



FINAL REPORT: ABORIGINAL ARTS ADMINISTRATION FORUM

BY FRANCE TREPANIER

Produced with the Generous Support of



Canada Council
for the Arts

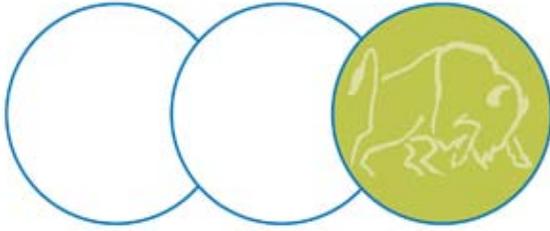
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Canada's Centre for Aboriginal Leadership and Management



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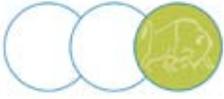
France Trepanier

Final Activity Report:

**Aboriginal Arts Administration Forum
Aboriginal Leadership and Management
The Banff Centre**

Printed at The Banff Centre
Banff, Alberta, Canada
September 2008

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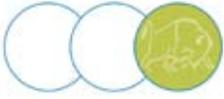


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Foreword

The Aboriginal Leadership and Management program area has been designing and delivering professional development programs for Aboriginal leaders, managers, directors, and administrators at the Banff Centre for 35 years. Our continuing education programs have provided the knowledge, skills and tools to assist Aboriginal leaders to lead their communities, organizations and businesses through change to play a pro-active role in the global economy, while preserving their culture.

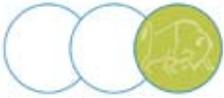
This report is the result of another of our Aboriginal Leadership and Management initiatives. Along with public programs on leadership and management training and our custom programming to meet the specific needs of communities, we have begun to do applied research. As part of this applied research strategy, we also bring thought leaders together to discuss pressing issues. We document these forums in order to contribute to the exploration of Aboriginal community and economic development, as well as provide an Aboriginal voice to the dialogue.

This is the second of our applied research forums where we brought Aboriginal leaders together to dialogue on important issues facing our communities. In this second forum, we invited leaders from Aboriginal arts and culture fields to dialogue issues concerning the training and professional development needs of Aboriginal arts administrators.

Arts and cultural organizations play a significant role in our society. The Conference Board of Canada, in a recent report entitled “Valuing Culture: Measuring and Understanding Canada’s Creative Economy,” points out the value of culture as a cornerstone of the creative economy. They also demonstrate how countries from around the world recognize that culture plays an important role in building social cohesion and improving quality of life.

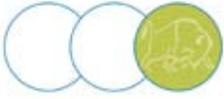
Furthermore D. Paul Schafer, in his book “Revolution or Renaissance: Making the Transition From an Economic Age to a Cultural Age” argues that it will take culture and arts as the central focus in dealing with the pressing global issues because the economic age does not have the creative ability to achieve global harmony, environmental sustainability and human well-being.

Aboriginal arts organizations play a significant role in Aboriginal communities. They provide for the development of young Aboriginal artists and cultural administrators. They provide a mechanism for documentation of traditional knowledge, reinterpretation and creation of new works, and the preservation and strengthening of Aboriginal languages and cultures. The professional development of Aboriginal arts and culture administrators is key to the success of this important community work. This report contributes to this area of knowledge.



We would like to thank all the Aboriginal artists, administrators, and funders who attended and participated in this forum. We would also like to thank the funders of the project, Canada Council of the Arts, Aboriginal Secretariat and the Alberta Association of Colleges and Technical Institutes for their vision in seeing the importance of this work. On behalf of Aboriginal Leadership and Management programs at The Banff Centre, we would like to thank France Trepanier for her work throughout the project and in authoring this report. Personally, I would also like to thank two members of our team in Aboriginal Leadership and Management, Janice Tanton, Program Manager and Anna Wowchuk, Program Coordinator, for all the logistical and organizational work they did to make this forum a reality and a success.

Brian Calliou
Director
Aboriginal Leadership and Management
The Banff Centre



ACKNOWLEDGEMENTS

The forum opened with a prayer and a welcome to Treaty 7 territory by Elder Tom Crane Bear of the Siksika First Nation. We would like to thank him for his wise words and his powerful presence during the gathering.

The presentations and conversations took place in both French and English as participants came from many different Aboriginal communities. The discussions were engaging and productive. There was lots of laughter and a few tears too. I am grateful for the generosity, the intellectual rigor, the passion, and the commitment shown by each participant.

I would also like to acknowledge the presence of Alex Janvier, visual artist and recent Governor General Award recipient who joined the group for many discussions. I thank him for his contribution.

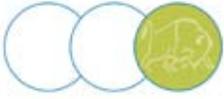
I would like to thank Brian Calliou, Director of the Aboriginal Leadership and Management program area for his engagement in this forum. It has been a privilege to organize and co-facilitate the forum with him. Many thanks to the members of his team, Janice Tanton and Anna Wowchuk for their great work and their patience.

Finally, I would like to mention the financial support of the Alberta Association of Colleges and Technical Institutes (AACTI) and the Aboriginal Arts Secretariat of the Canada Council for the Arts. Thank you to Louise Profeit-Leblanc for supporting this project since its inception.

It is my hope that the many ideas formulated during this forum will contribute to multiple training and professional development opportunities for Aboriginal arts administrators.

With respect,

France Trépanier
Arts Consultant and Artist



Forum sur l'administration des arts autochtones

Le présent document est un rapport du Forum sur l'administration des arts autochtones tenue au Centre de Banff en février 2008. L'objectif était d'explorer les enjeux liés à l'administration des arts autochtones au Canada et d'identifier les besoins de formation et de développement professionnel dans ce secteur.

Le forum s'est déroulé en français et en anglais et regroupait des chefs de file autochtones provenant de différentes nations et régions du pays. Un court sommaire de ce forum est présenté ici en français.

Cinq thèmes principaux ont guidé les discussions, à savoir la gouvernance, les institutions publiques, l'administration, la gestion financière et les liens avec les communautés. Chacun de ces sujets a fait l'objet d'une présentation suivie de discussions.

Des suggestions furent formulées. Elles ne s'adressent pas à une institution ou un organisme en particulier. Elles sont plutôt perçues comme une responsabilité collective devant être partagée par les administrateurs d'art autochtones, les organismes de services des arts autochtones, les institutions d'enseignement et les bailleurs de fonds. Ces propositions d'action touchent les domaines suivants :

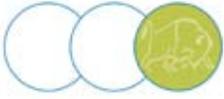
LA GOUVERNANCE

La notion de gouvernance, telle que définie d'un point de vue autochtone, est un aspect important de l'administration des arts. Les principes et structures de gouvernance sont le reflet des savoirs, des traditions, des protocoles culturels, des valeurs autochtones. Les participants souhaitent pouvoir explorer plus avant cette notion de gouvernance, aussi est-il proposé qu'un forum sur la gouvernance soit organisé par le Centre de Banff.

LA FORMATION

Trois initiatives de formation ont été identifiées au cours du forum. Il s'agit de :

- programme de développement professionnel en administration des arts autochtones;
- ateliers sur l'administration des arts autochtones;
- certificat de formation en administration des arts autochtones.



MENTORAT

La formule du mentorat et des stages est fondée sur la tradition orale et facilite le transfert des connaissances d'une génération à l'autre. Les participants proposent la mise en place d'un programme de mentorat en administration des arts autochtones.

LA RECHERCHE

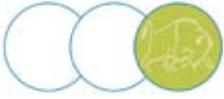
Les participants ont discuté de l'importance de mieux positionner les organismes artistiques et culturels autochtones à la fois au sein des communautés autochtones et de la culture dominante. Pour ce faire, il est proposé de mener une étude sur l'impact économique, éducatif et social des arts autochtones au Canada.

LA SUCCESSION

La question de la succession est importante pour plusieurs organismes artistiques autochtones. Les participants ont discuté des avantages de mettre en place une initiative de la planification de la succession qui permettrait aux organismes d'obtenir des conseils d'experts dans le développement et la mise en œuvre de plans de succession.

LE RÉSEAUTAGE

Le réseautage est un outil important pour les administrateurs d'art autochtone. Aussi, il est proposé de soutenir les rassemblements nationaux des administrateurs d'art autochtones, de même que le réseau électronique des administrateurs d'art autochtones.



1. I N T R O D U C T I O N

This document is a report on the Aboriginal Arts Administration Forum. This two and a half day forum was hosted by the Aboriginal Leadership and Management Programs at The Banff Centre. It explored the realities of Aboriginal arts administration in Canada and the needs for training and professional development in the field.

The forum took place in Banff on February 8, 9 and 10, 2008. It brought together Aboriginal leaders in the arts with the following objectives:

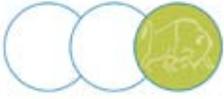
- to explore the challenges, issues and opportunities of Aboriginal arts administration;
- to discuss existing research and approaches to Aboriginal arts administration;
- to review best practices in Canada;
- to benefit from the knowledge and experience of senior Aboriginal artists and arts administrators;
- to explore formulas for basic training, specialized training and professional development in Aboriginal arts administration;
- to formulate recommendations and proposals for future action.

For the forum, five main topics were defined in order to guide the discussions; governance; public institutions; administration; financial management; and community liaison. Each topic was introduced by two participants in a 30-minute presentation. Each presentation was followed by discussions in small groups and each group reported back to the larger assembly.

CONTEXT

Aboriginal Arts are the irreplaceable expressions of life on this territory called Canada. They are unique and connected to the land, to the ancestral languages and to the cultures of the First Peoples, the Inuit and the Métis. Therefore, we share a special responsibility to understand, nurture and support Aboriginal artists, their practices and their organizations.

Aboriginal peoples in Canada were subject to colonialism - a practice of domination, which involves the subjugation of one people to another. It is important to remember that the process of colonization has had a profound and lasting impact on Aboriginal languages, arts and cultures. For example, in 1884, an amendment to the Indian Act banned the Potlatches and outlawed Indigenous cultural expressions related to ceremonies and gatherings. The ban included dances, songs, regalia, masks and musical instruments.



Futhermore, traditional Aboriginal leadership, governance, and institutions suffered under the colonial project and the imposition of European laws and institutions. Aboriginal peoples also lost access to traditional territories as settlers took up the land. Besides this disruption to their cultures and traditional livelihoods, Aboriginal people suffered significant loss of life through disease and epidemics.

For many decades, Aboriginal art and culture were examined through an anthropological lens. This influenced how Aboriginal art and cultures were defined and displayed. Aboriginal peoples were viewed as exotic others, lower on the evolutionary ladder, who were dying off. Their artifacts were collected, exhibited and interpreted by the colonizers. Prior to the 1960s, the majority of Canadian arts institutions such as the National Gallery of Canada and the National Art Centre did not collect or present contemporary Aboriginal art. Furthermore, Aboriginal artists were not even considered professional artists.

In 1951 the Indian Act was amended to allow some Indigenous cultural practices. This official change in policy unfortunately had very little impact on how the mainstream art system considered Aboriginal arts and artists.¹

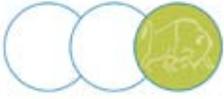
The following three decades can be described as a ‘nation building period’ for the mainstream arts institutions across the country. There was growth in arts infrastructure and programs. This infrastructure includes venues such as theatres, galleries, museums, production spaces, studios, rehearsal spaces, storage spaces, supply stores, co-ops, recording facilities and cultural centres. These physical assets are complemented by training programs, arts service organizations, arts presenters, publishers, unions, arts agents, collections, etc.

During that period, Aboriginal arts organizations did not receive sufficient support from the Canadian arts funding system to develop a sustainable arts infrastructure.

This situation is currently changing as many Aboriginal artists have gained national and international recognition, and as Aboriginal arts organizations built their capacity. However, Aboriginal artists and their arts organizations felt the need to develop culturally specific discourses and tools.

It is therefore essential to recognize the specificities of Aboriginal art practices and the impact these specificities have on every aspect of arts administration. Models developed for mainstream arts organizations do not take into consideration the specific aspects of Aboriginal history, traditions,

¹ It is also in 1951 that the Royal Commission on National Development in the Arts, Letters and Sciences recommended the creation of the Canada Council which did not take responsibility for the development of Aboriginal Arts and Crafts. For more information see www.collectioncanada.gc.ca/massey/h5-434-e.html



protocols or practices whether they involve governance, human resources, outreach, production or financial sustainability.

In this context, the need for skilled Aboriginal arts administrators is undeniable. The need for Aboriginal-specific arts administration training is an important component to meet the needs of Aboriginal artists. Aboriginal Leadership and Management has been one example of management and administrative training that is culturally attuned to the Aboriginal context. The Aboriginal Leadership and Management program area has recognized the importance of exploring the issues and defining possible training initiatives for Aboriginal arts administrators. As a result, they were able to contract France Trepanier, an arts consultant, to work with them on planning, organizing and hosting this forum.

2. TOPICS

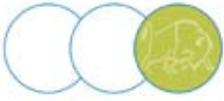
Five topics related to arts administration were identified to guide the forum's presentations and discussions. The focus of our exploration was three-fold. First, the participants were asked to identify specific elements of arts administration in an Aboriginal context, for example: What do governance models look like when inspired by Indigenous values and knowledge? How do we measure the success of our arts organization's outreach in remote Aboriginal communities? Second, participant's tasks were to identify specific needs for training and professional development. Third, they were asked to define potential training opportunities and tools for junior, mid-career and senior Aboriginal arts administrators.

During the presentations, the small group discussions and the plenary sessions, it became obvious that the notion of governance had an impact on every aspect of Aboriginal arts administration. Building the capacity of arts organizations and their leaders was emphasized. If community liaison, relations with public institutions, funding, financial management or administration were the poles of the teepee, then governance became the canvas or hide cover that created the shelter. Similarly, the importance of Aboriginal traditional knowledge and values was reiterated many times during the forum.

Therefore, this report of activity follows the logic of the conversations rather than the time sequence of the thematic presentations.

G O V E R N A N C E

Governance can be defined as "the art of steering societies and organizations." Governance then is about how strategic policy direction is set, how decisions are made, how stakeholders are engaged, and how scarce resources are allocated to achieve results. The concept of governance is connected to every



aspect of Aboriginal arts administration. It includes the vision, the values, the traditions, the cultural protocols, the principles of governance, and the organizational structures and process.

Presentation by Karen W. Olson, Department Head of Creative Writing, En’owkin Centre, Penticton, British Columbia

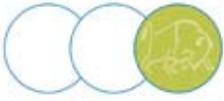
The En’owkin Centre is an Indigenous cultural, educational and creative arts institution which offers university and college transfer diplomas and certificate programs. The Centre is a dynamic institution that puts into practice the principles of Aboriginal self-determination and the validation of cultural aspirations and identity. The En’owkin Centre is taking a lead role in the development and implementation of Indigenous knowledge systems, at both the community and international levels.

“The word En’owkin comes from the high language of the Okanagan people and has its origin in a philosophy perfected to nurture voluntary cooperation, an essential foundation for everyday living. The term is based on a metaphorical image created by the three syllables that make up the Okanagan word. The image is of liquid being absorbed drop by drop through the head (mind). It refers to arriving at an understanding through a gentle integrative process. En’owkin is also the name given to our education center by elders of the Okanagan; it is meant to assist and guide us in restoring to wholeness a community fragmented by colonization.”²

Ms. Olson explained that kindness, respect and dialogue are the core values of the organization. They are an integral part of the learning process. En’owkin offers quality programming through adult college readiness programs, literacy programs, archives, educational resources and leadership training. Ms. Olson also mentioned En’owkin’s role in the Aboriginal Emerging Writers Residency which is delivered in partnership with the Banff Centre and the Writing and Publishing Section of the Canada Council for the Arts.

Ms. Olson spoke of the artistic process used with the Centre’s students. “We begin with traditional visual arts, making ‘Indian’ paints by using berries and other traditional materials found in nature to create, which is how the First Peoples would have done their arts”. Students are invited to research their life story and better understand where they come from. They also focus on language, specifically relearning or retaining their language. They are taught to respect and be tolerant of everyone’s cultures and nations. They are not only learning of their own cultures but also those of their classmates. “We want our students to be aware of the different cultures living amongst them and to be aware of the different cultural protocols of each nation”, stated Ms. Olson.

² Jeanette Armstrong, Director of the En’owkin Centre in “[Let Us Begin With Courage](#)”, Centre for Ecoliteracy. For more information visit www.ecoliteracy.org



The En'owkin Centre is governed by a Board made up of Elders, chiefs and community members. The Board is appointed by 8 band councils – 7 in the Okanagan and 1 in the United-States. There are 5 open seats which can be filled by any of the funders that have an interest in the centre.

Ms. Olson explained the principles of the En'owkin Board's governing process. The first step is gathering useful and relevant information. It seeks out a diversity of opinions about how the questions being discussed may affect people in the short and the long term.

The next step is called the 'challenge' and it usually takes the form of a question put to the 'Elders', the 'mothers', the 'fathers' and the 'youth'. In this process the 'Elders' refer to those who are naturally protecting traditions. They provide spiritual insight connected to the land. The 'mothers' are those individuals concerned with the daily well being of the family. They provide advice on workable systems of human relations. The 'fathers' are those who are concerned with security, sustenance and shelter. They provide advice on practical strategy, logistics and action. Finally, the term 'youth' refers to people with creative energy and desire for change. Their opinions are sought for their artistic and creative views and for their ability to conceptualize innovative possibilities.

The objective of the process is not to convince people of one's own opinion but rather to understand the reasons for opposite opinions. Each person's responsibility is to see the views of others which helps to choose the steps that will create a solution. This process does not result in everyone agreeing but rather on everyone being informed of what must take place and what each will contribute.

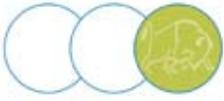
DISCUSSION ON GOVERNANCE

The group discussion touched upon the central role that governance plays in Aboriginal arts organizations. Our methods of governance are traditionally different than those used by mainstream Canadian institutions and organizations. It follows that Aboriginal arts groups would organize themselves differently in terms of their governing structures.

Aboriginal forms of governance are derived from Aboriginal worldviews. This is a system of knowledge that has been built up through many generations over the centuries. They involve profound historic and sacred relationships to the land and to our ancestors.

Tradition

There was an awareness that the term 'traditional knowledge' (TK) is being re-defined and refined. Participants saw their remarks as a contribution to this larger dialogue. They talked about the importance



of Indigenous spirituality in every aspect of life: meetings, food gathering, ceremonies, art practices, etc. It was suggested, more than once, that spirituality should be a foundation, an integral component of governance.

Also mentioned was the importance of dialogue leading to consensus, the sense of ‘taking the time it takes’ rather than forcing the discussion into a decided-in-advance agenda. Of course this way of proceeding with dialogue was true even before contact as there was and continues to be a wide diversity of Aboriginal traditional ways.

Cultural Protocols

The cultural protocols that have been maintained and revived by Aboriginal peoples are the living embodiment of our traditions. In a certain sense, they are our cultural institutions in action.

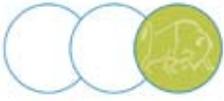
In the arts as in other areas, this has meant the involvement of Elders. From one point of view, it is the Elders that have taught the traditional arts using a kind of mentorship model. From another, it is the Elders that have kept the cultural stories of the ancestors alive in our languages.

In many cases today, cultural protocols and institutions are dormant due to the imposition of the laws and policies of the Canadian state. This gives both artists and arts administrators special responsibilities to reintroduce and revive these traditional institutions. Participants elaborated on the difficult, challenging role that they occupy. On one hand, arts administrators can use cultural protocols in their day-to-day work, (establishing them as “policy” in the operation of their organizations). In this way, they are in a position to revive protocols.

Conversely, participants noted that it is very important to respect cultural protocols, to not assume that they are on the shelf for anyone to use whenever or wherever they choose. So there is a balancing act here between enthusiasm and being culturally sensitive to the proper use and application.

Values

Ultimately Aboriginal worldview(s) are underlined and supported by values. Participants suggested that a similar series of values should be part of arts organizations and their administration. These values were listed as: respect; responsibility towards youth—the next generation; appreciation of Elders; kindness; sacred responsibility towards the land and the importance of consensus in decision-making.



Vision

Each arts organization will need its own unique vision, depending on its circumstances. This vision should reflect the core mandate of the organization and give meaning and purpose to the work. The vision should be expressed clearly both for the members of the organization and for their audience members and stakeholders. The participants noted the importance of renewing this clarity of vision, so an organization does not drift, without direction.

Governing Models

The participants commented on what types of governing models were possible. They asked: is it possible to speak of Indigenous cultural models when imagining arts organizations and arts administration? They suggested that there would be a number of models, depending on specific factors. In this respect, an urban arts organization would have a different structure than a rural one or one on a reservation.

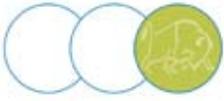
It is also important to look at the ecology of the organization itself. It was mentioned that self-government does not mean isolating yourself. There must always be an awareness of interdependence and connection to other arts organizations with similar goals and other stakeholders. Here the need to develop networks among arts organizations was touched upon.

Board Development

Participants noted that Aboriginal arts organizations go hand in hand with non-profit organizations. One issue was the composition of the board. Elected boards are not always democratic boards. Should spaces be designated for youth, for elders, for band council members? From whom will the Board take its guidance? It was recognized that there is a need for board training even for the more experienced members. Understanding good governance, strategic focus for implementing the vision, and measuring performance were soon seen as key elements.

Participants discussed the need for clear communication among Board members. The need to define clear roles for Board members and roles for managers and staff was also stressed.

They commented on the common practice of establishing sub-committees and whether this could be compatible with a consensus driven model. Committees do much of the work on an issue and make recommendations for the Board who then make the decision. Participants talked about the need to synthesize information but also warned that certain processes and decisions could be overlooked. Again the question of balance came up - this time between insuring that everyone is aware of how decisions are made but not necessarily involved in micromanaging every decision.



2.2 PUBLIC INSTITUTIONS AND FUNDING

This session discussed the multiple and often complex relationships that Aboriginal arts organizations have with public institutions and funding bodies.

Presentation by André Dudemaine, Founder and Director of LandInSights. Montreal, Quebec

Founded in 1990, LandInSights is a non-profit organization guided by an eleven-member Board with representatives from the Mohawk, Huron-Wendat, Abenaki, Innu and Cree nations.

LandInSights is the driving force behind the First Peoples' Festival, making Montreal the nerve centre of Indigenous Creativity from the three Americas for ten days each June. The organization has proven able to create a space for affirmation and recognition of Aboriginal arts and culture, in its organizational structure and its activities.

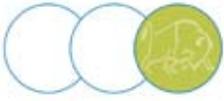
Mr. Dudemaine started his presentation by stating that as Aboriginal artists, it is our duty to fight the racism and make the words 'Aboriginal' and 'success' go together. "We must think like winners. We must lose the idea that we have to do everything at once and in a short period of time", he said. "We have to look into the long term future and see where we want to go and plan how we are going to do so".

Mr. Dudemaine reminded us that the public institutions are necessary for the funding of our artistic programs and the success of our Aboriginal arts organizations. There must be a mutual respect between the funders, the artists and the arts organization administrators. He spoke of the importance in building solid relationships with funders, sponsors and other public institutions that could contribute to the delivery of our arts programs and activities.

"Both parties should have goals for success and be working on the same ideas. Think of the public institutions as a support network for our organization. We want to make a good name for ourselves and for our organizations in the eyes of the funders", he continued.

Speaking of 'soft diplomacy', Mr. Dudemaine reminded us that the arts officers working in public funding institutions are important 'middle people'. They hold a lot of power. Developing good personal relationships with arts officers is essential. If you work with them they will work for you. "You need to find a middle person who believes in your arts organization and believes that what you are doing is going to make a difference on many levels", said Mr. Dudemaine.

Every funding program has its own sets of values, goals, objectives and criteria - and they sometimes change. It is important to identify these so that you can leverage them to meet your own vision and objectives. Also new programs are implemented. A good connection with an arts officer can save your



arts organization valuable time and effort in discovering what funding is available, for what activity and when.

Aboriginal arts administrators should make a priority of writing a report after the program or activity that was funded. It is a great way to show that your goals were achieved and that your organization is reliable and accountable. These reports should also mention future objectives in terms of programming or capacity building.

A productive way to build partnerships and alliances is to celebrate our successes with our funders and sponsors. Mr. Dudemaine mentioned that his organization throws a party after each festival to thank their financial supporters. It makes people feel like they have been a part of the success, and therefore they are more inclined to help again in the future.

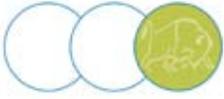
Finally, Mr. Dudemaine mentioned the importance of building relationships with political leaders. They set the policies, programs and funding. If they are impressed by your program or project, they can become inside advocates. Strategically, making alliances with politicians while they are in the opposition might help our organizations when they get elected.

Presentation by Rose Stella, Artistic Director, Centre for Indigenous Theatre, Toronto, Ontario

The Centre for Indigenous Theatre is a training institution with a mandate to develop Aboriginal Theatre professionals. In 1974, the late James Buller founded the Native Theatre School. This original four-week program was created based on his belief that with a viable Aboriginal theatre school in place, Aboriginal actors, playwrights and directors would have a forum for exploration and exchange. The results of this exchange would have a measurable impact on the Aboriginal Theatre community.

The Centre for Indigenous Theatre offers training in the performing arts to students of Indigenous ancestry. The Centre's goal is to develop and implement educational programs that promote and foster an understanding of Indigenous theatre while providing the highest caliber arts training to Indigenous students from across Canada. The Centre for Indigenous Theatre offers a three-year, post-secondary conservatory program as well as intensive introductory summer programs.

“The school is not only a training facility”, said Ms. Stella. “We are working to create a methodology that is tied to Indigenous cultural practices. It is the keepers of Indigenous knowledge that enrich the Centre's program and make them unique. We value their teachings and we have a responsibility to ensure the transmission of this knowledge” she added.



Ms. Stella also spoke of the partnerships that the Centre has developed with the University of Toronto and Trent University. She believes that the partnerships with these educational institutions are effective. They have allowed the Centre to secure a facility so that all three years of the training program can be delivered out of one location and can also provide some additional financial resources. Multi-year funding is important to secure so that the organization can plan programming into the future.

Rose Stella explained that the Centre's programs are financially supported by The Bank of Montreal (BMO), the Canada Council for the Arts, the Department of Canadian National Arts Training Contribution, the Cultural Human Resources Council (CHRC), Miziwe Biik, the National Aboriginal Achievement Foundation, the Ontario Arts Council (OAC), Suncor (SEFC), the Toronto Arts Council (TAC), the Department of Canadian Heritage, the Bagwaating Community Association, and the Creative Trust.

DISCUSSION ON PUBLIC INSTITUTIONS AND FUNDING

Public institutions are an important resource for Aboriginal arts organizations. At this stage of our development as artists and arts administrators, they are the principal source of funding. Of course, this was not always so. Not too long ago, Aboriginal art was being created, but for the most part it was ignored by mainstream public institutions.

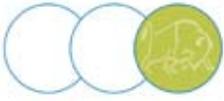
Therefore it is important to nurture these relationships so that Aboriginal artists and their organizations can grow and flourish. We need to research and identify the effects of the systemic racism that continues to keep our organizations under funded. It is a delicate balancing act.

It is important to keep close contact with the individual funding officers and their directors who work in public institutions. Participants stated that these were two-way, mutual relationships. There has to be a give and take. There has to be open and respectful dialogue.

Diplomacy

This dialogue can be achieved by using a kind of soft talk diplomacy. Here the emphasis is on building the one-to-one human relationship.

Bring funding officers and bureaucrats into the Aboriginal community to understand the cultural differences and to get to know the environment. Sometimes these visits will cause a certain 'discomfort', but this is a key moment. Sometimes the institutional representative can feel guilt and lack



of knowledge. A skilled arts administrator can use ‘Aboriginal diplomacy’ to put the bureaucrat at ease by showing the impact that their organization has on their community. It is subtle and sometimes difficult, but it works!

In order to deal with the exclusion of Aboriginal arts organizations, the need to be more vocal but not aggressive was suggested. One needs their voice heard, their arguments considered - but this must be done in a respectful manner. Build on a sense of partnership, not ownership, on this issue. Approach it as a shared issue.

Sharing Success

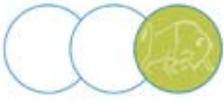
Participants made an emphatic point about sharing success. The fact is that a success for us is a success for the funding institution as well. Funders want to share the success and feel that their support has led to a meaningful result.

Historically there has been a tendency to fund creative arts with mainstream arts organizations. The more successful they have been, the more funding they have received. Stakeholders like to partner with winners.

One of the many challenges for Aboriginal arts administrators is to lobby for those ‘success arts’ to be rewarded in our organizations. A creative success should not be the end of something but the beginning of a new level of both artistic and funding achievement. A new kind of recognition is appropriate.

At the same time, participants pointed out another equally important challenge. The idea is that the very measure of artistic success can be different in Aboriginal communities. It is not necessarily a bums-in-seats financial success; not necessarily mainstream critical praise; not necessarily well-known awards. Success can be defined on Aboriginal terms. For example, from an Aboriginal world-view it is foreign concept that someone would pay money to attend a cultural event. In fact, many Aboriginal attendees do not pay but still enjoy the show. If the theatre is full, if Elders are present and honoured, if youth have come out, if the community is buzzing about the work, then this is a success regardless of the ‘increased revenue stream.’

Success will also be different from one arts organization to another. This is something that will have to be explained, perhaps negotiated, with funders. That is why final reports are important. They describe Aboriginal successes on our terms. In this way these reports can have a wider circulation. They could be used in other contexts as a kind of calling card or to expand networks. This can reflect well on the funder as well.



Partnerships

The relationship between Aboriginal arts organizations and funders should be seen as a long-term strategy. This is true of other types of institutions such as public museums, universities, libraries, public galleries, Embassies. These partnerships are built taking into account the mandate and strategic objectives of the specific institution. Aboriginal arts organizations have to have their own vision, mandate and strategies. They should partner with those who help them carry out their vision - not the other way around.

Of course, partnerships can create all kinds of questions and issues. Who is helping whom? It is very trendy these days for mainstream organizations to have an Aboriginal partner. Across the country there are stories of Aboriginal arts organizations which have felt used and co-opted by lopsided ‘partnerships.’

We have learned from this history. If there is to be a true partnership, both sides have something to contribute. Both sides have something to learn. It takes respect, humility, trust and commitment for the long term. If the partnership is going along without incident, it is probably not a good partnership! Good partnerships imply honest misunderstandings, sometimes cross-cultural confusions and even the occasional confrontation. This is part of the journey. But the partners work together through such problems.

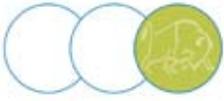
2.3 ADMINISTRATION

The session on administration of Aboriginal arts organizations was intended to discuss questions of office management, book keeping, human resources and volunteers.

Presentation by Janis Kahentoktha Monture, Director at the Woodland Cultural Centre, Brantford, Ontario

The Woodland Cultural Centre is located on the Six Nations Reserve in Brantford, Ontario and was established in October 1972. Formerly the Mohawk Institute, a residential school for Indian children, the Centre is a testament to the strength, distinctiveness, and richness of its people’s unique heritage and contemporary culture.

The Woodland Cultural Centre is a cultural educational organization which fosters the historical and



contemporary cultures of First Nations. To this end the Centre promotes a positive and progressive image, nationally and internationally by showcasing the versatility, distinction and the aesthetic values of contemporary First Nations artists.

The organization provides support to the community of First Nations' artists by providing advisory services, commissions, and career planning. The Centre is at the forefront of cultural activity with its exhibitions and its advisory role in marketing art, as well as in artifact identification, tourism, art education, history and performance. Research on traditional culture is also a significant contribution to the community as well as curatorial research on a variety of relevant art topics.

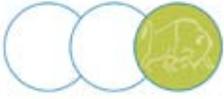
Janis Monture spoke of the multiple and complex challenges she faced as a young Aboriginal administrator when becoming the Executive Director of The Woodland Cultural Centre. Ms. Monture is responsible for all administrative services of the organization. "My main challenge right now is to meet the many expectations from of community, the partners and the funders while lacking the appropriate human resources. To help guide our planning process, an extensive survey was conducted. It allowed us to identify the community's priorities", she added.

Ms. Monture also spoke of the work related to the Board; the importance of finding individuals committed to the mandate of the institution, and to the artistic vision that she and the organization are pursuing. For the time being, all the members on the Board stem from outside the art world. Therefore, their priorities are different – they are not fully focused on the arts and so some important issues fall to the wayside. They question the importance of arts based issues over the needs of the community in general. Ms. Monture wants to show the importance of the arts for the healthy development of the community. She focuses her efforts on making Aboriginal artists shine and getting their talents out in the community and beyond.

Finally, when speaking of partnerships, Ms. Monture mentioned the difficulty of finding genuine reciprocity. Many organizations would like to partner with the Woodland Cultural Centre to get something but only a few are really interested in helping the Centre.

Presentation by Rosa John, Co-founder and Artistic Director of Kehewin Native Dance Theatre, Kehewin, Alberta

Kehewin Native Dance Theatre (Kehewin Theatre) was founded in 1991 by Melvin and Rosa John, after



four successful years working alongside Alberta Native Mental Health as Four Winds Theater in Alberta, Canada. In 1993, the company gained its non-profit status.

Kehewin Theatre uses oral history, Native dance and the popular theatre techniques to bring together an educational experience to both Native and non-Native communities. Kehewin Theatre provides youth with a positive alternative in the arts through workshops in Pow Wow dancing, hoop dancing, storytelling and traditional native crafts. The company toured both nationally and internationally, bringing their performances to communities throughout Canada and the U.S. as well as Mexico, New Zealand, Australia, Switzerland, Ecuador, France, and Italy. “ We believe that only through the sharing and understanding of our culture, can damaging stereotypes be broken. We also believe that it is through our youth that culture and traditions will once again be seen as an integral and vital part of society”, explained Rosa John.

Speaking of the challenges of the organizations administration and management, Ms. John explained: “In the past, there were no arts administrators. We, artists, were made to learn these skills ourselves, while simultaneously, directing, often writing and performing in our performances”. Over the years, Kehewin Theatre has undertaken the task of mentoring young Aboriginal arts administrators. “They became our right arms and learned every inch of our organizations, while working for the rates we were able to pay”, she continued.

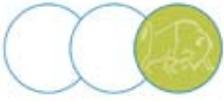
Trained Aboriginal arts administrators are a rare commodity and therefore “our staff became a golden light in a dark abyss of undereducated administrators”, explained Ms. John. “After a while they were offered well paying jobs in well funded institutions”. The question of retention of skilled Aboriginal administrators is a real challenge for arts organizations with limited resources for staff.

DISCUSSION ON ADMINISTRATION

Leadership

Participants noted the importance of keeping employees and volunteers happy. It was recognized that administrators need to find the right person for the right job. Obviously bookkeeping requires different skills than production management, and it requires a different kind of personality as well. Interviewing during the hiring process can help determine the fit of the person for the role.

Participants felt that sharing of information was critical. No one likes to feel out of the loop. Recognizing that this sharing is not always possible (for reasons of confidentiality, time and past experience of the employee), it is useful to think of the work relationship as one of mentorship. Each encounter is an opportunity for learning to pass something on, or to empower staff with new knowledge. Open forms of communication help to create a trusting, learning work environment.



Often arts administration is undervalued. It is essential to value the work, to make it accountable to its community, and to make it relevant to the lives of the stakeholders.

Above all, be passionate and inspiring! Much of arts administration can be repetitive. Demonstrate how it can be done with good humour and an attitude of fun - not with disinterest and impatience.

Employees and volunteers take their cues from the executive director or manager. This will affect the overall public image of the organization. Thus, a positive, passionate work environment is crucial.

Skills Development

Participants pointed out the need for training and professional development at all levels. This is especially needed at the Board governance level where Board members have different expectations, skill sets and agendas. It is important for Board Directors to set the strategic vision for the organization so everyone has a common agenda and objectives to pursue. Also, it is important for the Directors to clarify and understand their roles as distinct from the roles of managers and staff.

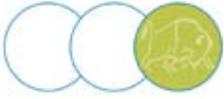
Another key area that was mentioned was training in budgetting and financial management. Resources are needed to bring in experts, like accountants, to give workshops on financial topics. Nevertheless, Directors have to have a basic understanding of the budget process, what financial information the financial documents hold. It was even suggested that this kind of training could be built in regular monthly workshops that would be part of professional development.

Some persons do not have full skill sets or competencies and are limited in what they can accomplish. This needs to be recognized and addressed by providing training tailored to specific situations. This process is not simply about building capacity for a specific arts organization but rather for the whole community. Most arts administration skills are transferable and are useful in other circumstances.

Participants discussed other issues that require attention. Some of these were: writing grant proposals that result in successful funding; learning about unions that are involved with the arts; understanding new technologies that can make administration more effective; running a lucrative fundraising campaign and dealing with constant staff turnover.

Succession

Because of recent history in establishing our associations, Aboriginal arts organizations are often led by one strong leader. This person has frequently been the founder with strong attachments to the organization.



This reality presents a difficult challenge for younger administrators. On the one hand, there is a need for fresh ideas, generational change and innovation in an arts organization. On the other hand, no one wants to push out someone who was successful in creating the organization and the programs it delivers.

Some participants felt that there was a lack of young Aboriginals interested in arts administration. Others felt it was just a matter of time until a generation in their 50's and 60's would retire. Obviously, each case is specific.

Nevertheless, there needs to be a specific succession plan. It was suggested that a kind of succession fund could be created, flexible enough to respond to differing problems of succession. In some cases an arts organization might need an internship; in others a temporary consultant might be hired. In any event, every succession in every arts organization has an impact on the Aboriginal arts infrastructure as a whole. The new Directors, and administrators need to be recruited, oriented and trained. Having a succession plan means the organization is being proactive rather than reactive.

Passionate Work Ethic

Participants stated that they feel pride in their work. They sense the weight of their work as a responsibility for future generations. At its root, arts administration involves preserving Aboriginal cultures, languages and knowledge systems from the ancestors to the Elders and then forward to youth and generations yet unborn. Many participants talked about how they did this work for these kinds of reasons, and not only for money. Arts organizations require new leaders to develop a passionate work ethic.

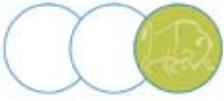
2.4 FINANCIAL MANAGEMENT

The session on financial management allowed participants to discuss financial planning, reporting, sustainability and fundraising.

Presentation by Jacqueline O'Bomsawin, Executive Director of Musée des Abénakis, Odanak, Quebec

The Musée des Abénakis is a leader in the Odanak Historical Society's activities. It is a non-profit organization created in 1964 to promote the cultural development of the Abénaki Nation and the preservation of its traditions.

Ms. O'Bomsawin explained that the museum has an important collection of historical artifacts. It created a permanent exhibit entitled 'Wôbanaki, People of the Rising Sun' which features Abénaki history and



culture. The renovated museum also features a gallery space for traveling exhibitions. The current exhibition, ‘Auass Ka Nikatakan, The Birds of Summer’ was prepared by the Musée Shaputuan in Sept-Îles and included the works of 17 artists of the Innu Nation. The museum is also active in promoting contemporary Aboriginal cultures through workshops and events.

The Odanak Band Council supports the museum in the following ways : it provides employment and internships opportunities, it helps financially with the rent and the insurance for the exhibits, and it supports community events. “We need to have open minded Band Council members who understand the importance of the organization and see this organization as an important piece of the community”, explained Ms. O’Bomsawin.

The museum generates revenues through a gift shop, memberships and fundraising efforts. “We have just launched a fundraising initiative last year with an annual gala. Beyond the financial objective, we have reached the important goal of creating a solidarity movement around the museum and our ancestors would be very proud”, explained Ms. O’Bomsawin.

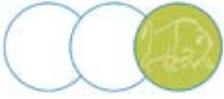
For the past 20 years, the museum has had a balanced budget. Ms. O’Bomsawin stressed the importance of budgeting : “With your Board, you must look at both the long term and short term goals. When making the budget you must be realistic”. The museum’s staff and Board are planning for the next three years, keeping a strong focus on the annual budget. Three year plans allow for longer term planning and strategies that look beyond the current year.

“You must review the budget often and evaluate where you are and where you need to be. Adjustments must be made in order to reflect the current needs of the organization”, continued Ms. O’Bomsawin. She also spoke of importance of producing regular financial reports. They show how the money is spent, for which program or activity. They help the Board follow the organization’s development and challenges. This is important information the leadership needs to make informed, rational decisions. Understanding this information is an important skill for Board members to develop.

DISCUSSION ON FINANCIAL PLANNING

Planning

Participants made it clear that financial planning is an essential component of successful financial management. Planning defines specific and quantifiable objectives. Even if an organization does not meet these objectives, a plan can be revised periodically. The importance of the plan is that it acts as the ground against which the figure—the actual expenditures of an organization—can be measured and compared. Financial plans support the vision, objectives and strategies set out in the strategic plan. By focusing on a few strategies, scarce resources can be better allocated to achieve results.



It was stated that an organization with effective planning should have a short term plan, a mid range plan and a long term plan. Even if the long-term plan is not completely filled out because of many variable factors, there should still be a financial vision for the organization.

Resources

The majority proposed that it is better to orient financial resource management towards revenues not expenses. This is not to say that you must control expenses - because you must. But it was suggested that artistic direction can drive financial management. For example if there is a monetary shortfall in realizing an artistic vision, the organization must fundraise the difference rather than curtailing the vision. In other words, with a vision, an Aboriginal arts organization can find innovative ways to generate revenue.

This conversation mirrors one in the mainstream arts milieu, where some large organizations go into huge deficits to maintain an artistic vision. The trick is to balance the two arguments. Not too financially conservative so that the organization never takes risk; but on the other hand not so risky as to bankrupt the organization. Only a calculated risk that meets the vision and objectives set out in the strategic plan should ever be considered.

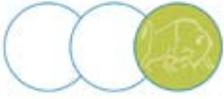
A strong and involved Board is an important financial resource. Not only are they a potential source of revenue (because of their own networks), but they also play a role in involving the community. Many organizations do not realize the huge potential of their Board members to help open doors and help build partnerships and collaborations in order to leverage scarce resources. A very experienced or knowledgeable partner can also mean a learning opportunity for the organization.

This is especially true in circumstances where specific resources are needed. Rather than buy paint, why not ask a board member whose partner works in a paint store? Rather than rent a room for a workshop, why not ask a board member whose mother is a teacher? A Board member can be recruited who is a lawyer or an accountant.

Diversification of Fund Sources

Participants echoed the conventional wisdom in arts administration that funding sources should be diversified. It is believed that this situation brings more financial stability. If one funder does not come through, the organization has a variety of funding sources.

This logic assumes that an organization can have multiple funding sources. It does not necessarily take into account how difficult it is to achieve that status. For example, many smaller organizations have



spent a lot of time and money trying to diversify their funding base with little success. Aboriginal arts organizations can also look beyond the regular sources. For example, they may be able to tap funds intended for health, tourism, education, or healing

Another aspect of diversification is to look at what in-kind contributions an organization can obtain to offset other costs. Generally speaking, funders who donate money recognize and appreciate these kinds of contributions. A municipality has no money to give but it donates a park for free and with it comes town workers. A mainstream organization that might have no funding for an Aboriginal group might be able to it exchange rehearsal space for free tickets to the show.

Participants noted that to help find more in-kind contributions it is important to expand the organization's networks. This is true both locally and nationally. There may be no immediate pay off but it is a long-term strategy. Finally, it was suggested that as important as money is, it is important to not use money as a measure of success. Rather it is the impact of the programs and projects on the community that really matters.

Stability

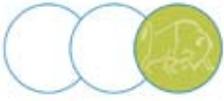
Sadly it was noted that almost all Aboriginal arts organizations still do not have access to multi-year operating grants. And even the few exceptions do not receive sufficient funds to be able to stabilize their financial planning. This reality makes financial stability difficult to obtain. It is not alarmist to say that except for a few museums and cultural centres, most Aboriginal arts organization in Canada still seeks financial stability. In fact it is a tribute to Aboriginal artists and arts administrators that they have managed to accomplish so much with so little.

2.5 C O M M U N I T Y L I A I S O N

The session on community liaison introduced questions of outreach, audience development, networking, marketing, partnerships and public education.

Presentation by Evelyne St-Onge, Arts Officer, Institut culturel et éducatif montagnais, Sept-Îles, Quebec

The Institute Culturel et Educatif Montagnais (ICEM) is a 13 year old organization dedicated to the preservation and transmission of Innu culture and language. An important player in the community, ICEM has the mandate to defend the interest of Innu people and to represent the many communities that it serves.



ICEM has done extensive community consultation in order to document cultural practices and protocols. It also does important work with the different Chiefs and Band Councils, helping to inform, build respect and reach consensus around community cultural development initiatives.

Evelyne St-Onge explained that ICEM plays a vital role of protecting cultural rights and representing the Innu value system. It often acts as a intermediate between communities and researchers. For example, non-Aboriginal researchers must receive best practices and cultural sensitivity approval from ICEM before conducting research initiatives in Innu communities.

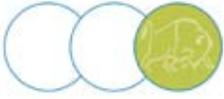
Respect is the primary value for the community liaison initiatives. “The organization has gained the respect of Chiefs, Councils, Elders, artists and funders”, said Ms. St-Onge. “Lately, attention has been given to administrative structures and practices in order to improve accountability to the community”.

The organization is developing stronger links between language, culture and education, under the guidance of the Elders who are the keepers of Innu culture. ICEM is doing language training in schools for Innu children, as well as educating people on the customs and traditions of Innu communities. ICEM has reached more then 70,000 youth with these programs.

Presentation by Julia Tsetso, Board member, Open Sky Creative Society, Fort Simpson, Northwest Territories

The Open Sky Creative Society is based in Ft. Simpson (Liidlil Kue), in the Dehcho, a multi-cultural region composed of a dozen or so villages & Aboriginal settlements located in Canada’s Northwest Territories. The society was formed in 1999 by local artists & arts supporters who saw a need for an arts & cultural service organization in the Dehcho. The society’s presence in the region is vital, as extreme distances to the nearest urban centres result in few opportunities for audiences & artist alike. The society provides presentation and artist outreach opportunities for local artists.

Julia Tsetso explained that the Open Sky Creative Society was founded by non-Aboriginal people who saw the importance of recognizing the talents of Dehcho artists. Many of those artists work in traditional art forms such as birch bark basket making. Open Sky has a non-aboriginal staff and often reflects on how they can make this work. “The mandate of the organization is to protect the integrity of artists whether they work with traditional or non-traditional art forms. The Dehcho First Nation morally and financially supports Open Sky because they believe in the importance of the work being done in terms of cultural preservation and transmission. Open Sky provides workshops to teach traditional arts to youth to keep their culture and heritage alive.



Open Sky also focuses on the development of audiences and the promotion of artists nationally and internationally”, added Ms. Tsetso. Over the years, the organization has developed partnerships with different organizations such as the Open Door Society, which works with children; with the high school to keep traditions and culture alive, and with the Heritage Society for the creation of a museum. In the near future the Society will relocate its operations to the Fort Simpson Heritage Centre, which will house an office, a resource centre, a permanent visual arts exhibition space, as well as workshop, studio and artist in residence facilities.

Though Fort Simpson is a hub it is still very small. The best time to get these arts projects moving is in the summer when the travel is easier and access into and out of remote locations is much safer and easier. The organization experiences some difficulties working with the capital city of Yellowknife. This government does not consult much with communities and uses a top-down approach combined with a lack of communication. This makes the planning process more difficult for arts organizations in the NWT.

DISCUSSION ON COMMUNITY LIAISON

Definition

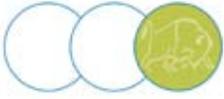
At the heart of any discussion about art and community is the question of definition. Participants pointedly asked a series of provocative questions. Who is an artist? What is traditional? Who decides? For what reasons? Who is the audience for artists?

Many Aboriginal creators do not think of themselves as artists. They think of themselves merely as community members, whether they practice a traditional craft or not. They are also community leaders in their own right.

Participants responded that none of these answers are static; they are in constant change. Aboriginal artists need to break out of stereotypes. There needs to be out of the box thinking about what is art and what should be funded.

Positioning the Arts

Participants spoke of the lack of recognition that Aboriginal arts organizations get from the larger Aboriginal community. There is often an absence of commitment from Band Councils and the Chiefs to arts activities, even though in rhetoric, they talk about the importance of culture.



There is work to be done in positioning, or in some cases re-positioning, Aboriginal arts in Aboriginal communities themselves. This work implies an understanding, which places arts as central to Aboriginal well-being. Art is community. Art is health. Art is language. Art is a renewable resource. Art plays an important role in the retention of culture. Arts and cultural events, projects, and artifacts can also play a role in tourism and economic development by drawing people to visit the community to view and experience the local culture.

Participants were quick to point out that too often community development is seen through an economic development lens (e.g. jobs, money, financial opportunities). Of course, Aboriginal people, both on and off reserves, need these resources. Language preservation, cultural retention, and contemporary artistic expression are also part of what makes communities prosperous. This is true both now and for the next generations. Raising awareness of the important role played by arts and culture in our communities is one area upon which community liaison should be focused. Aboriginal artists and arts organizations can make the business case for such support.

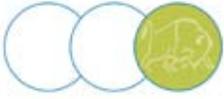
Listening & Sharing

If Aboriginal arts organizations truly hope to be relevant and useful to their communities, it is vital that they listen to those communities. Arts administrators should not replicate the notion that art is good for you even if you do not understand it, that is sometimes found in mainstream arts organizations.

We want Aboriginal people to understand art on their terms. We want to listen without arrogance. We must pay attention and understand the needs and traditions of a specific communities. Training is not something to impose on a community, but rather something that is done in genuine consultation with a community. By listening, paying attention, and the collaboratively planning with the community, programming and training will meet the community needs.

There is a kind of sharing that happens through mentorship, collaboration and partnership. One participant noted that the question then changes from “what is in it for me?” to “what is in it for us?” It is important to understand the needs of individual artists, even those who describe themselves as professional, within the cultural context of the larger community. For example, a ‘professional’ performance could open with a prayer. Elders could be present and acknowledged and it could end with a community feast.

Participants also noted the central importance of networking when it comes to sharing art presentations, as well as the administration of artists and their work. Networking has to include access to technologies for long distance communications when reaching remote Aboriginal communities. Thus, community liaison can cast a wide net.



Respect

Throughout our conversation the principle of respect kept coming up. In the context of community liaison, it was used to describe the attitude with which arts administrators should approach the community. First, one must learn and respect the protocol of Elders and the specific community.

There also needs to be a respect for all points of view, even those that do not exactly welcome the arts. One suggestion was to use senior Aboriginal artists, artists with a well-known profile, as arts ambassadors. They could meet with Aboriginal political bodies to bridge the arts into a discussion on non-arts issues. For example, does the lack of arts training have anything to do with the disproportionately high number of Aboriginals in prison? Can arts and culture training set community members on the proper life path and in turn reduce the number of Aboriginals in conflict with the law?

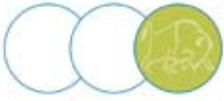
This idea fits within a larger, more respectful, view of art. After all, traditional art practices, like basket making or carving, were not and still are not separate from daily life. Respect for the community aspirations and their challenges can help identify opportunities for Aboriginal arts organizations to play an important role in community development.

Mapping

One of the techniques mentioned was to use cultural mapping as a tool for communities. Cultural mapping involves mapping the cultural assets of the community, such as the number of persons engaged in the arts. They go through a process which reveals the ecology of the arts in their community. This includes an inventory of arts resources, the identification of arts issues and problems, and possible responses. Cultural mapping also provides a sense of direction to face the future challenges that lie ahead. Often this leads to the discovery of where you, as an individual fit into this framework. This process can reveal where the connections are.

Mapping is also a powerful tool for building bridges to the arts. It can re-establish certain activities as art, thereby allowing people to see what they do in a new light. They may learn that they could receive funding, supplies and recognition for what they do. It is an opportunity for a community to learn, to understand the richness of their cultural life in a different way, because through mapping, they see it more profoundly as a resource for the whole community. Community members may begin to see the cultural richness they possess and view this as an important community asset.

Over the three days of the forum, a number of ideas for training and professional development were discussed and suggestions were formulated. They related to the different aspects of arts administration. They take into account the specific realities of Aboriginal arts organizations.



3. P R O P O S A L S

Suggestions are presented in this section as proposals for action. They are not intended for a specific institution but are seen as a collective responsibility to be shared among Aboriginal arts administrators, Aboriginal arts service organizations, educational institutions and funders.

Actions need to be undertaken at the local, regional, provincial and national levels to turn these proposals into reality. This will encourage the development of a comprehensive approach that will meet the different needs of the Aboriginal arts administrators community across Canada.

3.1 GOVERNANCE

The notion of governance defined within an Aboriginal worldview is an important aspect of Aboriginal arts administration. The principles and structures of governance (and self-governance) reflect Aboriginal knowledge, traditions, cultural protocols, values, learning process and vision. Furthermore, governance is connected to all other functions of arts administration.

3.1.1 Forum on Governance

Participants felt strongly that the idea of Aboriginal governance should be further explored and that best practices should be researched and shared. It is therefore recommended that a Forum on Governance be organized at The Banff Centre to explore this notion and its implications for Aboriginal arts organizations.

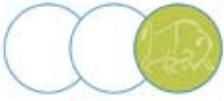
3.2 TRAINING

The need for training is great among the Aboriginal arts administrators community. Three initiatives have been identified and proposed.

3.2.1 Aboriginal Arts Administration Professional Development Program

As discussed by participants, there is an urgent need for a professional development program designed for administrators already working in Aboriginal arts organizations. Such a program could be delivered in a residency setting and could include the following topics:

- strategic planning and implementation;
- management leadership;
- financial planning;



- human resources and volunteer management;
- board liaison;
- community outreach.

Another related possibility is to attend existing programs such as the Aboriginal Leadership and Management programs at The Banff Centre which are designed to address these topics.

3.2.2 Aboriginal Arts Administration Workshops

It is proposed that Aboriginal Arts Administration Workshops be developed to offer basic training and tools in specific areas of arts administration. These one or two-day workshops would be made available to Aboriginal arts organizations across the country and would be delivered by a ‘flying squad’ – a group of arts and leadership development professionals traveling to different communities and cities.

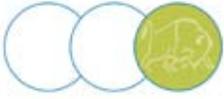
The workshops would offer basic training in areas such as:

- the topics listed above under 3.2.1
- grant writing;
- book-keeping;
- office management;
- job descriptions and evaluations;
- role of unions in the arts;
- fundraising;
- communications with media and publicity
- volunteers

The workshops could also be backed-up on-line and would be complemented by a resources and tools section. Furthermore, such training could attach to the annual national gathering of arts administrators and funders.

3.2.3 Aboriginal Arts Administration Training Certificate

Aboriginal Arts Administration Training Certificate could be developed medium-term and offered in partnership with educational institutions already involved in cultural management training, such as the Centre for Cultural Management at the University of Waterloo, the École des Hautes Études commerciales in Montréal, The Banff Centre in Banff or the En’owkin Centre in Penticton.



3.3 MENTORSHIP

Participants discussed the importance of internships and mentorships for Aboriginal arts organizations. The mentorship formula is grounded in oral tradition and facilitates the transfer of knowledge from generation to generation; from Elders – or senior arts administrators to the youth.

3.3.1 Aboriginal Arts Administrators Mentorship Program

It is proposed that a formal Aboriginal Arts Administrators Mentorship Program be established with the goal of facilitating and supporting mentorships³. The first step in developing such a program could be to conduct a training needs assessment for Aboriginal arts mentors and apprentices.

3.4 RESEARCH

As discussed earlier, arts and culture play an important role in our society. Yet our community leaders do not recognize its importance. Participants discussed the importance of better positioning for Aboriginal cultural and artistic organizations both within Aboriginal and mainstream communities.

3.4.1 Study on the Economic, Educational and Social Impacts of Aboriginal Arts in Canada

In order to do this work, participants proposed that a study on the economic, educational and social impacts of Aboriginal arts in Canada be conducted to document the impact that Aboriginal artists and their organizations are on both Aboriginal and non-Aboriginal communities in Canada.

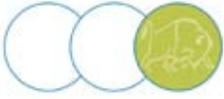
3.5 SUCCESSION

3.5.1 Succession Planning Initiative

Since succession planning is important for many Aboriginal arts organizations, participants discussed the benefits of developing a Succession Planning Initiative which would offer internships and consultancy services for Aboriginal arts organizations wanting to develop and implement a succession plan. The succession plan would include methods for recruitment, orientation and training for new Board members, Executive Directors and senior managers.

³ For information on a mentorship program, please see Mentorship Strategy for Managers and Administrators of Cultural Organizations, CHRC, March 2005

http://www.culturalhrc.ca/research/CMP-Mentorship_strategy-Mar05-en.pdf



3.6 NETWORKING

Networking is an important tool for Aboriginal arts administrators. Years ago, a group of Aboriginal arts administrators and funders started to hold annual gatherings. Over the years, they have met in New-Brunswick, Saskatchewan, British-Columbia, Quebec, Manitoba, and The Northwest Territories.

3.6.1 National Aboriginal Arts Administrators and Funders Gathering

The last National Aboriginal Arts Administrators and Funders Gathering (NAAAFG) was to be held in June 2008 in Fort Simpson, Northwest Territories. These gatherings provide unique opportunities for Aboriginal arts administrators from every region of the country to meet, exchange information and build common resources. They may also provide the opportunity for some of the professional development sessions to occur.

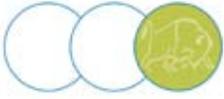
3.6.2 Aboriginal Arts Administrators Network

Parallel to the gatherings, the group has established a presence on-line. A virtual group where Aboriginal arts administrators share ideas, information on upcoming events, and documents can be accessed by e-mailing aboriginalartsadministrators@yahoo.com.

CONCLUSION

Arts and culture are important aspects of our communities. Aboriginal arts plays a significant role in community development. Arts and culture impact the development of our youth, the preservation of our culture and language, our healing, our health and well-being, and the tourism of our regions.

Aboriginal arts organizations provide the mechanism to carry out the arts and cultural programs and projects that benefit our communities. In order to be effective and efficient, the leadership and management of such organizations must have the competencies and knowledge to fulfil their roles and responsibilities. Professional development and training for Aboriginal arts administrators and Directors of their Boards is crucial in this respect.



A P P E N D I X I

LIST OF PARTICIPANTS

Leaders from arts organizations

André Dudemaine, Founder and Director of Land Insights,
Montreal, Quebec

Rosa John, Co-founder and Artistic Director of Kehewin Native Performance, Kehewin, Alberta

Janis Kahentoktha Monture, Executive Director, Woodland Cultural Centre
Brantford, Ontario

Jacqueline Obomsawin, Executive Director of Musée des Abénakis
Odanak, Quebec

Karen W. Olson, Department Head of Creative Writing, En'owkin Centre
Penticton, British Columbia

Rose Stella, Artistic Director, Centre for Indigenous Theatre
Toronto, Ontario

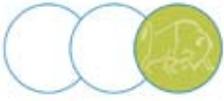
Evelyne St-Onge, agente, Institut culturel et éducatif Montagnais
Sept-Iles, Québec

Julia Tsetso, Board member, Open Sky Creative Society
Fort Simpson, Northwest Territories

Representatives from Education, Funding and Cultural Organizations

Cathi Charles-Wherry, Arts Program Coordinator
First Peoples' Heritage, Language and Culture Council
Brentwood Bay, British Columbia

Mitch Kern, MFA Head, Photography Program, Alberta College of Art and Design
Calgary, Alberta



Sandra Laronde, Director, Aboriginal Arts Program at The Banff Centre
Banff, Alberta

Cynthia Lickers-Sage, Executive Director, Association for Native Development in the Performing and Visual Arts (ANDPVA) and consultant, Arts Flying Eagle Program, Aboriginal Arts Secretariat, Canada Council for the Arts
Toronto, Ontario

Barbara Nepinak, Founder and Coordinator, Summer Bear Dance Troup and board member of the Cultural Human Resource Council.
Winnipeg, Manitoba

Louise Profeit-Leblanc, Aboriginal Arts Coordinator,
Aboriginal Arts Secretariat, Canada Council for the Arts
Ottawa, Ontario

Forum Organizers

Brian Calliou, Program Director, Aboriginal Leadership and Management, The Banff Centre
Banff, Alberta

Elder Tom Crane
Calgary, Alberta

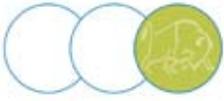
Janice Tanton, Program Manager, Aboriginal Leadership and Management, The Banff Centre
Banff, Alberta

France Trépanier, Artist and Arts Consultant
Sidney, British-Columbia

Anna Wowchuk, Program Coordinator/Desktop Publisher, Aboriginal Leadership and Management,
The Banff Centre
Banff, Alberta

Honorary Guests

Alex Janvier, Artist
Cold Lake, Alberta



A P P E N D I X I I

BIOGRAPHIES OF PARTICIPANTS

André Dudemaine

Founder and Director of Land Insights, a society for the presentation of Aboriginal culture, André Dudemaine has directed for the past 17 years the festival Aboriginal Presence in Montreal. This festival of international scope is a show case for the artistic and cultural vitality of First Nations in America.

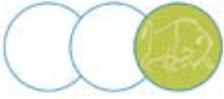
André Dudemaine was the president of the Tricentennial Commemoration of the Grande Paix de Montréal (1701-2001). From 2002 to 2004, he was on the board of APTN (Aboriginal People's Television Network), the television of First Nations in Canada. He teaches First Nations and Films at Concordia University's Film Studies Department and he is the director of the experimental short documentary Abijévis (Selection at Belfort Festival, 1986). He has been on the board of Culture Montreal since the foundation of the organization. He is a regular collaborator of 24 Images magazine in which he signs a column Cinéma, art premier on Aboriginal peoples and cinema. He is also an occasional collaborator to the Revue de la Cinémathèque. André Dudemaine, a member of the community of Mashteuiatsh, in from the Innu nation.

Land Insights has received many prizes, namely the Jacques-Couture prize from the Quebec government (intercultural bridging) and the Mishtapew prize from the First Peoples Business Association (international influence).

Rosa John

Rosa John is the co-founder and Artistic Director of Kehewin Native Performance. She holds a BA of Native Studies and an MFA in Theatre Arts. She has been using performance as a teaching tool for Native culture and history since 1981. She has toured throughout Canada and internationally to the U.S., Mexico, New Zealand, Switzerland, France and Italy.

As a member of Kehewin Native Performance, she has trained thousands of Native youth in Canada and the U.S. in theatre, music and dance to provide a venue for Native youth to express themselves. The foundation of her work is to keep providing Native youth with a positive alternative to negative lifestyles through training in the arts. She does this by using traditional forms such as storytelling, dance and mask, educating and entertaining Native and non-Native audiences on reserves and in urban centers around the world.



Janis Kahentoktha Monture

Executive Director (Woodland Cultural Centre), Janis is Mohawk Turtle Clan from Six Nations of the Grand River. A graduate from the University of Western Ontario with a B.A. in History as well as a post-graduate diploma from Algonquin College in Museum Studies. Currently the Executive Director of the Woodland Cultural Centre, an advisory member for the Brantford Aboriginal Homelessness Alliance, Secretary/Treasurer for the Board of Trustees of Chiefswood National Historic Site childhood home of famous poetess E. Pauline Johnson. Continues to volunteer at various community events and advocates the importance of integrating Haudenosaunee language and culture into art programming.

Jacqueline Obomsawin

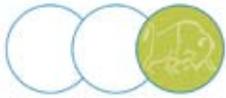
My professional journey is quite diversified and has been enriching for me. I think of myself as a mini-wheat, one side frosted and one side plain : two sides of me that seem to be opposite but that make up who I am. My first training was in commercial drawing. Although I never worked in that sector, I used the knowledge for my personal pleasure in my painting and my art.

I am trained in administration and accounting and I have over 30 years experience in that field, in mid-size and large companies, such as Groupe Robert, a well-known transport company and the Musée des Abénakis in Odanak. I also have formal training in subsidiary fields such as biology, medicine, physiology and anatomy. I have a four year training in homeopathy and also a B.A. in psychology. I am a psychotherapist. All this professional journey is of great help for my actual position of Executive Director of Musée des Abénakis and Société historique d'Odanak.

Karen W. Olson

Karen Olson is Cree/Anishnabe from the Peguis First Nation in Manitoba. A former journalist with CBC Radio, she began a creative writing path at the En'owkin Centre in 1997 which took her to the University of Victoria where she received a Bachelor of Fine Arts in Creative Writing in 2002. Karen is the author of four children's books and has published stories and articles in several anthologies and magazines. The storytelling custom of Indigenous Peoples is a tradition that Karen endeavors to keep active and she promotes this practice to students, writers and other artists.

Karen is the Department Head of Creative Writing at the En'owkin Centre – a program based in Indigenous philosophy and world-view. Karen also directs the Aboriginal Emerging Writers program in Banff, a two-week intensive writing program sponsored by Canada Council. At present, she is in a Masters Program in Interdisciplinary Indigenous Studies where she is researching contemporary impacts of displacement on the descendants of the St. Peter's Band.



Rose Stella

Rose Stella is Tarahumara First Nation and Sicilian, originally from Arizona. An actor, singer, dancer and clown, she was last seen at Native Earth in the title role of Annie Mae's Movement by Yvette Nolan. Rose has toured and performed with Daystar Dance Company in the U.S., Cascade Theatre in Canada and West Six Theater Company in England.

In January 2003, her first play *White Buffalo Calf Woman - A Clown Show* was work-shopped in the Weesageechak Festival, and subsequently invited to Harbourfront's World's Fare Festival. Rose is currently the Artistic Director of the Centre for Indigenous Theatre.

Evelyne St-Onge

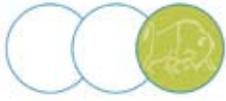
Evelyne St-Onge works for the Institut culturel et éducatif montagnais. A member of the Innu nation of Maliotenam, she is the mother of three children and eight grand-children. "I am a survivor, former student of residential school. When I came back to the village, I had to prove to the Innus that I was an Innue woman. That is the moment when I decided to get involved with Innu language and culture. I have learned a lot and I am still learning. It is my reason for living today, to transmit what I know from my parents, my grand-parents and my ancestors."

Julia Tsetso

Julia Tsetso was born in the Northwest Territories and grew up in Fort Simpson. She comes from a family of six; she has two younger brothers and an older sister. Her sister has two sons (10 years and 3 months) and her brother is expecting a baby any day now. She has formal education and informal Aboriginal teachings.

After she graduated from high school, she attended Nait's Urban and Regional Planning Program and graduated in 1996. In 1998, she decided to go back to school and study art at the Alberta College of Art & Design. Through a series of fortunate events, Julia graduated with a Fine Arts Degree in Ceramics in 2002.

Currently, she is in the process of reestablishing herself in Fort Simpson. She moved to Rocky Mountain House, AB three years ago and returned to the north last November. Julia is planning to set up her studio in her home and build a wood-fire kiln. While in Alberta, Julia studied kiln building and set up a studio from scratch and made new ceramic connections. Her interests in craft expand beyond ceramics; she also loves to sew.



Her mother is a strong advocate for traditional Dene craft, so Julia was always around women who sewed garments or beaded or did porcupine quill work. Her grandmother and aunts taught her the craft of moose-hair tufting, how to bead, make moccasins, and continue to help her with designs and sewing projects.

Aside from spending time with her family and crafts, Julia is a member of the Open Sky Creative Society and was elected President in December. She believes that supporting the crafts and arts and raising awareness is an essential part of her community's culture and heritage.

Cathi Charles-Wherry

Cathi Charles is Anishnabeque, and a member of the Rama Mnjikaning First Nation in Ontario, where her father was born. Her mother's British ancestors came to North America four generations ago. She has lived on beautiful Coast Salish territory in Victoria, BC since 1979. A graduate of the Visual Arts Program at Camosun College, she also has an honours BFA in Studio Arts from the University of Victoria. In all of her work, she strives to maintain a balance between this formal training and an ever growing understanding of the traditional Anishnabe sensibility that resides in her bones.

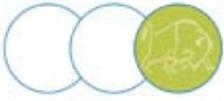
In addition to being a visual artist, she is an emerging curator, writer and arts educator. Since 1996, in her capacity as Art Programs Coordinator for the First Peoples' Heritage, Language and Culture Council, she has supported Aboriginal and First Nation artists and cultural workers in BC through development and delivery of arts funding, provision of resources and training, and advocacy on a regional and national level.

Mitch Kern

Mitch Kern is the Head of the Photography Department at the Alberta College of Art and Design in Calgary, Alberta. He holds an MFA in Photography from the Pennsylvania State University, a BA in Visual Art from the University of Maryland, and has twenty years experience working for the mainstream media on social issues in North America and abroad, including ten years working as a photographer, writer, and editor in Washington DC, and eight years teaching at the post-secondary level.

Sandra Laronde

An award-winning director, choreographer, dancer, actor, producer, and creative leader, Sandra Laronde has been appointed director of Aboriginal Arts at The Banff Centre. Originally from the Teme-Augama-Anishnaabe (People of the Deep Water) in Temagami, northern Ontario, Laronde has led Red Sky Performance to an international profile, known for its artistry, creative



excellence, and innovation. Producing original works for adult and family audiences on local, national, and international stages, Red Sky has actively shaped contemporary Aboriginal performance in dance, theatre, and music, bringing together Indigenous peoples from regions around the world.

Laronde served as a spokesperson for the International Olympic Committee for Toronto's Olympic bid, contributed to a national consultation with Aboriginal leaders in education and training at the National Aboriginal Achievement Foundation, and moderated a panel at the 2002 National Gathering of Aboriginal Artistic Expression for the Department of Canadian Heritage. In 2004, she participated in the 2004 Governor-General's Canadian Leadership program, and was also a recipient of the Toronto City Council's 2004 Aboriginal Affairs Award. In 2006, she was a recipient of the Paul D. Fleck Fellowship in the Arts from The Banff Centre.

Cynthia Lickers-Sage

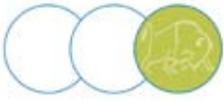
Cynthia Lickers-Sage, a Mohawk artist from Six Nations is a leader in Native arts administration, and most recognized for founding the Centre for Aboriginal Media and its internationally-acclaimed imagineNATIVE Film and Media Arts Festival. Cynthia Lickers-Sage is Executive Director of the Association for Native Development in the Performing and Visual Arts (ANDPVA). Lickers-Sage has extensive experience in arts administration, festival production, and a great passion for the cultural sector. She has spent most of the last decade working in, and for, the arts. Lickers-Sage recently served as the Producer for the Department of Canadian Heritage's TradeRoutes Event. She has also served on a variety of volunteer boards and arts service organizations, including Toronto Arts Council, Aboriginal Peoples Television Network and Cultural Careers Council of Ontario. Lickers-Sage, currently mentors numerous Aboriginal Arts Organizations through The Canada Council for the Arts Flying Eagle program.

Barbara Nepinak

Barbara Nepinak, from Pine Creek Ojibway First Nation is the founder and coordinator of the Summer Bear Dance Troupe supported by her partner, Clarence & their four daughters. She & her family are actively committed to traditional life style and teachings of the Elders while transforming these into living in the 21st Century.

Louise Profait-LeBlanc

Member of Nach' o Nyak First Nation, Yukon, Louise has worked as coordinator for the Aboriginal Arts Secretariat at Canada Council for the last 5 years. It is a position she finds both challenging and rewarding as it puts her in contact with many of Canada's outstanding Aboriginal artists and arts



organizations. “It has been a joy to see their progress over these last 5 years, but there needs to be more emphasis on strengthening the foundation of arts organizations, if the Aboriginal arts portfolio is to advance at the speed required to meet the needs of our younger generations, who will eventually take up these positions. “

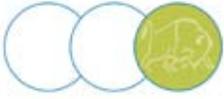
Prior to this position she worked in the Yukon, as the Native Heritage Advisor for the Yukon Government’s Heritage Branch. Louise has over 20 years experience as an administrator for programs related to Aboriginal heritage, culture, language, toponymy, and the arts and still considers herself a learner. Recently she has been transferred to a new section at Council that will involve programming in arts development, a position that she is very excited to pursue. In that regard she is looking forward to the Round Table discussions at Banff.

Alex Janvier

Born of Dene Suline and Sauteaux descent in 1935, Alex Janvier was raised in the nurturing care of his family until the age of eight. At this age, the young Janvier was uprooted from his home and sent to the Blue Quills Indian Residential School near St. Paul, Alberta. Although Janvier speaks of having a creative instinct from as far back as he can remember, it was at the residential school that he was given the tools to create his first paintings. Unlike many aboriginal artists of his time, Janvier received formal art training from the Alberta College of Art in Calgary and graduated with honours in 1960. Immediately after graduation, Janvier took up an opportunity to instruct art at the University of Alberta.

While Alex recognizes the artists Wassily Kandinsky (Russian) and Paul Klee (Swiss) as influences, his style is unique. Many of his masterpieces involve an eloquent blend of both abstract and representational images with bright, often symbolic colours. As a First Nations person emerging from a history of oppression and many struggles for cultural empowerment, Janvier paints both the challenges and celebrations that he has encountered in his lifetime. Alex proudly credits the beadwork and birch bark basketry of his mother and other relatives as influencing his art.

As a member of the commonly referred to “Indian Group of Seven”, Janvier is one of the significant pioneering aboriginal artists in Canada, and as such has influenced many generations of aboriginal artists. By virtue of his art, Janvier was selected to represent Canada in a Canadian/Chinese Cultural Exchange in 1985. Although he has completed several murals nationally, Janvier speaks of the 450 meter squared masterpiece entitled “Morning Star” at the Canadian Museum of Civilization, as a major highlight in his career. In January 2004, one of Janvier’s works was displayed in Paris, France at the Canadian Forum on Cultural Enterprise. In recognition of his success, Alex Janvier recently received three prestigious Lifetime Achievement Awards from the National Aboriginal Achievement Foundation,



The Tribal Chiefs Institute, and Cold Lake First Nations. Janvier's passion and natural talents for creative expression remains strong to this day.

On September 6, 2003 the Janvier family opened a gallery in the City of Cold Lake.

Brian Calliou

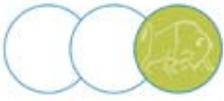
Brian Calliou became the Program Director for The Banff Centre's Aboriginal Leadership and Management in August 2003. He brings a wealth of experience to this role. Aside from being the former Associate Director of the Aboriginal Leadership and Management programs from 2000 to 2002, Brian has served on a number of Boards. For example, he served as the Chair of the Alberta Historical Resources Foundation Board and Vice-President of the Board of the Indigenous Bar Association. Brian was a sole practitioner with Brian Calliou Law Office in Calgary, Alberta and ran a general practice but focussed primarily on corporate law, real estate, personal injury, and Aboriginal law. Brian developed and taught two courses for the School of Native Studies at the University of Alberta – one on Aboriginal Economic Development and the other an Introduction to Aboriginal Legal Issues. He also was a sessional instructor at the University of Calgary teaching the Introduction to Law and Society course in the Faculty of Communication and Culture at the University of Calgary.

Brian is a Cree and member of the Sucker Creek First Nation in the Treaty 8 area of north central Alberta. He holds memberships with the Canadian Bar Association and Indigenous Bar Association. Brian received a Bachelor of Arts in Political Science, a Bachelor of Laws and a Master of Laws from the University of Alberta. He has published works in various academic journals and books such as his "The Culture of Leadership: North American Indigenous Leadership in a Changing Economy" in *Indigenous Peoples and the Modern State*, and co-authored "Aboriginal Economic Development and the Struggle for Self-Government" in *Power and Resistance: Critical Thinking about Canadian Issues*. Brian's research interests include Aboriginal leadership, self-government, economic development, Aboriginal and treaty rights, and legal history.

Elder Tom Crane Bear

Tom Crane Bear is an Elder, Teacher and Spiritual Leader, heralding from the Siksika Nation. He is a Pipeholder and remains steadily involved in the traditional Blackfoot Societies. The Indigenous Peoples of the World in New Zealand have bestowed upon Tom, the title of Honorable Elder.

At 53 years of age, Elder Tom returned to school and graduated Grade 11. Through Elder Tom's extensive life experience, he has become an accomplished teacher and life-leader in diverse areas spanning cross-cultural boundaries. Tom received Nechi Institute training, then taught Wellness at Oklahoma State University in Continuing Education and Health. He has travelled extensively through the United States and Canada teaching these concepts and programs. Elder Tom continued his education



by taking Life Skills Coaching Training in Edmonton and again increased his contributions to his community by teaching the same program in Calgary.

Elder Tom has worked for Corrections Canada as Spiritual Advisor at Alberta prisons and has worked for Native Counselling Services by directly applying his experience and education for the benefit of indigenous youth. From 1990-1995, he worked as the Police Commissioner for Siksika Police Services and currently is Elder Advisor for the Siksika Land Claims, Siksika Justice and Aboriginal Justice Learning Networks in Ottawa.

Since the 1990's, Tom has continued his work as Elder and Spiritual Advisor for most of The Banff Centre's Aboriginal Leadership and Management Programs, bringing his wisdom, experience and insight to our many participants.

Janice Tanton

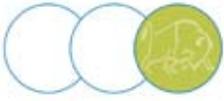
Janice brings a wealth of business, arts and leadership experience to her roles of Program Manager for Aboriginal Leadership and Management at The Banff Centre. A graduate of Durham College in Graphic Design and having attended the University of Windsor B.F.A (Acting) program, Janice continued her interest in the arts, launching her own company in 1989. She continues to be involved in leadership issues for women on a national level, has published and represented the interests of many Canadian artists and served on boards for several non-profit social and public arts organizations.

Janice mentors and instructs Canadian artists through the internet and community programs as well as through her private atelier. Drawing on her entrepreneurial, organizational, theatre and design experiences, she has developed extended studies programs in visual arts for Sir Sandford Fleming College/Haliburton School of Fine Arts. Currently, she teaches drawing, painting, plein air impressionism and a program for artists transitioning to a full-time career.

France Trépanier

France Trépanier is a sang-mêlé of Kanien'kéhaka (Mohawk) and French ancestry. She is a visual artist, a curator and a cultural consultant who currently lives on Vancouver Island, B.C.

France has recently directed the first phase of the Aboriginal Arts Research Initiative for the Canada Council for the Arts. She conducted many research projects such as Cultural Rights and Cultural Policy Development in Canada for the Department of Canadian Heritage, and Diversity and Francophonie for the TV5 network. In the past few years, she has been invited to the Aboriginal New Work Residency and the Intranation Residency at the Banff Centre.



France worked at the Canada Council for the Arts before becoming a Senior Policy Advisor for the Department of Canadian Heritage. She held a diplomatic post as First Secretary, Cultural Affairs at the Canadian Embassy in Paris. In this capacity, she designed and founded the Centre for New Media (CNM) at the Canadian Cultural Centre. She was Executive Director from 1996 to 1999. France was also the co-founder and Director of the artist-run center Axe Néo-7.

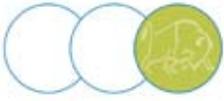
As a volunteer, France has been involved in many cultural organizations such as the National Aboriginal Arts Administrators and Funders Gathering, the First Peoples' Heritage, Language and Culture Council, the International Symposium on Electronic Arts (ISEA) and DAIMON production centre. She is currently a member of the Advisory Group Metis and Francophone of the University of Regina, Saskatchewan.

Anna Wowchuk

Anna began at The Banff Centre as Administrative Assistant for Leadership Development. She is taking on her new role as Program Coordinator and Desktop Publisher for the Aboriginal Leadership and Management department with great enthusiasm.

Prior to joining the Aboriginal Leadership and Management team Anna held positions in the hospitality industry including banquets supervisor and events coordinator. She has her diploma in Events and Conference Planning from Metro Community College in Edmonton and enjoys the work this field has to offer.

Anna has recently moved to the Bow Valley from Edmonton. She has taken a liking to the beautiful mountain scenery and the fresh air. In the past, Anna has volunteered much of her time to organizations such as The Stollery Children's Hospital and HIV Edmonton's Art of Life Gala. She has a Bachelor of Arts Degree in Sociology and Early World History from the University of Alberta, and hopes to one day return to further her education.



A P P E N D I X I I I

AGENDA

ABORIGINAL ARTS ADMINISTRATION FORUM FEBRUARY 8 – 10, 2008

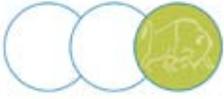
Friday February 8, 2008

Travel Day to The Banff Centre, Banff, Alberta, Canada

- 4:00 p.m. Arrival and Check-in at the Professional Development Centre front desk
- 5:30-6:45 p.m. Dinner – The Vistas – main dining room, third floor Sally Borden Building
- 7:00-8:00 p.m. Opening Session
- Welcome and Opening Remarks – Brian Calliou, Director, Aboriginal Leadership and Management, The Banff Centre
 - Opening Prayer – Elder Tom Crane Bear, Siksika Nation, Alberta
 - Introduction to the forum – Objectives, Methodology, and Outcomes – France Trépanier, Arts Consultant
 - Ice Breaking Session

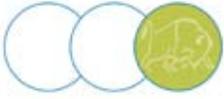
Saturday February 9, 2008

- 7:30-8:45 a.m. Breakfast – Main Dining Room
- 9:00 a.m. Session 1: Community Liason – Julia Tsetso and Evelyne St-Onge
- 9:30 a.m. Small Group Discussion
- 10:15 a.m. Plenary Reports from Small Groups
- 10:35 a.m. Break
- 10:55 a.m. Session 2: Administration – Janis Monture and Rosa John
- 11:25 a.m. Small Group Discussion
- 12:10 a.m. Plenary Reports from Small Groups
- 12:30 Catered Lunch
- Remarks on the Aboriginal Arts Program at the Banff Centre – Sandra Laronde
- 2:00 p.m. Session 3: Public Institutions and Funding – Andre Dudemaine and Rose Stella
- 2:30 p.m. Small Group Discussion
- 3:15 p.m. Plenary Reports from Small Groups
- 3:35 p.m. Break
- 3:55 p.m. Session 4: Artistic Direction – Carol Kunnuk and Jenny Western
- 4:25 p.m. Small Group Discussion
- 5:10 p.m. Plenary Reports from Small Groups
- 5:30-7:30 p.m. Dinner – Main Dining Room



Sunday February 10, 2008

- 7:30-8:45 a.m. Breakfast – Main Dining Room
- 9:00 a.m. Session 5: Financial Management – Jacqueline Obomsawin
- 9:15 a.m. Small Group Discussion
- 10:00 a.m. Plenary Reports from Small Groups
- 10:20 a.m. Break
- 10:40 a.m. Session 6: Governance – Karen Olson
- 10:55 a.m. Small Group Discussion
- 11:40 a.m. Plenary Reports from Small Groups
- 12:00 Catered Lunch in Meeting Room
- Summary, Question Period and Closing Remarks
- 1:15 p.m. Depart from The Banff Centre



A P P E N D I X I V

WEB RESOURCES

Aboriginal Arts / The Banff Centre
www.banffcentre.ca/aboriginal_arts

Aboriginal Arts Secretariat / Canada Council for the Arts
www.canadacouncil.ca/aboriginal

Aboriginal Arts Toolkit
First Peoples Heritage, Language and Culture Council
www.fphlcc.ca/arts/arts-toolkit

Aboriginal Curatorial Collective / Collectif des conservateurs autochtones
www.aboriginalcuratorialcollective.org

Arts Management Network
www.artsmanagement.org

Aboriginal Human Resources Council / Conseil des ressources humaines autochtones
www.aboriginalhr.ca

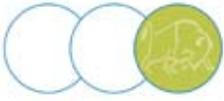
Aboriginal Leadership and Management Programs
The Banff Centre
www.banffcentre.ca/departments/leadership/aboriginal/

Aboriginal Learning Knowledge Centre
www.cci-cca.ca

Alliance for Non-Profit Management
www.allianceonline.org

Association for the Native Development in the Performing and Visual Arts
www.andpva.com

Centre for Indigenous Theatre
www.indigenoustheatre.com



Centre for Sustainability – Arts Pod
www.centreforsustainability.ca

Chaire de Gestion des Arts – HEC
www.gestiondesarts.com

Creative Trust
www.creativetrust.ca

Cultural Human Resources Council
www.culturalhrc.ca

En'owkin Centre
www.enowkincentre.ca

Human Resources Council for the Voluntary and Non-Profit Sector
www.hrcouncil.ca

Indigenous Arts Service Organization (IASO)
www.geocities.com/iaso_1/1.html

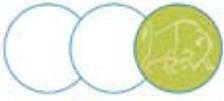
Indigenous Performing Arts Alliance
www.indigenousperformingarts.org

Kehewin Native Performance
www.kehewinnativeperformance.com

Metcalf Foundation
www.metcalffoundation.com

The Montagnais Cultural and Educational Institution
www.icem.ca

Musee Des Abenakis
www.museedesabenakis.ca



National Indigenous Media Arts Coalition
www.nationalimac.org

Open Sky Creative Society
www.openkyfestival.ca

Terres en vues – Land Insights
www.nativelynx.qc.ca

Trillium Foundation
www.trilliumfoundation.org

Woodland Cultural Centre
www.woodland-centre.on.ca

2010 Legacies Now
www.legaciesnow.ca