖅᓯᓯᒪᓕᓚᐅᖅᐳᖅ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᓈᒻᒪᒃᓴᑦᓱᐊᓚᐅᕐᒪᑕ ᑲᑎᕝᔪᑕᐅᔪᑦ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᓂᖓᓂᒃ

topics covered. It is recognized that the material is complex and more attention should have been directed towards the translated material. Despite Pauktuutit's best efforts, an Inuinnaqtun version (Western Kitikmeot dialect) was not completed in time for the workshop. Participants were pleased that the initiative had been undertaken and they hoped follow-up consultations would be pursued. As one participant commented:

"... I have a deep belief that the amauti project is culturally and financially important to all Inuit from East, West, and North.... Ideas are like hardy plants. Deep dormancy, many years of no growth, and then one spring you notice new growth. It is the hope you give and I thank you for it. Thank you for letting me experience this."

ᐊᒻᒪᓗ ᐅᖃᓪᓚᐅᓯᕆᔭᐅᕝᕙᓪᓕᐊᔪᓂᒃ. ᐅᔾᔨᕆᔭᐅᕗᖅ ᑎᑎᕋᖅᓯᒪᔪᓕᐊᖑᓚᐅᖅᑐᑦ ᐊᒥᓱᐃᑎᒍᑦ ᐃᓚᖃᐅᕐᒪᑕ ᐊᒻᒪ ᐃᓄᒃᑎᑑᓕᖅᑕᐅᓯᒪᓂᖏᑦ ᖃᐅᔨᒋᐊᖅᑕᐅᒃᑲᓐᓂ-ᕆᐊᖃᕐᒪᑕ. ᐸᐅᒃᑑᑎᒃᑯᓪᓗ ᐊᒃᓱᑮᑎᖃᓚᐅᕋᓗᐊᖅᑎᓪᓗᒋᑦ, ᐃᓄᐃᓐᓇᖅᑐᑦ ᑐᑭᓕᐊᖑᒍᔪᑦ ᐱᔭᕇᖅᑕᐅᓯᒪᓕᕈᖕᓇᓚᐅᖕᒋᒻᒪᑕ (ᐅᐊᓕᓂᕐᒥᐅᑎᑐᑦ). ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᑦ ᐱᓕᕆᐊᖑᒍᕙᓪᓕᐊᓕᖅᑐᒥᒃ ᖁᕕᐊᓱᒍᑎᖃᓚᐅᕐᒪᑕ ᐊᒻᒪᓗ ᐊᐱᖅᓱᖃᑦᑕᓚᐅᕐᓂᖅ ᖃᐅᔨᒋᐊᖅᑕᐅᔭᕆᐊᖃᓂᐊᕐᒪᑦ. ᓲᕐᓗ ᐊᑕᐅᓯᖅ ᐃᒪᓐᓇ ᐅᖃᓚᐅᕐᒪᑦ:

"... ᐃᓱᒪᓪᓚᕆᒃᑲᒪ ᐊᒪᐅᓯᕆᓂᕐᒧᑦ ᐱᓕᕆᐊᖑᒍᔪᖅ ᑕᒪᐃᓄᑦ ᐃᓄᖕᓄᑦ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᑮᓇᐅᔭᓕᕆᓂᕐᒥᓗ ᐱᒻᒪᕆᐅᓇᓱᒋᓪᓗᒍ. ᓂᒋᖕᒐᓂᑦ, ᐅᐊᓕᓂᖕᒐᓂᑦ, ᐊᒻᒪ ᐅᑭᐅᖅᑕᖅᑐᒥᑦ... ᐃᓱᒪᓕᐅᕈᑕᐅᔪᑦ ᐱᕈᕆᐊᖃᐃᐅᔪᖕᓇᑦᓯᐊᕐᒪᑕ. ᐊᑯᓂᑲᓪᓚᒻᒪᕆᖅ ᓄᖅᑲᖕᒑᖅᓯᒪᓂᖅᑲᕐᒪᑦ, ᐊᒥᓱᑲᓪᓚᖕᓂᒃ ᐅᑭᐅᓂᒃ ᐱᕙᓪᓕᐊᓂᖅᑲᖅᓯᒪᖕᒋᖕᔪᓂ, ᐊᒻᒪᓗ ᐅᕙᑦᓯᐊᕈᖕᒍᑐᖅᑲᕋᓗᐊᖅᑎᓪᓗᒍ ᐱᕈᖅᐸᓪᓕᐊᓕᕐᓂᖕᒐ ᑕᑯᒃᓴᕈᓕᑕᐃᓐᓇᖅᓗᓂ. ᓂᕆᐅᖕᓂᒃᓴᒥᒃ ᑐᓂᓯᓯᒪᓕᓚᐅᕋᔅᓯ ᖁᔭᖕᓇᒥᒻᒪᕆᐊᓗᒃ. ᖁᔭᖕᓇᒥᒃ ᑕᒪᒃᑯᓂᖕᒐ ᑐᑭᓯᐅᒪᓕᖅᑎᑦᓱᖕᓇᓚᐅᕋᔅᓯᖕᒐ."

Conclusion

The Amauti and Intellectual Property Rights Workshop was a successful first step in defining the IPR needs of Inuit women. The workshop resulted in a two-phased plan to develop an effective mechanism that would protect the cultural heritage of all Inuit. It was felt that those who wish to profit from the *amauti* and to copy them outside of the Inuit social and cultural context need to be managed. Above all, Inuit women want to prevent the exploitation of the *amauti* without their prior informed consent. The delegates were not just interested in protecting their profits, they want to protect and continue the traditions.

The work being done to define the scope of issues and protection has generated significant interest from academics and others interested in doing the same or similar work. This workshop and resulting recommendations confirm the urgent need to ensure Inuit ownership and control of the issues, initiatives, processes and outcomes of this critical area of endeavour.

This work has received support and recognition of all Inuit regions, land claims organizations, national Inuit organizations, cultural institutes and other interested parties and stakeholders. The interest in and need to work collaboratively and in partnership was confirmed by all participants.

ᑭᖑᑦᓕᒥ

ᐊᒪᐅᓱᓇᓂᕐᒧᑦ ᐊᒻᒪᓗ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒃᑯᑦ ᓇᖕᒥᓂᖅᑲᓂᕐᒥ ᐱᔪᖕᓇᐅᑎᒋᔭᐅᔪᓄᑦ ᑲᑎᒪᓂᐅᓚᐅᖅᑐᖅ ᐃᖏᕐᕋᑦᓯᐊᕐᓂᖅᑲᓚᐅᖅᑐᖅ ᓯᕗᓪᓕᖅᐸᒥᒃ ᓇᓗᓇᐃᔭᐃᓇᓱᐊᖅᑎᓪᓗᒋᑦ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᒃᑯᑦ ᓇᖕᒥᓂᖅᑲᓂᕐᒥ ᐱᔪᖕᓇᐅᑎᒋᔭᐅᔪᓄᑦ ᐱᔭᐅᓯᒪᓕᓇᐊᖅᑲᖅᑐᓄᑦ ᐊᕐᓇᓂᑦ ᐃᓄᖕᓂᑦ. ᑲᑎᒪᓂᐅᔪᒥ ᒪᕿᐃᓕᖓᔪᒃᑯᑦ ᐸᕐᓇᐅᑎᐅᓯᒪᓕᓚᐅᖅᐳᖅ ᐋᖅᑭᒃᓯᐃᓯᒪᓕᕐᓂᐊᕐᓂᕐᒥ ᐃᓗᐊᑦᓯᐊᖅᑐᓂᒃ ᐱᓕᓇᐊᖅᑲᕈᑎᒃᓴᓂᒃ ᒥᐊᓂᖅᓯᔾᔪᑕᐅᓕᕐᓂᐊᖅᑐᓂᒃ ᐃᓕᖅᑯᓯᑐᖅᒥ ᐱᕐᑯᑎᒋᔭᐅᔪᐃᑦ ᐃᓄᓕᒫᓂᑦ ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕈᖕᓇᕐᑯᓪᓗᒋᑦ. ᐃᓱᒪᓂᖅᑲᓚᐅᕐᒪᑕ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑕᐃᒃᑯᐊ ᐊᒪᐅᑎᓂᑦ ᑮᓇᐅᔾᔭᒃᓴᓂᖅᑭᒪᔪᑦ ᐊᒻᒪ ᐃᔾᔪᐊᖅᓯᓯᒪᓕᕈᒪᔪᑦ ᐃᓄᐃᑦ ᐃᓅᓯᑐᖅᖓᑦ ᐃᓕᖅᑯᓯᒥᑐᖅᖓᑦᑕᓗ ᓯᓚᑖᒍᑦ ᐊᐅᓚᑕᐅᓂᖅᑲᓕᕐᓂᐊᖅᑲᕐᒪᑕ. ᐱᓗᐊᖅᑐᒥᒃ, ᐊᕐᓇᐃᑦ ᐃᓄᐃᑦ ᐊᒪᐅᑎᒥᒃ ᐊᑐᕐᓂᕐᓗᒃᑕᐃᓕᑎᑦᓯᔪᒪᖕᒪᑕ ᓇᖕᒥᓂᖅ ᑐᓴᐅᒪᑎᑕᐅᑦᓯᐊᕐᓗᑎᒃ ᐊᖏᓚᐅᖅᑳᖅᑎᓇᒋᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᑮᓇᐅᔾᔭᒃᓴᓂᓇᔭᒥᖕᓂᒃ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᒪᓚᐅᖕᒋᒻᒪᑕ, ᒥᐊᓂᓇᔭᐅᓯᒪᓕᕐᑯᖓᔾᔪᒃᓕ ᑲᔪᓯᑎᑕᐅᓯᒪᕐᑯᓪᓗᒋᓪᓗ ᐃᓕᖅᑯᓯᑐᖅᑲᓇᔭᐅᔪᑦ.

ᑕᒪᓐ ᐱᓕᓇᐊᖓᔪᖅ ᐱᔾᔪᑎᒋᓪᓗᒍ ᓇᓗᓇᐃᖅᓯᓯᒪᓕᕐᓂᒃᓴᒥᒃ ᐱᕚᓪᓕᐊᔪᓕᓇᓂᐅᔪᓂᒃ ᐊᒻᒪ ᒥᐊᓂᖅᓯᓯᒪᓕᕐᑯᕗᓂᕐᒧᑦ ᐊᒥᓱᑦ ᐃᓕᓐᓂᐊᕋᓂᒃᓯᒪᑦᓯᐊᖅᑐᑦ ᐊᓯᖏᓪᓗ ᑕᐃᒪᓐ ᐊᔾᔨᕐᓚᖓᒍᓪᓗᓐᓃᑦ ᐱᓕᓇᐊᖅᑲᓕᒋᒪᓕᖅᐳᑦ. ᑕᒪᓐ ᑲᑎᒪᓂᐅᓚᐅᖅᑐᖅ ᐊᒻᒪ ᐃᓱᒪᓕᐅᕈᑕᐅᓯᒪᓕᓚᐅᖅᑐᑦ ᓇᓗᓇᐃᖅᓯᔾᔪᑕᐅᖓᒪᑕ ᐃᓄᐃᑦ ᓇᖕᒥᓂᖅᑲᓂᖏᑦ ᐊᒻᒪ ᐊᐅᓚᑦᓯᓂᖅᑲᓂᖏᑦ ᐱᕚᓪᓕᐊᔪᓕᓇᓂᐅᔪᓂᒃ, ᐱᓕᓇᐊᖓᔪᓕᖅᓯᒪᔪᓂᒡᓗ, ᐱᓕᓇᐊᖓᔪᕚᓪᓕᐊᔪᓂᒡᓗ ᐊᒻᒪ ᓴᖅᑭᑕᐅᓯᒪᓕᖅᑐᓂᒃ ᑕᒪᑐᒪᓂ ᐱᑕᖃᓕᓇᐊᖃᑦᓚᓇᖓᒪᑦ.

The perceived urgency to address this issue was also immediately confirmed by the participants. Initial round-table opening remarks raised many of the key issues that had been developed over time by Pauktuutit's initial research and in preparation for the workshop. Additionally, unlike other workshops that may

ᑕᒪᓐ ᐱᓕᕆᕐᒍᔪᖅ ᐃᑲᔪᖅᓯᖅᑕᐅᓯᒪᓂᖅᖅᐳᖅ ᐅᔾᔨᕆᔭᐅᓕᖅᓗᓂᓗ ᑕᒪᐃᓐᓂᑦ ᐃᓄᐃᑦ ᐊᕕᒃᑐᖅᓯᒪᓂᕆᔭᕐᒋᓐᓂᑦ, ᓄᓇᓕᕆᓂᕐᒧᑦ ᑲᑐᔾᔨᖅᑎᑏᒋᔭᐅᔪᓂᑦ, ᑲᓇᑕᓛᒥ ᐃᓄᐃᑦ ᑲᑐᔾᔨᖅᑎᑏᒋᔭᕐᒋᓐᓂᑦ, ᐃᓄᒻᒪᕆᓕᕆᔨᒃᑯᓐᓂᑦ ᐊᒻᒪ ᐊᓯᕐᒋᓐᓂᑦ ᑎᒥᒋᔭᐅᔪᓂᑦ ᑎᒍᒥᐊᖅᑎᐅᔪᓂᓪᓗ. ᐱᓯᒪᓕᕈᒪᓂᐅᔪᖅ ᐱᓯᒪᓕᕆᐊᖃᕐᓂᕐᓗ ᐱᓕᕆᐊᖃᖃᑎᒌᖕᓂᐅᓕᕋᔭᖅᑐᒥᒃ ᐊᒻᒪ ᐱᓕᕆᐊᖃᖃᑎᒋᓕᕐᓗᑎᒃ ᐊᕐᒋᖅᑕᐅᓯᒪᓕᓚᐅᖅᐳᖅ ᑕᒪᐃᓐᓂᑦ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᓚᐅᖅᑐᓂᑦ.

ᑐᑭᓯᐅᒪᔭᐅᑦᓯᐊᖅᓗᓂ ᑐᐊᕕᐅᕐᓇᖅᓯᓯᒪᓕᕐᓂᖓ ᑕᒪᑐᒪ ᐱᓕᕆᐊᖑᓕᕆᐊᖃᖅᑐᖅ ᓇᓗᓇᐃᖅᑕᐅᑲᐅᑎᒋᓚᐅᕐᒪᑦ ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᓂᑦ. ᐃᓱᒪᑕᐅᔪᐃᑦ ᑲᑎᒪᓂᐅᑉ ᒪᑐᐃᖅᑕᐅᒋᐊᕐᓂᖓᓂ ᐅᖃᐅᓯᕆᔭᐅᓚᐅᖅᑐᑦ ᐱᔾᔪᑎᒋᓪᓗᒋᑦ ᐊᒥᓱᓂᒃ ᓴᖅᑭᑦᓴᖅᑕᖃᓕᕈᑕᐅᓚᐅᕐᒪᑦ ᐋᖅᑭᒃᓯᖅᑕᐅᓯᒪᓕᖅᑐᓂᑦ ᐸᐅᒃᑑᑎᒃᑯᓐᓂᑦ ᖃᐅᔨᓴᕐᓂᖃᖃᑦᑕᖅᓗᑎᒃ ᐊᒻᒪᓗ ᑲᑎᒪᓂᖃᕐᓂᐅᓂᐊᖅᑐᒧᑦ ᐸᕐᓇᐃᕝᕙᓂᖃᖅᑎᓪᓗᒋᑦ. ᐊᒻᒪᓗᑦᑕᐅᖅ, ᐊᔾᔨᐅᓇᓂ ᐊᓯᕐᒋᓐᓂᑦ ᑲᑎᒪᓂᖃᕐᓂᐅᖃᑦᑕᖅᓯᒪᔪᓂᑦ ᐃᓚᐅᖃᑕᐅᓂᖃᖅᑐᑦ ᐊᑲᐅᒋᕝᕙᓪᓕᕈᑎᒋᓕᕐᓂᐊᕐᒪᔾᔪᒃ ᐃᓚᐅᖃᑕᐅᓯᐊᕈᖕᓇᖅᓯᓗᑎᒃ, ᑲᑎᒪᔭᖅᑐᖃᑕᐅᓯᒪᔪᑦ ᐅᖃᓪᓚᐅᓯᒃᓴᓇᓂᐊᖅᑕᒥᖕᓂᒃ ᐱᓕᕆᐊᖃᖅᐸᓪᓕᐊᓕᕈᒪᓚᐅᕐᒪᑕ.

ᑲᑎᒪᓂᖃᕐᓂᐅᔪᖅᑕᐅᖅ ᐱᔾᔪᑎᒋᓪᓗᒍ ᐊᒥᓱᕐᓚᐃᑦ ᐃᓚᐅᖃᑕᐅᔪᑦ ᓱᓚᕐᔪᐊᓕᒫᒥ ᐊᒻᒪᓗ ᓄᓇᕐᔪᐊᓇᔭᒥᖕᓂ ᐱᓕᕆᐊᖑᔪᓄᑦ ᐃᓚᐅᖃᑕᐅᓕᕈᒪᓚᐅᕐᒪᑕ ᐊᒻᒪ ᐊᒃᑐᐃᓯᒪᓂᖃᓕᕐᓗᑎᒃ ᓲᕐᓗ ᐊᒥᐊᓇᑲᒥᐅᑦ ᑲᑐᔾᔨᖅᑎᑏᒋᔭᕐᒋᓐᓂᒃ (OAS), ᓂᐅᕐᕈᑎᖃᖃᑦᑕᕐᓂᕐᒧᑦ ᑕᐅᖅᓲᖃᑎᒌᖃᑦᑕᕐᓂᕐᒋᑦ ᐊᒥᐊᓕᒃᖅᐸᓯᐅᔪᓂ (FTAA) ᐊᒻᒪ ᐱᕝᕙᓪᓕᐊᔪᓕᓇᓂᐅᔪᓄᑦ ᑐᕌᖓᑎᓪᓗᒋᑦ ᓱᓚᕐᔪᐊᓕᒫᒧᑦ ᐊᒻᒪ ᐊᒃᑐᐃᓯᒪᓂᖃᕐᓂᕐᒋᓐᓄᑦ ᐊᕐᓇᓂᒃ ᐃᓄᖕᓂᒃ ᐊᒻᒪᓗ ᐃᓄᐃᑦ ᓄᓇᓕᒋᔭᕐᒋᓐᓂᒃ ᑲᓇᑕᒥ. ᑐᑭᓯᒋᐊᕐᕕᒃᓴᐅᓂᐊᖅᑐᓂᒃ ᐱᓯᒪᓕᓚᐅᖅᐳᑦ ᒥᐊᓂᖅᓯᓯᒪᓕᕈᑎᒃᓴᓂᒃ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᒥᖕᓂ ᓇᒥᓂᓇᔭᕐᒋᓐᑕ, ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᖃᐅᔨᒪᓂᓇᔭᐅᔪᑐᖃᐃᑦ ᐊᒻᒪᓗ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᑎᒍᑦ ᓇᒥᓂᖃᕐᓂᕐᒧᑦ ᐱᔪᖕᓇᐅᑎᒋᔭᐅᔪᓄᑦ ᐊᒻᒪ CBD-ᓄᑦ, ᐊᒻᒪᓗ ᐸᐅᒃᑑᑎᒃᑯᑦ ᐃᑲᔪᖅᓯᖅᑕᐅᓗᐊᓚᐅᖅᐳᑦ ᐱᓕᕆᐊᖃᕐᓂᓇᔭᒥᖕᓂᒃ ᓱᓚᕐᔪᐊᓕᒫᑉ ᖁᑦᓯᖕᓂᓇᔭᖓᒍᑦ ᑲᔪᓯᓂᖃᕐᖁᓪᓗᒋᑦ ᓲᕐᓗ ᔪᓇᐃᑎᑦ ᓃᓴᖅᑯᓐᓂᒃ, ᓱᓚᕐᔪᐊᕐᒥ ᑐᑭᓯᔭᐅᑦᑎᐊᖅᓯᒪᔪᒃᑯᑦ ᓇᒥᓂᖃᕐᓂᕐᒧᑦ ᑲᑐᔾᔨᖅᑎᑏᒋᔭᐅᔪᓂᒃ ᐊᒻᒪᓗ ᐊᓯᕐᒋᓐᓂᒃ.

require time for participants to feel comfortable in openly participating, delegates were eager to begin their substantive discussions.

The workshop also generated a keen interest among several participants in global and hemispheric processes and influences such as the Organization of American States (OAS), the Free Trade Agreement of the Americas (FTAA) and issues related to globalization and its impact on Inuit women and Inuit communities in Canada. Tangible links were made to the need to protect Inuit cultural property, traditional knowledge and intellectual property rights and the CBD, and Pauktuutit was strongly encouraged to continue its work at the international level with organizations such as the United Nations, the World Intellectual Property Organization and others.

In addition to these broader conclusions and recommendations, participants formulated many specific recommendations. The participants concluded that a labelling system could be implemented until a more comprehensive system can be developed. For example, an *amauti* trademark could serve as a fair-trade trademark. As well, an inventory of *amauti* styles, designs, and makers by community, by region, and nationally should be initiated. They felt that there should be a governing body that could manage and control this cultural property in the name of the collective. To ensure the integrity of the designs, it was suggested that licensing may be an option. It was felt that those who profited from the *amauti* have an obligation to their communities and that some benefits should therefore be returned. The lessons learned from the Panamanian example led to the suggestion that five percent of sales should go to an

ᐃᓚᐅᑎᓪᓗᒍ ᑕᒪᒃᑯᓄᖓ ᑭᖑᓪᓕᕐᒥᒃ ᐋᖅᑭᒃᑕᐅᓯᒪᔪᓄᑦ ᐊᒻᒪ ᐃᓱᒪᓕᐅᕈᑕᐅᓯᒪᔪᓄᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐊᒥᓱᓂᒃ ᓇᓗᓇᐃᔭᖅᓯᒪᕐᓯᐊᖅᓗᒋᑦ ᐃᓱᒪᓕᐅᕈᑎᓕᐅᓚᐅᖅᐳᑦ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᓇᓗᓇᐃᖅᓯᓕᓚᐅᖅᐳᑦ ᓇᓗᓇᐃᒃᑯᑕᓕᐅᕈᑎᒃᓴᐃᑦ ᐊᑐᓕᖅᑎᑕᐅᔪᖕᓇᕐᒪᑕ ᑎᑭᓪᓗᒍ ᐱᓕᕆᐊᖃᕈᑎᒃᓴᒻᒪᕆᖕᓂᒃ ᐋᖅᑭᒃᓯᓯᒪᓕᕐᓂᒃᓴᖏᓐᓄᑦ. ᓲᕐᓗ, ᐊᒪᐅᑎᒧᑦ ᓇᓗᓇᐃᒃᑯᑕᖅ ᓇᓕᖅᑲᐅᑎᑦᓯᑦᓯᐊᕐᓗᑎᒃ ᓇᓗᓇᐃᒃᑯᑕᕆᔭᐅᓕᕐᓗᓂ. ᐊᒻᒪᓗ, ᐊᒪᐅᑎᓕᐊᖑᕙᒃᑐᑦ ᐊᔾᔨᒌᓐᖏᑦᑐᓂᑦ, ᓴᓇᔭᒃᓴᓕᐊᖑᕙᒃᑐᑦ, ᐊᒻᒪᓗ ᒥᖅᓯᖅᑎᑕᐅᕙᒃᑐᑦ ᓄᓇᓕᐅᔪᓂ, ᐊᕕᒃᑐᖅᓯᒪᓂᐅᔪᓂ, ᐊᒻᒪᓗ ᑲᓇᑕᓕᒫᒥ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᕆᐊᖃᕐᒪᑕ. ᐃᓱᒪᓂᖃᓚᐅᕐᒪᑕ ᐊᐅᓚᑦᓯᔾᔨᐅᓂᐊᖅᑐᓂᒃ ᑎᒥᐅᓂᐊᖅᑐᓂᒃ ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕆᐊᖃᕐᒪᑕ ᐊᐅᓚᑦᓯᔾᔨᐅᖃᑦᑕᕐᓂᐊᖅᑐᓂᒃ ᑲᒪᔾᔨᐅᖃᑦᑕᕐᓂᐊᖅᑐᓂᒃᓗ ᑕᒪᑐᒥᖓ ᐃᓕᖅᑯᓯᑐᖃᕐᒥ ᓇᖕᒥᓂᕆᔭᐅᔪᒥᒃ ᑲᑎᓕᒫᖅᑎᑕᐅᓯᒪᓗᒋᑦ. ᓴᓇᐅᒐᓕᐊᖑᕙᒃᑐᑦ ᐱᐅᔫᑦᓯᐊᖏᓐᓇᕈᖕᓇᕐᑯᓪᓗᒋᑦ, ᐃᓱᒪᓕᐅᖅᑐᖃᓕᓚᐅᖅᐳᖅ ᐃᒻᒪᕐᑳᓕ ᓚᐃᓴᑖᖅᓯᒪᓕᕆᐊᖃᕋᔭᕐᓂᖏᓐᓂᒃ. ᐃᓱᒪᓂᖃᓚᐅᕐᒪᑕ ᑕᐃᒃᑯᐊ ᑮᓇᐅᔭᒃᓴᔾᔪᑎᖃᖃᑦᑕᖅᑐᑦ ᐊᒪᐅᑎᓕᐊᕆᖅᑕᒥᖕᓄᑦ ᐅᑎᖅᑎᑦᓯᓯᒪᓕᖃᑦᑕᕆᐊᖃᕐᒪᑕ ᓄᓇᓕᒋᔭᒥᖕᓄᑦ ᐊᒻᒪ ᐃᓚᖏᑦ ᐃᑲᔪᖅᑕᐅᔾᔪ-ᑎᑖᕆᔭᐅᖅᑐᑦ ᑕᐃᒪᓕ ᐅᑎᖅᑎᑕᐅᖃᑦᑕᕆᐊᖃᕐᒪᑕ. ᐃᓕᓐᓂᐊᕈᑕᐅᓚᐅᖅᑐᑦ ᐸᓇᒫᒥᐅᓂᑦ ᐱᔾᔪᑎᓕᓗᒋᑦ ᐃᓱᒪᓕᐅᕈᑕᐅᓕᓚᐅᖅᐳᖅ 5 ᐳᖅᓴᖏᓪᓗᐊᖏᑦ ᓂᐅᕝᕈᑎᖃᖃᑦᑕᕐᓂᕐᒥᑦ ᑲᑐᔾᔨᖃᑎᒌᓄᑦ ᐊᑭᓕᐅᑕᐅᖃᑦᑕᕆᐊᖃᕐᒪᑕ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᒥᖕᓂ ᖃᐅᔨᒪᓂᕆᔭᑐᖃᖏᑦ ᐊᒻᒪᓗ ᐃᓕᖅᑯᓯᑐᖃᖏᑦ ᐸᐸᑕᐅᓕᕈᖕᓇᕐᑯᓪᓗᒋᑦ, ᕐᑯᕝᕙᖅᑎᑕᐅᒋᐊᖃᑦᑕᕐᓗᑎᓪᓗ ᐊᒻᒪᓗ ᒥᐊᓂᕆᔭᐅᓯᒪᓕᕈᖕᓇᕐᑯᓪᓗᒋᑦ.

ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐊᐱᖅᑯᑎᖃᓚᐅᖅᐳᑦ ᐸᐅᒃᑑᑎᒃᑯᑦ ᓴᓇᕝᓕᐊᔾᔨᐅᕝᕙᒃᑐᓄᑦ ᑲᑐᔾᔨᖃᑎᒌᖑᖅᓯᒪᓕᕈᖕᓇᕋᔭᕐᒪᖔᑕ. ᐃᓱᒪᓂᕆᔭᐅᓚᐅᕐᒪᑦ ᐸᐅᒃᑑᑎᒃᑯᑦ ᓇᓗᓇᐃᖅᓯᒪᓕᐊᓂᖏᓐᓂᒃ ᐱᓕᕆᐊᖃᕈᖕᓇᕐᓯᐊᕐᒥᒃ ᐊᒻᒪ ᐊᓯᖏᓂᒃ ᑲᑐᔾᔨᖃᑎᒌᓂᒃ ᐃᓇᖏᖅᑎᐅᓕᕋᔭᖅᑐᓂᒃ ᐱᑕᖃᓕᕆᐊᖃᕈᑎᒋᓐᖏᒻᒪᒍ ᑕᒪᓐᓇ. ᐃᓱᒪᒋᔭᐅᓚᐅᖅᐳᖅ ᐊᓯᖏᑦ ᐃᓄᐃᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᖏᑦ ᐃᓚᐅᖃᑕᐅᖃᑦᑕᕆᐊᖃᕐᒪᑕ ᐊᒻᒪ ᐱᓕᕆᐊᖃᖃᑕᐅᓂᖃᑦᓯᐊᕐᓗᑎᒃ. ᐸᐅᒃᑑᑎᒃᑯᑦ ᑳᓐᑐᕐᖃᐅᑎᖃᓚᐊᓂᖕᒪᑕ ᐊᓯᖏᓐᓂ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᑦ ᑲᑐᔾᔨᖃᑎᒌᒋᔭᖏᓐᓄᑦ ᐊᒻᒪ ᓯᓚᕐᔪᐊᓚᒫᒥ ᖃᐅᔨᒪᔭᐅᑦᓯᐊᓕᖅᓗᑎᒃ. ᐸᐅᒃᑑᑎᒃᑯᑦ ᐃᒻᒪᕐᑳ ᒫᓐᓇᐅᔪᒥᑲᓚᐅᖅ ᑲᑐᔾᔨᔾᔨᐅᓚᐅᕈᖕᓇᖅᑐᑦ ᐊᒻᒪᓗ ᑭᖑᓂᐊᓂ ᐊᓯᖏᓐᓂᒃ ᑲᑐᔾᔨᖃᑎᒌᓂᒃ ᐱᓕᕆᐊᖃᖅᑎᐅᓕᕋᔭᖅᑐᓂᒃ ᐱᒋᐊᖅᑎᑦᓯᓯᒪᓕᕋᔭᕐᒪᑕ.

organization devoted to continuing to preserve, promote and protect the cultural and traditional knowledge of Inuit.

Delegates inquired about having Pauktuutit act as an association of manufacturers for the sewers. It was felt that Pauktuutit had already demonstrated a commitment to the issues and that there was little reason to create another association to take it over. It was viewed that other Inuit organizations must also participate and work cooperatively. Pauktuutit already maintains contacts with other Aboriginal organizations and has an international profile. Pauktuutit would probably take on the role as an interim organization and that later, another organization would have to be created for the job.

The issues are complex and the participants raised a number of concerns and issues that must be addressed in detail. Participants recognized that this project was just the first step and that other aspects of Inuit culture will benefit from the work being done. Throat singing, *ulus*, *inukshuks* are a few elements of Inuit culture that are also threatened by misappropriation. The workshop therefore served as a case study for community consultations and can act as a model for other sessions. The materials that were prepared are amenable to other IPR consultations among aboriginal communities.

ᐱᕙᓪᓕᐊᔪᐃᑦ ᐊᒥᓱᐃᑎᒫᓕᖓᖓᒪᑕ ᐊᒻᒪ ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐊᒥᓱᓂᒃ ᐃᓱᒪᒍᑎᖃᕐᕕᒋᔭᒥᖕᓂᒃ ᓴᖅᑮᖃᑦᑕᓕᓚᐅᖅᐳᑦ ᐊᒻᒪ ᐱᕙᓪᓕᐊᔪᐃᑦ ᐱᓕᕆᐊᖑᒋᐊᒃᑲᖕᓂᕆᐊᖃᕐᓂᐊᕐᒪᑕ. ᑲᑎᒪᔭᖅᑐᖅᓯᒪᔪᑦ ᐅᔾᔨᕈᓱᖕᒪᑕ ᑕᒪᓐᓇ ᐱᓕᕆᐊᖑᔪᖅ ᓯᕗᓪᓕᖅᐹᕆᑐᐃᓐᓇᕐᒪᒍ ᐊᒻᒪ ᐊᓯᖕᒋᑦ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᖕᒋᓐᓄᑦ ᑐᕌᖕᒐᔪᑦ ᐃᑲᔪᖅᑕᐅᓯᒪᓕᕈᖕᓇᕐᓂᐊᕐᒪᑕ ᐱᓕᕆᐊᖑᔪᕙᓪᓕᐊᔪᓂᑦ. ᑲᑕᔾᔭᖃᑦᑕᕐᓂᖕᒋᑦ, ᐅᓗᐃᑦ, ᐃᓄᒃᓯᐃᑦ ᐃᓚᑐᐃᓐᓇᕐᒪᒋᑦ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᖕᒋᑦᑕ ᐊᑐᕐᓂᕐᓗᒃᑕᐅᓯᒪᓕᑐᐃᓐᓇᕐᐊᖃᕐᒥᔪᓂᑦ. ᑲᑎᒪᓂᐅᔪᖅ ᑕᐃᒪᓕ ᐱᔾᔪᑎᒋᓪᓗᒍ ᖃᐅᔨᒋᐊᕈᑕᐅᓕᕐᓂᐊᕐᒪᑦ ᓄᓇᓕᐅᔪᓂ ᐊᐱᖅᓱᐃᖃᑦᑕᕐᓂᐊᕐᓂᕐᓂᑦ ᐊᒻᒪ ᐆᒃᑐᕋᐅᑎᓕᐊᖑᓯᒪᓕᕐᓗᓂ ᐊᓯᖕᒋᓐᓄᑦ ᑲᑎᒪᓂᖃᖃᑦᑕᕐᓂᐊᕐᓂᕐᓄᑦ. ᑎᑎᕋᖅᓯᒪᔪᓕᐊᖑᓚᐅᖅᑐᑦ ᐱᓕᕆᐊᖑᓚᖅᑕᐅᔪᖕᓇᑦᓯᐊᕐᒪᑕ ᐊᓯᖕᒋᓐᓄᑦ ᑐᑭᓯᓇᑦᓯᐊᖅᑐᑎᒍᑦ ᓇᖕᒥᓂᖃᕐᓂᕐᒥ ᐱᔪᖕᓇᐅᑎᐅᔪᓄᑦ ᐊᐱᖅᓱᐃᓂᖃᖃᑦᑕᕐᓂᐅᔪᓂᑦ ᓄᓇᖃᖅᑳᖅᓯᒪᔪᑦ ᓄᓇᓕᒋᔭᖕᒋᓐᓂ.

Appendix

Amauti Workshop Agenda

Inuit Women's Traditional Knowledge Workshop
on the Amauti and Intellectual Property Rights

Rankin Inlet, Nunavut - May 24-27, 2001

Day 1 - May 24

Morning

Introduction to the Workshop

Presenters
Tracy O'Hearn
Sally Webster

1. Background to the workshop
2. Objectives of the workshop
3. Overview of workshop material
4. Review of agenda
5. Workshop methodology

ᐅᐃᒍᖏᓐ

ᐊᒪᐅᓯᕆᓂᕐᒧᑦ ᑲᑎᒪᔨᐊᑎᒃᓴᐃᑦ

ᐃᓄᐃᑦ ᐊᕐᓇᐃᑦ ᖃᐅᔨᒪᔭᑐᖃᖏᓐᓂᒃ ᐊᒪᐅᓯᕆᓂᕐᒧᑦ ᑲᑎᒪᓂᖓᑦ
ᓇᒥᓂᖃᖅᑎᐅᓂᕐᒧᓪᓗ ᐱᔪᓐᓇᐅᑎᒋᔭᐅᔪᑦ

ᑲᖏᖅᓱᓂᕐᒥ, ᓄᓇᕗᑦ ᒪᐃ 24-ᒥᑦ 27-ᒧᑦ, 2001ᒥ

ᐅᓪᓗᖅ ᓯᕗᓪᓕᖅ - ᒪᐃ 24

ᐅᑦᑏᖓᓂ

ᑲᑎᒪᓂᐅᓂᐊᖅᑐᒧᑦ ᐅᓂᒃᑳᕐᕕᐅᓂᖅ

ᐅᖃᑦᓚᒃᑎ
ᑦᓈᓯ ᐅᐸᐅᕐᓇ
ᓵᓕ ᐅᕕᕐᓯᑑᕐ

1. ᑲᑎᒪᓂᐅᕐᑐᖅ ᖃᓄᖅ ᓴᖅᑭᑕᐅᓯᒪᓂᖓ
2. ᑲᑎᒪᓂᐅᓂᐊᖅᑐᒥ ᑐᕌᒐᓇᔭᐅᔪᑦ
3. ᑲᑎᒪᓂᐅᓂᐊᖅᑐᒥ ᑭᓯᓕᓇᓂᐊᕐᓂᖏᑦ
4. ᕿᒥᕐᕈᔭᐅᓂᖓ ᑲᑎᒪᔨᐊᑎᒃᓴᑦ
5. ᖃᓄᕐᓕ ᑲᑎᒪᓂᖅ ᐃᖏᕐᕋᓂᖃᕐᓂᐊᖅᐸ ᑲᔪᓯᑎᑕᐅᓗᓂᓗ?

Afternoon

What is an *Amauti*?

Facilitator Robbie Watt

Day 2 - May 25

Morning

Inuit Traditional Knowledge
Individual versus Collective Rights

Presenter Tracy O'Hearn
Facilitator Tamara Dionne Stout

Afternoon

The Convention on Biological Diversity

Presenters
Tracy O'Hearn
Tamara Dionne Stout

Background to the Convention on Biological Diversity

Ethical Issues
Prior informed consent
Access and benefit sharing

ᐅᓪᓗᒃᑯᑦ

ᓱᓇᐅᓐ ᐊᒪᐅᑎ?

ᑲᒪᔨᐅᖃᑕᐅᔪᖅ: ᕿᐱ ᒍᐊᑦ

ᐅᓪᓗᖅ ᑐᒡᓕᐊ - ᒪᐃ 25-ᒥ

ᐅᓪᓛᖑᓂ

ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᑐᖃᒥᒃᑎᒍᑦ ᖃᐅᔨᒪᔭᑐᖃᖏᑦ
ᐊᑕᐅᓯᐅᑦᑕᕐᓗᑎᒃ ᑕᒪᒃᑭᕐᓗᑎᒡᓗᓐᓃᑦ ᐱᔪᓐᓇᐅᑎᑦ

ᐅᖃᓪᓚᒃᑎ: ᑦᓈᓯ ᐅᐸᐆᐅᕐᓐ
ᑲᒪᔨᐅᖃᑕᐅᔪᖅ: ᑕᒫᕐ ᑎᐊᓐ ᐧᑕᐅᑦ

ᐅᓪᓗᒃᑯᑦ

ᑲᑎᒪᔪᑕᐅᓂᖓ ᐃᓕᖅᑯᓯᑐᖃᖃᑎᒋᓐᖏᑦᑐᑦ ᖃᓄᖅ
ᐊᔾᔨᒌᓐᖏᑦᑑᑕᐅᓂᖏᑦ

ᐅᖃᓪᓚᒃᑎ:
ᑦᓈᓯ ᐅᐸᐆᐅᕐᓐ
ᑕᒫᕐ ᑎᐊᓐ ᐧᑕᐅᑦ

ᖃᔨᒋᐊᕈᑎᒃᓴᑦ ᐃᓕᖅᑯᓯᖃᖃᑎᒋᓐᖏᑦᑐᑦ ᖃᓄᖅ ᐊᔾᔨᒌᓐᖏᑦᑑᑕᐅᓂᖏᑦ

ᐱᑦᓯᐊᖃᑦᑕᐅᑎᔭᕆᐊᖃᕐᓂᕐᒧᑦ ᐃᓱᒪᒋᔭᐅᔪᒃᓴᑦ
ᖃᐅᔨᑎᑕᐅᑦᓯᐊᕐᓗᑎᒃ ᐊᖏᖅᐸᒌᕆᐊᖃᕐᓗᑎᒡᓗ
ᐊᑐᕈᖕᓇᕐᓂᕐᓗ ᐃᑲᔫᓯᐊᖅᓯᓂᕐᓗ

Day 3 - May 26	**ᐅᓪᓗᖅ ᐱᖓᔪᐊᑦ - ᒪᐃ 26-ᒥ**
Morning	*ᐅᓪᓛᖓᓂ*
Current Intellectual Property Right Laws	**ᐅᓪᓗᒥᐅᔪᖅ ᓇᖕᒥᓂᖅᓯᕐᓗᓂ ᓇᖕᒥᓂᖅᑭᓇᕐᓂᕐᒧᑦ ᐱᔪᓐᓇᐅᑎᓄᑦ ᒪᓕᒐᑦ**
Presenter Phillip Bird	ᐅᖃᖅᑎ ᕕᓕᑉ ᐳᕐᑦ
Copyright	ᐃᔾᔪᐊᖅᑕᐅᑦᑕᓕᓂᖅ
Trademarks	ᓇᓗᓇᐃᒃᑯᑕᑦ
Industrial designs	ᐊᒥᓱᓐᖓᖅᑎᑕᐅᔪᑦ ᓴᓇᒪᓂᖕᒋᑦ
Afternoon	*ᐅᓪᓗᒃᑯᑦ*
International Examples and Experiences	**ᓯᓚᕐᔪᐊᕐᒥ ᐊᑐᖅᑕᐅᓯᒪᔪᑦ ᖃᓄᐃᓕᐅᕈᑕᐅᓯᒪᔪᓪᓗ**
How have Indigenous peoples in other countries tried to protect their traditional knowledge?	**ᖃᓄᖅ ᓄᓇᖃᖅᑳᖅᑎᐅᔪᑦ ᓄᓇᕐᔪᐊᓂ ᐊᓯᖏᓐᓂ ᓇᖕᒥᓂᖅ ᓴᐳᔾᔨᓇᓱᒋᐊᖃᓚᐅᖅᐸᑦ ᖃᐅᔨᒪᓂᑐᖃᕐᒥᖕᓂᒃ?**
Presenters	ᐅᖃᓪᓚᒃᑎᑏᒃ
Sonia Henríquez (Panama)	ᓲᓂᐊ ᐺᐃᓐᕿᒃ (ᐹᓇᒪᒥᐅᑕᖅ)
Graciela Magan (Peru)	ᒋᓇᓱᐊᓕᐊ ᒪᒫᓐ (ᐱᕈᒥᐅᑕᖅ)
Panama -Legislation Act 20	ᐹᓇᒫᒥ ᒪᓕᒐᓕᐊᖑᔪᖅ 20
Peru	ᐱᕈᒥ
Draft Contract	ᑳᓐᑐᕋᒃᒐᒃᓴᐅᓐᖑᐊᖅᑐᖅ
WIPO Model Provisions for Protecting Folklore	ᖃᓄᖅ ᐅᓂᒃᑳᖅᑐᐊᑐᖃᕐᒥᖕᓂᒃ ᓴᐳᔾᔨᓇᓱᖕᒪᖕᒫᑕ
WIPO's Fact Finding Mission	ᖃᐅᔨᒋᐊᕋᓱᓚᐅᕐᓂᖕᒋᑦ

Day 4 - May 27

Morning

Review and Discussion

Open forum
Collective Rights
Trademark
Association of Manufacturers
Formal documentation of the amauti and registration of design(s)
Public authority

Afternoon

Action Plan

1. How can the *amauti* be protected?
2. Should customary laws about issues like access and benefit sharing be defined and documented?
3. Should an organization to register intellectual property rights for Inuit be created?
4. How should benefits from traditional knowledge be distributed?
5. How can the use and marketing of traditional knowledge be authorized?
6. Should trademarks, copyrights, and industrial designs be considered to protect intellectual property?

ᐅᓪᓗᖅ ᓯᑕᒪᖓᑦ - ᒪᐃ 27-ᒥ

ᐅᓪᓿᖓᓂ

ᕿᒥᕐᕈᓂᖅ ᖃᓄᐃᓕᐅᕈᑕᐅᓯᒪᔪᓂᒃ

ᑕᒪᒃᑭᖅᓱᑎᒃ ᐊᑕᐅᑦᑎᒃᑯᑦ ᐱᔪᓐᓇᐅᑎᑦ
ᒪᓕᒐᓕᓇᓂᖅ
ᐃᔾᔪᐊᖅᑕᐅᔾᔭᐃᖅᓯᒪᓂᕐᒧᑦ ᓇᓗᓇᐃᒃᑯᑕᑦ
ᑭᓯᓕᐅᖅᑎᐅᔪᑦ ᑲᑐᔾᔨᖃᑎᒌᒃᑕᕐᓂᖏᑦ
ᐊᒪᐅᑎᓕᓇᓂᕐᒧᑦ ᑎᑎᖅᑲᕐᑯᑎᓕᐅᕐᓂᖅ ᐃᓕᓴᓇᔭᐅᓯᒪᔾᔪᑎᒥᒃ
ᓴᓐᖏᓂᖃᕐᓂᕐᒧᑦ

ᐅᓪᓗᒃᑯᑦ

ᖃᓄᖅᑑᕈᑎᖃᕐᓂᖅ ᖃᓄᐃᓕᐅᒐᒃᓴᓄᑦ

1. ᖃᓄᕐᓕ ᐊᒪᐅᑎᑦ ᓴᐳᔭᐅᓯᒪᓂᖃᕈᓐᓇᖅᐸᑦ?
2. ᐃᓕᖅᑯᓯᑐᖃᑎᒍᑦ ᒪᓕᒐᐃᑦ ᑎᒍᓯᔪᓐᓇᕐᓂᕐᒧᑦ ᐊᑐᕈᓐᓇᕐᓂᕐᒧᓪᓗ ᓇᓗᓇᐃᖅᑕᐅᑦᑎᐊᕐᓗᑎᒃ ᑎᑎᕋᐅᓯᐅᓯᒪᔭᕆᐊᖃᖅᐸᑦ?
3. ᑲᑐᔾᔨᖃᑎᒌᖕᓂᖅᑕᖃᕆᐊᖃᖅᐸ ᑎᑎᕋᖅᑎᐅᖃᑦᑕᕐᓂᐊᖅᑐᓂᒃ ᐃᓄᐃᑦ ᓇᒥᓂᖃᕈᓐᓇᕐᓂᕐᒧᑦ ᐱᔪᓐᓇᐅᑎᖏᑦ?
4. ᖃᓄᕐᓕ ᐃᓕᖅᑯᓯᑐᖃᑎᒍᑦ ᐊᑐᕐᓗᑎᒃ ᑮᓇᐅᔭᓕᐊᖑᔪᑦ ᓯᐊᒻᒪᒃᑎᓇᔭᕆᐊᖃᖅᐸᑦ?
5. ᖃᓄᕐᓕ ᐃᓕᖅᑯᓯᑐᖃᑎᒍᑦ ᖃᐅᔨᒪᔭᐅᔪᑐᖃᑦ ᐊᑐᖅᑕᐅᓂᖏᑦ ᑮᓇᐅᔭᓕᐅᕈᑕᐅᓂᖏᓪᓗ ᓱᓇᓂᒃ ᒪᓕᒃᓗᑎᒃ ᐊᖏᖅᑕᐅᓂᖃᕆᐊᖃᖅᐸᑦ?
6. ᐃᔾᔪᐊᖅᑕᐅᑦᑕᐃᓕᓂᕐᒧᑦ, ᓇᓗᓇᐃᒃᑯᑕᖃᕐᓂᕐᒧᑦ ᓂᐅᕐᕈᓯᐅᖅᑐᓄᓪᓗ ᑑᒃᑑᑎᓕᐊᖑᔪᑦ ᑎᑎᕋᐅᔭᖅᑕᐅᔪᑦ ᐊᑐᖅᑕᐅᓗᑎᒃ ᓴᐳᔾᔨᓯᒪᔾᔪᑕᐅᔪᓐᓇᖅᐸᑦ?

ᐸᐅᒃᑑᑎᑦ
PAUKTUUTIT
ᐃᓄᐃᑦ ᐊᕐᓇᐃᑦ ᑲᑐᔾᔨᖅᑎᒋᔭᕆᑦ
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