

ABORIGINAL ARTS RESEARCH INITIATIVE



REPORT ON CONSULTATIONS

Presented to Claire McCaughey,
Research Manager,
Strategic Initiatives Division
Canada Council for the Arts

Prepared by France Trépanier
June 2008

For more information or additional copies of this document, please contact:



Canada Council Conseil des Arts
for the Arts du Canada

Research Office
350 Albert Street. P.O. Box 1047
Ottawa ON Canada K1P 5V8
(613) 566-4414 / (800) 263-5588 ext. 4526
research@canadacouncil.ca
Fax (613) 566-4428
www.canadacouncil.ca

Or download a copy at: http://www.canadacouncil.ca/publications_e

Publication aussi offerte en français

TABLE OF CONTENTS

1. Introduction	3
2. Methodology	5
3. Objectives	6
4. Context	8
4.1 History	8
4.2 Current Context.....	9
5. Values	12
6. Themes	14
6.1 Definition of Aboriginal Art and Artist.....	14
6.2 Traditional and Contemporary Art	17
6.3 Notions of Community	18
6.4 Validation of Aboriginal Art.....	19
6.5 Aboriginal Arts Infrastructures.....	20
7. Future Research	22
 Appendices	
I List of Advisory Meetings	24
II List of Participants	25

The opinions expressed in this report are those of the consultant and those gathered from the participants. They are not official policy of the Canada Council for the Arts.

Photo credits: photos by France Trépanier © 2007, except where noted

*“Of all the teachings we receive this one is the most important:
nothing belongs to you of what there is,
of what you take, you must share.”*

Chief Dan George

1. INTRODUCTION

This document is a report on a series of consultations that were held in 2007 with Aboriginal artists, arts administrators, elders, youth and other community members. It is part of the Aboriginal Arts Research Initiative (AARI) which has been established in order to plan and undertake research which will support and inform the Canada Council’s Aboriginal Arts Action Plan (AAAP).

The AARI is being conducted with the input and support of Aboriginal communities. The term “Aboriginal” is used as an inclusive term referring to First Nations, Inuit and Métis peoples. The initiative has been developed by the consultant in collaboration with the Canada Council’s Research Office and Aboriginal Arts Office.

One of the larger objectives of the AAAP, and thus the AARI, is to measure the impact of the arts on Aboriginal communities and the broader impact of Aboriginal arts in Canada and internationally. It was felt that before this impact can be fully understood and measured, it is first essential to better understand both the significance and the specificities of Aboriginal arts practices in Canada.

The consultative meetings were therefore limited in scope and focussed mainly on the meanings of Aboriginal art, the creative practices of artists and their relationship to community.

The knowledge which was gathered will inform future research efforts. These might include an in-depth literature review; the collection of data on Aboriginal arts; or a project which involves the burgeoning number of young Aboriginal artists. The process of the AARI is also intended to lay the groundwork for projects on the social and economic impact of Aboriginal arts.

I would like to thank Claire McCaughey, Research Manager, Louise Profeit-Leblanc, Aboriginal Arts Office Coordinator and the Aboriginal program officers in each discipline for their trust, support, ideas and feedback.

As an artist and consultant of Kanien'kehà:ka (Mohawk) and French ancestry, it has been a privilege and a great honour to travel the land and conduct this research initiative.

I would like to thank the elders who have offered prayers and guided the conversations. My respect and gratitude goes to each participant for sharing their knowledge and experience with openness, rigour and vision.

It is their words that are reported here. May they inspire you.

Niá:wen

France Trépanier

2. METHODOLOGY

In preparing the consultations, which led to this report, the following steps were taken:

- elaboration of the work plan, reflecting the need to listen to Aboriginal people and the desirability of organizing six advisory circles of six people in six regions of Canada – the North, British Columbia, the Prairies, Ontario, Quebec, the Atlantic – from May to October 2007;
- development of the consultative questions with feedback from the Research Manager, Aboriginal Arts Coordinator and the Aboriginal program officers; also a list of potential participants was developed with input from these persons;
- country wide consultative meetings held from May to October 2007; artists, arts administrators, elders, youth and other community members were in attendance;
- presentation of the interim report to Aboriginal program officers, Aboriginal Arts Coordinator and Research Office staff in Ottawa;
- in November 2007, a day-long feedback session took place at a professional development retreat with the Aboriginal Arts Coordinator and all Aboriginal program officers; this refined and completed the community consultative process;
- findings analyzed and report written in December 2007 and January 2008.

3. OBJECTIVES

The goals of the Aboriginal Arts Research Initiative (AARI) are:

- to better understand the specificities of Aboriginal art practices;
- to explore the impact of the arts within Aboriginal communities;
- to investigate the impact of Aboriginal arts in Canada and internationally;
- to generate interest in research related to Aboriginal arts among other partners, both at national and provincial levels.

The Canada Council has begun to recognize the uniqueness of Aboriginal arts in Canada. As an arts council, it is interested in better understanding the significance of the Aboriginal worldview in contrast with the mainstream; the relationships between artists and their communities; and the importance of traditional and contemporary art practices.

New research initiatives are required. Existing data and research are very limited when compared with the mainstream, European-based arts. So, in order to collect data, undertake new research and organize existing research, it is essential to first explore and describe the various specificities of Aboriginal arts.

This report emphasizes what is unique and specific to Aboriginal art as contrasted with the mainstream, European immigrant cultures. This report intentionally does not provide a separate in-depth look at each different Aboriginal culture.

Historically, the mainstream art system has created the existing research frameworks. These frameworks cannot simply be applied to Aboriginal arts.

Audience data is a case in point. Collection of data on involvement in the arts by the Aboriginal population is not useful if it simply looks at the same categories or terminology as the mainstream arts (e.g. tickets sold). Paying for a cultural experience is a foreign concept to most Aboriginal people. And just because very few Aboriginals are found at the ballet or symphony, does not mean they are uninterested in arts and culture! The use of mainstream methodologies means that the real depth of involvement or impact will not be measured or understood.

The first step of the AARI is to gather knowledge through consultations with Aboriginal elders, artists, curators, arts administrators and community members. The principles guiding this work are:

- to rely on the knowledge of Aboriginal artists and their communities to enable the Canada Council to better understand the specificities of Aboriginal art practices;
- to make all information gathered widely available as this knowledge belongs to Aboriginal communities;
- to report back to consulted communities to demonstrate the Canada Council's commitment, build trust and ensure ongoing impact of the initiative.

4. CONTEXT

To understand the reality of Aboriginal art practice in Canada today, history and context must be taken into consideration. In every consultative meeting, participants mentioned these historical and contextual elements as major forces that have influenced the Aboriginal arts landscape.

4.1 HISTORY



In Canada, the process of colonization has had a profound and lasting impact on Aboriginal peoples, their land, their languages, their cultures and their art practices. Today, many artists consider contemporary art practices to be a process of decolonization, re-appropriation, reclaiming and healing.

The introduction of infectious diseases; the adoption of the *Indian Act*; the confinement of Aboriginal peoples to reservations; the residential schools; the imposition of different value systems are some of the legacies of colonization that have dramatically affected the lives of Aboriginal people. And in many cases they still do.

In 1884, the *Indian Act* was amended to implement the destruction of Aboriginal cultures and forms. This measure included the banning of Potlatches. It also outlawed cultural

expressions related to ceremonies and gatherings, such as dances, songs, regalia, masks and musical instruments.

During this time, based in part on the argument that Aboriginal cultures were vanishing, sacred art objects and cultural artifacts were “collected” by European explorers, archaeologists and missionaries. Graves were robbed and human remains were sold to natural history museums around the world.

Aboriginal peoples were examined through an anthropological lens. This had an impact on how Aboriginal art and cultures were defined and displayed. The arts of Aboriginal peoples were displayed and collected by anthropological museums, cultural centres and commercial galleries. Prior to the 1960s, the majority of Canadian arts institutions such as the National Gallery of Canada and the National Arts Centre did not collect or present contemporary Aboriginal art. Furthermore, Aboriginal artists were not even considered as professional artists.

In 1951, the *Indian Act* was again amended to allow certain cultural expressions. Although this was an official change in policy, Aboriginal arts and artists were still ignored by the art system. For example, in that same year, the Massey-Lévesque Commission recommended the creation of the Canada Council, which was to be exclusively concerned with European-based art forms, such as ballet, classical music, theatre and literature.¹

The following decades became a “nation building” period for mainstream arts institutions in Canada. However, Aboriginal artists and their organizations did not receive appropriate funding from the Canadian art system. The excellence of their art forms was not recognized nor was sufficient support provided to build appropriate infrastructure. It is only within the past fifteen years that this situation has begun to change. For example, the Aboriginal Arts secretariat was established at the Canada Council in 1994.

4.2 CURRENT CONTEXT

To understand the complexity of the current context, it is necessary to keep in mind the history of Aboriginal arts in Canada, as described above. Participants in the consultative meetings mentioned four distinct elements which contribute to the current context. They are:

- **Uniqueness**

Aboriginal practices and art forms are the original expressions of the land called Canada. They were here for millennia before contact. Along with Indigenous languages, these art forms exist nowhere else in the world. Immigrant art forms that have found their way to Canada - whether they be African, Asian or European - generally have current and vibrant home cultures from which they originate.

This is not so for Aboriginal arts and cultures; they are unique to this land. Aboriginal artists are acutely aware of this. This reality means that the Canadian arts funding system has been entrusted with an important responsibility.

¹ Despite having been created at the recommendation of the Report published by the Royal Commission on National Development in the Arts, Letters and Sciences, the Canada Council did not support or take responsibility for the development of Aboriginal arts and crafts or education. For more information, see www.collectioncanada.gc.ca/massey/h5-434-e.html

- **Diversity**

Aboriginal art is not a monolith. There has always been a great diversity of Aboriginal arts cultures and languages. There is often a tendency to lump distinctly different practices under the heading of “Aboriginal art”. This is useful in so far as it distinguishes Indigenous practices from the mainstream art system. However, this formulation does not acknowledge the importance of the specificities of the different Aboriginal nations.

“Aboriginal cultures in their various contemporary forms whether contemporary urban or clearly immersed in Aboriginal tradition, whether Eastern Woodland, Sub-Arctic, Plains, Interior Plateau or West Coast, each have unique cultural sensibilities that will shape their arts.”²

In order to fully understand these important distinctions, a literature review and a comprehensive cultural mapping will be needed as part of future research.

- **Revitalization**

Many times during the consultations, participants spoke of the current revitalization of Aboriginal arts and cultures. They have witnessed this in urban environments, in rural areas and in some cases on reservations.

This revitalization process has been led by pioneering artists over the last three decades. They have been joined by mid-career artists who currently balance their own creative work with their attempts to build an Aboriginal arts infrastructure. In addition, a new generation of emerging artists is enriching this revitalization with the energy of new, sometimes hybrid, forms.

This resurgence, coupled with the rapid demographic growth of the Aboriginal population, poses multiple challenges to the Canadian arts system. In the past century Canada has gone from banning, to allowing, to ignoring, to paying marginal attention to Aboriginal art. The current challenge is to first recognize this history, to develop an immediate understanding of the urgent needs and to allocate new resources in consultation with Aboriginal artists and their communities.

² Jeannette C. Armstrong, “Aboriginal Arts in Canada: Points for discussion,” 2002, http://www.expressions.qc.ca/armstrongpaper_e.htm

- **Demographic Growth**

New data from the 2006 Census show that the number of people who identified themselves as an Aboriginal person has surpassed the one million mark. The Aboriginal population has grown faster than the non-Aboriginal population. Between 1996 and 2006, it increased 45%, nearly six times faster than the 8% rate of growth for the non-Aboriginal population over the same period.³

This projected growth is already contributing to an expanding, vibrant and dynamic community of Aboriginal artists ready to share their work with Canada and the world. These demographic changes will also have an impact on the development of Aboriginal audiences.

³ Statistics Canada, "Aboriginal Peoples in Canada in 2006: Inuit, Métis and First Nations, 2006 Census,"

<http://www12.statcan.ca/english/census06/analysis/aboriginal/index.cfm>

5. VALUES

The six consultative meetings took place over a period of six months in six different regions (see Appendices for the list of meetings and the list of participants). Although each conversation had its own rhythm and focus, many common elements were examined, particularly values that are guiding the practices of Aboriginal artists.



Shaman Hunting Down Evil Spirit, Alec Dawson Tuckatuck

Here is a brief summary of these elements.

- The importance of the land – there is a profound connection between the land, the people, the language and the culture. The land knows how to take care of us.
- Aboriginal art is a process to comprehend knowledge. Like taking water from a well, Aboriginal artists are exploring the Aboriginal body of knowledge - blood memory, body memory.
- Indigenous concepts of art are contained in ancestral languages. They describe process and movement.
- For some artists, Aboriginal culture is about togetherness while European culture is about separateness.

- The Indigenous and the European understandings of the world are conflicting paradigms of knowledge. Indigenous worldview is characterized by many levels of reality, by identity shifts, and by connections with spirits. European worldview tends to be more rational.
- There are cultural values that inform Aboriginal art practices. Some of these are respect, responsibility, sharing, discipline, openness, commitment, humility and harmony.
- These values are inspired from traditional value systems such as the medicine wheel, the teepee poles teachings and the Medewiwin Society, to name a few. They are transmitted from generation to generation through myths, legends, stories, dances and images.
- For time immemorial Aboriginal Peoples have used customary laws and cultural protocols associated with the use of traditional knowledge. Some artistic aspects of traditional knowledge can only be used in specific contexts for spiritual reasons.⁴

⁴ For an elaboration of this, see:
Greg Young-Ing, "Indigenous Knowledge and Intellectual Property Rights in Context,"
Canadian Heritage, 2005, http://www.traditions.qc.ca/docs/docs_disc_young_e.cfm

6. THEMES

Many themes were explored during the consultative meetings. Some participants elaborated on issues that have persisted for decades; some identified pressing contemporary concerns; and others opened up conversations that will affect future research.

A series of questions guided the meetings. The conversations were far reaching and sometimes provocative. Here are some highlights.

6.1 DEFINITION OF ABORIGINAL ART AND ARTIST

What is Aboriginal art?

The idea of the arts as understood by the Canadian arts funding system at all levels, is deeply rooted in European notions and conventions. It has not yet integrated the epistemology and values of the art practices that existed here before contact. This integration will imply a revision of the mainstream framework of what is art and who is an artist.

It has been said that there are no words for art in Aboriginal languages. Words are too cold, they have no spirit. This declaration can sometimes be interpreted as a lack of the notion of excellence. But, as an elder explained: “In Cree, there is one word for art. It’s a process word but it’s not so neat as a three letter word. Art is not a specific thing. Art is process, movement and experience.”

Aboriginal arts occupy the full spectrum of practices – sacred and ceremonial, community-based, amateur and professional, traditional and contemporary.

Here is a paraphrased sampling of the many different definitions formulated by the participants:

- Art is us. Art is part of life, of everyday life. Art is within our genes. It is the spirit speaking through us. It is not a specific thing.
- Art is personal expression. It is an interpreter of the imagination.
- Art is about marching on the edge of a stone and through this process taking it back to the people.
- The idea of “Indian art” is problematic. To even ask the question is a problem. It’s seen to be kind of racist to talk about “Indian art”. The label becomes its own category.

- Art can be medicine, a survival tool, an antidote. Art is our identity, our place, a sign of our presence on this planet. It is medicine as it helps healing because we've been through so many things. Art is for the people. It can help build our communities.
- Making art is participating in creation. It is making oneself available to the spirit, the vision, the invisible, the imagined.
- Art is about historical recovery – who we are in a place we've never left. Art is a tool for reclaiming, renaming and reframing history.
- Art can turn your life around. It saves lives. Art can be a therapy for communities and survivors. We've gone through a lot. Our art has suffered a lot but there is a resurgence. We need to get our art objects that are in museums back into our communities.
- Aboriginal arts are the economics of the soul – self-worth, respect and honour.

Who is an Aboriginal artist?

There are many different answers to that question. Definitions differ from artist to artist, organization to organization, from one end of the country to the other. In Cree, the word “artist” has a dynamic definition that evolves depending on the context and the season. It involves a relationship and a responsibility.

Some Aboriginal creators are reluctant to call themselves “artist” as this word doesn't resonate with their reality. They think of themselves more as carvers, weavers or storytellers than as “artists”.

Many Aboriginal artists are straddling two realities – the Aboriginal worldview and the mainstream. Concepts, protocols, definitions, processes and conventions are different in these two worlds.

Some artists choose to locate their practice mainly in the mainstream art world. Others define themselves as producers of objects for sale, like printmakers or jewellers. Other artists focus their practice on traditional forms that are designed mostly for an Aboriginal audience. Still others combine different aspects of these choices, deliberately creating hybrid art forms.

Aboriginal artists can be university trained, traditionally mentored or self-trained. It is also common to receive training in various combinations of these.

Here is a sampling of comments by participants on the question of *who is an Aboriginal artist*:

- Are we Aboriginal artists or artists of Aboriginal descent? Is my music Aboriginal because I'm Ojibwa? Do I have to paint "Native" images to be considered an Aboriginal artist?
- Artists are holders of vision.
- For us as Aboriginal artists there is often tension between heart and head – feel for the community but also wanting to be an individual artist.
- Artists have to have high levels of excellence in their expression.
- We are the keepers and transmitters of knowledge, stories and legends.
- In the North, many artists don't think of themselves as professional artists. It is a notion of the South. Professional artists are defined because of the possibility of making a living.
- In Quebec, there is a profound lack of consideration for Aboriginal artists and for Aboriginal people in general. The Aboriginal presence is invisible. It is the continuation of colonization.
- There is a huge difference between Francophone Aboriginal artists and Anglophone Aboriginal artists. This difference is found across Canada in terms of recognition, support and access to professional venues.



6.2 TRADITIONAL AND CONTEMPORARY ART

Art was present in Aboriginal communities long before the arrival of the first wave of immigrants. Its definition was fluid, based on process as well as outcome. Art played an important role in communities. The practices were guided by customary laws and cultural protocols. There were clear criteria for excellence, success and achievement. "We've always been contemporary," said one participant.

Artists spoke of the necessity to honour traditional imagery, dance and music; to request permission from bands, families and elders before using certain material; to transmit stories in their appropriate cultural contexts. The word respect was mentioned over and over again.

Many artists consider contemporary art practices as a process of decolonization, of re-appropriation, of reclaiming and healing. "So many stories have been taken away from us," said an elder.

The participants also spoke about the freedom of expression, about artistic appropriation, about sovereignty and values sustaining Aboriginal art practices.

Here are some of their comments.

- The question of traditional knowledge remains personal and subjective. It is not everyone that uses the same protocols but there needs to be respect for sacred objects, for elders and for mother earth. There is an ethical problem with artists using traditional knowledge without acknowledging where it is coming from.
- It depends on the artist and the community. Some artists use traditional knowledge, some don't.
- Aboriginal traditions evolve. For example, traditionally only men could play the drum. Today, in some communities, women are also playing.
- It is important to respect the oral traditions. Orality gives the context to the artwork. Aboriginal artifacts in museums are depleted of their oral history that gives them meaning.
- Protocols are important - they are present because they have cultural meaning. They are also about survival.

6.3 NOTIONS OF COMMUNITY

The notion of community is complex and, in some instances, can be controversial. A community can be defined by where you were born, or where you live, or where you've established your practice.

For Aboriginal people in Canada, a community can be formed in an isolated situation, in a rural setting, on a reserve or in an urban environment. The 2006 census shows that increasingly Aboriginal people live in urban centres. For the first time, this percentage is over 50%.⁵

Many dynamics are at play. In general, Aboriginal artists keep close links to their communities and this influences their contemporary art practices. The complexity of this artist-community relationship; the movement between reserves and cities; and the growing awareness of a kind of global Indigenous "community" are among many factors that contribute to an understanding of community. These factors should be given close attention in future research projects.

Participants elaborated the relationship between art, artists and communities. Here are some highlights.

- Many Aboriginal artists feel a responsibility to their community, especially to the youth.
- Support and interest in the arts vary from one community to the other.
- Communities are part of a continuum in which all elements (e.g. ancestors, the land, animals, spirits) are connected.
- Aboriginal communities have gone through profound transformations in a relatively short period of time.
- For some artists, the word "community" is loaded and carries too many definitions.
- The connection of Aboriginal artists to their communities is strong. Some artists believe that this connection should not be a burden nor a criterion for judging their work. Most artists feel that the relationship of art to community is an important factor in determining artistic merit or "excellence".

⁵ There is controversy about the 2006 census data related to the Aboriginal population living on and off reserve. The Assembly of First Nations is asking for an independent review. For more information see:

<http://assemblyoffirstnations.blogspot.com/2008/02/numbers-turns-out-you-cant-always-count.html>

- There is a need to build/rebuild the status of the arts in Aboriginal communities.
- Some communities are not supportive of contemporary Aboriginal art practices.
- The arts are usually not a priority for the band councils. There is rarely money allocated for the arts. But they could include the arts as being part of a holistic experience that can help to heal communities.
- Art is an important tool in addressing social struggles. Culture is an indication of the health/wealth of a people.
- Some Aboriginal artists are asking the Canada Council to be a leader in showing the value of the arts to national Aboriginal organizations not normally concerned with the arts such as the Assembly of First Nations.
- Workshops in all art disciplines are key for rural communities – basic training in different art forms, portfolio development, use of technology or arts administration. This is a means to present art practices without making youth leave their communities.

6.4 VALIDATION OF ABORIGINAL ART

In the mainstream art world, each discipline has elaborated various methods of validating its practice, such as reviews, prizes, critical discourses, catalogues, popular lectures, artist talks, conferences, research, collections and archives.

These methods of validation rely on value systems and sets of definitions, which have not been developed by Aboriginal artists. They rarely take into account the specificities of Aboriginal art practices. Historically, Aboriginal arts have been researched, documented, collected and archived more from an anthropological perspective than within an artistic discourse and sensibility.

Traditionally, Aboriginal artists have used their own methods for validating their work. In a contemporary context, Aboriginal artists attempt to validate their work in different ways:

- some work with traditional cultural forms presenting their work to Aboriginal communities/audiences;
- some position their practices in the mainstream art world;
- others straddle the two systems.

Some Aboriginal artists are beginning to develop contexts, both old and new, for validating their practices – revisiting art history, documenting practices, developing critical discourses or exploring alternative approaches to curating.

6.5 ABORIGINAL ARTS INFRASTRUCTURE

The creation, production, presentation and appreciation of art rely on infrastructure, both tangible and intangible. This infrastructure functions as a complex system which supports the continuum of activity in the arts: training, creation, production, curating, administration, professional development, funding, marketing, distribution, touring, audience development, documentation, collection and archives.

This system depends on tangible physical infrastructures such as art schools, studios, rehearsal spaces, storage spaces, art supply stores, co-ops, recording facilities, theatres, galleries, cinemas, opera houses, museums and cultural centres.

These physical assets are complemented by arts service organizations, professional unions, arts presenters, publishers, arts agents, media and critics, collectors, funding agencies, foundations and prizes.

The art system is also supported by an intangible infrastructure. This includes art history, art canons, artistic vocabularies, critical discourse, networks, definitions and criteria of artistic merit and so called excellence.



First Peoples' Festival photo: Martine Geronimi

Here are some comments from the participants.

- Historically, Aboriginal arts organizations have not received sufficient funding – either at the national or provincial levels – to build a sustainable arts infrastructure.
- There are not enough venues, production spaces, training programs, service organizations and art presenters.
- In Aboriginal communities there are other infrastructures where art is created, presented and appreciated – pow wows, friendship centres, cultural centres. In the main, these venues are not recognized as professional arts venues and do not receive arts funding.
- For some artists, especially in remote communities, access to materials is a challenge. Sometimes the natural resource is not available anymore, because of over-exploitation of the resource or because of the effects of climate change.
- There is a serious lack of arts infrastructure in the North. Artists need access to supplies, to studios, to presentation spaces, to artists-in-residence programs and to knowledgeable people. There is a particular need for recording studios both for artists but also for recording elders singing.
- The situation is changing in some areas as some organizations are slowly building their capacity to produce and present art.
- A sustained and concerted effort is needed to financially support these developments, which will result in a strong infrastructure for Aboriginal arts in Canada.

7. FUTURE RESEARCH

This report on consultations reflects the many insightful contributions made by the Aboriginal participants who attended the six regional advisory meetings. This material is fertile and can sprout in many different directions. Therefore, it is important to follow up with these steps:

- report back to each participant with a copy of this report;
- make this report available electronically on Canada Council's website;
- develop a multi-year plan to implement a research initiative as proposed by participants;
- ensure ongoing collaboration with Aboriginal artists and their communities.



Prayer, 2007 Christi Belcourt

Participants identified a number of initiatives that would support their practices and the development of an Aboriginal arts infrastructure in Canada.

- Interviews with senior artists to deepen issues raised at the consultative meetings.
- Research on traditional knowledge (TK) that is used by Aboriginal artists in their creative processes.

- Literature review of Aboriginal arts practices in all disciplines and their impact on audiences.
- Qualitative research describing the protocols with which Aboriginal artists are currently involved.⁶
- A research paper on the integrative relationship of Aboriginal languages to the arts. Art is understood differently in different Aboriginal languages.
- Cultural mapping of Aboriginal art world in Canada – creators, infrastructures, organizations, communities, initiatives, collaborations, networks, success stories. This mapping will address the different specificities of Aboriginal art based on the different regions, nations, languages, protocols, etc.
- A national directory of Aboriginal artists.
- A research project that pays adequate attention to youth. Such a project would involve youth as part of the research planning process, giving them opportunities to gather and discuss.
- Documentation of Aboriginal arts and cultural practices that are disappearing or at risk of disappearing.
- A survey of Aboriginal employees in major Canadian arts institutions. This survey would specifically examine the numbers, the positions and the level of these positions.
- Marketing research in the Aboriginal music industry.
- In the process of developing a research program on Aboriginal arts, identify contributing partners at the regional, provincial and national levels.

⁶ References were made to the series of Indigenous protocol guides published by the Aboriginal and Torres Strait Islander Arts Board which is available on the website of the Australia Council for the Arts: <http://www.australiacouncil.gov.au/publications/indigenous>

APPENDIX I

LIST OF ADVISORY MEETINGS

May 19, 2007	PRAIRIES MEETING TRIBE #805 –601 Spadina Crescent East Saskatoon, Saskatchewan
May 28, 2007	NORTH MEETING Canada Council for the Arts 350 Albert Street Ottawa, Ontario
June 27, 2007	BRITISH COLUMBIA MEETING First People Heritage, Language and Culture Council 1A Boat Ramp Road Brentwood Bay, British Columbia
October 14, 2007	ONTARIO MEETING Art Gallery of Sudbury 251 John Street Sudbury, Ontario
October 18, 2007	QUEBEC MEETING Kanien:kehaka Onkwawen:na Raotitiohkwa Cultural Centre Kahnawake, Quebec
October 24, 2007	ATLANTIC MEETING NSCAD University 5163 Duke Street, Halifax, Nova Scotia

APPENDIX II

LIST OF PARTICIPANTS

Dinah Andersen, Artist
Happy Valley, Goose Bay, Labrador

Liz Barron, Arts Administrator and Project Director,
National Indigenous Arts Alliance
Winnipeg, Manitoba

Gwen Bear, Artist and Educator
Frédéricton, New Brunswick

Peter Bishop, Elder
Saskatoon, Saskatchewan

Denise Bolduc, Arts Administrator and Interim Coordinator
Indigenous Performing Arts Alliance
Toronto, Ontario

Shane Breaker, Music Producer*
Calgary, Alberta

Maria Campbell, Author*
Gabriel's Crossing, Saskatchewan

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

Vince Collison, Curator
Vancouver, British Columbia

Bracken Corlett, Artist
Gibson, British Columbia

Michael Cywink, Artist, Author and Curator
Whitefish Falls, Ontario

Keith Dawson Jr. Musician
Forever Music Group
Eskanosi, Nova Scotia

Walter (Wally) Lawrence Dion, Visual Artist
Saskatoon, Saskatchewan

John Elliot, Elder
Brentwood Bay, British Columbia

Sherry Farrell Racette, Artist and Interdisciplinary Scholar
Concordia University
Montreal, Quebec

Ellen Gabriel, Artist and President
Quebec Native Women
Kahnawake, Quebec

Theresa Gladue, Artist
South Peace Community Arts Council
Dawson Creek, British Columbia

Alootook Ipellie, Writer
Ottawa, Ontario

Dave Jenniss, Actor
Montreal, Quebec

Margo Kane, Executive Director
Full Circle First Nations Performance
Vancouver, British Columbia

Todd Labrador, Artist
Queen's County, Nova Scotia

Alec Lawson Tuckatuck, Artist and Carver
Montreal, Quebec

Cheryl L'Hirondelle, Artist
Vancouver, British Columbia

Catherine Anne Martin, Independent Filmmaker
Blind Bay, Nova Scotia

Catherine Mattes, Curator and Writer
Shilo, Manitoba

Violet McGregor, Chair
Elders Advisory Council for the Ojibwe Cultural Foundation
Birch Island, Ontario

Nadia Myre, Artist
Saint-Andre-d'Argenteuil, Quebec

Joseph Osawabine, Artistic Director,
De-ba-jeh-mu-jig Theatre Group
Wikwemikong, Ontario

Taqralik Partridge, Communications Director
Institut culturel Avataq
Westmount, Quebec

Claire Porteous-Safford, Program Coordinator
Inuit Arts Foundation
Ottawa, Ontario

Kerry Prosper*
Paq'tnkek First Nation
St. Georges Bay, Antigonish County, Nova Scotia

Jean Sioui, Author
Wendake, Quebec

Jaret Sinclair-Gibson, Artist and Arts Administrator
Sun, Moon, Visionaries Aboriginal Artisans Society
Edmonton, Alberta

Peter Siwallace, Chief, Nuxalt Nation
Bella Coola, British Columbia

Billy Two-Rivers, Elder
Mohawk Council of Kahnawa:ke

Terry Uyarak, Hunter and Circus Artist, Artcirq
Igloodik, Nunavut

Réginald Vollant, Artist and Producer
Maliotenam, Quebec

Sally Webster, Elder
Ottawa, Ontario

Jennifer Wemigwans, President
Invert Media
Toronto, Ontario

*confirmed participants unable to attend