

Proceedings of the **Cultural Protocols
& the Arts Forum**



March 3–4, 2014 Penticton, BC

PROCEEDINGS OF THE
**CULTURAL PROTOCOLS
& THE ARTS FORUM**

MARCH 3-4, 2014 PENTICTON, BC

Weyt-k, Wai, Boozhoo

The First Peoples' Cultural Council is pleased to present this report on the proceedings at the Cultural Protocols and Arts Forum, which took place at the En'owkin Centre in Penticton, British Columbia in March 2014. We hope that this document serves as a memory of the keynote performance and address, panelist presentations and deep discussion that took place during the two days of the forum. This report on the good work of the participants is meant to inspire the continued generation of ideas, resources and tools.

We would like to acknowledge our project partner and hosts, the En'owkin Centre, and thank their team for all they did to make the Forum a success. The beauty of your lands, the centre, staff and hospitality created a perfect environment for this important conversation.

Indigenous people have endured, and for generations many have worked to maintain and strengthen our cultural protocols so that our creative imaginations and resulting work can be supported by our own values, laws and structures. The Cultural Protocols and the Arts Forum provided an opportunity for people informed by intense involvement in this work, to contribute their unique perspectives to a rich process, and return home with new connections and vitality for the future.

Kukwstsétsemc, Lim limpt, Miigwech

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Eric Otto

"FOREVER" 2014

“Cultural protocols help us to understand who we are. We rely on these structures to accompany our creative force, our creative vision, as we move through the land.”

– Peter Morin

Project Summary

Initiated by the First Peoples’ Cultural Council (FPCC), and hosted at the En’owkin Centre, the Cultural Protocols and the Arts Forum brought together 70 Indigenous artists, cultural people, and allies, on March 3–4, 2014 in Penticton, BC to facilitate a meaningful and solutions-focused discussion about how cultural protocols influence, inform, challenge and support artistic practice.

Project Background

Cultural protocols and an Indigenous perspective of our intellectual property rights are not broadly acknowledged or understood. With the historical and present disruptions to our cultures and traditions, as well as continuously emerging circumstances, Aboriginal artists working in all disciplines (visual, music, dance, storytelling, media, etc.), are required to navigate very complex questions and ethical dilemmas. Usually, the subject of ‘protocols’ arises publicly when a problem occurs, or if someone is perceived to have done something culturally inappropriate. Through open discussion of experiences, understandings, processes and tools, the goal for the Forum was to move toward clearer understanding and assertion of our protocols, both within our communities and outward to our neighbours and the broader society.

Within the context of proactive movement toward the development of a report and practical recommendations for next steps, we invited broad interest from participants who could contribute their real experiences, methodologies and tools to this conversation.

Participants

A Call for Expression of Interest was widely distributed via the networks of the First Peoples’ Cultural Council and the Working Group, the Aboriginal Arts Administrator email list-serve, and social media. In addition, a number of invitations were sent directly to people who had obvious expertise and interest. This resulted in a group of 70 participants who brought with them an outstanding level of experience, quality of expertise and knowledge.

Participants came from across Canada with the strongest representation being from within BC. Travel and accommodation expenses were covered for 40 people, while those who lived locally, or who represented well-resourced and funding organizations covered their own expenses.

The intention was to have all attendees be contributors to the Forum, and through presentations, roundtable discussions and other modes of sharing, 32 people contributed in very direct ways through panel presentations, facilitating group discussions or offering keynotes and performances.

Proceedings

The Forum featured presentations from arts and cultural experts and leaders, and discussions amongst arts community and organization representatives. For two full days they shared ideas and discussed existing efforts to define and articulate cultural protocols and concepts of sharing and protection, with specific focus on supporting the current practices of Aboriginal artists working in all disciplines.



Day One – Exploratory & Broad Conversation, Sharing Experiences

Representatives of the Syilx Nation welcomed everyone to their beautiful territory with an opening prayer from Elder Richard Armstrong, and words of welcome and encouragement from the Penticton Chief Jonathan Kruger and Robert Edward, Vice-President of the En'owkin Centre.

Tahltan performance artist, Peter Morin offered the Forum's opening performative keynote address, entitled, "how an artist apologizes." His story of creating and presenting his work, and then having it rejected, set a tone of honour and vulnerability for the next two days. He shared the pain experienced as an artist working in an unclear yet punitive environment. His gestures expressed his efforts to make culturally appropriate amends while also working through this confused and negative set of circumstances.

Syilx scholar, writer and founding director of the En'owkin Centre, Dr. Jeannette Armstrong, spoke about the full meaning of the Syilx process of n'awqen. This concept of inviting perspectives opposed to our own as a way of better understanding a situation is the foundational philosophy for the Centre, and a central decision-making 'process' for the Syilx people. It was our hope that this model for understanding would contribute to a spirit of openness, and encourage honest conversation throughout the forum.

The first day featured two panel presentations: "Navigating Protocols as an Artist" and "Presenting and Sharing Work with Communities and the Public." Artists and presenters shared inspirational stories and invaluable experiences from unique projects. They addressed the challenges of navigating protocols when creating and presenting work, as well as planning and producing large events that include artists from many Nations, and for national and international audiences.

The breakout session in the morning asked a set of broad questions about the definition, practice, challenges and gifts of protocols within the context of arts. Afternoon sessions were facilitated conversations about specific aspects of working with large events, communities and arts economies.

Day one culminated with a cultural feast that honoured all present with delicious food and artistic performances fusing traditional and contemporary music, dance and poetry, as well as a screening of Cree/Métis filmmaker, Loretta Todd's television series pilot, "Skye & Chang."

Day Two – Existing Methods & Tools & Recommendations for Moving Forward

Robert Edward welcomed everyone back for day two with an opening prayer. To set the focus for day two on existing practices, models and tools, and recommendations for moving forward, Dr. Greg Younging delivered a keynote address, entitled "The Extraction and Reclamation of Indigenous Cultural Expressions." He provided an illuminating history of the impacts of colonization on our arts and cultures, as well as the decades of contributions from Indigenous artists across the country who have worked to reconnect, reclaim and revitalize traditional knowledge systems.

A panel entitled, "Protocol Practices, Models and Tools for Protecting Knowledge" took the group closer to looking at work already done and existing models as four established artists shared processes and tools they have defined or developed to assist them and others with navigating protocols in their work.

Two consecutive facilitated breakout discussions focused on two streams of interest followed: "Traditional Knowledge, Intellectual Property Rights and Existing Copyright" with Dr. Younging, and a discussion of the "Authentic Indigenous" initiative with Shain Jackson. A spontaneous 'open space' session proposed by Margo



Kane focused on challenges and “Protocol Issues Related to Performing Arts.” The final breakout workshop on day two focused on very specific questions about next steps and moving forward. This resulted in many specific and practical suggestions that will strengthen the work of all present, and guide FPCC’s next steps.

Project Outcomes

This forum convened approximately 70 Aboriginal artists, arts and culture leaders, and community and organization representatives. The group exchanged their direct experiences related to defining, articulating and navigating cultural protocols in relation to the work they’re doing. Participants benefited from hearing presentations from their colleagues, and then engaging in dynamic discussions that identified shared concerns and priorities.

a) Areas of discussion included:

- *Defining cultural protocols*
- *Artists and presenters experiences with navigating protocols*
- *Does interpretation of protocols accommodate the vision and practices of contemporary experimental artists? How do we ensure we are not oppressing ourselves?*
- *Models, tools and guiding principles for articulating and practicing protocols in the arts*
- *Protecting traditional knowledge*
- *Marks of authenticity – previous and current models*
- *Commonalities and differences amongst our cultures*
- *Recommendations for future actions*

b) Immediate outcomes:

- *Participants gained new understandings and realized new commitments.*
- *The network of Indigenous artists who are engaged with cultural protocols and the arts was strengthened and expanded.*
- *Audio recordings of panels*
- *Photo documentation of the two days*
- *Notes taken by designated note-takers in breakout sessions and discussions*
- *FPCC will use the information that arose to develop future initiatives and programs.*
- *An online evaluation survey*
- *Final report*



There were several solid recommendations from which to determine a direction forward, to support the Aboriginal arts community and develop future programs and initiatives.

c) Recommendations:

- *The conversation must continue at future gatherings and forums.*
- *There is a need for creation of cultural protocols and the arts handbook and/or reference guides.*
- *Create ongoing opportunities for continuous learning of cultural protocols and related policies.*
- *To ensure those with a very strong stake in future initiatives would be encouraged to participate in the discussions—youth and emerging artists, there were recommendations for e-talks, a cultural protocol app and online chat rooms.*

d) Currently in development:

- *Framework for “Guiding Principles for Protocols and the Arts” publication*
- *Formal online communication network*

Conclusion

Overall, the two-day event was extremely successful with commitments, recommendations and many positive outcomes. The Forum proved to be a much needed, long-awaited conversation amongst artists from all disciplines as well as those with genuine commitments to the arts. There was a strong desire to continue working towards a solution that protects, educates and builds respect for cultural protocols.

“Protocols provide guidelines for behaviour.”

– Dr. Greg Younging

Protocols are an important aspect of complex traditional systems of governance that exist within our cultures. Throughout Indigenous Nations across Canada and around the world, protocols were understood and transmitted through our languages and cultures. Although these systems of knowledge have been disrupted, throughout the generations people have maintained and protected these ways of working and being together.

Artists are required to consider these bodies of knowledge when they create and share their work, in a constantly evolving world and sets of circumstances. In the current context, when we talk about protocols, there is often tension and sometimes more questions than clear answers. This can result in misinterpretations, and even the misapplication of rigid ‘rules’ rather than guiding principles that are grounded in respect for our own ways of being in the world.

The dictionary offers the following definition of the current English use of the word ‘protocol’:

pro•to•col

noun \ prō-to-, kōl, -, kōl, -, käl, -kəl \

: a system of rules that explain the correct conduct and procedures to be followed in formal situations

: a document that describes the details of a treaty or formal agreement between countries

: a code prescribing strict adherence to correct etiquette and precedence (as in diplomatic exchange and in the military services)
<a breach of protocol>

Although some of the Euro-definition applies, we can see that the word itself comes with potential problems and the possibility of punitive approaches. As a starting point for this conversation we might say that Cultural Protocols, in relation to the arts, are policies that can guide us in making conscious choices that are grounded in our specific Indigenous ways of being, that respect and honour our traditional ways and each other.

This might assist us in answering some of the questions at hand: How does an artist learn about protocols, especially if they live away from their family, community, Nation and territory? If you breach protocol and make a cultural miss-step, how do you correct it? How can staff of a gallery or arts organization honour protocols, while also inviting innovative art practice into the community? Whose role is it to interpret and communicate protocols, and in what spirit can this best be done?

DAY ONE

Background

To address the re-occurring discussion of protocols and their relevance and application within the arts community, the FPCC organized this Cultural Protocols and Arts Forum. It took three years of effort to generate the minimal \$50,000 required to move forward with the initiative.

Within the context of proactive movement towards clarity and the development of practical and accessible recommendations and a report, invitations were extended to Aboriginal artists, art organizations and individuals with experiences, methodologies and tools to contribute to this conversation.

The Hosts

The Forum was hosted at the En'owkin Centre in Penticton, BC. Their staff, along with community representatives, Elders and youth from the Penticton Indian Band welcomed participants to their territory in accordance with Syilx traditions and customs. Syilx Elders and youth generously shared their time and their knowledge with participants over the two days. Syilx pride and culture were featured throughout the two-day forum. In addition they arranged healthy nutrition breaks and lunches, accommodation, shuttle service and a cultural feast that included entertainment.

The Venue

The En'owkin Centre is an Indigenous cultural, educational and creative arts institution located on the Penticton Indian Reserve. It offers a culturally sensitive learning environment with a full complement of training and educational programs. The Centre also serves as a meeting facility and has hosted cultural gatherings, conferences, exhibitions, weddings, workshops and retreats.

The Centre is a full service facility that easily accommodated the Forum's itinerary and administrative needs. It provided a registration area, large central gathering space, breakout rooms, a kitchen and washrooms. There are many outdoor gathering areas, garden spaces and ample parking.

Participants

A Call for Expression of Interest was widely distributed via the networks of the First Peoples' Cultural Council and the Working Group, the Aboriginal Arts Administrator email list-serve, and social media. A number of invitations were sent directly to people who had obvious expertise and interest. Participants came from across Canada, with the strongest representation being from within BC. We were able to cover travel and accommodation expenses for 40 people (three cancelled due to illness), while those who lived locally, or who represented well-resourced organizations and funders covered their own expenses.

It was our intention to have all attendees be contributors to the forum, and through presentations, roundtable discussions and other modes of sharing, 32 of the attendees contributed in very direct ways through panels, group discussions and performances.

Welcome

“Protocols are an aspect of governance. Protocols govern us.”

The first day of the Forum began with greetings and welcome messages from the Syilx hosts, the En’owkin Centre and the First Peoples’ Cultural Council. Richard Armstrong offered an opening prayer. Chief Jonathan Kruger provided words of welcome on behalf of the Penticton First Nation. Vice-President of the En’owkin Centre, Robert Edward, offered a message of friendship and respect in N’syilxcen. Participants were invited to introduce themselves to their neighbours, and welcome each other, before the hosts went around the room and greeted everyone individually.

Cathi Charles Wherry, Arts Program Manager, thanked the En’owkin Centre and their staff for partnering with FPCC to host this event. She also recognized the Working Group—Dr. Jeannette Armstrong, Dr. Greg Younging, Geraldine Manossa, Tracey Bonneau and Tracey Herbert, for their input and guidance throughout the planning process. She acknowledged the sponsors for making this event possible with their support and financial contributions. Sponsors included the BC Arts Council, the New Relationship Trust, Canada Council for the Arts and the Canadian Commission for UNESCO.

Cathi provided a brief overview of the First Peoples’ Cultural Council’s (FPCC), history, structure and services. She stated that, while the Forum was an initiative of FPCC, this was a long-time dream for many art colleagues, artists, families, friends, art presenters, producers, heads of cultural organizations and keepers of the culture who have been discussing these topics and expressing their concerns for years. FPCC was merely the vehicle to deliver this event and was extremely proud to organize the opportunity.

Cathi described the Forum as “a two-day continuous conversation” within which participants could address a wide range of topics related cultural protocols, as well as recommend steps for moving forward. She encouraged everyone to be courageous and kind, to share stories, develop alliances and make new friends over the two days.



THE MEANING OF “en’owkin”

“n’awqen” - en’owkin

The word en’owkin is an Okanagan conceptual metaphor that describes a process of clarification, conflict resolution and group commitment with a focus on coming to the best solutions possible through respectful dialogue, literally through consensus.

DR. JEANNETTE ARMSTRONG, is Okanagan Syilx and was born on the Penticton Indian Reserve. She is an internationally recognized writer, educator, activist and founding director of the En’owkin Centre.

Jeannette spoke to the forum about the meaning of the word en’owkin as a practical philosophy. The term en’owkin comes from the high language of the Syilx Okanagan people, so is rich with meaning and imagery. It has its origin in a philosophy perfected to nurture voluntary cooperation, an essential foundation for everyday living. Jeannette explained how the Okanagan language describes active images like a little film, rather than a single object or a thing. She explained that the idea of en’owkin was founded on the metaphorical image of liquid being absorbed drop by drop through the mind, the process “like water dripping on a blanket.” As a result of continuous small drops of water, eventually the blanket becomes completely saturated. That symbolizes how knowledge is transferred and learning is ensured from person to person. If you slowly and repeatedly permeate information to each other, eventually everybody will absorb the information.

Jeannette spoke about the importance of balance in community and referred to how this is illustrated by the four carved poles in the Centre’s large gathering space. These poles not only represent the four directions and the four Chiefs who first came together on their lands, but also the four pillars of community: Youth, Mothers, Fathers and Elders. Chief Bear represents the Elders who in turn represent traditions, the ancestors and the knowledge that comes from the past into now. Berries on the Youth pole represent new growth, new life and how the little seeds require the nurturing of the collective for new things to come about. This signifies vision, new future, new creativity and new ideas.

Jeannette addressed the tension that can exist between innovation, creativity, and new ideas and the old traditions and customs. Both are important and necessary, so the forces of tradition and innovation must be reconciled within the community. One cannot dominate the other if they are to meet in balance in the middle. Through meditation, dialogue and relating to each other we can resolve differences in perspective. There has to be a place for new things, ideas and creativity, because at some point these new approaches will become tradition if they are good, healthy and right for the community.

The philosophy and concept of n’awqen is a central process of Syilx governance. It represents a way of doing things that is inclusive and allows the community to come to decisions in a healthier and more natural way. Although profound, this is not sacred, hidden or mystical. It’s a practical methodology, the principles of which are best understood through its practice.



PERFORMATIVE KEYNOTE

“how an artist apologizes”

PETER MORIN, Tahltan Nation performance artist, offered the Forum’s opening performative keynote address. Entitled, “how an artist apologizes,” the piece was a meditation on the work of artists who engage with community, and what it means when that work is rejected by the community. The keynote emerged from the artist’s recent experience of seeking resolution after creating and presenting work with community, and then having it rejected. This set a tone of honour and vulnerability for the next two days of the Forum. Peter shared the pain experienced as an artist working in an unclear yet punitive environment. His gestures expressed his efforts to make culturally appropriate amends while also working through this confused and negative set of circumstances.





While Peter cleansed himself and tools from the collaborative artwork that was criticized, an audio-track spoke about how artists have visions, dreams and ideas from which they create works of beauty, story and song. Yet, in their effort to collaborate with community there is fragility. He enlisted viewers to hold some of the cleansed pieces during the performance, and some chose to keep them close, while others passed theirs around the circle.

The performance illuminated how, at any given time, artists can be left out in the cold for not following proper cultural protocol. As Peter was 'blindfolded' with a 20-foot braid of Sweetgrass and then moved around the room, the audio-track spoke about the vulnerability of artists and the bravery that is required when putting work out to the public and when responding to public criticism about cultural miss-steps.



The work also spoke about the challenge of being an ambassador of your people when you live apart from your community and miles away from your family.

As he gathered the tools back together, the audio reflected on the need for community support that embraces artists, and the importance of having tools for resolving and healing in the wake of cultural protocol misunderstandings.

Peter's performance set the tone of reverence for the artist, and encouraged participants to consider the following questions: Who is responsible for knowing and communicating protocols when an artist is invited into a venue? How do artists apologize for unknowingly breaking protocol? How will Aboriginal children and young emerging artists who are removed from their community and traditions learn about protocol? How will we know what to do if we are called forward for protocol miss-steps?

Navigating Protocols as an Artist

Four panel members drew on their experiences as practicing artists to share some of the challenges they have faced while incorporating traditional ways and cultural practices into their work, and the questions they ask themselves while adapting to constantly changing circumstances. They shared personal stories about what ‘protocols’ mean to them as writers, visual artists, curators, and filmmakers. These artists also provided recommendations for learning, understanding and applying cultural protocols when creating and presenting work.

DOROTHY CHRISTIAN is a Secwepemc television and documentary film producer, and current PhD candidate at The University of British Columbia, where her research and soon to be published writings are focused on “The Visual Sovereignty of Fourth World Cinema & Indigenous Pedagogy.”

The key message of Dorothy’s presentation was that an artist must know who they are and what ‘domain’ they are operating within at a given time to be able to honour protocols. She emphasized the essentialness of locating self and being able to answer the question, “who am I?” She offered clear thoughts about our responsibility to know what domain we are in, and understanding when we are, or are not, working in

a sacred space. In her own practice, Dorothy is committed to locating herself personally, academically and professionally, and to remaining conscious of the importance of cultural location and cultural knowledge.

As a way of describing how we can be guided, Dorothy made reference to the seven principles of Respect, Responsibility, Reciprocity, Reverence, Holism, Interrelatedness and Synergy. She expanded on these seven principles and spoke about how to become good relatives and the importance of connecting with our environment and with each other, including family, Elders and cultural keepers. She offered stories from the field that illustrated these principles and how she has addressed the related aspects of permissions and spiritual offerings.



JANET ROGERS is a Mohawk/Tuscaro Writer, Radio Host, and recent Poet Laureate for the City of Victoria, where she has lived on beautiful Coast Salish territory since 1994. Janet spoke about how protocols have served as teachings from her travels and her writings. She recommends that when you are in someone else's territory, you stand back, let them take the lead, and trust that they will take care of you. She learned this while travelling in 'snow culture', and her car slid off the icy road. People just appeared with the required tools and abilities. It was the 'protocol' in that territory to help anyone who was stranded. Janet just had to stand back, and recognize that they knew what they were doing and would not abandon her.

Janet's recommendation is that we admit what we don't know about cultural practices and procedures. She recalled an incident where a dancer brought medicine masks onto the stage during his performance. This was a very controversial protocol issue, and when challenged, he rationalized his actions rather than either admitting that he didn't know he was breaking protocol, or that he was doing it intentionally to be provocative. Janet emphasized the importance of coming from an honest place when presenting work.

Janet also shared that in her practice, she shows respect when she mentions her Elders, whether it is something they said or a teaching they shared, by always acknowledging them by stating their full name and their Nation. In closing Janet offered a playful spoken word piece:

Pro To Col by Janet Rogers

Protocol, Pro-to-call

Call to prose

Cultural

Calling pronto

Taboos-ness

Non-sense, wrongness, right

Following, fulfilling

Regions, season, precise, precision

Observance, surveillance, protocol police

Adequate, etiquette, power, patience, lapses, eruptuss

Moral intellectual, re-effectual, proper approval by the book, by the book

Honour, asking, knowing, offending

Profane, proclaim, protocol calling, holding, showing

Sshhhh, shushing



CHRIS BOSE is a Secwepemc Artist, Curator and Founder of Arbour Collective in Kamloops, BC. Chris spoke primarily about his work with Aboriginal youth and the importance of supporting them to find their identities through learning about their language, culture and art. As a self-described “former wayward youth” he knows firsthand that by engaging Aboriginal youth in art, they will learn to respect themselves as they learn about their culture. Equally important, they will learn about the protocol that comes with doing the art and understanding the origins and symbolism of the designs. As a mentor he is very aware of this.

Chris is grateful that he was able to learn about his own culture and the protocols of his people from his grandparents. They taught him through creation stories and legends, and by showing him how to respect the land. Through this he developed an understanding and respect of the cultural protocols of his people, the N'laka'pamux and Secwepemc.

The responsibility of being an artist was conveyed when Chris shared that he is in the final stages of a book project on residential schools. He also spoke about how development, specifically mining, is impacting his people's way of life and cultural practices. In a poem Chris expressed his concerns about the poisoning of the land, and the severing of relationships.





All I Know is This

by Chris Bose

*All I know is this
The gillnet we used to use when I was younger
Used to catch salmon
But it doesn't any more.*

*The land I grew up on is poisoned
And we cannot eat the game
or what we grow
or drink the water that flows.*

*All I know is this
The cleaver and the bone
are not only a tool for a butcher
but a few select lovers that know the path clear and sure to my heart.*

*All I know is this
I miss my children by the minute by the hour
and I'll never abandon them
and the night is terrible for that's when I miss them the most.*

*All I know is this
The bullfighter doesn't always win
Hemmingway blew away his promise
My father cut my umbilical cord and walked away
Drowning his soul with a bottle.*

*All I know is this
I carve my name into the pavement and I scream at the buildings
My words bounce around the glass and steel and the concrete
Losing myself a little bit every day.*

MICHAEL CYWINK is an Anishnaabe artist, author, curator and muralist. He is a band member of, and lives on the Wikwemikong Unceded Indian Reserve on Manitoulin Island. An alumnus of the Museum Studies Program at the Institute of American Indian Arts in Santa Fe, New Mexico, he was previously the curator for the Ojibwe Cultural Foundation in M'Chigeeng, Manitoulin Island, and is currently the Art Coordinator for his community.

Michael spoke to the forum about his internship experience with the Walt Disney Imagineering Department. He was on-site when they were filming “Pocahontas” and happened to hear about their concept for an ‘Indian village theme park.’ At that time, he did not hesitate to share his concerns about the importance of respecting protocol and culture, as well as the dangers of stereotyping Aboriginal people when developing such a project. He recommended that an Indian village theme park could be an ideal opportunity for creating an experience that is analogous to visiting a traditional community. He saw that an Indian village theme park could bring a cinematic style to telling a story that desperately needed to be told, and encouraged the Disney team to visit Aboriginal communities. In his new role of ‘advisor,’ he organized a number of trips for them to meet with tribal leaders, culture keepers and community members. Although Disney did not proceed with the plan to develop the Indian village theme park, because Michael seized the opportunity to speak out he introduced a process that brought new awareness and cultural sensitivity to their team.



Michael concluded his presentation with recorded Manitoulin traditional drum music while participants reflected on his story, which clearly illustrated how one person can make a difference through the choices they make in their practice and actions.

SUMMARY OF MORNING WORKSHOPS

Participants were assigned to four breakout groups that were each given the same set of broad questions related to cultural protocols and the arts. These questions were intended to guide and initiate conversation and discussions, which were also inspired by the previous performative keynote and presenters. These sessions were one hour long, and some groups chose to focus on one or two questions, while others attempted to address each of the questions:

- *How do you define cultural protocols/guiding principles in relations to arts?*
- *How have you navigated protocols within your practice?*
- *What challenges have you encountered in relation to cultural protocols?*
- *How can cultural protocols support our artists?*



Respect was a foundational theme throughout all the workshop groups. “You can’t go wrong when you are guided by respect,” was a statement that encapsulated these discussions.

In an effort to define cultural protocols and guiding principles in relation to the arts, many stated that it begins with respect for oneself, towards one another and respect of territory that you are living and practicing in, or visiting.

Participants from different Nations shared that there are different levels of protocols within family, the community and the Nation. Protocols are also sometimes gender specific. An example provided is that within their Nation, few women receive traditional names, while they are handed down regularly in ceremony to men. Even within the same community, protocols can be viewed and interpreted differently, and are sometimes unspoken.

Usually passed on orally or through story, protocols are rarely documented in writing. Besides the respect of protocols between First Nations, it is important that people from outside the community also respect protocols. An example of this is the Memorandum of Understanding between the Musqueam First Nation and The University of British Columbia that addresses respect, acknowledgement and recognition between both parties.

We each have the responsibility to learn and know about cultural protocols. Furthermore it is our responsibility to share with those who do not know about cultural protocols, and to help them to understand and appreciate what is culturally acceptable and what is not. Nearly all of the speakers stressed the importance of passing on protocols. It was stressed that the topic of cultural protocols and guiding principles should always be approached with kindness and respect.





Discussions about navigating protocols within one's artistic practice, the concept of knowing oneself, was central.

- *It was recognized that to those who are unfamiliar with their own or other Indigenous cultures, it is common to perceive protocols as complex, mysterious or controversial.*
- *Know who you are. Understanding your own ancestry and cultural roots is an essential aspect of understanding cultural protocols. It is important to be able to identify to yourself and others who you are, your family lineage and your traditional territories.*
- *It is essential to know who in the community has traditional knowledge and practical experience in cultural protocols, and where to seek advice.*
- *There is a need for protocols and practices to evolve and adapt to current times and circumstances.*
- *It was recommended that we not be afraid to ask questions to become better informed and knowledgeable.*

Many of the challenges that artists encounter in relation to cultural protocols throughout the process of creating and presenting their work can arise when:

- *We are not aware or respectful.*
- *Cultural protocols of the local territory or venue are not communicated or clear.*
- *There is no process for consulting with, including, or accessing knowledgeable Elders and culture keepers.*
- *Protocols are interpreted by different people in different ways.*

Discussion about how cultural protocols can support artists centered on three key points:

- *The Aboriginal community is actively revitalizing traditions and reasserting culture practices. Fundamental cultural protocols and guiding principles have been forced into remission for generations, and therefore an essential step toward understanding is to learn about and practice your own culture. One participant mentioned that their Nation has had to figure out their customs, practices and protocols from their legends and stories. Another participant mentioned that good leadership comes from a thorough understanding of one's culture.*
- *The land holds a central importance, and in part it identifies who we are. Knowing one's connection to the land is an essential part of learning, understanding and teaching others with kindness about cultural protocols.*
- *Protocols and cultural practices vary from Nation to Nation, therefore it is important to recognize that there is broad diversity in the specifics. One participant explained that beliefs around protocols are very personal in their community and that protocols are made public when people are invited to witness its application. Another participant stated that their community is very humble and they do not speak openly about cultural protocols and practices.*

Recommendations

It is essential to provide opportunities to increase the understanding and awareness of cultural protocols for the arts community. To support the learning and application of cultural protocols amongst artists the following recommendations and suggested resources were brought forward:

- *An organization or advocacy group that encourages and supports the various artistic disciplines in better understanding and knowing cultural protocols. One participant recommended starting with appropriate existing organizations and suggested more collaboration with FPCC.*
- *A directory of knowledgeable Elders, language speakers and culture carriers who are located in various regions. This would ensure that if an artist wishes, they will have ongoing access to and can include an Elder throughout the planning and development of their projects, the sourcing and gathering of traditional materials, and with the public presentation of their work.*



- *A guide or handbook that articulates cultural protocols and guiding principles in a way that recognizes both the cultural diversity and commonalities among the Nations.*
- *Opportunities, regionally, provincially and nationally, for more dialogue among artists, arts professionals and cultural people who are actively involved in supporting or presenting Aboriginal art. Many participants stressed the importance of continued discussion about protocols, protection of Indigenous cultural knowledge and the building of our identities.*
- *More workshops at the local and community levels. Ongoing interaction with fellow artists, Elders and cultural knowledge keepers would enable both emerging and practicing artists the opportunity to learn, network and share experiences that could contribute to strengthened vision.*



Presenting & Sharing Work with Communities & the Public

The panel of four artistic producers, directors and cultural consultants have all played major roles in creating opportunities for artists to present their work to large audiences. They each have planned, developed and launched events and productions that included both Aboriginal and non-Aboriginal audiences from around the world. Presenters shared their individual stories and some of the key challenges they have faced in relation to cultural protocols, as well as some of the strategies they utilize.



JOSEPH OSAWABINE is a 35 year old Anishnaabek artist hailing from the Wikwemikong Unceded Indian Reserve located on historic Mnidoo Mnising (Manitoulin Island) – ‘Island of the Great Spirit’. He is the Artistic Director for the Debajehmujig Theatre Group, with which he has performed since the age of 12. One of Debajehmujig’s first performances, “Lupi The Great White Wolf” was the first production ever to be professionally produced entirely in the Anishnaabek language. They are currently celebrating their 30th anniversary. See: debaj.ca

Joe shared images of Debajehmujig’s projects work while addressing a variety of experiences related to cultural protocols. A current project, “The Global Savages,” is a major performance that tells the story of mankind based on traditional Anishnaabe teachings. The project has travelled to perform all over the world. Their performance requires interactions and collaborations with international communities, many of whom have never met an Aboriginal person before.

He talked about the primary importance of involving knowledgeable Elders in the project. Elders from his community who know their culture, history and language played a key role in the development of the story and the performance. He emphasized the importance of having ongoing access to Elders and recommended that people build relationships with the Elders and the Knowledge Keepers during the earliest planning stages of a project. Early in the project, one of the first major challenges was deciding whether to hire established professional performers, who did not know the language or the culture, or to hire Anishnaabe people who know their culture, but for the most part were not professional performers. In the end they decided to hire their own community members with the connection to the culture, language and story.

Joe talked about the importance of developing trust with the hosts when travelling to communities away from home. Debajehmujig addresses this by trying to spend at least a week in the community prior to the performance so they can get to know each other and build relationships.

One challenge that Joe’s organization encounters constantly is the lack of understanding around the significance of having a real fire as part of storytelling. With humour, he recalled being invited to provide storytelling during an event at a local hotel. They informed the hotel that they would require a fire. The response was that the group would have to obtain a special permit from the city. The hotel’s solution however was that the performers and storytellers could use the hotel’s indoor fireplace. Joe referred to images from their website throughout his presentation.



CONNIE WATTS is a Nuu-chah-nulth mixed media artist and interior designer. Connie shared images of her work while describing some of the challenges and lessons learned in her practice, which has included creation of major artworks and managing large-scale projects involving other artists. As Project Manager of the Venues Aboriginal Art Program, Connie was responsible for overseeing the selection and installation of Canadian Aboriginal artwork for 16 Olympic venues. A willingness to understand and honour protocols was essential as the project included the Four Host First Nations, and Aboriginal, Inuit and Métis artists from across Canada. However, due to time constraints, venue security, and having to stretch the budget to include more artists, during installation of some artworks there were missed protocols that would have facilitated deeper understanding of the work and the Nations represented.

Connie has experienced the challenges faced when donating artworks in Canada: policies, committees, space considerations and limited budgets. The obstacles to finding a home for large sculptural works can deter artists from taking on the risk and cost. It wasn't until she was approached by 4Cultures in the U.S. that Connie considered donating her own first major artwork. The work was in need of maintenance and repairs after previous exhibitions and the organization generously offered to cover the costs of repairs, installation and ongoing care and maintenance.

Artists face many challenges when responding to calls for proposals for public artworks, which often have processes that differ greatly from an artist's creative approach and spirit. Most cities' procedures for acquiring public artworks are very controlled and require detailed descriptions of every aspect of the proposed artwork from start to finish. There is no room for letting an artwork come to life and change during the creative process.

Connie also spoke about her experience with disappointment and rejection when in one instance, she had been commissioned to complete an art installation. When she delivered the finished piece, she was informed that it was much smaller than the client had expected. After reviewing the contract and seeing that all terms were met, the client still wanted a larger artwork for the same amount of money. In the end, Connie relied on her cultural teachings in combination with her business acumen, and offered to create a large artwork. She was deeply hurt by the rejection of the first work, however, and it took considerable time to heal from this experience. Based in part on this experience, Connie emphasized the importance of having a place of healing and support to go to in these particular situations. See: conniewatts.com



NADINE ST. LOUIS is an Algonquin/Metis entrepreneur with 25 years of experience in management, communications and marketing. It was during her work with radio, APTN and the National Aboriginal Achievement Foundation that she began to wonder, “where are the First Nations artists from Quebec?” This enquiry took her on a life-changing journey to 24 communities in Northern Quebec. After discovering that there was indeed a world-class artistic talent in these communities, and that they were in dire need of access to opportunities, she founded Sacred Fire Productions, a registered not-for-profit organization that provides markets, business support and resources. Two years ago she launched the 11 Nations Cultural Space, the first urban collective platform for exhibiting and marketing the artwork of Aboriginal artists living in remote northern communities Quebec. See: 11nations.com

Nadine showed slides of the artists’ work and described the challenges that they face in their small, isolated communities, including the continuing effects of assimilation, alienation, displacement, isolation and residential schools in these communities. She spoke of the need for reconciliation through art and the provision of professional development workshops for the artists. She described the economic outcome impacts that her organization has provided to the artists – better quality of life through the sale of their art.

In her conclusion, Nadine emphasized the importance of building bridges for future generations. These bridges will connect the traditional with contemporary, youth with Elders, and facilitate relationships between artists and the business community.



DENISE BOLDUC, Anishnaabekwe Producer of BullDuke Productions, is an accomplished artistic producer, programmer and arts consultant. She is best known for her role as the establishing Artistic Director of the Planet IndigenUs Festival in 2004. Denise spoke of the importance of honouring the original people of the territory wherever you are. She had just returned from Australia’s Performing Arts Market as a guest of the Australian Department of Foreign Affairs and Trade and noticed that every speaker acknowledged the Aboriginal people as “the past and present custodians of the land.”

Denise emphasized the need to continuously educate ourselves about cultural protocols on many different levels. She explained how she educated herself about her own culture and history, and that she actually learned more after moving to Montreal. She also spoke about the importance of prayer and the cultural significance of giving thanks and showing respect. She stated that there are different ways of praying and that every act can be an act of thanksgiving and praise. It’s what connects us.

As an example, Denise introduced the Anishnaabe Seven Grandfathers Teachings – Courage, Truth or Sincerity, Respect, Love, Honesty, Wisdom and Humility, providing a brief description for each teaching. She mentioned that these are Anishnaabe teachings that can guide us, and that teachings are different from Nation to Nation. In our work, these guiding principles can assist with protecting the integrity and spirit of artists, and should be applied to ourselves in a way that reflects the teachings.

Denise also addressed two concerns regarding the sharing of information about cultural protocols and traditional cultural practices. First, she emphasized that we need to share amongst ourselves and especially within our cultural groups. On the other hand, there is very real concern about how and how much we share outside of our communities. She spoke about the importance of protecting tribal ownership of sacred stories, family designs and crests, dances and the songs of families.

In closing, Denise emphasized the importance of remembering the diversity of Aboriginal Nations and cultures. Although Aboriginal people have many things in common, cultural protocols and traditional practices are also very specific and varied.



SEVEN GRANDFATHERS TEACHINGS OR KOKUM DEBAAJIMOWINAN (GRANDMOTHER TEACHINGS)

Among the Anishinaabeg, the Seven Grandfathers Teachings are explained by various teachers who provide complex nuances. The teachings provide guidelines for conducting ourselves as humans. In “Dancing on Our Turtles Back”, Leanne Simpson offers one understanding from within Anishnaabemowin (Anishnaabe language), as shared by her mentor, Gdigaa Migizi. The following summary is informed by that perspective:

Akde’ewin *Courage or the Art of being brave. Akde’eyin is to have a strong heart, not in the physical sense, but to be grounded in self-knowledge. Knowing oneself facilitates confidence that allows a person to face life with courage that is expressed with humility.*

Debwewin *The art of truth or sincerity, Debwewin in the ‘sound of the heart’. To be a person whose word can be trusted.*

Mnaadendewin *The art of respect. This encourages us to see and cherish each other so that we can become of one mind. This is connected to Aanjigone, which encourages us to be careful about judging or being harsh with each other.*

Zaagidewin *The art of love or loving. This speaks of being able to both give and be vulnerable to a complete and unconditional love without fearing or imposing judgement.*

Gwekwaadisiwin *The art of living a straight and honest life. To expand, Kaazhaadizi describes a person with gwekwaadisiwin and also embodies love and kindness.*

Nbwaakawin *The art of kindness in knowledge. This refers to one of the highest forms of wisdom as it cautions us to be careful with knowledge and to use it in appropriate ways for the good of everyone else first.*

Dbadendiziwin *The art of humility or being humble. Remember that you are equal to others, not better and not less. Have compassion for others and care for fully for oneself.*

SUMMARY OF AFTERNOON WORKSHOPS

Workshop 1 NAVIGATING PROTOCOLS WHEN PRODUCING LARGE EVENTS

CONNIE WATTS Facilitator

Connie expanded on her earlier presentation and spoke more about large events she has participated in or managed. “Always do it your way and keep to your original vision,” was her opening advice. She also emphasized that we must always protect where we are coming from and to keep our heart and soul the way our ancestors intended us to. When working on large events, two of the primary challenges are time and money constraints. These forces are normal and always have to be worked around. She said that the economy is man-made, and so can be reshaped. It is highly challenging to navigate protocols while also facing these constraints.

Connie’s recommendation for learning about cultural protocols is to develop relationships with culturally strong, knowledgeable people including Elders, language speakers and educators. Seek out and learn from the best in your community and ask lots of questions. She mentioned that sometimes protocols are discovered or learned because of the creation of a project.

Key points from the group’s discussion of large events included:

- *Keep the lines of communication open throughout the process of planning, implementing and launching an event.*
- *Protect and assert the Aboriginal perspective and interpretation.*
- *Showcase Aboriginal history and culture at every opportunity.*
- *On the topic of documenting Aboriginal histories, the group felt that it is time to stop having to justify our existence and prove our histories. Connie summarized the point by stating: “When it comes to our history, if we’ve heard it, it’s a truth and part of our history.”*
- *On-going education about cultural protocols and practices is important.*
- *Balanced sharing of our histories, stories and cultural practices benefits everyone.*
- *Navigating protocols when managing large events means including and consulting with people with cultural knowledge throughout all stages of planning and launching.*
- *It is important to be ready to address issues as soon as they arise. Therefore it is essential to have relationships with the people qualified to handle protocol situations.*



Workshop 2 ART & SUPPORTING ECONOMY

NADINE ST. LOUIS Facilitator

Nadine's earlier presentation about 11 Nations Cultural Space and Sacred Fire Productions served as a starting point for the group's conversation about arts and economy. The joining of the worlds of arts and business can support artists with product development, or bring in money through by-products developed from their artworks. This can require a reframing of organizational models, as maintaining the soul of the art is clearly the secret to success. For example:

- *Social enterprise is a good model for creating economy, but it is important to establish good governance.*
- *Membership-based contemporary cultural arts development, entrepreneurship co-ops and ad hoc collectives can lead to success creatively and from a business angle.*

The group also discussed different definitions of and factors in economy. For instance, within any of these models, the “economics of happiness” is important to consider. When you bring a business perspective, there will be ethical dilemmas when resource extraction industries or other private-sector businesses want to partner.

The group discussed perspectives of isolated artists or communities. For example, Sacred Fire Productions and 11 Nations Cultural Space have addressed some of the challenges for Quebec Aboriginal artists, who have low average earnings (\$22,700), a 38% difference when compared with Aboriginal workers in the overall labour force (\$36,300). By offering the artists opportunities to develop their skills and experience as well as offering a space to sell their works, 11 Nations Cultural Space will help improve their living conditions. It will also help the emergence of artists as independent workers and Aboriginal cultural entrepreneurs.



11 Nations Cultural Space provides artists:

- *Opportunities to participate in the cultural and tourism industry*
- *A place to promote 100% Indigenous cultural products*
- *More professional skills and capacity to meet the requirements of the art market*
- *An extended distribution network for all Aboriginal artists*
- *Access to support based on their level of progression*



The following ideas also emerged from the group's discussion:

- *We need to bring institutions back to the land.*
- *Work with tourism partners to develop the market.*
- *Technology is your friend. Sacred Fire Productions has utilized online shopping as a way to increase remote artists' visibility and to sell their work and related products.*
- *It is important to analyze your situation, identify the problems you are facing, and ask questions that will help you find solutions. Prioritize, and ally yourself with good partners to gain leverage.*
- *We need to understand and be conscious of the politics involved in all of these approaches and models.*
- *We could be giving workshops to educate all parties involved in an arts and economy situation.*
- *We need to remember who is responsible for culture.*

Sacred Fire developed reproduction greeting cards for their artist members as a way to create economy. They sold cards to a Quebec government ministry at Christmas and generated \$25,000, while at the same time having their work broadly distributed.

One participant also mentioned that some cities have a 1% law that facilitates corporate social responsibility. In some places, new public buildings are required to spend 1% on public art projects.



Workshop 3 CASE STUDIES – WHAT WOULD YOU DO?

DENISE BOLDUC Facilitator

This workshop had participants share actual situations and experiences to serve as case studies for the group to analyze, and then offer solutions based on what they would do. Denise presented a challenge that she faced during the planning of Planet IndigenUS, where she struggled with the decision of whether to set up a large tipi on the site. She was concerned about reinforcing racial stereotypes that have become associated with tipis, which are specific to the prairie Nations. Denise wanted to replace a Ferris wheel that was on the site with something that would make a strong visual statement that identified the space as an Aboriginal art festival. After considering the many sides of this question, the decision was made to set up a very large 60-foot tipi that could accommodate 150 people. This proved to be a perfect replacement for the Ferris wheel, as setting up the tipi is an activity that provided an opportunity for involving the community. The tipi also served as a perfect performance space for some of the artists. So in the end, the tipi became an integral component of the festival—visually, symbolically, and practically. Workshop participants used this example as a starting point to discuss the notion of reinforcing stereotypes which led to their sharing stories about similar situations.

One participant shared a case study related to a poem she had written about sexual abuse. The poem opened with, “What’s the bottom line of all this shit?” which she read to an audience at a college graduation ceremony. Afterwards, an Elder took her aside and told her she should not read or speak about anger in public. The writer later checked with another Elder who confirmed that that was their protocol. The writer felt her poem described an anger that was different than what the Elders were talking about. She felt that this was an opportunity to generate conversation about important issues and concerns amongst Aboriginal youth. She was left to wonder if this was an example of how some cultural ways need to accommodate changes in society.

Discussion within the group identified the following points:

- *Talk to a number of people to learn about protocol and cultural procedures.*
- *Establish communication and relationships with culture keepers, language speakers and Elders.*
- *Different tribal regions have different protocols, and people have different experiences.*
- *While there are differences between Nations, there are also many similarities and intersections of protocols.*
- *Healing is about change.*
- *Cultural processes and practices need to adapt and change.*
- *‘Protocol’ means different things to different people.*
- *Building alliances with people from other communities is important.*

Workshop 4 **GROUP INSTALLATION**

LOUISE PROFEIT-LEBLANC Facilitator

Louise Profeit-Leblanc, a storyteller from the Nacho Nyak Dun First Nation, guided workshop participants in the creation of a collaborative art installation, inspired by the theme, “weaving a foundation.” Utilizing natural materials, some brought from home and some gathered from the ground surrounding En’owkin, the installation blended together the stories of the participants and their homelands. Spruce boughs loosely braided together provided the foundation for the work, and participants selected and added items, including stones, chestnuts, feathers and bone.

The installation was created in the main gathering space between the four poles representing the Syilx Four Food Chiefs. For the rest of the Forum the installation served to remind us of where we were gathered, who we are, and why we had come together. It also symbolized a process of showing respect to one another while working in harmony and sharing. The installation was dismantled at the end of the Forum and the pieces gifted to participants as they left.





EVENING ACTIVITIES

Cultural Feast

The finale of the first day was a cultural feast hosted in the central gathering space at the En'owkin Centre. The delicious meal was prepared and served by Syilx cook, Gail Bonneau, and her helpers.

The evening was followed by inspired performances from En'owkin students, Penticton community members and friends, who offered a fusion of traditional and contemporary music, dance and poetry. The final presentation was a screening of "Skye & Chang," a television series pilot from renowned Cree/Métis filmmaker, Loretta Todd.



Traditional Syilx Drummers and Singers:

- *Devon Armstrong*
- *Tracey Bonneau*
- *Kaykaiikw Hall*
- *Antonio Pulido*

Performers:

- *Kym Gouchie – guitar, vocalist*
- *Eve Alexander – Gitxsan, Salmon Dance*
- *Anona Kampe – vocalist*
- *Sandra Macdonald – Métis singer, songwriter*
- *Warren Hoolie – vocalist/spoken word (not pictured)*



Keynote Address **THE EXTRACTION & RECLAMATION OF INDIGENOUS CULTURAL EXPRESSIONS** **DR. GREGORY YOUNGING**

“You have stolen our culture and our spirit and now we are taking it back.”

Dr. Gregory Younging is a member of the Opaskwayak Cree Nation in Northern Manitoba. He holds a Master of Arts degree from the School of Canadian Studies at Carleton University and a Master of Publishing degree from the Canadian Centre for Studies in Publishing at Simon Fraser University. He received his doctoral degree from the Department of Educational Studies at The University of British Columbia. Gregory has worked for the Royal Commission on Aboriginal Peoples, Assembly of First Nations, and Native Women’s Association of Canada. From 1990 to 2003, he was Managing Editor of Theytus Books. He is now Coordinator of the Indigenous Studies Program at The University of British Columbia–Okanagan in Kelowna. Greg is well respected for his extensive research and writings about the protection and reclamation of Indigenous traditional knowledge, Indigenous rights, intellectual property rights and Indigenous arts and literature. His articles have been widely published.



Greg’s keynote address, entitled “The Extraction and Reclamation of Indigenous Cultural Expressions,” provided an historical overview of the impacts of colonization on our arts and cultures. Even more though, he illuminated the contributions of previous generations of Indigenous artists across the country, who have worked for decades to reconnect, reclaim and revitalize traditional knowledge systems.

Indigenous people across Canada were forcibly separated from their bodies of cultural knowledge and practice through legislated restrictions asserted in the Indian Act. The most overt oppression of culture was the banning of ceremonial and cultural systems and gatherings, and all art forms related to these expressions between 1884 and 1951.

From 1879 into the late-1980s the Canadian Government, in conjunction with Catholic, Protestant and Anglican Churches, forcibly removed Indigenous children from

their homelands and families and placed them in Indian Residential Schools (IRS). This was a concerted attempt to permanently separate our ancestors from our lands, languages and cultures, and disrupt the transmission of knowledge. Their hair was cut short, they were forbidden from speaking their languages and they were taken from their families, communities and ways of life.

In the early 1950s, the IRS system was starting to be phased out in some parts of Canada, and the “Culture Ban” within the Indian Act ended. Indigenous people were at the beginning of an era of cultural reconstruction and reclamation, and the artists immediately responded to a new freedom. One example was Haida Artist Bill Reid, who set out to valorize the greatness of Indigenous arts, and had a part in organizing an exhibit of Indigenous art called “The Arts and Handicrafts Show” at the Vancouver Art Gallery in 1954.

The Indians of Canada Pavilion at Expo ‘67 was an important point in the reclamation of culture and arts, and the assertion of Indigenous presence and voice. The pavilion featured work from the first generation of prominent artists to emerge after the culture ban. Coming from many Nations and from all regions of the country, this included Alex Janvier, Tom Hill, Tony Hunt, Norval Morrisseau and more. The “Indians of Canada Pavilion” was a chronological walk through pre-contact, and the treaty and assimilation periods, and included broken treaties, residential schools, the Indian Act, and Culture Ban. The following statement was written on the wall before the exit, “you have stolen our culture and our spirit and now we are taking it back.” In 1967 this was extraordinary, and the direct and outspoken message took the Expo authorities and the public by surprise.

Greg provided examples of how artists have written about and spoken out against the appropriation of voice, and misuse of Indigenous traditional knowledge and artistic symbolism. He offered examples and named people who worked through the ‘80s and ‘90s to create change that we now benefit from in our work: Joanne Cardinal-Shubert, Lenore Keshig-Tobias and Loretta Todd. Efforts by Indigenous artists and communities have brought some recognition and specific successes, but he also spoke about relatively recent controversies such as the inuksuk symbol adopted for the Vancouver 2010 Olympics, and Cirque du Soleil’s “totem,” both of which extracted Indigenous traditional knowledge and related iconographies that were used out of context by non-Indigenous projects in questionable ways.

To illustrate where we are now, Greg briefly addressed the ongoing efforts by Indigenous people at the international level, especially in Australia and New Zealand, as well as the roles played by organizations such as the United Nations, World Intellectual Property Organization (WIPO), Convention on Biodiversity (CBD) and UNESCO. He recommended that everyone read and become familiar with Article 31 of the United Nations Declaration on the Rights of Indigenous Peoples 2007.

In closing, Greg offered a comparison of soft law and hard law, and concluded that “the intellectual property rights system does not work well to protect traditional knowledge and Indigenous peoples’ interests in the use of traditional knowledge.” He observed that as Indigenous people, we need to have our own laws recognized around the regulation of our traditional knowledge, and there needs to be a new system of protection of that knowledge in relation to the arts to prevent the ongoing misuse and appropriation that continues to occur.



"I am thankful for all the opportunities that I've had since I began creating music. None of this would be possible if it wasn't for my cultural teachings that taught me to hold my head high and take pride in my culture and in my traditional roots. I want young people to see the potential they have if they remember where they come from and to use this as a base to stand on when they strive to achieve their goals."

– Jason Chamakese

Protocol Practices, Models & Tools for Protecting Knowledge

TRACEY KIM BONNEAU of the Penticton First Nation brings to the discussion over 20 years of experience in the film and television industry. She is also involved with the Syilx Traditional Ecological Knowledge program, which encourages Syilx traditions and practices in gathering and harvesting and enhances understanding of Syilx land use protocols. Tracey applies Okanagan protocols, teachings and culture throughout her works.

Tracey presented a practical tool her production company, Of the Land Productions, developed in consultation with Syilx Elders and cultural experts. Entitled, “Web Administrator Guide for Respecting Cultural & Legal Collective Copyright Issues When Presenting First Nation Collective Cultural Works On Line,” this tool provides guidelines for gaining both legal and cultural consultation around collective copyright for online project content. In particular, the tool offers clarity for consultations related specifically to Syilx Traditional Environmental Knowledge (TEK).

A person becomes a Traditional Environmental Knowledge Keeper through a combination of family tradition and training throughout his or her life. Although TEK as a whole is a global body of knowledge, one person’s knowledge will tend to be in a specific area, such as foods, plant medicines and practices, or technologies. An Aboriginal community relies on a network of TEK Keepers as no one person or family can be responsible for carrying and transmitting all knowledge.

A TEK Keeper is an active practitioner of their knowledge and skills, applying them to evolving circumstances and teaching them to the community. Recognition of a person having TEK Keeper status is done within the community through traditional practice, community discussion and community agreement. TEK systems of knowledge maintenance and renewal, and TEK Keepers are broadly connected with one another across territories and traditional Nations.



SARA ROQUE is a filmmaker, writer, arts administrator and activist who has worked with a number of community-based arts projects and organizations. She has an BA (Honours) in Indigenous Studies from Trent University. Sara's past work experience includes development coordinator at the Centre for Indigenous Theatre in Toronto, programmer at Te Wairiki Pūrea Trust, a Maori arts and cultural organization based in Rotorua, New Zealand, and programmer of the O'Kaadenigan Wiingashk Collective based in the Kawartha, a collective dedicated to raising the profile of Indigenous artists and training in the region. Sara has been Acting Aboriginal Arts Officer at the Ontario Arts Council since 2007.

Based on her experience working within a provincial arts council, Sara talked about how she attempts to work effectively inside an institutional environment and within a dominant paradigm where certain skills are not always understood. Representing Aboriginal interests in non-Aboriginal institutions requires a unique set of skills that may not always be valued or understood by managers or colleagues. In addition to understanding artistic practices in general, expertise often also includes extensive knowledge of the Indigenous artistic and arts administrative landscape, strategic communication skills within an equity context, conflict resolution and non-violent communication skills, geopolitical and historical knowledge of the regions being served, a knowledge of constitutional and international Indigenous rights, and knowledge of indigenous governance structures.

A lack of appreciation for this knowledge is a barrier to its influence on program development relationship building, and moving forward on our interests. Sara offered a powerful description of colonialism as embodied, and identified points of resistance within the body. She believes, as with many healing practices, it is important to locate these points of resistance and tensions, within institutional and program structures, and within ourselves. Once we locate these points of resistance, how do we then create the space that allows for rigorous and constructive dialogue that is also timely and effective in building positive relationships?





One effective strategy that she recommended was an “ally mapping exercise” that allows you to identify blockages, and hopefully, routes for moving forward. When we can see our allies, we see who will encourage use of Indigenous frameworks, and even thinking and working in Indigenous ways (i.e. is there a way to indigenize a PowerPoint).

Current points of resistance at the Ontario Arts Council include implementation of the United Nations Declaration on the Rights of Indigenous Peoples because it is in conflict with two overarching tenants of the institution: anti-censorship, and the human rights code of the province.

Sara closed by sharing some of the complex questions she is considering in her practice:

- *How do we get moral buy in on the importance of Indigenous rights?*
- *How deeply can we actually get to know each other, and how much do we need to get to know each other?*
- *For non-Aboriginal organizations engaging in partnerships, what are some of the considerations to create meaningful engagement, understanding and effectiveness?*
- *How do jurors assess applications that contain Indigenous knowledge?*

In 2013 the OAC Aboriginal Arts Office commissioned scholar Michi Saagiig Nishnaabeg and artist Leanne Simpson to develop an early draft document to provide the foundation for some cultural protocols tools. In 2014 they will be expanding this first draft document and also producing a short 10-minute video to complement the writing.

GERALDINE MANOSSA, a member of the Bigstone Cree Nation in Alberta, is a dancer, choreographer and arts administrator who has also taught Performance Arts at the En'owkin Centre and worked as a program officer for the Canada Council for the Arts, Dance Section. She has showcased her work across Canada and written extensively about Indigenous performance processes.

Geraldine talked about the work she conducted in 2010 for Canada Council for the Arts' Dance Section, regarding their Aboriginal specific programs. Included was an analysis of how protocols are defined and addressed within the annual support to the Aboriginal Peoples' Dance Companies, Organizations and Collectives Program. Telephone interviews were conducted with dance artists and organizations applying to the program. A working committee was set up and a one-day work session was held with representation from the Aboriginal dance community.

Throughout the study, there was a hesitancy to attempt an absolute definition of what "protocols" are in the context of Aboriginal dance. It was recognized that protocols within the Aboriginal dance community were connected to culturally specific customs and values. Further, while there are numerous commonalities between Indigenous peoples' protocols and cultural laws, there are also many specifics and differences.

During this study Geraldine also interviewed Dr. Greg Younging who explained that he preferred to use the word "customary law" rather than protocols, because "laws are binding," while "protocols are not." He also mentioned that customary laws are the oldest forms of laws that exist, originating within, and practiced by all Indigenous Nations.



Geraldine's report clearly referred to the four R's: Responsibility, Relationship, Respect and Reciprocity, as a way to understand how Indigenous peoples have always shared and transmitted knowledge. These concepts were at the foundation of every conversation she engaged in concerning protocols. A diagram offered an illustration of the four R's including related questions artists can ask themselves.

THE 4 R'S MODEL:

Relationship:

How do you express the cultural origins of your work?

How does your work include knowledge keepers, advisors, elders when working with traditional stories, songs or dances, or technology?

Respect:

How do you work with the traditional story, knowledge or dance in a new way or technology?

In which ways does your company maintain the integrity of the traditional source?

Responsibility:

If you are working with a traditional story or narrative, how do you credit the storyteller in your production programs, and other PR materials?

Reciprocity:

How does your work reflect or recognize your community?

In which ways does your company maintain the integrity of the traditional source? In what ways does the work that you do, as an individual artist or as a dance company honour the diversity of Aboriginal cultural practice and expression?

SHAIN JACKSON, a Salish artist based in Squamish, is also a business owner and self-proclaimed “born again lawyer.”

Shain provided an overview of his work to develop a province-wide brand for authenticating Aboriginal art and giftware in BC. Now titled the Authentic Indigenous Arts Resurgence Campaign (The “ARC”), this ambitious marketing initiative is housed under the umbrella of Aboriginal Tourism BC (AtBC). Through a three-tiered tag system, the program attempts to provide a way for local audiences and buyers and tourists to identify and purchase only authentic Aboriginal products rather than mass-produced imitations. It is specifically aimed at promoting and supporting authentic Indigenous artworks in both the retail and wholesale marketplace, with criteria based on design ownership, control of distribution and economic benefits.

Shain explained that, in order for this campaign to be successful, it requires support from, and partnerships with, Aboriginal artists, buyers, giftware producers and retail outlets. The campaign encompasses a dedicated website, an online artist’s directory with bios and product lists, product tagging and signage, and a public education component. See: authenticindigenous.com



Workshop 1 TRADITIONAL KNOWLEDGE, INTELLECTUAL PROPERTY RIGHTS & EXISTING COPYRIGHT

DR. GREGORY YOUNGING Facilitator

Dr. Younging explained that inherited knowledge is a complex system of laws going back thousands of years whereas Intellectual Property Rights only go back to the 1700's. The intellectual property rights system is the only system that protects us by law and the western way of thinking. Prior to the Statute of Anne and the intellectual property rights, artists and inventors had no rights. The irony is that from an Indigenous view this system is very recent.

Greg mentioned that a survey of the intellectual property rights system showed that 98% of applicants are non-Indigenous people and non-Indigenous owned companies applying for ownership of Indigenous traditional and cultural knowledge. As soon as that non-Indigenous person patents a word, design or work of art, it no longer belongs to the Indigenous person or people. The non-Indigenous person or company assumes exclusive rights and ownership to it.

Greg shared four high-profile stories about companies that have patented or used Indigenous words or designs:

- *Aveda Corporation patented the word "Indigenous." Although they were successful in patenting the word, they later gave it up.*
- *Fiji Airlines attempted to patent a collection of sacred family designs for their logo.*
- *The Carpets Case in 1994 was a landmark court case recognizing the work of Indigenous artists. In this case, a carpet company had used the works of prominent Aboriginal artists without their permission.*
- *In Australia in 1989 Ganalbingu artist, John Bulun Bulun, commenced action against a t-shirt company that had copied one of his ceremonial artworks without permission.*

Questions and comments by participants included:

- *Do we own designs collectively or are they only recognized by family and individuals?*
- *Can a community be recognized as a for-profit entity?*
- *For mascots (the Redskins for example), who has the authority to allow their use?*
- *How do we enact our laws? We didn't have laws or rules. We had ways of being and knowing. How do we shift western laws back to this?*
- *One participant stated that songs are owned collectively in his community. He said that he does not have the right to give anyone the authority to record or film them. Who has the authority to do that? That is the question.*
- *We need to create our own laws.*
- *Our mindset to share our knowledge has been our downfall.*
- *We are more apprehensive about working with other First Nations than non-Indigenous people.*

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- *It is important to know our “Senklip” coyote stories. They tell us how to think and act.*
 - *Cultural mapping can unify us so we can have one voice.*
 - *Language is the way to start. We need to seek terms that express the guiding principles and protocols.*
 - *Ceremonies are even appropriated. An example is the court case in the U.S. with the sweat lodge.*
 - *We need to convince the elected Aboriginal leadership to support the arts.*
 - *Knowledge comes from the land. That’s where our ancestral knowledge comes from.*

Greg provided the following comments and suggestions:

- *We should be familiar with the United Nations Declaration on the Rights of Indigenous People, released in 2008. In particular, Article 31 states:
“Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.”*
- *Initiatives in Australia are three decades ahead of Canada’s. We must create awareness around our cultures and protocols like the Aboriginal people in Australia have.*
- *The Maori have established a treaty to protect Maori knowledge, interests, identity, language and culture.*
- *We need to work with the World Intellectual Property Organization (WIPO).*
- *The World Commission has addressed this issue of Indigenous intellectual property rights as has the Department of Canadian Heritage. Many reports have been created, and recommendations have been made, but they have all been ignored. Let’s not wait to develop something concrete, educational and useful.*
- *We need to change the current system, and have the capacity for “collective” copyrights, rather than those that only serve individual interests.*
- *Lawyers are starting to formulate many of the things we are talking about at this Forum.*



Workshop 2 MARK OF AUTHENTICITY

SHAIN JACKSON Facilitator

“Economics and culture, economics and culture, economics and culture,” was the essence of Shain’s message to participants. He spoke about the history of economics within Aboriginal communities from an arts perspective and the importance of revenue from producing and selling art today. He recalled his Granny selling her baskets by the side of the road, “probably for pennies”, just to make enough money to raise her family. Shain also spoke about how our art is our written language. It tells our stories. Our laws and our protocols are encoded in our art.

Shain explained that it was his experience during the 2010 Vancouver Olympics that got him involved with the production, selling and marketing of authentic Aboriginal art. Shain briefly spoke about the Indigenous gift market. According to a study that Aboriginal Tourism BC (AtBC) commissioned at that time, 88% of all Aboriginal-themed giftware had no Indigenous involvement in the design, manufacture or distribution. He spoke about giftware that is being mass-produced outside of Canada, which brings no economic benefit to Indigenous people.

Working closely with AtBC, Shain launched the Authentic Indigenous Arts Resurgence Campaign (ARC). With the support of a slide presentation he showed how this campaign is meant to give Indigenous artists and producers an opportunity to be compensated fairly in this industry. This campaign is now a province-wide AtBC marketing initiative aimed at promoting and supporting only authentic Indigenous artworks. The campaign is built around a website that contains a directory of Aboriginal artists, with information about them and the works they produce. The system provides three levels of designation based on control and economic benefit, with associated tags that bear the “Authentic Indigenous” logo:

- *Tier 1 products are designed, produced and distributed by Indigenous artists or businesses.*
- *Tier 2 products are designed, approved and distributed by Indigenous artists but may be produced by non-Indigenous people or businesses.*
- *Tier 3 products bear the artwork of an Indigenous artist who has been fairly compensated for their work and has also approved of the final design. The producer and/or distributor need not be of Indigenous ancestry.*

These tags let galleries and buyers know that they are purchasing authentic work of Aboriginal artists and that the artist has been fairly compensated. Galleries and events will also be able to achieve designation.

There have been many previous efforts to market authentic Indigenous art. Programs developed by the Inuit, Haida and in Australia, New Zealand and the United States have all had weaknesses and strengths. When developing ARC, all of this was considered in an effort to build on what has already been tested. The focus of ARC is to ensure that consumers are purchasing authentic Indigenous art and the artist has been compensated. It promotes transparency.

Shain invited questions and actually challenged the group to ask the tough questions in an effort to improve the initiative. He responded to numerous questions from the audience regarding the definition of authentic, how Aboriginal artists can get registered and whether communities can have their own directory of artists. There were enquiries about how artists outside the Lower Mainland or with limited internet access can participate. There was also discussion about whether artists working in disciplines other than visual arts can be involved.



Open Space Session **ABORIGINAL PERFORMING ARTS**

MARGO KANE Host

Margo's primary starting point for this session was the need to bring back "conversation," to talk more with one another, and to stand up to respond to the issues together. The importance of networking and collaborating was emphasized repeatedly. Margo talked about how we are craving ownership over our own stories, and fighting for recognition of our "art" as our laws. She stated that we must honour ourselves, our histories and our ancestors. We must recognize our Elders and emerging artists, hold each other up and know about those who blazed the trails.

Participants explored the question: "What are the challenges here and how do we address them?" The first issue shifted the focus away from protocols to the lack of funding for an Indigenous performing arts school in Vancouver. It was suggested that urban Aboriginal organizations need to be funded differently than First Nations communities and that Aboriginal people need to be more involved and have input into policies.

Isolation and the feeling of not being included is another challenge that was identified. One solution offered was to build better communication. We must band together, network and connect. Solutions need to come from us. An example of one such effort was the National Indigenous Writers Conference and their goal to start an Indigenous Writer's Union.

Again and again the importance of networking was emphasized. Suggestions included:

- *Meeting to discuss issues more regularly.*
- *Devise methods for establishing a united voice.*
- *Do not stay isolated. Meet new people and get involved. Full Circle has offered to organize these meetings. Margo also suggested reaching out to other disciplines to help them become known and to encourage them to be part of these discussions.*

Other ideas and comments offered included:

- *We are different people in contemporary times. We are of mixed races and new people, but we have always been multicultural and multiracial.*
- *Acknowledge trailblazers so we don't keep fighting the same battles, but rather progress.*
- *One thing we can all do is to ask for help with writing grants and developing strategies.*
- *When you have big burning issues, organize yourself, write and petition the top people of funding bodies. Speak up. We have to do this together.*
- *Support one another by promoting each other on our blogs and social media.*
- *View other disciplines to see what they are doing and determine what relationships can be built. Share knowledge and empower each other.*

Moving Forward

The intention for the final breakout workshops was to facilitate group articulation of a vision for next steps and moving forward. The group was divided into four groups, and each group was provided with the same set of questions to focus their exchange of ideas on next steps and stimulate discussion leading to general recommendations. This resulted in many specific and practical suggestions that will strengthen the work of all present, and guide FPCC's next steps.

How can protocols can strengthen and support the work of artists?

- *Some protocols need to be adapted continuously to suit new and evolving circumstances—for example, technology.*
- *Emerging artists and youth need to be nurtured and mentored.*
- *Protocols tell us to be inclusive by incorporating all voices of the community.*
- *Protocols give Aboriginal artists confidence that they are following customary laws that are well established. This knowledge gives room for artists to alter, challenge, and push the envelope while still being grounded in the ways of our ancestors.*
- *There are always going to be complexities. There will always be criticisms. Therefore artists need to have access to mentors, Elders and cultural advisors.*
- *Urban Indigenous people can connect with their culture and protocols through understanding and appreciating Aboriginal art.*
- *Need a full definition of cultural protocols that includes when to apply protocols, where artists can go to learn about protocols and from whom, and what to do if cultural mistakes are made.*





How we can support artists with navigation of protocols in relationship with communities, funders, presenters and organizations?

- *Many participants strongly stated that we are all responsible for educating ourselves first to know who we are.*
- *Learning about your culture, history and protocols is ongoing.*
- *Strengthen self by listening and learning.*
- *If you want to know more about your protocols, go to the community, find the Elders and build relationships with them. Trust those who know the protocols. Learn from them. Speak up about your own protocols. Speak about them to remind yourself and others. Share with those connected to our communities or Nations.*
- *It is our duty to make others aware.*

Although the importance of educating the mainstream about cultural protocols was frequently raised, it was emphasized that we must be careful what we share, and always protect the integrity and the spirit of the artist, of the Elders and our ancestors. One participant stated that, “the Aboriginal way of teaching and learning is not recognized by mainstream. Having this rejected by mainstream is disrespectful. We must spend a lot of time educating mainstream about our values, principles and ethics.” It was suggested that a good approach for transferring such knowledge is to apply the four R’s as guiding principles: Respect, Reciprocity, Relevance and Responsibility.

What tools can we develop to support the work of artists, and what are your recommendations for content and structure of such tools?

1) A protocol guide or handbook. This guide could:

- *Include definitions of protocol.*
- *Draw on our original languages as core sources of knowledge.*
- *Consider all Nations’ protocols, the similarities and differences.*
- *It could answer such questions as “How did we teach cultural protocols or deal with conflicts in the past”?*
- *Incorporate the four R’s.*
- *Talk about the specifics of “domain”.*
- *This guide could be used by non-Aboriginal art organizations as well when working with Aboriginal artists and communities.*



2) Guides or directories to identify knowledge keepers, medicine people, cultural teachers, language speakers or Elders in various communities:

- *This would enable an artist to discuss their project with an Elder or cultural person to get their response, interpretation or guidance.*
- *Traditional artists give respect to our ancestors. Elders can help offer prayers that respect the ancestors.*
- *Non-Aboriginal arts organizations will be able to contact the proper cultural advisors. They will be able to always include someone who holds lodge and ceremony knowledge to speak about protocols.*
- *This would make it easier for young people or emerging artists to find a mentor or cultural advisor in their area or with a similar cultural background.*
- *An option might be to develop a “template” of a guide or directory for First Nations communities or organizations to use.*

3) A cultural protocol app:

- *To engage the younger generation who has grown up with technology.*
- *To support artists who are highly mobile at this time.*
- *This app would be a learning tool and serve as a reference.*
- *They could share information with others, locate cultural people and stay in touch with cultural arts organizations.*
- *The app could also be used by non-Aboriginal arts organizations to learn about appropriate protocol procedures.*

4) Ongoing dialogue & discussion on protocols:

- *Support ongoing local workshops and community meetings to facilitate clarification and articulation of specific protocols.*
- *Organize provincial and territorial, or regional gatherings and forums.*
- *Discussion groups could also be set up online.*

CLOSING COMMENTS

Cathi Charles Wherry, Arts Program Manager, FPCC

“I’m over the moon about how everything’s gone,” is how Cathi summed up her thoughts on the procedures over the two days. She was overwhelmed by the intellect, heart and thoughtfulness shown by everyone leading up to and throughout the Forum. She spoke of how this togetherness and open dialogue conveyed such a positive, strong message of hope for our people. “This is what gives us the fuel to go back to do what we do in our communities,” she said.

Cathi briefly outlined FPCC’s follow-up plan, which includes this summary report on the proceedings. All recommendations and suggestions will be reviewed to determine next steps. A fundraising strategy will be necessary to follow up on many of the ideas. The feasibility of an online network to continue this Forum and future discussions of this important topic will also be explored.

Cathi thanked everyone for honouring this event with their presence and for generously sharing their powerful stories and personal insights.

Tracey Herbert, Executive Director, FPCC

Tracey thanked everyone for participating in this Forum and for generously sharing their experiences with each other. She briefly addressed the next steps to be taken and stated that FPCC would continue to do what they are good at, which is bringing people together, gathering information, creating materials and sharing that information with the community.

Lauren Terbasket, En’owkin Centre

Lauren explained that the first order of business she needed to do was to acknowledge a mistake that she had made earlier in the day. She explained that she had given the wrong name when she had introduced a traditional Okanagan song. In keeping with their protocol, and before all Forum participants, she apologized to the Armstrong family and then offered a gift to the family.

Lauren mentioned that the En’owkin Centre is a cultural institution whose mandate is to revitalize the language and culture through education. Through this kind of work, En’owkin brings together the best of minds who all contribute to the topic at hand, which at the moment is cultural protocols and the arts. She explained that the Centre is a family institution and spoke on how it humbles and blesses them that so many people have come through this organization who, in turn, continue to spread the knowledge they’ve received there to others across Canada.

Lauren acknowledged each of the presenters of day two. She greatly appreciated the reference of the four R’s – Respect, Reciprocity, Relevance and Responsibility. She especially enjoyed the comment by Shain Jackson that “our laws, our protocols and our ways of doing things are codified in our art.” She said that she also agreed strongly with the statement made by one of the presenters that “our art saves lives.” She said she views the stories and comments from the participants and presenters as very healing, not a reflection of a people who are broken, but as a people who are empowered and who are powerful. Lauren especially appreciated the mention of mentors and mentorship. She stated that it is important having mentors supporting us such as Dr. Jeannette Armstrong and Dr. Greg Younging.

She explained that their Elders gave them three powerful stories: how food was given, how turtle set the animals free and how names were given. She stated that although some may see these stories as simple, that they actually form the core of their protocols. They show how to do things in a good way and infuse what we do with good energy. That good energy,” Lauren explained, “really determines the outcomes of the work that we do.”

In closing, Lauren acknowledged Tracey Bonneau for all her hard work in organizing the hosting of this event on behalf of the En’owkin Centre. She also acknowledged First Peoples’ Cultural Council for initiating the gathering, and bringing participants from all across Canada to their community. She thanked everyone for standing up for the work and for standing up for the En’owkin Centre with their presence. In keeping with Okanagan protocol, Lauren wished everyone safe travels.

The Forum closed with a gifting to acknowledge everyone’s hard work and participation, a traditional Okanagan drum song and an impromptu round dance.



PARTICIPANTS

Ruby Alexis, Westbank, BC
Devin Armstrong, Penticton, BC
Dr. Jeannette Armstrong, Penticton, BC
Richard Armstrong, Penticton, BC
Daina Ashbee, Montreal, PQ
Maria Baptiste, Penticton, BC
Diane Blunt, Vancouver, BC
Denise Bolduc, Toronto, ON
Tracey Kim Bonneau, Penticton, BC
Chris Bose, Kamloops, BC
Dynise Brisson, Penticton, BC
Ann Cameron, Vancouver, BC
Clay Carson, Penticton, BC
Jason Chamakese, Leoville, SK
Cathi Charles Wherry, Victoria, BC
Dorothy Christian, Vancouver, BC
Jordan Coble, Kelowna, BC
Paul Crawford, Penticton, BC
Beth Cuthand, Penticton, BC
Michael Cywink, Espanola, ON
Steven Davies, Victoria, BC
Shealagh de Delley, Kamloops, BC
Shayna Desjarlais, Penticton, BC
Diana Downey, Penticton, BC
Chad Eneas, Penticton, BC
Tanja Fera (Dixon-Warren), Vancouver, BC
Veronica Folkers, Penticton, BC

Stephen Foster, Kelowna, BC
Ayumi Goto, Kelowna, BC
Randall Gottfriedson, Penticton, BC
Kim Gouchie, Penticton, BC
Kakaitkw Hall, Westbank, BC
Kxansvlaxw Hall, Oliver, BC
Tracey Herbert, Victoria, BC
Debra Hoggan, Whiterock, BC
April Ingham, Victoria, BC
Phyllis Issac, Penticton, BC
Shain Jackson, North Vancouver, BC
Corrine Jim, Penticton, BC
Michelle Joe, Penticton, BC
Anona Kampe, Penticton, BC
Margo Kane, Vancouver, BC
Chief John Kruger, Penticton, BC
Nadya Kwandibens, Westbank, BC
Lloyd Lecoy, Penticton, BC
Roxanne Lindley, Cherryville, BC
Steve Loft, Ottawa, ON
Geraldine Manossa, Osoyoos, BC
Sheilah Marsden, Keremeos, BC
Ashok Mathur, Kelowna, BC
Katelyn McCooeye, Slovan Park, BC
Ashley Michaels, Vancouver, BC
Peter Morin, Brandon, MB
Kristirose Michelle, Penticton, BC

Garry Oker, Fort St. John, BC
Joe Osawabine, Wikwemikong, ON
Corey Payette, Vancouver, BC
Marcie Phillip, Penticton, BC
Louise Profeit-LeBlanc, Wakefield, PQ
Antonio Pulido, Penticton, BC
Janet Marie Rogers, Victoria, BC
Sara Roque, Toronto, ON
Dr. Marlowe Sam, Penticton, BC
Jessica Sault, Victoria, BC
Rob Sawan, Penticton, BC
Paul Seesequasis, Penticton, BC
Rose M. Spahan, Vancouver, BC
Amy Spence, Vancouver, BC
Nadine St. Louis, Montreal, PQ
Lauren Terbasket, Penticton, BC
Tanya Terbasket-Fulton, Penticton, BC
Florence Thomas, Penticton, BC
Gillian Thomson, Vancouver, BC
Loretta Todd, Vancouver, BC
Kwasuun Sarah Vedan, Burnaby, BC
Connie Watts, Port Alberni, BC
Brianna Wells, Edmonton, AB
Leslie Anne Wilson, Saskatoon, SK
Odette Wilson, Victoria, BC
Dr. Gregory Younging, Penticton, BC



Dr. Jeannette Armstrong and Margo Kane

BIOGRAPHIES

Daina Ashbee

Daina Ashbee is an artist, performer and choreographer born in BC of Cree, Metis and Dutch descent. Her work is often influenced by her Aboriginal culture and her experiences as a young woman, using both contemporary and traditional means as expression.

She has trained in dance, choreography and improvisation at Pacific Dance Arts Ballet Academy, Modus Operandi Vancouver Contemporary Dance Program and EDAM. She has created for InFrinGing Dance Festival, The Talking Stick Festival, Weesageechak Begins to Dance Festival and Dance Matters among many others. Daina has worked professionally as a dancer with Raven Spirit Dance Society, battery opera performance, Kokoro Dance Theatre, StarrWind Dance Projects, Tanya Lukin Linklater, Genevieve C. Ferron, Meaghan Oglivie and Rosy Simas Danse.

Currently, Daina's interest lies in 3 Dimensional artworks such as performance, installation and sculpture. She seeks to use and acknowledge the density and complexity of the human structure by exploring the innards, thought processes, energy and capacity for life. She is looking forward to the completion of her first full-length ensemble dance work, "Unrelated", in the summer of 2014 with mentorship and/or residencies at both MAI (Montreal, Arts Interculturels) and Studio 303 in Montreal, Quebec. You can visit her website at dainaashbe.com

Diane Blunt

Over the past 20 years, Diane has been involved as Production Manager with many of Vancouver's finest festivals including Vancouver International Jazz Festival, Vancouver International Writers Festival, Vancouver Folk Music Festival, and the City of Vancouver's 125 Celebrations. Now changing course into Arts Administration she has taken on the role of General Manager for Full Circle: First Nations Performance. Diane has always has a passion for the arts and, being of Ojibway descent from the Kawartha Nishnawbe Nation, she has since focused her passion on the Aboriginal Performing Arts. She also recently completed her Certificate in Fine Art at Emily Carr University.

Denise Bolduc

Denise Bolduc is an accomplished artistic producer, programmer and arts consultant. She is best known for her role establishing the Planet IndigenUs Festival (2004) as the first Creative Director/Producer. She was the Artistic Director/Co-founder of the Aboriginal Music Project and has served as an Arts Officer at the Canada Council for the Arts and at the Ontario Arts Council. She has consulted, programmed and produced numerous multidisciplinary arts events, conferences, concerts and music showcases. Most recent activities include producing the "Thunderbird Market" (2014 One of a Kind Trade Show), Tomson Highway's "Songs from the (Post) Mistress" Concert Cabaret, "Buffy Sainte Marie in Concert" and the theatre production, "Paddle Song". Bolduc was awarded the 2009 Aboriginal Businesswoman of the Year award. She recently returned from Australia's Performing Arts Market as a guest of the Australian Department of Foreign Affairs and Trade.

Tracey Kim Bonneau

Tracey Kim Bonneau is a media artist and professional writer with 25 years of experience in project management. Her expertise is building teams and creating multi-media projects. Tracey is from the Syilx Nation of the Okanagan, born and raised on the Penticton Indian reserve in BC. Tracey is an award winning independent documentary producer. Tracey's work is known to be future-oriented with innovation. Tracey has expertise as an analyst within the Arts and Culture sector across Canada.



Chris Bose

Chris Bose is a writer, multi-disciplinary artist, musician, curator and filmmaker. He is of the N'laka'pamux/Secwepemc Nation and currently lives in Kamloops, BC. He is a founding member of the Arbour Collective, an Aboriginal arts collective based in Kamloops, with a national membership. He is also a workshop facilitator of community arts events, digital storytelling, art workshops with people of all ages and backgrounds, curatorial work for First Nations art shows and projects, research and writing for periodicals across Canada, project management and coordination, music festival producer, mixed-media productions, film, audio and video recording and editing, and more.

Ann Cameron

Ann Cameron was born in Vancouver and returned to the city in 2002. Her family is connected to the Chinook, Iroquois and Coeur d'Alene peoples. Ann has a BA (Honours) in Fine Art and a Master of Museum Studies. More recently, she received a Master of Information Studies. Ann taught art history at the University of Manitoba and Waterloo University, and in private art schools and a federal penitentiary. She held positions at the Winnipeg Art Gallery and the Art Gallery of Ontario, and has worked as a freelancer for the CBC and as a translator. Ann has been a trustee on the Boards of the Royal Ontario Museum and the Bill Reid Foundation. She has been a member of the executive of the Board of the Vancouver Airport's YVR Art Foundation since 2011.

In 2007, Ann began "The Beat", a newsletter that provides information and context for current and upcoming First Nations art events and accomplishments on the West Coast. The Beat newsletter has a subscriber list of about 600 people, including artists, scholars, curators and collectors in BC, the USA, Britain and Europe and is widely re-circulated. All back issues are archived on coastalartbeat.ca

Jason Chamakese

Jason Chamakese currently resides on the Pelican Lake First Nation in Saskatchewan, Canada. He is fluent in his Plains Cree language and strongly rooted in his traditional beliefs. As a child, he recalls his mother singing traditional songs as she went about her day to day activities. These memories and his firm cultural background and respect for traditional story and song played an integral role in his discovery of the Native American flute over a decade ago.

Influenced and mentored by Kevin Locke and William Gutierrez, Jason has taken his music to many appreciative audiences throughout North America. Windspeaker magazine has described his music as "soothing, inspiring, and powerful." In 2008, his first album "Midnight at Clearwater, Native American Flute Songs, vol. 1" received nominations for Best Flute Album at the Canadian Aboriginal Music Awards and the Aboriginal People's Choice Music Awards. He considers his work within schools to be the most important as he uses his gifts to inspire youth to make positive and healthy lifestyle choices. Through the use of traditional stories and songs, he hopes to awaken the pride and identity of the students he reaches out to. He hopes to promote mutual respect amongst all peoples regardless of race, color, or creed.

Jason has performed at several high profile venues in the 8 years he has been performing and has shared the stage with some of the top Aboriginal talent in North America. He appeared nationally on CTV's "Indigenous Circle", lent his talents to the CPAC documentary "Nahanni", and experienced the international stage while performing at the Four Host Nations Pavilion during the 2010 Winter Olympics in Vancouver, BC.



Cathi Charles Wherry

Cathi is Anishnaabeque, a member of the Rama Mnjikaning First Nation, where her Father was born. Her Mother's ancestors crossed the sea from Britain five generations ago. Since 1979, she has lived in the beautiful homelands of the Lkwungen and WSÁNEĆ people on southern Vancouver Island. She studied Visual Arts at Camosun College ('91), and earned a BFA (Honours) in Studio Arts from the University of Victoria ('94). She strives to realize a balanced expression of this training and the Anishnaabemowin that resides in her memory and bones.

As a visual artist, Cathi has participated in numerous group shows, and has had three solo exhibitions. Her current art practice is focused on stories told through mapping, and the spirit of place. Her 2013 installation entitled, "my husband is a mountain", was curated by Peter Morin, at Open Space in Victoria. As a writer, and curator, past projects include: "invincible spirit" (1995), "earthy gestures" (2001), and "Transporters—Contemporary Salish Art" (2007). Since 1996, Cathi's primary focus has been her work as Art Programs Manager with First Peoples' Cultural Council, a provincial organization that supports Indigenous languages, arts and cultures in British Columbia. For the past 20 years, she has benefited from the guidance of many generous mentors who have influenced her work to support Aboriginal and First Nations artists and cultural workers through development and delivery of arts funding and strategic initiatives, and provision of resources and training, on a regional and national level.

Dorothy Christian

Dorothy Christian is a writer/director of documentaries, a visual storyteller and a scholar. She is from Splotsin – one of the 17 communities of the Secwepemc Nation. Christian worked professionally in the film/television industry before returning to academe. Dorothy's MA thesis, "A Cinema of Sovereignty: Working in the Cultural Interface to create a Model for Fourth World Film Pre-production and Aesthetics" was completed at the School of Communications, Simon Fraser University in 2010. Ms. Christian is currently in the field research of her PhD project at UBC's Department of Educational Studies where she is researching "The Visual Sovereignty of Fourth World Cinema & Indigenous Pedagogy". Dorothy is gathering knowledge from multi-generational filmmakers and cultural knowledge-keepers.

Jordan Coble

Jordan is a proud Westbank First Nation member and the Curatorial and Heritage Researcher for the Westbank First Nation Heritage Office and Repository. He earned his BA from The University of British Columbia-Okanagan in Cultural Studies. Jordan's goal is to create better understanding and more awareness regarding First Nations people and Indigenous worldview through the sharing of knowledge, stories and ideas. Jordan hopes to clarify the cultural misunderstandings that colonization and globalization continue to cause. He aims to open pathways for First Nation people to live and thrive on equal terms, to utilize their gifts while at the same time honouring their connection to the land and responsibilities to their community. Jordan believes that the best way this can happen is to work together with not only our own people but outside organizations, to show the world all we have to offer in a good way. Jordan would like to fortify his knowledge of cultural protocols, understanding and awareness so that he can continue his work in a honest and respectful way in regards to sharing of knowledge and information with colleagues, clients and community members that may be of sensitive nature. – Way' limlám̓t

Michael Cywink

Michael Cywink, artist/author/curator/muralist is a band member of the Wikwemikong Unceded Indian Reserve on Manitoulin Island. He is also an alumnus of the Museum Studies Program at the Institute of American Indian Arts in Santa Fe, New Mexico. Michael is an



independent curator. Previously he was the curator for the Ojibwe Cultural Foundation in M'Chigeeng, Manitoulin Island, as well as a First Nation's cultural consultant with Walt Disney Imagineering/Disney's America theme park project in Glendale, California. He has interned at the Canadian Museum of Civilization of Man, Hull, Quebec, the National Museum of American Indian, Smithsonian, Washington, DC, the Institute of American Indian Arts, Santa Fe, NM, and Walt Disney Imagineering, Glendale, CA. Throughout the 80's, Michael was a counselor/contract street worker in Toronto working with agencies such as Central Toronto Youth Services, Under 21 Covenant House, The Toronto Boy's Home, Native Men's Residence and Kinark Homes.

Steven Davies

Steven Thomas Davies is a Coast Salish media artist and educator with generations of roots on Gabriola Island and Nanaimo on his late paternal Grandfather's side. He is a graduate of the University of Victoria with a Professional Teaching Certificate and a BSc. He received screenwriting and production training at Akaku Maui Community Television, the Gulf Island Film & Television School, and the Banff Centre of the Arts. He is grateful for the support his work has received from Canada Council for the Arts, First Peoples' Cultural Council (Aboriginal Arts Development Award in 2009), the BC Arts Council, the Canadian Film & Television Producers Association, and the Clayoquot Biosphere Trust. In addition to receiving two APTN broadcast credits for collaborative professional efforts, Steven's first documentary film "Ahousat going?" was shortlisted as an 'All-star' during the NSI's online film festival in 2011. In 2012 and 2013, his first short dramatic film "Discovery Island" screened at festivals across Turtle Island including the Illinois International Film Festival, Winnipeg Aboriginal Film Festival, Red Nation Film Festival, and Cowichan Aboriginal Film Festival. Steven was very proud to work with Cathi at the First Peoples' Cultural Council for almost three years. He received great fulfillment and satisfaction from working with the native arts community and feels it's the most important job in the world. Steven recently completed an Aboriginal Management Certificate at The University of British Columbia and looks forward to having more time for personal projects.

Shealagh de Delley

Shealagh de Delley is a mixed media artist, aspiring filmmaker and a musician with ten years of performances. She has been co-hosting art and culture workshops with Arbour Collective since 2012. The Arts have provided her with opportunities to meet and share ideas with other artists in the community, and be involved in professional art exhibitions in the Kamloops, BC area.

Arbour Collective works to provide Indigenous people the means to create and produce art in a safe environment while exploring identity, language and culture. Being an art workshop facilitator has given Shealagh opportunities to bridge the Aboriginal community, to meet and create art while 'indigenizing' an institutional, non-Indigenous space. By helping build and develop a network of Aboriginal artists, Shealagh is able to keep in touch with the local and national art scene, as she constantly strives to create a new body of work for upcoming exhibition opportunities.

Kaykaitkw Hall

Kaykaitkw Hall is a young emerging Syilx Aboriginal performing artist living in the Okanagan Valley. Kaykaitkw's artistic expression is grounded in her Syilx heritage. Her practice combines traditional knowledge and storytelling methods, including oration, music, and dance to connect her audience to an experience of what it means to be Syilx. She is committed expanding her knowledge and understanding of what



constitutes Traditional Syilx Dance, and is currently being mentored by Syilx Elder Madeline Gregoire, who has been a dancer since a very young age and carries a vast amount of knowledge related to Q’wailxw dancing.

Tracey Herbert

Tracey Herbert is from the St’uxwtews First Nation (Bonaparte Band). She has dedicated her career to public service for the past 26 years. She is a practitioner of community development and has successfully administered a wide variety of community programs in BC. Since 2003, Tracey has been the Executive Director of the First Peoples’ Cultural Council, a Crown agency with the mandate to vitalize BC First Nations’ languages, arts and cultures. She is the Chair of the Governance Council for the Endangered Languages Project launched in partnership with Google.org in 2012. Tracey has been a consultant on CIDA (Canadian International Development Agency) projects in Africa and China. Prior to this, Tracey was a strategic planner at Indian and Northern Affairs Canada, a Community Development Officer at the First Nations and Inuit Health Branch and a band councilor for the Bonaparte Band. Tracey received her Bachelor of Fine Arts from the University of Victoria with a major in theatre.

Debra Hoggan

Debra Hoggan is an Aboriginal consultant based in Vancouver. She has extensive experience in the areas of Aboriginal entrepreneurship and economic development in BC, both as an advisor and a business owner. She works extensively with nonprofit organizations and First Nation communities, providing project management, coordination and fundraising services. She has worked with Indigenous people at the community, provincial, national and international level.

Debra has provided numerous Aboriginal artists and entrepreneurs with support for the development and launching of new business ventures. She assisted Aboriginal producers and suppliers of giftware to showcase their work in a national tradeshow, and developed an intensive entrepreneurial training program for Aboriginal entrepreneurs. She has assisted in setting up numerous Northwest Coast Art galleries and gift shops both on and off reserve. Debra has managed numerous projects encouraging and supporting Aboriginal women to develop businesses. She served as an advisor to the Business Women’s Advocate Working Advisory Committee with the Ministry of Small Business, Tourism and Culture for five years, and also served as advisor to the Minister of Multiculturalism and Anti-racism for four years.

Debra holds a diploma in General Arts & Sciences and certificates in Small Business, Fundraising Management, and Administration of Aboriginal Governments. She is currently pursuing her degree and is studying Human Resources.

April Ingham

April Ingham, Executive Director of the Pacific Peoples’ Partnership, an international NGO focused on north-south Pacific relations, knowledge sharing and social justice, has an extensive background and body of experience in the non-profit sector, most pertinently with the First Peoples’ Cultural Foundation, public art galleries, the BC Arts Council and the BC Museums Association. Throughout her career, April has successfully managed complex projects in a cross-cultural and multi-stakeholder context. Prior to joining the Pacific Peoples’ Partnership, she worked for three years as Production Manager for the nationally broadcast Indigenous arts and culture television show “The New Canoe”. She is also credited, as part of the development team, for the web based Indigenous language archiving system, First Voices.



Margo Kane

Cree-Saulteaux performing artist Margo Kane is the Founder and Artistic Managing Director of Full Circle: First Nations Performance. For over 40 years, she has been active as a performing artist and community cultural worker. “Moonlodge”, her acclaimed one-woman show and an Aboriginal Canadian classic, has toured for over 10 years nationally and internationally. The Sydney Press (AU) during The Festival of the Dreaming praised it as being ‘in the top echelon of solo performance.’ She developed and runs the annual Talking Stick Festival and an Aboriginal Ensemble Performing Arts Program in Vancouver.

Recent roles include: for TV “Arctic Air” and onstage “For the Pleasure of Seeing Her Again” opening the Magnetic North Theatre Festival at the National Arts Centre, “Bah Humbug!” for Vancouver Moving Theatre & SFU and Yvette Nolan’s “The Unplugging” for the Arts Club which won a Jesse Theatre Award for Outstanding Original Script. She received the Inaugural Lorena Gale Woman of Distinction from the Union of BC Performers as well as a Jesse Theatre Award for Best Supporting Actress in “Where the Blood Mixes”, Kevin Loring’s Governor-General’s Award-winning play. Recently Margo was honoured with the BC Touring Award of Excellence and a BC Community Achievement Award.

Nadya Kwandibens

Nadya Kwandibens is Ojibwe (Anishinaabe) from the Northwest Angle #37 First Nation in Ontario. In October 2008, she founded Red Works and in the same year began photographing a series entitled “Concrete Indians”. Since then, Nadya has travelled extensively, photographing people and events throughout Canada and USA. She has worked for numerous groups and organizations including the: National Aboriginal Achievement Foundation, First Nations Health Authority, Association for Native Development in the Performing Arts, Full Circle First Nations Performance, Miziwe Biik Development Corp., imagineNATIVE Film + Media Arts Festival, Native Earth Performing Arts, Centre for Indigenous Theatre, Kaha:wi Dance Theatre, Big Soul Productions Inc., and several individual artists, actors, musicians and role models.

Her photographic work is featured in numerous publications, websites, and media including CBC’s “8th Fire” documentary series. Nadya was an invited artist-in-residence for the Native American Indigenous Cinema & Arts online exhibition, and has exhibited in group and solo shows in Toronto and Thunder Bay, ON, Edmonton and Calgary, AB, Seattle, WA, Cleveland, OH, Boulder, CO, St. Charles, Chicago, Aurora and Evanston, IL. Nadya continues to tour each year for photo-sessions and to document Concrete Indians portraits and to deliver empowering photography workshops for youth across Canada.

Geraldine Manossa

Geraldine Manossa, a member of the Bigstone Cree Nation in Alberta, is a dancer, choreographer and arts administrator who has also taught Performance Arts at the En’owkin Centre and worked as a program officer for the Canada Council for the Arts, Dance Section. She has showcased her work across Canada and written extensively about Indigenous Performance processes.

Ashok Mathur

Ashok Mathur is the Head of Creative Studies at The University of British Columbia, Okanagan campus, Kelowna. He works as a writer, artist, and cultural organizer, particularly in the fields of art around social justice issues. His work with Indigenous and racialized/minority artists includes organizing residencies, cultural events, and alternative pedagogies.



Katelyn McCooeye

Katelyn has an enhanced skill base as a consultant in traditional Aboriginal cultural and ceremonial protocols, both with individuals as well as community based projects and educational programs. She has extensive experience in facilitating workshops and educational programs for Aboriginal people and people working with Aboriginal people. With over fifteen years of training in traditional Aboriginal medicine practices from both North and South America, she is a Pipe Carrier in the Lakota Sioux tradition and also carries an inipi altar (sweat lodge). Both the Pipe and the inipi ceremony altars were passed down to her by Grandfather Wallace Black Elk. She also trained in a South American medicine tradition, in the jungles of the Brazilian Amazon. She honours both Medicine lineages she carries, but does not mix ceremonies. Katelyn is currently engaged as a medicine practitioner with a full patient load. She also enjoys a contracted position with School District #20, (Trail, BC) working in the capacity of Aboriginal Educational consultant and staff instructor for their Aboriginal Education program.

Ashley Michaels

Ashley Michaels was born in Winnipeg, Manitoba and is from the Métis Nation. She first caught the acting bug when she appeared in the theatrical production “Lily Alta” in Calgary. She was selected out of many across Canada to appear in the NBC’S “Four Directions Showcase” in New York City. While there, she performed in the play “The Baby Blues”.

Upon moving to Vancouver, Ashley was able to pursue her acting career in earnest. Incredibly versatile, she has worked on “Da Vinci’s City Hall” as a prostitute, “Voices Of The Fraser” as a 1700’s native worker, “Edna Brown” as a school superintendent, agrieving mother in “Elsewhere”, in “Edison & Leo” as a warrior, as Snare representing one of the missing women on “Highway of Tears”, and in “Tornado Valley” as an Aboriginal housekeeper. She now plays the role of Aunt Velma in “Mohawk Girls”. Ashley has attended acting classes to hone her craft –The Actors Room, Second Avenue Studios, Union of British Columbia’s Performers, the Canadian Casting Center and the Company of Rogues. Recently, she has had private coaching with Benjamin Ratner of Haven Studios.

Peter Morin

Peter Morin is a Tahltan Nation artist, curator and writer. Morin’s practiced-based research investigates impact zones between indigenous culturally-based practices and western settler colonialism. This work, defined by Tahltan Nation epistemological production, often takes on the form of performance interventions. Morin has participated in numerous exhibitions and performance events including “Team Diversity Bannock” and the “World’s Large Bannock Attempt” (2005), “12 Making Objects A.K.A First Nations DADA” (2009), “Peter Morin’s Museum” (2011), and “This is What Happens When you Perform the Memory of the Land” (2013). He has curated exhibitions at the Museum of Anthropology, Western Front, The Burnaby Art Gallery and grunt gallery among others and in 2012 co-curated, “Carrying on Irregardless: Humour in Contemporary Native Art” with Dr. Martine Reid for the Bill Reid Gallery of Northwest Coast Art. Morin teaches with the Visual and Aboriginal Arts Faculty at Brandon University.

Corrina Netherton

Corinna Netherton commenced the PhD program at UBC Okanagan in September 2013 after completing her MA in Indigenous Studies. Her PhD is a continuation of her MA research and explores the decolonization of western institutions and society as a possible way to achieve reconciliation between Aboriginals and other Canadians. This research includes analyzing the concept of Indigeneity and how it can be applied to decolonization and reconciliation.



Garry Oker

Garry Oker is a member and former Chief of Doig River First Nation located 70 km north east of Fort St. John, BC. Garry received his MA in Leadership and Training from Royal Roads University in 2005. His company, Symbols Design Corp, offers consulting services in workplace safety communication through interactive workshops. He applies technology, arts, music and theatre to communicate safety competencies in multiple learning styles. Symbols Design specializes in Performance Art Workshops producing innovative storytelling programming for communities, government and industry. Symbols Design Production works on the forefront of indigenous theatre, adapting classical archetypal themes to address and illuminate important events both historically and in the present.

Recent projects include production of “Dreamer’s Prophecy” for Site C Environmental Hearing and LNG Summit in Fort St. John. Garry has traveled throughout Canada, USA, Europe and South America promoting leading edge cultural design projects through digital animation, video, art, and music. Mr. Oker has performed leadership roles for over 30 years leading cultural ceremonies in the community and on the international level.

Joseph Osawabine

Joseph Osawabine is a 35 year old Anishnaabek artist hailing from the Wikwemikong Unceded Indian Reserve located on historic Mnidoo Mnising (Manitoulin Island) – ‘Island of the Great Spirit’. He began his career in the arts at the young age of 12 playing in Debajehmujig Storytellers, landmark production of “Lupi The Great White Wolf” the first production ever to be professionally produced entirely in the Anishnaabek language.

He continued his journey into the arts as a key member of “The Best Medicine Troupe” this improvisational theatre troupe became infamous for its youth training youth component in isolated and remote communities in Northern Ontario and beyond. This training component would soon become the backbone for the “National Aboriginal Arts Animators Program”, Debajehmujig’s training residency program. This program is now in transition and is soon to be redefined to reflect the current core artistic values and direction of the company.

Joe became Artistic Director of Debajehmujig Storytellers in 2004, after more than a dozen years of working experience with the organization. Throughout his history at Debajehmujig, Joe has performed in over 30 original productions and directed well over a dozen original creations including “The Gift” in 2004, “The Indian Affairs” in 2005, and “An Honour Story” and “Our Relations” in 2010. Joe has also played a key role in the development of The Four Directions Creation Process; a culturally and socially specific process of creation developed by Debajehmujig over the past two decades. The Four Directions Creation Process is tailored to the needs of artist’s emerging from a tradition of orality and places the artist at the centre of all creativity; the artist is the creation - the performance, the celebration. For the past 4 years, Joe has been involved in the development of “The Global Savages” Debajehmujig’s latest initiative and perhaps their most important work to date.

Corey Payette

Corey Payette is of mixed heritage Oji-Cree First Nations and French Canadian from Northern Ontario. Corey is the Artistic Producer of Raven Theatre, a not-for-profit emerging Aboriginal theatre company with the ambitious goal to produce theatre on a large scale. Raven Theatre (raventheatre.ca) currently has three new works in development in partnership with Arts Club Theatre, Western Canada Theatre, Firehall Arts Centre, and Caravan Farm Theatre. Corey holds a BFA in music from York University with a focus in music composition. He composed for



films: “The Great Fear” for AirCastle Film, and the documentary “Amin Amir” for OMNI TV. He has travelled across Canada as a musical director, arranger, and pianist. As an actor: “Indian Arm” (Rumble/Arts Club workshop), “Justice” (National Arts Centre/Gwaandak Yukon Tour), “Munsch to say!”, “Joseph...” (Chemainus Theatre Festival), “La Cage Aux Folles” (Vancouver Playhouse), World Premiere of “Beyond Eden” (Vancouver Playhouse/Theatre Calgary), “Glorious!” (Theatre by the Bay). In addition to Raven Theatre, Corey works as an Artistic Associate for Full Circle: First Nations’ Performance, and is the Box Office and Merchandise Manager for the Talking Stick Festival. This past year, Corey began work as Educations Co-ordinator for workshops in schools, Moccasin Trek tours, and has facilitated over 100 workshops in schools, reaching over 10,000 youth in the Lower Mainland and Vancouver Island. Over the next year, Moccasin Trek will be taking these workshops into the six regions of BC. See: coreypayette.com

Louise Profeit-LeBlanc

Louise is a member of the Nacho N’yak Dun First Nation from Mayo, in north-eastern Yukon. She is a mother, grandmother and a keeper of stories. She presently lives in Wakefield, PQ with her husband Bob, and worked in Ottawa as the Aboriginal Arts Coordinator at the Canada Council for the Arts for the past 12 years.

She comes from a long line of traditional storytellers and her repertoire consists of stories related to her homeland, the Yukon. These stories tell of how the land was made, and how her people survived there for thousands of years. Many of these stories describe how everything in nature exists in balance, but more importantly the stories contain morals and teachings for people to live harmoniously with each other, caring for the land, the water and all living things. She is grateful for the privilege of having been passed these stories by her Elders.

Louise is also a visual artist, poet and short story writer. She continues to demonstrate the necessity of utilizing the power of art; to heal, educate and provide opportunities to voice the need for justice for her own people and other Indigenous peoples of the world that that have been subjected to the oppressive hand of colonialism.

Janet Marie Rogers

Janet is a Mohawk/Tuscarora writer from the Six Nations band in southern Ontario. She was born in Vancouver, BC and has been living on the traditional lands of the Coast Salish people (Victoria, BC) since 1994. Janet works in the genres of poetry, short fiction, spoken word performance poetry, video poetry and recorded poems with music and script writing.

Janet has three published poetry collections to date; “Splitting the Heart”, Ekstasis Editions 2007, “Red Erotic”, Ojistah Publishing 2010, “Unearthed”, Leaf Press 2011. She is presently creating a new collection to be published with Talon Books in August 2014. Her poetry, CD “Firewater 2009”, gained nominations for best spoken word recording at the Canadian Aboriginal Music Awards and the Native American Music Awards. You can hear Janet on the radio as she hosts Native Waves Radio on CFUV FM and Tribal Clefs on CBC FM in Victoria, BC. Her radio documentary “Bring Your Drum” (50 years of indigenous protest music) won Best Radio at the imagineNATIVE Film and Media festival 2011. She was also commissioned to create a radio art piece by the same company that same year. Ojistah Publishing (Mohawk word for star) is Janet’s publishing label. Ikkwenyes or Dare to Do is the name of the collective that Alex Jacobs and Janet started in 2011. Through the collective, they produced a poetry CD titled “Got Your Back” that was nominated for Best Album Cover Design APCMA 2012 and nominated for Best Spoken Word at the Native American Music Awards 2013. Ikkwenyes won a Loft Literary Prize 2013 from which they will create poetry-based performance art that promotes Haudenosaunee (Iroquois) culture. See: janetmarierogers.com and soundcloud.com/janet-marie-rogers



Sara Roque

Sara Roque is a filmmaker, writer, arts administrator and activist who has worked with a number of community based arts projects and organizations. She has a BA (Honours) in Indigenous Studies from Trent University. Sara's past work experience includes development coordinator at The Centre for Indigenous Theatre in Toronto; programmer at Te Wairiki Pūrea Trust, a Maori arts and cultural organization based in Rotorua, New Zealand; and programmer of the O'Kaadenigan Wiingashk Collective based in the Kawartha's, a collective dedicated to raising the profile of Indigenous artists and training in the region. Sara has been Acting Aboriginal Arts Officer at the Ontario Arts Council since 2007.

Nadine St. Louis

Nadine St. Louis, a Métis woman of Algonquin origin, is on a unique and diverse journey. In 1994, she obtained her BFA (English Literature, Cinematography and Communications) from Concordia University in Montreal. At l'Université de Montréal, Nadine pursued Graduate Studies in Art History, studying theories of representation and modernity with a focus on the absence of representation of Aboriginal cultures in mainstream media as an effect of post-colonialism.

In 2003, Nadine became the first Aboriginal Communications Director for Aboriginal Voices Radio in Toronto, responsible for brand development, marketing and public relations, all while producing special events and fundraising initiatives. In 2005, Nadine accepted a contract with the National Film Board in Montreal, becoming a Cultural Consultant for the online education resource, Aboriginal Perspective. She regrouped hundreds of films by Aboriginal filmmakers, and others exploring issues relevant to Aboriginal peoples in Canada. She then worked as a Francophone Liaison Officer and Corporate Development Assistant for the National Aboriginal Achievement Foundation, helping spearhead the first Aboriginal Youth Career Fair in Montreal.

Since 2006, Nadine has been a consultant for the Tshakapesh Institute in Uashat (Sept-Îles), later becoming the Capacity Development Agent for Innu artists. For six years, the symposium has organized under the banner "Mamu", meaning "together" in the Innu language. 25 years of experience prepared Nadine to become the first Curator of this ambitious exhibition gathering the eleven nations of Quebec under one roof at the Marché Bonsecours in Old Montreal. Nadine St. Louis and Sacred Fire Productions have achieved her mission while continually expanding its reach, successfully bringing light to Aboriginal artists through cultural events, professional development and development of markets in Quebec, Canada and Internationally.

Rose M. Spahan

Rose Spahan is an accomplished artist, teacher, curator, and often acts as a liaison for other First Nations artists. She has worked with galleries, coordinated special events and in television. She has extensive experience with First Nations peoples, groups and organizations, especially in the areas of implementing and directing projects pertaining to Indigenous cultural and artistic expression.

A Salish woman from BC, Canada, Rose was raised within her people's territories on Vancouver Island. She received her BFA (First Class Honours) in 1989 from the University of Victoria. The Canadian Native Arts Foundation awarded Rose a scholarship to attend the Institute of American Indian Arts in Santa Fe, New Mexico where Aboriginal instructors teach Indigenous art techniques and styles to Aboriginal students. Rose found her time there to be a profoundly unique experience that inspired her to later become a visual arts instructor. As an artist, teacher and curator, Rose works with emerging visual artists whose work in contemporary mediums transmits ancient visions. In keeping



with the traditions she inherited from her people, Rose shares her experiences in the arts world with First Nations communities. Her mission in the arts is to motivate First Nations peoples towards personal growth, cultural integrity and creative ingenuity.

Gillian Thomson

Gillian Thomson is of mixed Haida-Tsimshian and European (mainly Ukrainian, English and Scottish) background and is a singer-songwriter and arts administrator. Currently, she works as the Marketing and Development Assistant at Full Circle First Nations Performance, which presents the annual Talking Stick Festival. Gillian is passionate about all types of art, particularly music. She performs with her brother Robert in the soulful indie-pop band Sister Says. Together they also co-host a podcast called “Meet the Collective”, which features conversation with artists, with a focus on the local music scene in BC. Other musical endeavours for Gillian include singing in the Top Line Vocal Collective choir based out of Vancouver, and occasionally singing jazz and soul standards and back-up vocals for various bands. She also vocal coaches part time at Studio Cloud 30, a music studio in Vancouver. Gillian was first intrigued to work behind the scenes of a performing arts festival when she took on an internship at Full Circle for about two years. During the second year of her internship at Full Circle, Gillian took the Arts and Entertainment Management Program at Capilano University and interned for eight months at the PuSh International Performing Arts Festival. These days Gillian is even more intrigued by her Indigenous blood and the impact that has on her as a human being and as an artist. See: sistersays.com and meetthecollective.com

Kwasuun Sarah Vedan

“Kwasuun” Sarah Vedan Giiwedanang Kwe is Cree, Saulteaux, Ojibwa and Secwepemc and member of the Neskonilth Indian Band. She is an emerging artist: writer, dramaturge, and performer. She is a UBC alumna, graduating in 2011 with a joint BA in Drama & History. While at UBC she studied movement, acting and technical production. Notably, while living in Montreal (where she studied film for two years at Concordia University), she worked for the Inuit based company Taqramiut Productions (TPI) on their 13 part Aboriginal youth focused series: “Nissum Le Messenger” which aired on APTN. Kwasuun has volunteered for Singing Frog Aboriginal Head-Start Pre-School Program, donating private performances for Inner-City First Nations children, as well as facilitating parent after-school Traditional Knowledge sharing workshops. Kwasuun has been a member of the Full Circle Ensemble since Fall 2011. She currently works and trains with Full Circle as an Artistic Intern and Ensemble Coordinator.

Brianna Wells

Brianna Wells is a doctoral candidate at the University of Alberta in the Department of English and Film Studies. Her dissertation explores the circulation of opera in contemporary North America through public discourses, technologies of distribution, popular forms, and production practices of Canadian and U.S. opera companies. Brianna holds an MA in English from McGill University and a BA (Honours) from The University of British Columbia. Her doctoral research is rooted in her professional experience as Communications Manager for Edmonton Opera from 2007–2010. She holds a Canada Graduate Scholarship from the Social Sciences and Humanities Research Council of Canada and has recently published in 19th-Century Music. Brianna attends the First Peoples’ Cultural Council forum on Cultural Protocols and the Arts as a research assistant to Professor Mary Ingraham (Department of Music, University of Alberta) in conjunction with a project exploring collaboration between Indigenous and non-Indigenous performers in musical contexts.



Leslie Anne Wilson

Leslie Anne Wilson is from the Whitebear/Kahkewistahaw First Nations with Nakota/Cree background. She is presently employed as the Indigenous & Community Arts Program Consultant at the Saskatchewan Arts Board, where she educates upcoming artists about grant writing, portfolio creation and organizing their work to become successful in the art practice of their choice. She visits and presents workshops to artists and artist groups in remote communities. Leslie is always networking and keeping the artists aware of opportunities available to them through the Saskatchewan Arts Board and other agencies.

A Traditional Fine Arts artist, Leslie was taught by family and other mentors since childhood, and learned by participating and practicing the art forms of singing, dancing, sewing, beading, quilling hide-making and creating with smoked hide. She knows that much of the language, culture, daily life teachings, traditional knowledge, worldview, and self-identity are carried within the arts and needs to be protected and shared with young people. She gets requests to create for specific individuals, and her art pieces are worn by many proud people. Leslie's family possesses many great creations and, at times, her crafts are what have financially supported her. There is protocol and teachings that has to be learned and followed when learning in a traditional manner. Art is and always has been a natural part of Leslie's life and she continues to learn and teach the skills to others. As a child and young woman, Leslie took basic art classes in Vancouver and in Saskatoon at the Mendel Art Gallery. Her drawings and art pieces were displayed and newspapers took notice. She had the opportunity to be able to gain some mentorship from well-established First Nation artists.

Leslie has a Bachelors of Education in Native Studies and Drama and an Early Childhood Educator Certificate. For almost 25 years, she has taught in pre-, elementary, and high schools, and post secondary institutions. As a facilitator/ leader for many cultural programs within schools and other agencies in Saskatchewan, she has shared years of experience and knowledge of protocols, and practicing the oral tradition of passing on teachings, storytelling and teaching in the authentic ways of our people. Leslie says that life experience is the greatest teacher and learning place in her experience.

Dr. Gregory Younging

Dr. Gregory Younging is a member of Opaskwayak Cree Nation in Northern Manitoba. He has a MA from the School of Canadian Studies at Carleton University, a Masters of Publishing Degree from the Canadian Centre for Studies in Writing & Publishing at Simon Fraser University, and a PhD from the Department of Educational Studies at The University of British Columbia. He has worked for the Royal Commission on Aboriginal Peoples, Assembly of First Nations Committee of Inquiry Into Indian Education, Native Women's Association of Canada, and from 1990-2003 was Managing Editor at Theytus Books. He is a former Member of the Canada Council Aboriginal Peoples Committee on the Arts (June 1997-June 2001) and the British Columbia Arts Council (July 1999-July 2001). Dr. Younging is the former Assistant Director of Research for the Truth and Reconciliation Commission of Canada, and currently on Indigenous Studies Faculty at The University of British Columbia-Okanagan.

SUGGESTED RESOURCES

1. Australian Council for the Arts, Aboriginal and Torres Strait Islander Arts Board, *Protocols for working with Indigenous artists* australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists/

Applicants working with Indigenous Australian artists, who are funded by the Aboriginal and Torres Strait Islander Arts Panel, are required to adhere to the Indigenous Cultural protocol guides published by the Australia Council as a condition of funding.

The protocol guides are available free on the Council website:

- > Music: *Protocols for Producing Indigenous Australian Music*
- > Writing: *Protocols for Producing Indigenous Australian Writing*
- > Visual Arts: *Protocols for producing Indigenous Australian Visual Arts*
- > Media Arts: *Protocols for Producing Indigenous Australian Media Arts*
- > Performing Arts: *Protocols for Producing Indigenous Australian Performing Arts*

2. Authentic Indigenous: authenticindigenous.com
3. *Report of the Royal Commission on Aboriginal Peoples*, Royal Commission of Aboriginal Peoples (RCAP), 1996
Ottawa, Canada
4. *Gathering Strength: Canada's Aboriginal Action Plan*, Indian and Northern Affairs Canada. Ottawa, Canada, 1997
ahf.ca/downloads/gathering-strength.pdf
5. *Dancing on our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence and a New Emergence*, Leanne Simpson, Arbeiter Press Publishing, 2011
6. *Issues Paper: Indigenous/traditional knowledge & intellectual property*, prepared by Dr. Jane Anderson for the Center for the Study of the Public Domain, Duke University School of Law
web.law.duke.edu/cspd/itkpaper

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7. *Memorandum of Understanding between the Musqueam First Nation and The University of British Columbia*, signed December 6, 2009
aboriginal.ubc.ca/files/2011/01/UBC-Musqueam-MOA-signed1.pdf
 8. United Nations *Declaration on the Rights of Indigenous People*, 2008
un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf
 9. *Protocole de recherché des Premieres Nations au Quebec et au Labrador/Protocol on research for First Nations of Quebec and Labrador*, 2014
cssspnql.com/docs/default-source/centre-de-documentation/francais_web.pdf?sfvrsn=2
 10. World Intellectual Property Organization (WIPO)
wipo.int/portal/en/index.html

Guiding Principles for Cultural Protocols & the Arts

PROPOSED ACTIVITIES:

- *Establish a Working Group*
- *Identify Cultural Protocol Advisory Group*
- *Discussion Groups (Conference Calls/Round Table)*
- *Literature Review*
- *Development of Draft Guiding Principles Publication(s)*
- *Review/Feedback*
- *Final Draft*

TOPICS FOR DISCUSSION AND CONSIDERATION:

1. Introduction

- *Definitions and terminologies drawn from our original languages*
- *Purpose of the guide*
- *How to use the guide*

2. Cultural Protocols and Guiding Principles

a) Who Are These Guiding Principles for?

- *Artists*
- *Presenters and producers*
- *Collaborators*
- *Hosting venues*
- *Communities and municipalities*

b) Why Do We Need Guiding Principles for Cultural Protocols?

- *Principles and protocols that are similar between Nations (with examples)*
- *Principles and protocols that are different between Nations (with examples)*
- *The four R's*
- *Recognizing the domain*
- *Innovation and evolution in new circumstances*



c) Presenting and Sharing Works with Communities and the Public

- *Clear communication with the artist*
- *Understanding your specific domain*
- *Community consultation*

d) Collaborations and the Application of Cultural Principles

- *Clear communication between parties*
- *Documentation of reciprocal benefits of collaborator relationship*

e) Protection of Intellectual Property

- *Ownership and copyright*
- *Control and economy*
- *Existing tools*

3. Case Studies

- *Principles and protocols in practice*
- *When principles and protocols are breached*
- *Making amends*

4. Working with Elders and Cultural Peoples

- *Honouring/acknowledging Elders*
- *When to invite Elders*
- *How to contact Elders*
- *Extending an invitation to Elders*
- *Gift of appreciation*
- *Payment*
- *Support (transportation, assistance, etc.)*

5. Challenges of Cultural Principles and Protocols

6. Cultural Principles and Protocols Awareness and Training

ACKNOWLEDGMENTS

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We acknowledge that there may be errors or omissions in this report. We have relied on the documentation gathered during the forum by note-takers and audio recordings. We encourage Forum participants and community members to contact us if they can provide updated information about the subject of cultural protocols and the arts.



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