



POWER SHIFT: The Story (Summit/Study/Repast)

May 5-16, 2015 – Debajehmujig Creation Centre, Manitoulin Island, ON

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Photographs by Marnie Richardson, Dr. Mique'l Dangeli, and Study participants



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The Indigenous Cycle - Overview

The Summit

From April 22-24, 2014 at the Banff Centre, NAC English Theatre, alongside the Banff Centre for the Arts, the Luminato Festival, the Indigenous Performing Arts Alliance, the Canada Council for the Arts, the Australia Council for the Arts, and the Making Treaty 7 Society, hosted twelve Indigenous Leaders and ten institutional Listeners over three days about the breadth and scope of Indigenous work created across this vast land.



Back: Corey Payette, Cole Alvis, Laakkuluk Williamson Bathory, Michael Green, Nathan Medd, Collette Brennan, Brian Calliou, Ryan Cunningham, Herbie Barnes, Jillian Keiley, Daniel David Moses, Andy Lunney, Guylaine Normandin, Jorn Weisbrodt, Brian Quirt. Front: Margo Kane, Jani Lauzon, Yvette Nolan, Tara Renwick, Elder Tom Crane Bear, Sandra Laronde, Rachael Maza, Naomi Campbell, Sarah Garton Stanley, and Monique Mojica. (Missing: Michael Greyeyes)

The Study

From May 5-16, 2015, English Theatre at Canada's National Arts Centre in collaboration with Debajehmujig Storytellers and the Indigenous Performing Arts Alliance (IPAA) gathered together with theatre creators, students and scholars on Manitoulin Island for an immersive experience called **The Study**. Together participants from across Canada explored aspects of the body of Indigenous performance work.



The Repast

The Study culminated in **The Repast**, a two-day public and live-streamed performance and conversation event.

About this Document

Sarah Garton Stanley and Corey Payette co-authored this response. It is written from our shared point of view. When things become distinct and personal we branch off into our own words and indicate this in the document. Part recounting, part impression, and part response, this document aims to lend a sense of our time leading up to **The Study**, a look into our collaboration during **The Study** and **The Repast**, and the results of our work together. We hope that this can serve as useful document for anyone looking to work inter-culturally: Indigenous and non-Indigenous artists alike, in programming existing and creating new Indigenous work.

We hope our experience can serve as an example of the kinds of power shifts required for a successful collaboration to occur.

The Cycle, as overarching title for the project, only came into view once the whole thing was about to be completed. When **The Repast** was added to the mix, it became important to come up with a title that could hold all three events together, and so, with the launch of [the website¹](http://nac-cna.ca/en/cycle/indigenous), on the first day of **The Study**, May 5, 2015, **The Cycle** (which includes the **Summit**, **Study** and **Repast**) was born.

Introduction from Corey Payette:

We approached our work with fundamental protocols that would guide the collaboration. The first was to acknowledge the unceded traditional territories of the First Peoples whose land we are on, that we receive a welcome, prayer, or song welcoming us as visitors to their territories, and that we provide tobacco or another appropriate gift for Elders and cultural knowledge keepers. The second was to be inclusive in every choice we made looking to have people from every province and territory in Canada that represented as many nations, backgrounds, genders, age, practice, and disciplines as possible. The third was that through the curation of the work we were not the leaders but the students alongside the participants looking for a deeper understanding of the body of Indigenous work.

Introduction from Sarah Garton Stanley:

During a challenging day at The Study, the rain beat down, the investigation, while fascinating, was no longer fresh, and we landed in the midst of a crisis. I asked to see Sunny. He works with Debajehmujig Storytellers as a technician and as a keeper of the teachings, and he also gives good counsel. During this meeting he said to me: "Well, when people don't know what the history is... it makes good sense to tell it." This was sage advice and was yet another way for me to understand the unfathomable power of story. And it is with this in mind that I crafted this response.

¹ Here is the address: <http://nac-cna.ca/en/cycle/indigenous>

The Goals

The main goal was that this work should impact broadly on programming choices being made by theatres across the country, and that its outcomes would offer vital and necessary steps towards bringing Indigenous approaches and stories closer to the centre of our national identity.

English Theatre at the NAC created **The Cycle** to gain knowledge and understanding, and engaged with cultural powerhouses to help manifest this goal. In her capacity as Associate Artistic Director, Sarah Garton Stanley was charged by Artistic Director Jillian Keiley to construct an engaged and investigative space for questions of Indigenous Theatre in Canada.² *The Ecstasy of Rita Joe* was the first production presented by English Theatre when the NAC opened its theatrical doors in 1969. In the intervening years the NAC continued to build relations with Indigenous artists but, as with all institutions, access to the volume of work being created on this land and an updated understanding of its breadth needed a clearer focus.

Stanley approached Algonquin playwright and director Yvette Nolan to consider co-curating what was to be a two-year cycle. In the early spring of 2012, Stanley presented Nolan with a working sketch of a first-year gathering, roughly three days long, likely to happen in concert with the Banff Centre and to be called **The Summit**. The rest was devised in conversation and meetings between Nolan and Stanley that continued right up to the launch of **The Study** in 2015. For **The Summit** Stanley and Nolan came up with a formal approach to convening a conversation. For this event 12 Indigenous Leaders from across the country and one from Australia, along with ten Institutional Listeners, gathered together to help formulate what an Indigenous Study might look like. Stanley and Nolan worked rigorously to rebalance the power dynamics in the space and to give rise to a new conversation that could, they hoped, help to change the status quo of Indigenous Performance in Canada. Corey Payette joined Nolan and Stanley in early 2014 and worked alongside them in a supportive and documenting role for **The Summit**. He was present for all sessions and he became an important voice in the written response NAC English Theatre crafted following **The Summit**.

There are a few big names that have crossed over into contemporary mainstream theatrical consciousness: Tomson Highway, Marie Clements, Daniel David Moses, Drew Hayden Taylor and Tara Beagan form a grouping of breakthrough artists whose work quickly springs to mind... Tomson Highway's membrane-puncturing *The Rez Sisters* defined for subsequent generations what was possible; Marie Clements' stunning and groundbreaking *Burning Vision*; Daniel David Moses' incomparable *Brebeuf's Ghost*; Drew Hayden Taylor's heartbreaking *Someday*; and Tara Beagan's beautiful and hugely successful *Dreary and Izzy*.

² In previous years former Artistic Director Peter Hinton developed a Research and Development event called The Ark and this template for investigation was in mind when Keiley first approached Stanley.

But what of all the other artists – both populist and otherwise – who are making work in this country? Who are the leaders? What are the works? Are there other ways of defining successful theatrical performances – by looking through a different lens? What of the oral traditions? Can the breadth of these works be recreated and properly presented in dominant institutional settings? These questions formed the basis of the inquiry at **The Summit** at the Banff Centre. There the goal was to create an environment that could feed a vital conversation as to how to approach a larger, longer, and more involved investigation of what has now become known as *The Body of Work*³.

Like so many wonderful things, **The Summit** was an experiment. In the spirit of experimentation, the Indigenous Leaders/Artists were referred to as The Leaders throughout and were treated with the respect and privileges that leaders are accorded. The Leaders were invited to speak throughout **The Summit**. Institutional representatives were referred to as The Listeners and were invited to listen. This formal experiment in rebalancing the power offered tremendous results. The discourse was deep, involved and open, but as well, The Leaders found that they were engaging with the issues in an entirely different way and the same was true of The Listeners. It would not be too much to say that this formal approach created a sense of “us” out of all the participants – Leaders and Listeners alike. The sense of a shared mission was palpably felt among the participants.

If gaining good direction for **The Study** was the first goal of **The Summit**, engaging with other cultural players in the pursuit of this goal was the second. Without both goals being met **The Study** and **The Repast** could not have happened. The plan for **The Study** was to take inspiration from those seminal conversations to help inform and structure the longer investigation. In one year’s time professional actors, performance students, other creative artists and academics would gather together for an immersion in the Indigenous Body of Work.

The Summit Participant List

The Curators:

Yvette Nolan
Sarah Garton Stanley

Playwright/Director
Associate Artistic Director – NAC English Theatre

The Leaders:

Cole Alvis
Herbie Barnes
Brian Calliou
Ryan Cunningham
Michael Greyeyes

Executive Director – Indigenous Performing Arts Alliance
Actor/Director/Teacher – 14-15 NAC Ensemble
Director, Banff Centre – Indigenous Arts
Artistic Director – Native Earth; Producer – AAA
Artistic Director – Signal Theatre

³ The Body of Work was named and adopted during The Summit to encompass all of the existing work created by Indigenous artists.

Margo Kane
Sandra Laronde
Jani Lauzon
Rachael Maza
Monique Mojica
Daniel David Moses
Laakkuluk Williamson Bathory

Artistic Director – Full Circle First Nations Performance
Director – Indigenous Arts, Banff Centre; AD – Red Sky
Actor/Teacher/Writer
Artistic Director – Ilbijerri Theatre (Australia)
Actor/Writer – Chocolate Woman Collective
Playwright/Teacher – Queens University
Tulugak creator, Mask & Drum Dancer, Storyteller

The Listeners:

Collette Brennan
Naomi Campbell
Michael Green
Jillian Keiley
Andy Lunney
Nathan Medd
Guylaine Normandin
Corey Payette
Brian Quirt
Carolyn Warren
Jörn Weisbrodt

Australia Council for the Arts
Director, Artistic Development – Luminato Festival
Artistic Director – One Yellow Rabbit, Making Treaty 7
Artistic Director – NAC English Theatre
Producer – NAC English Theatre
Managing Director – NAC English Theatre
Head, Theatre Section – Canada Council for the Arts
Playwright/Artistic Director – Raven Theatre
Director - Playwrights Colony, Banff Centre
Vice-President Arts, Banff Centre⁴
Artistic Director – Luminato Festival

The formal experiment of **The Summit** was an essential part of the framing for **The Repast** and the contents of the conversations were key drivers for choosing how to enter **The Study**. Honouring and centralizing the Indigenous voices in the room made for a big leap forward in intercultural conversations and formed the basis of a protocol for engagement between the assembled Indigenous Artists, Settler, and Allied Institutions.

In the ramp up to **The Summit**, Stanley and Nolan realized that [Debajehmujig Storytellers](#) were missing from the conversation. Due to the delicate balance between sizing the circle to enable deep conversation, and budgetary constraints, it was not possible to address this at the time. It was however hoped that this venerable institution would be part of **The Study** the following year. Continuing to work with allied institutions and Indigenous leaders was a certain outcome from the discussions at the Banff Centre, but the need to gather next in Indigenous space was seen as a necessary next step for the deepening of this shared intercultural enterprise. At thirty years and counting, Debajehmujig, on Manitoulin Island, was suggested as an ideal location for the following year.

Summer Turns to Fall

⁴ Carolyn Warren was present for the opening and hosted a beautiful reception in her home but was not present for **The Summit**.

Heading out of **The Summit** and into **The Study**, Indigenous space, maintaining the co-curatorial relationship (along with Corey Payette in a supporting role), and the partnering relationship with IPAA were all taken as givens. In late spring of 2014, Stanley reached out to Debajehmujig about the possibility of hosting **The Study** in 2015. That summer several exchanges occurred between Stanley and Debajehmujig Artistic Producer Ron Berti (the rest of Debajehmujig's core company was in residence at [The Citizen's Theatre](#) in Glasgow) and it was agreed that Nolan and Stanley would make a visit to the island in September.

This visit was central to the planning of the event. Ron Berti and the whole company were fantastic hosts, and the conversations pertained both to organizational and hosting possibilities as well as a clear positioning of the core values held by Debajehmujig. Artistic Director Joseph Osawabine reviewed the teaching bundle⁵ and along with several members of their core team, Debajehmujig worked hard and generously to make us feel welcome and to firmly establish where their interests as community players lay. It was a great meeting of minds and it set the course for the following spring. Debajehmujig would host the event and the co-curatorial path would continue, NAC and IPAA would continue to raise the funds, and the NAC would forge ahead in producing the event.

In early autumn, Stanley contacted Banff and Luminato to see if they would continue to participate. All parties felt it to be a relationship well worth continuing. Both Luminato and Banff expressed a desire to see a creation node within the upcoming gathering, and while this was not strictly the intent of **The Study**, Stanley took this request to heart, and together with Nolan, explored potential ways to make this a meaningful possibility for **The Study**.

By October of 2014 everything was moving full steam ahead and in late December, English Theatre sent out an invitation from the curatorial team to **The Repast**. This invitation went out through various channels including English Theatre's national list, IPAA's membership, the Ad-Hoc Assembly and the PACT newsletter.⁶

Moving into Winter

When the calendar turned to 2015 a set of unexpected events ensued. Oil crashed in Alberta, and coupled with new leadership at both The Banff Centre and Luminato, our stable first-year partners were not able to commit to a second year. Stanley had attempted to find a 'creation node' that would more directly benefit these two partnering organizations, and several ideas had been investigated. One project in particular gained traction. It involved Laakkuluk Williamson Bathory, one of **The Summit** Leaders, with the work hinging on Northern and Southern Indigenous artists, and when Stanley brought it forward to Luminato it was met with immediate interest.⁷ The trouble – often part of northern performance-making realities – was

⁵ This is derived from The Peterborough Petroglyphs and the 6 values held within the bundle act as spinal fluid to all of Debajehmujig Storytellers' activities.

⁶ This first document is included in the appendix i.

⁷ Inuit Uumasussivissuat – "The People's Great Animal Farm" – collaborative work by Panigiit and Nunatta Isiginaartitsisarfia

that the timing of **The Study** was not good for all the participants. In a great outcome, Luminato redirected their financial support for **The Study** and gave it directly to these artists. These kinds of stories often get missed in recapping key events, but it is important to indicate the ways in which institutions and artists are looking to collaborate as we move together towards strengthening our shared cultures during difficult financial moments.

The year also brought a tragic accident. The community lost Making Treaty 7 Society leaders Narcisse Blood and Michael Green, along with artists and leaders Michele Sereda and Lacy Morin- Desjarlais from the Regina area. These tragic deaths sent shockwaves across Canada, and the losses unavoidably reshaped how many conversations were unfolding.

On either side of this tragedy, Stanley, Nolan and Payette were all present for two key gatherings. The first was IPAA's **InterTribal Gathering** in Saskatoon, both a strategic planning meeting for IPAA, and a performance festival being held at [Saskatchewan Native Theatre Company](#) (SNTC). It was at this gathering that the recently conceived Indigenous Touring Network (ITN) was given life. The second event was [Full Circle's Talking Stick Festival](#) in Vancouver. This was a powerful follow-up to Saskatoon, and a great teacher on the question of protocols in all manner of exchange and work between people. Joseph Osawabine and Johanna Berti from Debajehmujig were also in attendance, which had a large impact on the future unfolding of our collaboration. It was at this event that the ITN was formally launched, and a committee was struck. Attendance at both events was sizable, and as the year progressed it became ever clearer that Indigenous Performance was on the move and on the rise.

The day after Talking Stick's industry series, Nolan, Payette and Stanley met in Vancouver for a planning session. The thinking on that day was greatly influenced by the focus and rigour surrounding Talking Stick's investigation of protocol(s). We saw that we needed to add an opening night to **The Repast** in order to allow Debajehmujig, and the leaders of the [Wikwemikong](#) Unceded Indian Reserve, to welcome the Repasters (as they came to be known) to the territory, and for the Repasters to learn of the land and the people they were visiting. Annie Smith St-George, who had been working with English Theatre as a Cultural Elder for the Algonquin People, and upon whose territory the NAC stands, was invited to **The Repast** and agreed to represent the NAC in the welcoming ceremonies. At this Vancouver meeting the dates officially changed to include this addition. **The Repast** was now happening from May 14-16.

Throughout our countless discussions we shared a growing sense that **The Study** and **The Repast** needed to catch up to the speed of community transformation. While **The Summit** felt like it was at the start of a fresh conversation, by the time the team reached February of 2015 there was a critical sense that we needed to respond with more agility, and work hard to keep up with the movement so as to be true participants in the shared goal of changing the face of Canadian Theatre.

The Shape of Things

In July of 2014, Stanley and Nolan met in Edmonton where they hashed out a schedule and a map of intention for **The Study**. Ten Actors, ten Students, forty specialists and upwards of fifty scripts and stories were identified as ingredients for **The Study**. So too was the idea that a contemplative, ruminative and inward-looking safe space needed to be created for **The Study**, but that a more public culminating event, to share the findings with artists and presenters from across the country, was key to knowledge mobilization⁸. This July draft was what Stanley and Nolan presented to the NAC to help determine the budgetary needs of the event.

Following the February 2015 shift to **The Repast**, Stanley and Nolan adjusted the schedule to ten full days for **The Study** and two days for **The Repast**.

There were to be a lot of different people involved with the successful completion of this event. Titles became important in order to communicate as clearly as possible our intent. Actors, Students and Specialists became the three key designations for the participants of **The Study**. The Specialists were defined as individuals who would be present for briefer periods of time during **The Study**. In some instances they would facilitate or lead workshops. In other instances they were present to share in discussions as the need arose. Specialists were invited from all parts of the country for their perspectives, insights and experiences regarding the exploration of *The Body of Work*.

Based on the learnings from **The Summit**, Nolan and Stanley approached *The Body of Work* thematically. They identified key themes and bundled the schedule accordingly, and considered key practitioners for certain workshop slots with these themes in mind.

Most of the students and core acting company were confirmed in early February. Throughout the year Stanley had been in conversation with the Centre for Indigenous Theatre (CIT), the National Theatre School (NTS), York University and Concordia University. Meanwhile Nolan had followed up with students from the Prairie Provinces and Simon Fraser University (SFU), and Payette had connected the team with students from Vancouver Island.

The core acting company came from many regions of the country and it was hoped that they would make for a strong and generous group of artists who would not only profit individually from the work but would also want to share the teachings of **The Study** with their own communities. The curatorial team spoke often of the values that were being employed in the decision-making processes. For example, it was important that the core acting company was intergenerational and comprised of people who would work with all parties to make the experience as expansive as possible. Ultimately, given the financial constraints as well as the limits of available accommodation close to the Creation Centre at Debajehmujig, eight core acting company members were engaged. The group that gathered was extraordinary in every way. Some members had previously been part of the NAC acting Ensemble; others were

⁸ The term “knowledge mobilization” was first introduced by Michael Greyeyes at The Summit and was identified as a key need for further empowering the Indigenous Sector.

connected to Debajehmujig. While ties to the NAC or Debajehmujig were not prerequisites for inclusion, this was a value that was considered by the curatorial team. It was also noted that several of the core company and the specialists had previously been involved with CIT or the Full Circle Ensemble. In seeking grounding in Indigenous practice and the history of the work, we were interested in interweaving as many interests as possible. The hope was that this would provide for a deeper conversation among artists who can speak from their own personal experience in creating and originating the work.

First Signs of Spring

Shortly after **The Summit**, Corey Payette was hired as the third Artistic Director of Urban Ink in Vancouver and he simultaneously began a year-long Artist Residency with NAC English Theatre. In creating the terms for the residency, Corey and Sarah knew they would be working together closely as writer and facilitator, but his new job, along with his becoming Vice President of IPAA, made room for a different kind of conversation to unfold between Stanley, Payette and Nolan. Early on it was decided that Corey should become an artistic associate to **The Study** and producer for **The Repast**. This marked a shift in the power relations from the previous year, but was only the first of many more such power shifts to come.

Following the Talking Stick Festival in February and the first flush of changes, the realities of the power shift moved into high gear.

In Sarah's Words

"It was very exciting and the air was crackly with change. This is how I felt when Joe Osawabine, AD of Debajehmujig, contacted me directly to talk through the curatorial choices on the evolving schedule Yvette and I had been sharing with Debaj since the fall. I think this was the fifth version. Prior to Joe getting in touch with me, Ron Berti had suggested that all communication with Debaj should go through his email address. This was cool but with Joe reaching out to me directly, a ton of new and different communication was unlocked between Debaj and the NAC."

The important curatorial dialogue regarding protocols and practice at the Talking Stick Festival impacted our ever-shifting approach to **The Study/Repast**. Both IPAA and Debajehmujig made their desires for change known to Stanley and Nolan, and by extension the NAC, in ways previously unspoken. IPAA Executive Director Cole Alvis was also feeling new pressures from the various funders and board members who wanted to ensure that IPAA's concerns were being addressed in the development of the project. In brief everyone already had a stake but Talking Stick helped articulate ways in which this could be better reflected across cultures. The move towards more present partnerships between IPAA, Debajehmujig and NAC English Theatre was gaining momentum.

Intercultural Collaboration

Throughout the year IPAA's Cole Alvis and Stanley had worked hard to define how information needed to flow between organizations. As both Stanley and Alvis were making connections that could lead to financial support for the project, it became increasingly important that they stay connected and up to date with one another. IPAA wished to be better informed as to the curatorial decisions and how they were being made. Up until February, Debajehmujig had been involved in the planning of the day-to-day but IPAA had not. Alvis was beginning to exert pressure on behalf of his membership to know more and, it is fair to say, to make sure his membership, including Debajehmujig, were being well represented. It was a complicated negotiation that happened almost daily and which, luckily, Alvis and Stanley were happy to work on as often as was necessary. As national support for the project grew, so too did the expectation from the IPAA membership that the support was being responsibly allocated by their ED. It bears mentioning that the NAC is a federal crown corporation. As such it is unable to access support from the various councils set up to support artistic initiatives. Without the partnership of IPAA, **The Cycle** could not possibly have happened in the fully realized manner in which it did.

In Sarah's Words

"I think a real collaborative shift began during an early April conversation between me in Poland, Cole in Hawaii and Corey in Vancouver. As a result of the shifting sands I began to understand that there were five overlapping but distinct circles of interest in the project. There was the curation and planning of **The Study** that myself, Yvette and Corey were responsible for. There was the partnership between IPAA and NAC English Theatre that Cole Alvis and me, along with the producing team at the NAC were responsible to. There were the needs of IPAA that Yvette, Corey and Cole were responsible to and there were the needs of NAC/ET that I was responsible to. Finally there was our (NAC/ET) relationship with Debaj that – until February – had largely been a conversation between the producing team at the NAC/ET and the producing team at Debajehmujig. The conversations were productive but not as collaborative as I had hoped. This was soon about to change – all for the better."

The Unplugging

While pressure mounted in a general sense between the organizations, it came to a very specific breaking point when co-curator Yvette Nolan's Jessie Award-winning play, *The Unplugging*,⁹ opened at Factory Theatre in Toronto. The play tells the story of two post-menopausal Indigenous women who are cast out of their community after the great power unplugging of a future time. In tandem with growing community unease over casting for the project, Toronto Star critic Richard Ouzounian penned a preview [article](http://www.thestar.com/entertainment/stage/2015/03/17/the-unplugging-tells-an-indigenous-story-but-the-actresses-are-white.html)¹⁰ that brought these concerns to a wider audience. The outcome was a community firestorm that raged on social media, in the boardrooms of IPAA, Native Earth, Factory Theatre, and among all the various partners

⁹ The Unplugging –Playwrights Canada Press, Publication 11 March 2014

¹⁰ Here is the link to this article: <http://www.thestar.com/entertainment/stage/2015/03/17/the-unplugging-tells-an-indigenous-story-but-the-actresses-are-white.html>

committed to **The Study** and **The Repast**. This eruption, charted over minutes, days, and critical weeks leading up to May 5, would completely change the course of our work.

Yvette Nolan decided to step back from the project out of concern that current events would detract from the goals of **The Study** and **The Repast**. Nolan's departure would leave an enormous gap. On March 31, 2015 Nolan contacted Stanley to relay her decision. Stanley received the news at the Ottawa airport, on her way to attend a friend's wedding in Poland. She immediately reached Alvis who was on his way to a vacation in Hawaii. Together they decided to meet the following day on Skype, to speak organization to organization. In the meantime Stanley contacted Payette in rehearsals for a new play in Vancouver. It was quickly agreed by all parties that the conversations between Alvis and Stanley would remain organizational and the ones between Payette and Stanley would remain curatorial. Because of both Payette's and Nolan's involvement in IPAA, it was critical that the various conversations remain separate. At this juncture, Stanley asked Payette to step up his involvement with the overall process and he agreed. Terms were uncertain but willingness and need dictated the shift in the power dynamic. All three (Stanley, Alvis and Payette) worked well together during this crisis, and in hindsight, the organizational and curatorial separation was one of the key successes in holding the project together.

A Month to Go

In Corey's Words

"Prior to the artistic advisory session providing comments, there had been an entire day devoted to Tomson Highway's works, because he had such a huge influence not only on the Indigenous voice in the mainstream but also because of the number of artists who have either performed in or studied his work through their training programs. I remember discussing this and questioning why Tomson had his own day and other influential artists did not. It was at this time that we decided to group his plays into the themes that the plays addressed rather than giving him a greater focus. It rebalanced the curation of **The Study** to represent multiple perspectives, and allowed for Tomson to hold space in the conversation but no more than others. Marie Clements mentioned that while Tomson was making history in Toronto, Margo Kane was breaking new ground out west."

Within three days of Nolan stepping back from the project, Alvis, Payette and Stanley had come up with a new plan. Stanley identified the key needs: confidence and trust from the community, coupled with collaboration and transparency on moving the curatorial vision forward. She suggested an Artistic Advisory comprised of three individuals who would work with Payette and Stanley in reviewing curatorial choices and helping assess possible gaps in our current plans. Debajehmujig AD Joe Osawabine, Marie Clements, and Dr. Jill Carter were identified as excellent representatives to form the Artistic Advisory. Together they could speak to community engagement, artistry, leadership, knowledge and experience. Upon returning to Canada, four days after Nolan's departure, Stanley made contact with each of the prospective Artistic Advisors. They all agreed to come onboard. We were one month away from the start of **The Study**. The commitment to the success of **The Cycle** and generosity shown by the Artistic Advisory cannot be valued highly enough.

While the schedule for **The Study** shifted to reflect input from the Artistic Advisory and Corey Payette, who was now taking on a more active role in the artistic direction of the project, the big shift came about in the quality of relationships. IPAA, Debajehmujig and NAC English Theatre moved into new terrain whereby NAC English Theatre shifted from being the driver and instigator to being an empower-er and follower with leadership skills. Stanley and Payette began to forge a strong and newly defined curatorial relationship and Alvis and Stanley also changed gears in their relations, most notably evidenced in the work Stanley and Alvis did in getting the word out to the public about how **The Study** and **The Repast** were moving ahead, and due to the tragic loss of a Debajehmujig core company member, Josh Peltier, in the setting up of a memorial fund for Peltier's family. The organizational shift was entirely unexpected, but the result leading up to the start of **The Study** was positive and forward-looking.

In Corey's Words

"When Yvette was unable to attend **The Study** it was clear that the relationship needed to change to ensure that it was truly a collaboration between Indigenous and non-Indigenous leadership. The power dynamic had always been shared between Sarah and Yvette, and without this balance, it felt as though there needed to be Indigenous voices leading the collaboration. All together, Sarah, myself, and the Artistic Advisory went over the schedule, participants, every curatorial choice, themes, and goals for each session for **The Study**. Through these conversations, we added plays, and invited additional student participants and facilitators to **The Study** based on our Advisors' recommendations. "

With two weeks to go, Stanley flew to Vancouver for face-to-face meetings with Payette. While there, Marie Clements agreed to spend two half-days with the team and both Jill Carter and Joe Osawabine were able to connect for an extended meeting via Skype. From the start of the advisory's involvement, Stanley had shared each version of the schedule, as well as all communiqués with the advisory. This practice continued through to the conclusion of **The Repast**. Following the Vancouver meetings, Payette was out of communication on a previously arranged work trip in Italy. During the remaining two weeks while Payette was away, Stanley continued the work and conversations with IPAA and the Artistic Advisory. On May 3, 2015 Stanley and Payette met at the Toronto airport and began in earnest a new working relationship that would help to shape a hard-won intercultural and intergenerational collaboration between the two.

In Corey's Words

"While **The Study** was curated and programmed before we arrived on Manitoulin Island, **The Repast** was not. This was done intentionally to allow for **The Study** to influence choices as part of **The Repast**. We aimed for 80% of **The Repast** to be planned before arrival, but in fact, much less was done due to our desire to have **The Study** conversations influence the direction of **The Repast**. "

The Study

The aim was to engage 8-10 professional actors, 8-10 student actors and 30- 40 specialists for **The Study**. This ten-day investigation would be an immersion into the texts, images, practices and stories from the existing *Body of Work*. There would be workshops focusing on practice and fireside exchanges about shared and divergent values. There was a shared sensibility that a public outcome would be good and that this could be conceived as “connected to but separate from” **The Study**. The public portion was named **The Repast** to build on the goals of **The Study**. “**The Repast**” was a double entendre, as the event would both share the work that had been happening, and also act as a cultural feast for the senses. It was to be a two-day culminating event divided into a day of listening, where performance bursts from *The Body of Work* comingled with performative conversations, followed by a day of talking, where all participants were afforded an opportunity to voice their responses to **The Study** and **The Repast**’s mission using “[The Long Table](#)” as an activator. Over 100 people gathered from across the country and the proceedings were live-streamed (available in archive form [here](#)).

The Study Company List

The Curators:

Yvette Nolan

Sarah Garton Stanley

Corey Payette (Associate)

The Artistic Advisory:

Joe Osawabine

Marie Clements

Dr. Jill Carter

The Actors:

Herbie Barnes

Margo Kane

Reneltta Arluk

Tara Beagan

Justin Many Fingers

Quelemia Sparrow

Sheldon Elter¹¹

The Students:

Aaron Wells

Darla Contois

Joelle Peters

Samantha Brown

Jesse Wabegejig

Brefny Caribou-Curtin

Deneh’Cho Thompson

Nick Nahwegahbow

Kieran Wilson

The Specialists:

Alanis King

Cris Derksen

Jani Lauzon

Keith Barker

Michael Greyeyes

Christine Frederick

Spy Denomme-Welch

Sylvia Cloutier

Charles Bender

Jessica Lea Fleming

Cherish Blood

Andy Moro

Daniel David Moses

Jessica Carmichael

Kevin Loring

Monique Mojica

Troy Emery Twigg

Marie Clements

Cathy Elliott

Gordon White

Rose Stella

Waawaate Fobister

Annie St-Georges (Robert)

Drew Hayden Taylor

John Turner

Meegwun Fairbrother

Muriel Miguel

Ryan Cunningham

Mique’l Dangeli

Curtis Peeteetuce

Audrey Wemigwans

Anita Eagle Bear

Shahin Sayadi

¹¹ On the first day of The Study one of our core acting company members had to withdraw for personal reasons.



On May 5, 2015, a big bus delivered students, actors and specialists direct from Toronto to Manitowaning. They arrived before suppertime and that first evening a feast and a welcome from Debajehmujig, along with a fire, set **The Study** in motion.

In Sarah's Words:

"It was a beautiful night, beautiful food and everyone seemed to have arrived in good spirits and without too many mishaps along the way. There were innumerable people behind the scenes making the smooth day-to-day flow of **The Study** possible but the four leaders in this arena of greatness were Carla Ritchie, Stage Manager and empath extraordinaire, Johannah Berti, managing director for Debajehmujig who raised a battalion of chefs to create the most fabulous array of delicious food from top to tail, Andy Lunney, Producer for NAC English Theatre who made sure that all financial considerations were met for all involved (and this only barely scrapes the surface of the kind of work she did day in, day out) and finally Clayton Baraniuk who worked tirelessly to ensure all travel needs were met in getting to and from Manitoulin and that all felt well cared for while on the island. Without these four leaders **The Study** and **Repast** would have been a much different and far less celebratory space."

Early on, Stanley and English Theatre Producing Coordinator Clayton Baraniuk decided to implement [Trello](https://trello.com/)¹² for information flow leading up to **The Study**. This productivity application offered many things that could help centralize and organize up to the minute information for all participants. During **The Study**, Stanley and Payette would meet nightly to determine casting and schedule adjustments for the following day. Slowly over the course of days, NTS directing student Carly Chamberlain became more and more involved in the daily deliberations over casting, scheduling and planning. The entire company had been sent the "Big Schedule"¹³ weeks in advance of **The Study**, but throughout the ten days in Manitowaning Stanley and Payette made small adjustments to better serve needs as they arose.

¹² This is a productivity site. <https://trello.com/>

¹³ This can be found in Appendix ii.



Over the course of ten days we touched upwards of forty plays¹⁴. We worked with a core acting company of seven, a student acting company of nine, a resident designer and upwards of 25 specialists. We began each day at 10:00 a.m. and ended most days by either suppertime or 9:00 p.m. The time was balanced between reading works, speaking about practice, workshops and informed discussions. The fire had been a centralizing tool for Nolan and Stanley in the planning, and it remained so right to the very end.



¹⁴ A note about the plays: each of the writers and creators were contacted about the use of their work during The Study and The Repast. The plays we planned for are on the Big Schedule in Appendix iii.

So many moments of transformation and community building ensued. An example of this was hearing all the women in the core acting and student companies read the harrowing and darkly humorous words of Marie Clements' *Unnatural and Accidental Women*.¹⁵ The work is deeply challenging, and yet there was a sense that we were all taking care of each other, making space for members of the company who broke down and needed to step out of our circle, but holding space until they returned.

The company, in reviving these stories and histories, were embodying the unbearable atrocities faced by Indigenous peoples on this land since contact. **The Study** was endeavouring to do this work in a safe space, where each one of us understood the great responsibility of honouring and preserving these stories and all the while taking care of one another in the telling.

In Corey's Words:

"Both Joe and Sunny smudged in the space and provided needed council in moments when members of the company felt raw in the process of tackling the work. Joe invited Elder Jeanette Courbiere Lavell from the community to come and speak about her work toward equality for Indigenous peoples and the missing and murdered Indigenous women in our communities, in order to provide some real world context to the subjects and themes of **The Study**."



The Study had been conceived as a contemplative, ruminative and inward looking space where those gathered could build safe community over the course of days and build a shared understanding of *The Body of Work*. In fact the first week of **The Study** was largely considered a wonderful space to inhabit.

In Corey's Words

"While **The Study** was planned in advance, Sarah and I discussed the choices of plays and casting on breaks, before, and after the full company working day. There was a desire to keep the overall structure the same, but with small changes each day that reflected where the conversation was going and with a goal to include diverse perspectives through **The Study**: geographic, culturally, size and scale. Meaning that later in the process, we began cutting plays by authors who had already been included in the conversation in order to include others who had not yet been studied."

¹⁵ Marie Clements' piece is a devastating play about missing and murdered Aboriginal women.

In the second week things began to change. During this time the reality of the soon-to-start **Repast** and the end of our time began to loom, and specialists from the first week left, and new week-long specialists joined us. The weather turned from sunny and warm to rainy and cold. It is hard to know all of the ingredients that create a dynamic shift, but we were undoubtedly in a new space as we headed into the last week.

The Elasticity of Collapse

In Sarah's Words

"I love Cris Derksen's music and I love that her album is called *The Collapse*. The word is both beautiful in its sound and evocative in its image base. It felt like the perfect title for a big day at **The Study**. It is also a word that has elastic in it. When I say it I see things breaking down but I also see them springing back up".

Prior to what we have come to call The Collapse, things were challenging. The absence of Yvette Nolan from **The Study** was palpable for many of the participants. Leading up to **The Study**, Stanley and Alvis had engaged Debajehmujig in conversations about arranging for good spiritual and community-facilitated support throughout our time. It had come to our attention and had been strongly suggested by one of the specialists, Monique Mojica, that this facilitation would play a critical role in the healthy stewardship of the project. Several options were discussed, and Debajehmujig asked to take the lead in providing this resource for the whole.

It is important to note that in the lead up to **The Study**, Debajehmujig and the Wikwemikong community lost artist, performer and well-loved Josh Peltier. Joe Osawabine made it clear that Peltier's passing in no way diminished their resolve to host the event, and he went on to say that this kind of meeting was exactly what Peltier had aspired to and would have loved. That said, it is safe to say that the Debajehmujig community was still reeling when we arrived and were certainly full up with other things during the lead up to our being there.

The Collapse showed us that despite all of our best efforts, we had not secured the kind of facilitation that could have helped us wade through the difficult waters surrounding certain key discussions. We were also slow to implement daily protocols to begin our work together. And while we were very well supported by Sunny Osawabine, and could not have had the kind of success we had without his guidance, we also know, in hindsight, that we would have been well-served by a professional community facilitator.

In Sarah's Words:

"In a follow-up conversation, Margo Kane articulated the lack of professional facilitation as a key weakness in the overall conception of our time. I know so much more now than I did then – of course – and I hope I will know how to ask better questions next time to ensure the necessary support is there."

Up until the day of The Collapse the approach was to focus on *The Body of Work* and the various practices connected to it. It was generally agreed that to directly focus on what had occurred with *The Unplugging* in Toronto could derail the goals and aspirations of **The Study**. It was however understood that by including Nolan's work in the schedule, we would undoubtedly bring up specific questions pertaining to the incident. And we did. Excluding her work from **The Study** was not an option, because while she removed herself from **The Study**, her contribution to the Indigenous *Body of Work* still stood.

On a rainy Tuesday morning during the second week, we started to read an excerpt from Yvette Nolan's *Annie Mae's Movement*. The actor cast to play Annie Mae found it too emotional and was not able to complete the reading. Another participant volunteered, and following the reading, we left the scheduled work at hand and dove headlong into the waters surrounding *The Unplugging*. This was not the first time the schedule had to be shifted and new protocols created to deal with what was coming into the room, but this was the most unpredictable. What distinguished those previous instances from this day was that in the earlier instances there had been a shared sense that we were working together to build these protocols, so that we could take care of one another.

Now the larger group felt that there was a failure to acknowledge and properly deal with the pain surrounding *The Unplugging* and both Stanley and Payette felt the brunt of the responsibility. It was a long and painful morning of conversation. In hindsight it was a huge moment for the potential successful outcomes of good collaboration, for the new community we had all been working so hard to build, and ultimately for strong, clear leadership. **The Repast** was two days away. We would all be going home on Saturday. Payette had continued the delicate dance of a new collaborative leadership with Stanley but it was on this day, with his firm call for the lunch break, that the two finally understood how the rest of the week would have to play out.

During the break, Stanley asked Joe Osawabine to be there with her at the top of the afternoon session. After lunch we all assembled. Stanley began by speaking about the history leading up to **The Study**. Taking Sunny's advice she told the story of the work created by her and Nolan, how Payette came aboard, and how the decisions up to and including that day had been made. She shared the depth of her friendship with Nolan; she told the whole story as best as she was able. She went on to speak to the realities of leadership and how, given the nature of the inquiry, and with the loss of her co-curator, she had been placed in a precarious position. As a settler representative, it was inappropriate for her to lead, but at this session Stanley expressed her attempts to lead from behind. She raised this, she said, because she recognized it was a point of frustration for people that there was no clear leading voice moving everyone through each day. Lastly she thanked everyone for allowing the NAC into this conversation and asked on its behalf to be allowed to be fully present. It was, Stanley felt, essential that everyone was able to be fully present – including the settler voices that had been responsible for so much past and present agony. Following The Collapse, Payette and Stanley found stronger ways to lead together and from here forward they and the company seemed better equipped to know how best to work together through to the end of our time.

At the end of the session several packed meals were loaded into vehicles, and on a very rainy night, those who were willing hopped into vans and cars and headed to Dreamer's Rock. Of the many magical and healing things that occurred amid the difficulty, the trip to Dreamer's Rock rates high. It was a beautiful walk, led by Sunny, and upon completion there was a very real sense that The Collapse was passing and that a renewed sense of community was on the rise.



The Repast

The Repast-ers (as they came to be known) arrived en masse on the evening of Thursday May 14th and gathered outside the Debajehmujig Creation Centre. The weather had slowly improved throughout the day and by nightfall we were able to hold the opening ceremony and welcome in the great outdoors. **The Repast** began with an evening of protocols, performances of local songs and dances, storytelling, and words of welcome from the Wikwemikong Chief, Elders, and the leaders of Debajehmujig.

In Sarah's Words

"From early on I had a vision for the shape of **The Repast**. I had a strong feeling about the fully immersive nature of the inquiry and I hoped to create this feeling in time and space. I knew that the incomparable Cris Derksen and Andy Moro would be key to the environment I hoped to realize. I had a sense that the conversations needed to be witnessed rather than discussed in a 'traditional' panel format and I knew, as well, that the performance bursts needed to be just that: eruptions of wondrous performance that reflected *The Body of Work*. I knew above all that all of it had to feel really special, well-loved, considered and hopefully amazing. Elevation was the principle that guided how I was envisioning it. I knew that the space needed to envelop us and that digital surround would be critical to our success. And I also remember clearly the moment when Corey, who had previously been named Producer to **The Repast**, became, to my mind, a co-director of **The Repast**. It was long before Yvette had stepped back from **The Cycle**. Corey was sitting facing me in my office at the NAC and he asked, ever so simply, 'how exactly are you going to make this happen?' And I thought, well, you just expressed a director's urge so I have a feeling you are going to be key. I was really right about this."

We had one scheduled day of rehearsal to prepare the performance bursts for **The Repast** and it was decided that Payette would act as the Director for these. Carly Chamberlain assisted Payette with the actors and worked with Stanley on preparing the media for Andy Moro's immersive and liquid design. There were ten bursts, and new music that would be accompanied by Cris Derksen on the cello, which she had to learn in seven hours. The works selected reflected a balance of gender, geography and style. On top of this and to fully reflect the scope of the work, we opened The Day of Listening with a call-and-response between a digital scroll of all the known works and their creators, and the actors calling out the names, accompanied live by Cris Derksen on the cello. It was a tribute to the vastness of *The Body of Work*¹⁶ and an exciting opening to the day.

In Corey's Words

"We were given a remarkable opportunity with this company to have a deeper investigation into the *Body of Indigenous Work*, because while some of the conversations are ones we've had before, we were in a sense starting from an expert level of Indigenous performance and looking toward the future. The conversations were not introductory but rather deeply personal and candid conversations that we, the listeners, were privileged to witness and hear. The performance bursts further deepened the conversations and allowed the listeners an opportunity to witness the work discussed and to be transported from one conversation, theme, and atmosphere to the next through the works studied."



In early spring the NAC's New Media department came onboard to work with Debajehmujig on live streaming **The Repast**. Initially the [SpiderWebShow](http://spiderwebshow.ca/)¹⁷ was planning on doing this but the resources and expertise provided by NAC New Media helped transform the long-range potential of **The Cycle**. Debajehmujig also had terrific equipment and an expert technician on hand. Together with additional NAC resources and staff, the live stream became a high quality document that will be searchable in the future for practitioners and scholars alike¹⁸.

¹⁶ Included in Appendix iii (As of September, 2015)

¹⁷ SpiderWebShow did work with the company on launching a more inclusive PerformanceWiki.ca and as well a map that helps locate the volume and geographic breadth of Indigenous performance work on the land. <http://spiderwebshow.ca/>

¹⁸ The nine-plus hours of live stream will be Google-searchable by topic and artist by late 2015.

The Repast Program

Friday May 15, 2015

Performance Burst - Opening “The Body of Work” - Full Acting/Student Company

A Conversation - Rule of Engaging: Performance Protocols

Mique’l Dangeli, Monique Mojica, Troy Emery Twigg, and Tara Beagan

Performance Burst - *Where the Blood Mixes* by Kevin Loring

A Conversation - Claiming Space: Our Themes and Plays

Reneltta Arluk, Quelemia Sparrow, Herbie Barnes, and Justin Manyfingers

Performance Burst - *Moonlodge* by Margo Kane

A Conversation - On Becoming Gatekeepers

Margo Kane, Cole Alvis, Joe Osawabine, and Charles Bender

Performance Burst - *Children of God* by Corey Payette

Lunch



Performance Burst - *Dreary and Izzy* by Tara Beagan

A Conversation - Aesthetics: Where does beauty lie?

Corey Payette, Curtis Peeteetuce, Marie Clements, and Andy Moro

Performance Burst - *Burning Vision* by Marie Clements

Performance Burst - *The Only Good Indian* by The Turtle Gals

A Conversation - Nothing About Us Without Us

Michael Greyeyes, Kevin Loring, Christine Fredericks, and Drew Hayden Taylor

Performance Burst - *Tumit* by Reneltta Arluk

Performance Burst - *Tales of an Urban Indian* by Darrell Dennis

A Conversation - Intergenerational Knowledge: Where do we go from here?

Aaron Wells, Brefny Caribou-Curtin, Darla Contois, Deneh'Cho Thompson, Joelle Peters, Nick Nahwegahbow, Samantha Brown, Kieran Wilson, Jesse Wabegejig

Performance Burst - *Almighty Voice and His Wife* by Daniel David Moses

In Sarah's Words

"The Repast was a solid event. But I made a mistake. I pursued The Long Table and missed a few thinking steps along the way. I failed to set up the exercise with a generous and generative goal. But most importantly, I missed an opportunity to make the table round. Personally I saw tremendous value in much of those 90 minutes but I was also aware of the cost. Margo Kane in talking to me about **The Repast** said that 'The Long Table was a bit of a disaster...a very unsatisfying end to a beautiful beginning.' I told her that I would quote her here and so I am."



During the Vancouver Artistic Advisory meeting, Joe had mentioned that there was a student at Debajehmujig who would like to join the student company. As strange luck would have it, his high school was on strike, so he was available for the duration. Jesse Wabegejig came in as the youngest student to our core company but on the second day we started casting him in the work. On the last day of **The Repast**, during the Long Table he was one of the first to sit at the table. He sat silently for thirty minutes and was replaced, then joined ten minutes later and sat silently for forty-two minutes before Margo Kane and Cole Alvis opened the floor for him to speak. Through tears he shared his desire to listen and be respectful but also the challenge in developing a voice of his own and the courage to speak in a room of his Elders. He beautifully articulated the struggle to speak that was shared by many younger artists through their time at **The Study**. The Long Table began with the voices of more senior artistic leaders, but it concluded with the students reminding everyone that it is the next generation who will carry this work forward, who will make space for this work and these stories, and that they will be the ones ready to influence the next generation of Indigenous artists waiting to make their entrance.

Looking to the Future

From **The Summit** and the formal experiment of Indigenous Leaders and Institutional Listeners, to the closing of **The Repast**, all key relationships underwent a power shift. We found that in order to have a truly fulfilling collaboration, institutions and institutional practice must give space for Indigenous artists to be fully present for intercultural collaboration, and non-Indigenous organizations and creatives must listen for what this means. The journey and discoveries of how to collaborate on revealing *The Body of Work* has led to now: A Power Shift. Indigenous stories are Canadian stories and must be told and honoured as such.

In Corey's Words

"The power dynamic shifts were transformational in our collaboration toward **The Study** through to **The Repast** – and were born out of the formal leader/listener experiment of **The Summit**. The positioning of Indigenous Leadership at the centre of this collaboration is what set this Cycle apart from other studies or conversational events with major institutions. We need to assume roles of leadership and be the voices at the centre of these collaborations. This is the work that Yvette did in her role as co-curator and the work that I had the privilege to do beginning with my role as assistant, associate, and finally as co-director of **The Repast**. Large institutions are looking for ways to engage with Indigenous communities, and I hope this collaboration serves as a model which ensures Indigenous artists are leaders in the process."

Many Artistic Directors want to program Indigenous work but they don't know where to find it. **The Cycle** has made space for the enormous *Body of Indigenous Work*, and shown that it can be fully rendered by professional Indigenous directors, actors, musicians, and designers. All the necessary resources are at our fingertips as Canadians. Artistic Directors should have no trouble finding works and artists for their seasons through [IPAA](http://ipaa.ca/), [The First Nations Talent Bank](http://www.firstnationstalentbank.com/) and [PerformanceWiki](https://performancewiki.ca/Main_Page).¹⁹ Indigenous cultures and peoples of this land are the foundation of our Canadian identity. This document serves as an important part of the work to establish the rightful place for Indigenous culture in Canada. We look to the reader (you) to ask: who are the Indigenous artists in my community? How can we begin a relationship with them? How does each of us individually begin to engage in reconciliation and rebuild this country together?

¹⁹ IPAA: <http://ipaa.ca/>

The First Nations Talent Bank: <http://www.firstnationstalentbank.com/>

PerformanceWiki: https://performancewiki.ca/Main_Page

Appendix i.

The Invitation



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS
Canada is our stage. Le Canada en scène.

ENGLISH THEATRE
Jillian Keiley, Artistic Director

December 2014

Dear Friends:

The Study - Manitoulin Island.

We invite you to join us at the conclusion of *The Study* for a culminating event: ***The Repast* - May 15-16th, 2015** on Manitoulin Island, home of Debajehmujig (Debaj.ca).

Last year, NAC English Theatre initiated a collaboration with the Indigenous Performing Arts Alliance, Luminato Festival, and Banff Centre wherein we brought together Artists and Leaders of Indigenous Performance to lend context and vision to this year's *The Study*.

Under the continued co-curation of Sarah Garton Stanley and Yvette Nolan, theatre creators, students and scholars will gather on Manitoulin Island to immerse themselves in *The Study*. Together participants will explore aspects of the Indigenous body of performance work created across this vast land. *The Study* will culminate in *The Repast*, a two-day presentation and conversation event produced by Corey Payette.

Please join us for *The Repast*, to share in the fruits of this groundbreaking two-year initiative which we believe has the potential to fundamentally change the face of Canadian theatre.

If you have any questions or want more information please don't hesitate to contact NAC English Theatre Producing Coordinator Clayton Baraniuk (clayton.baraniuk@nac-cna.ca, tel# 613 947 7000 x386; toll free 866 850 2787 x386).

We look forward to seeing you there!

Sincerely,

Sarah Garton Stanley
Co-Curator, *The Study*

Yvette Nolan
Co-Curator, *The Study*

Corey Payette
Associate Producer,
The Study

SGS/sr

CANADA'S NATIONAL ARTS CENTRE
P.O. BOX 1534, STN B / 53 ELGIN STREET, OTTAWA, ON, CANADA K1P 5W1

Appendix ii

The Big Schedule (April 28, 2015)

Tuesday May 5	Arrive Welcome, Feast and Fire Welcome from Elder Jeannette Corbiere Lavell Welcoming from Debajehmujig Storytellers Welcome from IPAA Welcoming from NAC Intros (30 second hellos - name, from where, what you had for breakfast) FEAST Hand Drum Group Debajehmujig Teaching, Sharing and history (or performance)	
Specialists in attendance: Muriel Miguel, Monique Mojica, Jessica Carmichael, Jani Lauzon,		
Wednesday May 6		
Morning (10-1)	Stories in the ruins and of the ruins On site talking about the history of the space The history of the space + tour The Church Jis Giizhigat(turnip day) scene reading (Play 1) Honour Story scene reading(Play 2)	Facilitators: Joe Osawabine + Ron Berti + Audrey Wemigwans
LUNCH 1-2		
Afternoon (2-5)	Story weaving workshop with Muriel Miguel workshop	Facilitator: Muriel Miguel
DINNER 6-7		
Evening (7-8:45)	TYA 7-8 Full Play - Girl Who Loved Her Horses- Drew H Taylor Scenes 8:00-8:15 The Triple Truth –Turtle Gals 8:15-8:30 Bent Boy - Herbie Barnes 8:30-8:45 Turnit - Renelitta Arluk 8:45 -9:00 (Tulugak - video for it)	Facilitator: Jessica Carmichael
Specialists in attendance: Muriel Miguel, Monique Mojica, Jessica Carmichael, Jani Lauzon,		
Thursday May 7		
Morning (10-1)	Mapping - a discussion and a digital mapping All the various lands from where people are from All the various places that are referred to in the work All the various places where the work was created. Breadth and scope and placement of the work	Facilitator: Jani Lauzon + Andy Moro
LUNCH 1-2		
Afternoon (2-5)	Michael Greyeyes and the Decolonization of Movement workshop and discussion	Facilitator: Michael Greyeyes
DINNER 6-7		
Evening (7-8:30)	FIRE Music Creation	Facilitator: Margo Kane
Specialists in attendance: Monique Mojica, Jani Lauzon, Ryan Cunningham, Michael Greyeyes		

Friday May 8th		
Morning (10-1)	Full Play The Rez Sisters - Tomson Highway	Facilitator: Ryan Cunningham
	10-12 (Reading with small break)	
	12-1 - Discussion regarding play and birth of play?	
LUNCH 1-2		
Afternoon (2-5)	SCENES for SISTERS	Faciliator: Jani Lauzon
	2:00-2:15 Context for Sisters	
	2:15-2:45 The Hours That Remain -Keith Barker	
	2:45-3:15 Dreary and Izzy - Tara Beagan	
	3:15-3:30 BREAK	
	3:30-4:00 Someday - Drew Hayden Taylor	
	4:00-4:30 Tombs of the Vanishing Indian - Marie Clements	
	4:30-5:00 Discussion	
DINNER 6-7		
Evening 7:00-8:30	Fire	Facilitators: Monique Mojica + Joe Osawabine
	Prophecies and the work	
	Specialists in attendance: Monique Mojica, Jani Lauzon, Keith Barker, Ryan Cunningham	
Saturday May 9th		
Morning (10-1)	Sisters	

	Full Play- Unnatural and Accidental Women - Marie Clements	
	Discussion regarding play and birth of play	
LUNCH 1-2		
Afternoon (2-5)	Big Casts Large Scale - SCENES	Facilitator: Herbie Barnes
	Dry Lips Oughta Move to Kapuskasing - Tomson Highway	
	Bones - Sadie Buck	
	Copper Thunderbird - Marie Clements	
	Rose (song) - Tomson Highway	
	Burning Vision - Marie Clements	
	Discussion	
DINNER 6-7		
Evening 7:00-8:30	Fire	Facilitator: Cathy Elliot
	spirits and storytelling	
	Trickster, Rugaru, the Orenda and The Weeping Forest and more	
	Specialists in attendance: Monique Mojica, Jani Lauzon, Keith Barker,	
Sunday May 10	Day Off	
Monday May 11		
Morning (10-1)	Residential School	
	Full Play - A Very Polite Genocide – Melanie J Murray	Poss: Kevin Loring
	Where the Blood Mixes – Kevin Loring	

	Bunk # 7 – Larry Guno		
	Children of God – Corey Payette		
	Discussion		
LUNCH 1-2			
Afternoon (2-5)	Survivance	Facilitators: Tara Beagan + Meegwun Fairbrother	
	Full Play Almighty Voice and his Wife – Daniel Moses		
	The Scrubbing Project - Turtle Gals		
	Annie Mae's Movement - Yvette Nolan		
	Medicine Boy – Waawaate Fobister		
	Salt Baby - Falen Johnson		
	Discussion		
Evening (7-8:45)	Clowns at the Fire	Facilitators: John Turner and Joe Osawabine	
	The Gultch (Scene) - Debajehmujig		
	workshop and discussion		
Specialists in attendance: Troy Emery Twig, Meegwun Fairbrother, Cliff Cardinal, Kevin Loring, Cris Derksen, Rose Stella & CIT, Daniel David Moses			
Tuesday May 12			
Morning	History	Poss: Daniel David Moses + Alanis King	
	Full Play - The Only Good Indian-Turtle Gals		
	Scenes		
	Brebeuf's Ghost - Daniel David Moses		
	Lady of Silences - Floyd Favel Starr		
	Horse – Archer Pechawis (possible dvd excerpt)		
	Manitoulin Incident – Alanis King Odjig		

	Discussion		
LUNCH 1-2			
Afternoon	The Spirit World	Poss: Spy Denomme-Welch	
	Scenes		
	Coyote City - Daniel David Moses		
	Jessica- Maria Campbell and Linda Griffiths		
	Giiwedii – Spy Denomme-Welch		
	A side of Dreams - Jani Lauzon		
	Governor of the Dew – Floyd Favel		
	The Woods - Tara Beagan		
	Discussion - weaving themes/ideas		
DINNER 6-7			
Evening	Night Off		
Specialists in attendance: Troy Emery Twig, Cliff Cardinal, Alanis King, Cris Derksen, Rose Stella and CIT, Daniel David Moses, Kevin Loring			
Wednesday May 13			
Morning	Solo - Men	Faciliator: Sheldon Elter	
	Full Play -Tales of an Urban Indian – Darrell Dennis		
	Scenes		
	Agokwe- Waawaate Fobister		
	Huff – Cliff Cardinal		
	Metis Mutt – Sheldon Elter		
	Discussion		
LUNCH 1-2			

Afternoon (2-5)	Solo – women		
	Full Play - Moonlodge –Margo Kane	Facilitator: Rose Stella	
	Scenes		
	Path With No Moccasins – Shirley Cheechoo		
	Princess Pocohontas & the ... Monique Mojica		
	In Spirit – Tara Beagan		
	Cafe Daughter - Ken Williams		
	Discussion		
DINNER 6-7			
Evening 7- 8:30	Making New Work		
	A Discussion		
Specialists in attendance:Troy Emery Twig, Cris Derksen,Rose Stella and CIT,Kevin Loring			

Appendix iii

The Body of Work (September, 2015)

<http://ipaa.ca/announcements/indigenous-body-work/>

A

Adams, Evan & Clements Marie – Dirty Dog River
Adams, Evan – Snapshot
Annis, Heather-Marie – The Longest Way Around
Arcan, Warren Ralph – The Dark Virgin
Arluk, Reneltta – TUMIT

B

Baker, Marie – Albeit Aboriginal
Barker, Keith – From Nothing
Barker, Keith – The Hours That Remain
Barker, Keith – This Is How We Got Here
Barnes, Herbie – Bent Boy
Beagan, Tara – A Soldier's Tale
Beagan, Tara – Dreary and Izzy
Beagan, Tara – Trans Canada
Beagan, Tara – free as injuns
Beagan, Tara – In Spirit
Beagan, Tara- The Ministry of Grace
Beagan, Tara – The Woods
Belanger, Mariel – A Little While
Bell, Kim John – In the Land of Spirits
Bell, Kitty & King Alanis – Education is Our Right
Bobb, Columpa – Creation – My Mother's Story
Bobb, Columpa – Dinky
Borst, Murielle – More than Feathers and Beads
Braverock, Carl – Indian Daze
Buck, Sadie & Alejandro Ronceria – Bones
Burning, Jack – Dog Soldier

C

Campbell, Maria & Daniels, Henry – One More Time
Campbell, Maria & Griffiths, Linda – Jessica
Cardinal, Ben – Bones
Cardinal, Ben – Generic Warrior & No-Name Indians
Cardinal, Cliff – Maria Gets a New Life
Cardinal, Cliff – Stitch
Cardinal, Cliff – Huff
Charlette, Kennetch – The Sweat
Cheechoo, Shirley – Moose River Crossing
Cheechoo, Shirley – Path With No Moccasins
Cheechoo, Shirley – The River Of Life

Cheechoo, Shirley – Shadow People
 Cheechoo, Shirley & Greta – Your Dream Was Mine
 Cheechoo, Shirley & King, Alanis – Nothing Personal
 Chiang, George & Jonathan Fisher – Dances With Gold Dust
 Chinook Winds – Aboriginal Dance Project
 Chocolate Woman Collective – Chocolate Woman Dreams The Milky Way
 Clements, Marie – Burning Vision
 Clements, Marie – Copper Thunderbird
 Clements, Marie – The Edward Curtis Project
 Clements, Marie – The Road Forward
 Clements, Marie – Tombs of the Vanishing Indian
 Clements, Marie – Unnatural and Accidental Women
 Clements, Marie – Urban Tattoo
 Cloutier, Sylvia & Laakkuluk Williamson Bathory – Tulugak
 Command, Janice – Manabouzhou and the Wolves

D

Dancers of Damelahamid – Dancing our Stories
 Dancers of Damelahamid – Spirit and Tradition
 Dandurand, A. Joseph – Shake
 Dandurand, A. Joseph – No Totem For My Story
 Dandurand, A. Joseph – Please Do Not Touch The Indians
 Dandurand, A. Joseph – Chili and His Day of Glory
 Dandurand, A. Joseph – Sell Fish
 Dandurand, A. Joseph – Th'owxiya the Hungry Feast Dish
 Daniels, Greg – Four Horses
 Daniels, Greg – Percy's Edge
 Davies, Olivia C. – Conversation
 Dauenhauer, Norma Marks – The Raven Plays
 Debajehmujig Theatre Group with Bruce Naokwegijig – The Four Axes
 Debajehmujig Theatre Group – The Gift
 Debajehmujig Theatre Group - The Indian Affairs
 Debajehmujig Theatre Group - The Jerry Jessie Jones Show
 Debajehmujig Theatre Group – Jiis Giizhigat (Turnip Day)
 Debajehmujig Theatre Group with Bruce Naokwegijig – The Meeting
 Debajehmujig Theatre Group – New World Brave
 Debajehmujig Theatre Group – The Peace Tree
 Debajehmujig Theatre Group – SKY, An Aboriginal Dance Drama
 Debajehmujig Theatre Group – The Seven Grandfather Teachings
 Debassige, Diane – Judgments Too Severe
 Debassige, Diane – First Love
 Dieter, Connie – Yvonne's Playground
 Dieter, Mark – RRAP
 Dieter, Mark – The Pursuit of Indian Hollywood
 Dietz, Steven – The Remembering
 Dennis, Darrell – Tales of an Urban Indian
 Dennis, Darrell – The Trickster of Third Avenue East

Denomme-Welch, Spy – Exit Eagle Eye
Denomme-Welch, Spy & Catherine Magowan – Giiwedin
Dudoward, Val – Teach Me the Ways of the Sacred Circle
Dumont, Dawn – Fancy Dancer
Dumont, Dawn – Four Directions
Dumont, Dawn – Hamlet
Dumont, Dawn – Nicimos
Dumont, Dawn – Spirited Angels
Dumont, Dawn – Spirit Song
Dumont, Dawn – Stalker
Dunn, Carolyn – Ghost Dance (Double Sided)
Durand, Yves Sioui & Catherine Joncas – Ukuamaq

E

Elliot, Cathy – Aluasa'sit
Elter, Sheldon – Metis Mutt
Eshkibok, Gloria May – Cyclops Beauty

F

Favel, Floyd – Attawapiskat
Favel, Floyd – Governor of the Dew
Favel, Floyd – The Learning
Favel, Floyd – Lady of Silences
Fisher, Leonard – School of Hardknocks
Fleming, Neil – Red n White
Fobister, Wawaate – Agokwe
Fobister, Wawaate – Medicine Boy
Francis, Marvin – The Bush Painter
Frazier A. & Kelleher M. – Iron Mountain
Friday, Christine – Passage
Friday, Christine – Resurgence 1

G

Garcia, Maura – Ahwisgvsvo'i
Garcia, Maura – People
Gould, Glen – Eagleheart
Greyeyes, Michael & Floyd Favel – Buffalo Jump
Greyeyes, Micheal – Nohkom
Gummerson, Penny – Is There Bingo in Heaven
Gummerson, Penny – Wawatay
Guno, Larry – Bunk #7

H

Highway, Rene – New Song, New Dance
Highway, Tomson – Annie and the Old One
Highway, Tomson – A Ridiculous Spectacle in One Act
Highway, Tomson – Caribou Song
Highway, Tomson – Dry Lips Oughta Move To Kapuskasing
Highway, Tomson – Ernestine Shuswap Gets Her Trout
Highway, Tomson – I Have Seen the Giant

Highway, Tomson – Pimootewin
Highway, Tomson – Rose
Highway, Tomson – The Large Tit
Highway, Tomson – The (Post)Mistress
Highway, Tomson – The Rez Sisters
Highway, Tomson – The Sage, The Dancer & The Fool

I

Innuinuit Theatre Company/Nalujuk Players- Braindead
Isaac M. – I Know Where the North Is
Ivins, Terry – Time Stands Still

J

James, Andrea – Yanagai! Yanagai!
Jensen, Lorre – The Shaman of Waz
Jacko, Esther – The Thunderbird Children
Jacko, Esther – Lupi, The Great White Wolf
Joe J.B. – Edge of the Circle
Joe J.B. – Ravens
Johnson, Falen – Salt Baby
Johnson, Falen – Two Indians

K

Kahawi Dance Theatre – The Honouring
Kahawi Dance Theatre – TransMigration
Kam Lab Theatre/NEPA- Native Images in Transition
Kane, Margo – Confessions of an Indian Cowboy
Kane, Margo – Moonlodge
Kane, Margo – Reflections in the Medicine Wheel
Kane, Margo – The River Home
Keeshig-Tobias, Lenore – Word Magic
Keeshig-Tobias, Lenore – Quest for Fire
King, Alanis – Lovechild
King, Alanis – The Art Show – The Daphne Odijig Story
King, Alanis – If Jesus Met Nanabush
King, Alanis – The Tommy Prince Story
King, Alanis – The Manitoulin Incident
King, Bruce – Wolfe in Camp
King, Bruce – Evening At the Warbonnet
King, Thomas – Coyote Solstice

L

Lakevold D. & Racine D. – Stretching Hide
LaRiviere, Wayne – Pewase-nakwun
Lauzon, Jani, Merasty Billy, Mojica Monique, & Perez F. – A Savage Equilibrium
Lauzon, Jani – A Side of Dreams
Lauzon, Jani – I Call Myself Princess
Lauzon, Jani – On the Toad to Freedom
Lawrenchuk, Michael – Big Bear
Lemay, Harding – Return Upriver

Lewis, Larry – New Voices Woman
Linklater, Leonard – Justice
Linklater, Leonard & Patti Flather – 60 Below
Loring, Kevin – Where the Blood Mixes
Loyie, Larry – Ora Pro Nobis (Pray For Us)
Luna, James – In My Dreams Articles
Luna, James – In My Dreams

M

Mahoney, M – Overnight
Mahto, Jamison – Blues for Franklin Avenue
Manitowabi, Darrel – Lost Warrior
Many Fingers, Justin – 509
Many Fingers, Justin – Okatoks
Many Fingers, Justin & Solomon, Brian – What's Left Of Us
Mason, Tina – Diva Ojibway
Matthews, Pamela – Juliet igwa Romeo The Chief's Son
Matthews, Pamela – The Tempest (adaptation)
McIntyre, D. – Circle Games
McLeod, John – Diary of a Crazy Boy
McMahon, Ryan – Cousins
Medicine, S. – Big Shot
Menard, Andrea – The Velvet Devil
Merasty, William – Fireweed
Merasty, William – Godly's Divinia
Merasty, William – Going Through Deja Vu
Miguel, Gloria – Something Old, Something New, Something Borrowed, Something Blue
Miguel, Muriel – Trail of the Otter
Milliken, Barry – Storm Child
Misquadis, R. – A Living Legend
Mojica, Monique – Chocolate Woman Dreams the Milky Way
Mojica, Monique. – Princess Pocahontas and the Blue Spots
Morris, Jim – Son of Ayash
Morriseau, M. – Indians For Sale
Moses, David Daniel – Almighty Voice and His Wife
Moses, David Daniel – Big Buck City
Moses, David Daniel – Coyote City
Moses, David Daniel – The Moon and Dead Indians
Moses, David Daniel & Jim Millan – Red River
Moses, David Daniel – Brebeuf's Ghost
Moses, David Daniel – de Winter's Tale
Moses, David Daniel – Kyotopolis
Moses, David Daniel – Songs of Love and Medicine
Moses, David Daniel – Songs of Medicine
Mosioner, Beatrice – A Little Black Cat and a Little White Rat
Mosioner, Beatrice – Night of the Trickster
Miguel, Muriel – Red Mother

Minika, Amie Lynn – Broken Snowshoe Moon

Murray, J. Melanie – A Very Polite Genocide

N

NEPA – Who am I?

NEPA – Double Take/A Second Look

NEPA – Clown Trickster's Workshop

NEPA – Death of a Chief

NEPA – Give them a Carrot for as long as the Sun Is Green

NEPA – Native Images in Transition

Nepinak, Doug – BBQ

Nepinak, Doug – Coo-Coosh

Nepinak, Doug – The Crisis in Oka, Manitoba

Nolan, Yvette – A Marginal Man

Nolan, Yvette – BLADE

Nolan, Yvette – Annie Mae's Movement

Nolan, Yvette – Child

Nolan, Yvette – Savage

Nolan, Yvette – Skin Deep

Nolan, Yvette – The Unplugging

Nolan, Yvette – from thine eyes

Nowra, Louis – Crow

O

Olson, Michelle & Ravensbergen Lisa – The Place Between

Ondinnok – Iwouskea et Tawiskaron –

Ondinnok – Opitowap, Sakipitcikan et Mantokasowin

Ondinnok – Le Porter des peines du monde

Osawabine, Joe – How Will You Remember Me?

Osawabine, Joe, Elisha Sidlar and Paula Wing – The Gift

P

Payette, Corey – Children of God

Pechawis, Archer – Talking to My Horse, Whistling the Garry Owen

Peeteetuce, Curtis – In the Midst of Memory

Peeteetuce, Curtis – Popcorn Elder

Peltier, Doris – A Red Shoe Tale

Peltier, K. – Stuck Between 2 Women

Pepin and Arnatsiaq – Uqquaq, The Shelter

Pheasant, Karen – The Promise

Prudat, PJ – Reunir

Q

R

Ramirez, Vickie – Smoke

Raven Spirit – Gathering Light

Raven Spirit – Evening in Paris

Red Sky Performance – Tono

Reid, Stephen & Poushinsky M. – Clarence Almost Home

Riggs, Lynn Rollie – Green Grow the Lilacs

Riggs, Lynn Rollie – The Cherokee Night
Ronceria, Alejandro – The Jaguar Project
Rosie Simas Danse – Darkness
Rosie Simas Danse – Skins
Ross, Ian – FareWel
Ruffo, Armand – A Windigo Tale
Ruffo, Armand – Ghost Woman
Ruffo, Armand – Grey Owl The Mystery of Archie Belaney
Ruffo, Armand – The Visit

S

Scurvey, Sweeney – River Bank
Seabrook, M. – 20th Century Indian Boy
Sergel, Christopher – Black Elk Speaks
Seawell, Annamarie – Rezolutions
Simpson, Brock – Skyland
Sinclair, Bruce – Murdo's Story
Sinclair, Bruce & Waweyekisik Theatre – Sad But True
Smith, Santee – Kaha:wi
Smith, Santee – Medicine Bear
Smyth Z. – The Tale of the Four Directions
Solomon, Brian & Many Fingers, Justin – What's Left Of Us
Spiderwoman Theater – Sun, Moon and Feather
Stella, Rose – White Buffalo Calf Woman

T

Tanguay, Nicole – Hand to Hand
Tangen, Rulan – Walking at the edge of Water
Tarbescu Edith – Molly's Boots
Taylor, Hayden Drew – Dead White Writer on the Floor
Taylor, Hayden Drew – alterNATIVE
Taylor, Hayden Drew – Four Hundred Kilometers
Taylor, Hayden Drew – Girl Who Loved Her Horses
Taylor, Hayden Drew – GOD AND THE INDIAN
Taylor, Hayden Drew – In a World Created by a Drunken God
Taylor, Hayden Drew – Only Drunks and Children Tell the Truth
Taylor, Hayden Drew – Someday
Taylor, Hayden Drew – The Baby Blues
Taylor, Hayden Drew – The Berlin Blues
Taylor, Hayden Drew – The Bootlegger Blues
Taylor, Hayden Drew – The Rise and Fall of the City of Mahagonny
Taylor, Hayden Drew – Toronto at Dreamer's Rock
Taylor, Hayden Drew – Toronto@Dreamer'sRock.com
Taylor, Hayden Drew – Heat Lightning
Tisiga, Joseph – Late Night with Grey Owl
Tonto's Nephews – Ever Sick!
Trujillo, Raoul – Forbidden GODESses
Tunooniq Theatre – Changes

Turtle Gals Performance Ensemble – The Scrubbing Project
Turtle Gals Performance Ensemble – The Triple Truth
Turtle Gals Performance Ensemble – The Only Good Indian
Twigg, Troy Emery – Assimilating Richard
Twigg, Troy Emery – Iitahpoyii
Two-Rivers / Broessel, E. Donald – Old Indian Trick

U

V

Villeneuve Alain – Mind’s Own Will

W

Wallace, Yvonne – Smothered Sweetly
Welsh, Joe – Sacred Places.
Williams, Angeline – Biidaasigekwe, Sunlight Woman
Williams, Kenneth – Suicide Notes
Williams, Kenneth – DESERTERS
Williams, Kenneth – Gordon Winter
Williams, Kenneth – Project 7
Williams, Kenneth – Three Little Birds
Williams, Kenneth – Thunderstick
Williams, Kenneth – Bannock Republic
Williams, Kenneth – Café Daughter
Williamson Bathory, Laakkuluk & Sylvia Cloutier – Tulugak
Wiseman J. – Full Circle
Worn Staff, Sadie – Shadow Warrior

X

Y

Yellow Robe Jr., William S. – The Independence of Eddie Rose
Yellow Robe Jr., William S. – A Stray Dog
Young Ing Greg – Full Circle

Z

Appendix iv.

The Staff Lists of the Collaborating Organizations

IPAA Staff List: Cole Alvis (Executive Director), Brittany Ryan (Network Coordinator), and Lena Recollet (Social Media Animator).

Debajehmujig Staff List: Joseph Osawabine (Artistic Director), Ron Berti (Executive Director/Artistic Producer), Johannah Berti (Administrative Director), Carla Richie (Production Manager), Justin Deforge (IT Tech, Web Developer), and Audrey Wemigwans (Cultural Community Liaison).

English Theatre Staff List: Jillian Keiley (Artistic Director), Sarah Garton Stanley (Associate Artistic Director), Nathan Medd (Managing Director), Andy Lunney (Producer), Clayton Baraniuk (Producing Coordinator), Marnie Richardson (Associate Producer, Digital Media Creation and Community Engagement, New Media Department), and Martin Jones (Associate Producer, Hexagon Project, New Media Department).

Appendix v.

The Repast Package



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS
Canada is our stage. Le Canada en scène.



April 2015

Dear Friends,

We invite you to join us at the conclusion of The Study for a culminating event: The Repast - May 14-16th, 2015 on Manitoulin Island, home of Debajehmujig Storytellers (Debaj.ca).

Last year, NAC English Theatre initiated a collaboration with the Indigenous Performing Arts Alliance (IPAA), Luminato Festival, and Banff Centre wherein we brought together Artists and Leaders of Indigenous Performance to lend context and vision to this year's The Study.

This year, in collaboration with IPAA and Debajehmujig Storytellers, theatre creators, students and scholars will gather on Manitoulin Island to immerse themselves in The Study. Together participants will explore aspects of the Indigenous body of performance work created across this vast land. The Study will culminate in The Repast, an extended two-day presentation and conversation event.

Please join us for The Repast, to share in the fruits of this groundbreaking two-year initiative which we believe has the potential to fundamentally change the face of Canadian theatre.

If you have any questions, wish to register, or want more information please don't hesitate to contact NAC English Theatre Producing Coordinator Clayton Baraniuk (clayton.baraniuk@nac-cna.ca, tel# 613 947 7000 x386; 1 866 850 2787 x386).

We look forward to seeing you there!

Sincerely,

A handwritten signature in black ink, appearing to read 'Sarah Garton Stanley'.

Sarah Garton Stanley

A handwritten signature in black ink, appearing to read 'Corey Payette'.

Corey Payette

CANADA'S NATIONAL ARTS CENTRE
P.O. BOX 1534, STN B / 53 ELGIN STREET, OTTAWA, ON, CANADA K1P 5W1

stud·y | re·past

'stədē/

May 5- 16, 2015

ri 'past, 'rēˌpast

May 14-16, 2015

MANITOULIN ISLAND



Information

April 2015

THE STUDY - May 5 – 16, 2015

Last season, National Arts Centre (NAC) English Theatre, alongside the Indigenous Performing Arts Alliance (IPAA), the Luminato Festival and the Banff Centre, began an initiative called *The Summit*. We brought together leaders of Indigenous performance and artists from across the country to create a vital conversation that could lead to informed choices about how to approach a larger, longer and more involved investigation of Indigenous work. The culmination of that process has led to the development of *The Study*.

In May 2015, dozens of theatre creators and scholars will gather on Manitoulin Island to explore the Indigenous body of work. This two-week gathering aims to examine both the artistic practices in the development of new work and the work itself, and is taking place at the Debajehmujig Creation Centre in Manitowaning, Manitoulin Island.

Debajehmujig Storytellers (De-ba-jeh-mu-jig)

Debajehmujig -Storytellers (De-ba-jeh-mu-jig Theatre Group) is a First Nations theatre group based in Wikwemikong Unceded Indian Reserve on Manitoulin Island in Northern Ontario. Debajehmujig derives from the Ojibwe debaajimoojig and Cree tepācimūcik, both meaning storytellers. The company performs across Canada. It operates extensive outreach and education programmes. The company was established in order to preserve Indigenous culture and language through which “Native youth be given the opportunity to see themselves and their lives reflected on the stage, in the characters, in the stories, in the experiences portrayed.”

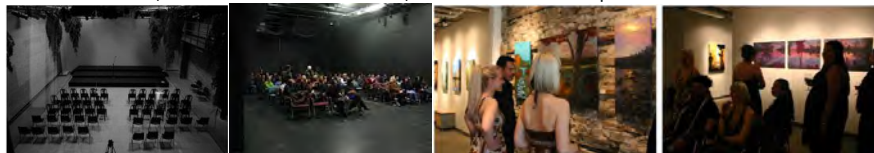
The theatre has always been deeply involved in the local and national Indigenous community. Shirley Cheechoo, Debajehmujig’s founder and original artistic director until the late 1980s, explains that the company was from the beginning engaging its community, through readings, performances, as well as formal and informal speaking engagements. The theatre strives to “bridge” the urban and rural, native and non-native communities and artists, traditional and contemporary forms of expression. Its repertoire generally presents plays reflecting Native culture.

The theatre’s mandate, which was changed in 1993 by its board of directors, states that Debajehmujig “is a professional community based non-profit organization dedicated to the vitalization of the Anishnaabeg Culture, Language and Heritage, through education and the sharing of original creative expression with Native and Non-Native people.”

The Debajehmujig Creation Centre is located in the community of Manitowaning. This multi-purpose facility houses the Larry E. Lewis Studio, the K B Reynolds Mastin Gallery, a resource library, and a number of workshop and studio spaces supporting a range of disciplines.

Website: www.debaj.ca

Executive Director, Artistic Producer – Ron Berti, Artistic Director - Joseph Osawabine



The Indigenous Performing Arts Alliance (IPAA) became federally incorporated not-for-profit arts service organization in 2005. We connect Indigenous performing artists, opportunities, communities through a collective voice, generosity, inclusion.

Artistic Advisory:

Jill Carter: Jill Carter (Anishinaabe-Ashkenazi) received her doctorate in Drama from the University of Toronto in 2010. In 2011, she was awarded the Graduate Centre for Study of Drama's Alumnae Dissertation Award for outstanding dissertation in drama, theatre and performance studies for 2010-2011. Currently, she teaches in the Aboriginal Studies Program and the in the Transitional Year Programme at the University of Toronto. An avid performer, director and acting instructor, Carter curated Medicine Walk: Breath Tracks, the premiere installation of the Aboriginal Studies Program for ScotiaBank Nuit Blanche 2011, directed Native Earth Performing Arts's remount production of "Chocolate Woman Dreams the Milky Way" by Monique Mojica, and recently appeared in Lovesick Theatre's workshop production of "Seven Ages" by Nina Kaye.
<http://aboriginalstudies.utoronto.ca/person/jill-carter/>

Marie Clements: Marie Clements is an award-winning writer, director and producer who has worked for over twenty years igniting her brand of independent story-making to a variety of mediums including film, t.v., radio, new media and live performance. Her works have been showcased on some of the most prestigious film festivals, and live performance venues throughout the America's and Europe. Marie is dedicated to the craft of story and brings her diverse experience as a performer, theatre-maker and film-maker to the world of inter-related voice and vision. <http://www.mariecllements.ca/>

Joseph Osawabine: Born and raised on the Wikwemikong Unceded Reserve, Joe Osawabine first performed for Debaj at the age of twelve, in its landmark production of *Lupi, the Great White Wolf*. In the fourteen years since that performance, Joe's evolution as an artist had tracked Debaj's evolution as a theatre company. Joe assumed the responsibilities of Artistic Director of Debaj in 2004.
<http://www.debaj.ca/>

Curatorial Team:

Sarah Garton Stanley: Sarah Garton Stanley makes new work, directs plays, and works dramaturgically in most things. She is the Associate Artistic Director of English Theatre at Canada's National Arts Centre

Corey Payette : Corey Payette is proud of his Oji-cree heritage from Northern Ontario and has worked as a playwright, actor, composer, and director across Canada. He is the Artistic Director of *Urban Ink Productions* (Vancouver, BC), Artist-in-Residence with *English Theatre at Canada's National Arts Centre*,

Yvette Nolan: Yvette Nolan is an Algonquin playwright, director and dramaturg.

The Partners:



THE REPAST - May 14-16, 2015

The Study will culminate in an extended presentation and conversation event called *The Repast* on May 14 & 16, 2015. This immersive and installation event aims to encapsulate the explorations and discoveries made during *The Study*.

The Repast intends to share this work with artists, programmers, presenters, scholars and all the various interested creatives across our vast country to further broaden our communal sense of the depth and continued evolution of Indigenous Performance in Canada. This two-day immersive and installation event will feature performances, shared meals and conversations, as well as in-depth discussions about the development and inclusion of Indigenous artists and works in theatres and communities, and nationwide.

Featuring elements of performance and site specific installation, components of *The Repast* will be live streamed via SpiderWebShow.ca to computers across Canada. All events take place at the Debajehmujig Creation Center, 43 Queen St., Manitowaning, Manitoulan Island.

May 14, 2015: 7:30pm – 9:30pm

- WELCOME FIRE

May 15, 2015: 9am – 9pm

- WELCOME CEREMONY
- Morning Activities and Presentations
- LUNCH
- Afternoon Activities and Presentations
- DINNER
- Evening Activities and Presentations

May 16, 2015: 9am – 1pm

- Morning Activities and Presentations
- LUNCH
- Conclusion of Repast
- CLOSING CEREMONY

***This schedule is subject to change.**

Meals:

- **Three meals and light refreshments are provided at the Creation Centre for a low rate of \$50 –** Lunch on May 15 & 16, Dinner of May 15, and coffee and tea at all times.
- **Breakfasts are not included, nor are an afternoon/evening meal on May 16.** There are restaurants and a grocery store available in Little Current and near the Creation Centre.
- **Please note that there is limited access to certain foods,** supplements and pharmaceuticals on the Island, so if you have any health or dietary concerns, please plan to bring what you need with you.

Complimentary Travel between Toronto and Little Current, Manitoulan Island:

- Ground transportation to the Island – a bus will be **departing from Toronto (location TBC)** on May 14th at 9:30 am. It will arrive in Little Current, Manitoulin Island at approximately 4:30 pm. **Please register to reserve your spot.**
- Ground transportation back to Toronto – a bus will be **departing from the Debajehmujig Creation Centre** on May 16th at 2:15pm. It will arrive in Toronto at approximately 9:00pm. **Please register to reserve your spot.**

Transportation on the Island:

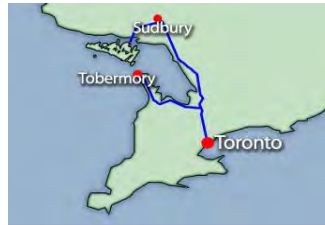
- **Complimentary Ground transportation on the Island** – between the Manitoulin Hotel and the Debajehmujig Creation Centre (Morning and Evening May 15, Morning May 16)
- Ride-sharing can be arranged with the staff of the Creation Centre, subject to availability.
- **Jeff's Taxi** 1-877-223-2263 / 1-705-377-6222 provides Taxi service to the Island. It is approximately \$45 per trip from Little Current to Manitowaning.

GENERAL TRAVEL INFORMATION:

Manitoulin Island is the largest freshwater Island in the world. Cradled in the north east corner of Lake Huron, its irregular shape and location create the northern boundary of Georgian Bay, as well as one of the most scenic boat cruising areas in the world - the North Channel. It is here that the foothills of the LaCloche Mountain (Killarney Provincial Park) transition into Lake Huron creating thousands of islands, bays and inlets in pink granite, quartzite and limestone. The closest cities are Sudbury – approximately 2.5 hours east on Hwy ON-17, and Sault Ste Marie, approximately 3.5 hours west on Hwy ON-17

If you are not taking Complimentary Travel from Toronto, you can reach Manitoulin Island two ways:

If you are travelling **from Toronto or anywhere in Southwestern Ontario**, you can reach Manitoulin Island by ferry. Make your way to Hwy 6 North. The same Hwy 6 that runs through Hamilton continues all along the Niagara Escarpment through Owen Sound and up the Bruce Peninsula to the village of Tobermory. From here, you can board the MS Chi-Cheemaun Ferry operated by the Owen Sound Transportation Company, and sail across the mouth of Georgian Bay and Lake Huron to the Manitoulin Island harbour of South Baymouth.



BY WATER:

MS CHI-CHEEMAUN (BIG CANOE) FERRY SERVICE

Schedule

- Departs 2 times daily between Tobermory and South Baymouth, Manitoulin Island
- Departs Tobermory 8:50 am and 1:30 pm every day
- Departs South Baymouth 11:10 am and 3:50 pm every day
- Prices (as of January 2015):
 - Regular car \$35.50 one way
 - Adult \$16.50 one way
- Reservations must be made in advance by calling 1-800-265-3163
- Parking is available at the Tobermory Ferry Terminal, shuttle service can be arranged once on the island for a fee. Please contact clayton.baraniuk@nac-cna.ca

Distances/Sailing Time:

- Toronto to Tobermory approx. 300 km
- Tobermory to South Baymouth, Manitoulin Island: 1 Hour 45 Minute Sailing time
- South Baymouth to Little Current (Manitoulin Hotel) 68 km north on Hwy 6
- South Baymouth to Manitowaning (Debajehmujig Creation Centre) 31 km north on Hwy 6



BY LAND:

If you are travelling **from Toronto or anywhere in South Eastern, North Eastern, or North Western Ontario**, you can reach Manitoulin Island by Canada's only 'primary use' swing bridge at Little Current.

- From Toronto take Hwy ON-400 North to Sudbury. (ON-69 is becoming ON-400, so it is one and the same). As you arrive at Sudbury, take the Exit ramp for Hwy ON-17 West towards Sault Ste Marie.
- From Ottawa and North Eastern Ontario take Hwy ON-17 West. (Trans Canada Hwy)
- From Sault Ste Marie and Northwestern Ontario, take Hwy ON-17 East towards Sudbury.



Exit Hwy ON-17 at Hwy ON-6 junction (Espanola) and continue south on 6 through the mill town, through the LaCloche foothills, and continue for about 30 minutes until you reach the swing bridge at Little Current. After crossing the bridge, look for the **Manitoulin Hotel and Conference** centre on your right a few hundred meters from the bridge.

Driving Distances:

- Toronto – Manitowaning: 552km – approximately 7 hrs
- Sudbury – Manitowaning: 171km – approximately 2 hrs 35 min
- Sudbury - Little Current: 155 km – approximately 2 hours 20 minutes
- Sault Ste. Marie - Little Current: 292 km – approximately 3 hours 45 minutes

PUBLIC COACH BUS – TORONTO TO SUDBURY

If you are not taking Complimentary Travel from Toronto, you can take a coach bus from the Toronto Bay Street Bus Terminal (610 Bay Street), through **Ontario Northland Transportation Company**. 1.800.461.8558, www.ontarionorthland.ca

Ticket Price: \$74 one way.

Departures May 14 are at 11am and 2:30 pm, arriving in Sudbury at 5pm and 8pm respectively.

Departure May 16 is at 4:30pm from Sudbury, arriving in Toronto at 10:15pm

Departures May 17 are at 10:15am and 4:30pm from Sudbury, arriving in Toronto at 4pm and 10:15pm respectively.

Note: Little Current on Manitoulan Island is a further 2 hours and 20 minutes by car (no bus available).

Car rental facilities are available in Sudbury. Private shuttles are available between Sudbury and Little Current (approx. 2h35) for a nominal fee. If you are taking the Ontario Northland bus and wish to enquire about shuttle possibilities, please contact clayton.baraniuk@nac-cna.ca

Cell Service/ GPS:

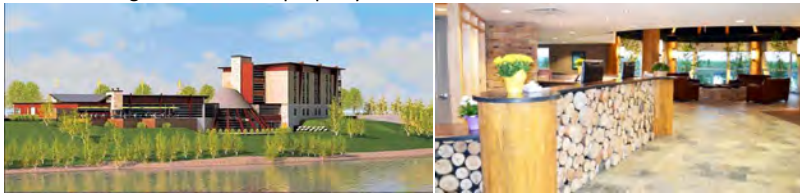
- Cellular service has improved greatly on the Island in the past few years, however many areas are still without service. Both Little Current and Manitowaning have full service for Rogers and Bell customers. GPS will work on the Island, however it is recommended that you bring written copies of your directions, as some GPS routes are longer or use un-maintained roads

ACCOMMODATIONS:

Manitoulin Hotel Conference Centre

www.manitoulinhotel.com | 1 (705) 368-9966 | 66 Meredith E, Little Current | reservations@manitoulinhotel.com

Located in Little Current (population 1500), the first city when you arrive on the Island via bridge, the Manitoulin Hotel & Conference Centre is a new and unique property on the North Channel of Lake Huron. The hotel features 48 traditional guest rooms, 4 suites, and 7 wheelchair accessible rooms/business suites. The hotel design was inspired by the beauty and history of the First Nations people of the Manitoulin Island region, visitors can find cultural significance throughout the entire property.

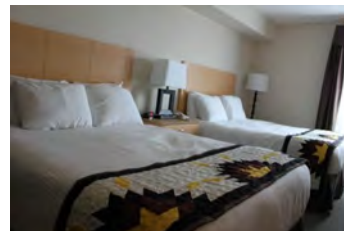


Hotel Features:

- Waterfront Property
- Outdoor Patio with view of Lake
- Business Centre
- Teepee Structure Lobby with Fireplace
- Outdoor Lounge Pool
- Full-Service Restaurant offering an Aboriginal Themed Dining Experiences
- Located in the heart of Little Current, so amenities are available nearby (i.e. Pharmacy, Health Centre/Clinic, Restaurants, Grocery Stores)

In-Room Amenities:

- 48 rooms available with 2 queen beds, 4 suites and 7 wheelchair accessible rooms also available
- Work area with desk and chair
- In-room Keurig coffee machines
- Alarm Clock
- Flat screen television with cable
- High speed wireless internet
- In-room telephone
- Hairdryer
- Iron/Ironing Board
- Waterfront views are available on request



Rates:

\$119 per night for a Standard Room (2 Queen Beds) – National Arts Centre negotiated rate
Please email or call the phone number above and quote the National Arts Centre to obtain the rate. Approximately 30 rooms are available at this rate.

Funding Opportunities

We would love to see you at *The Study*. To help you get there, we have prepared for you a list of Arts Councils that are open to financially supporting your trip. To verify eligibility please contact the Councils directly.

For additional support materials for an application please email clayton.baraniuk@nac-cna.ca

Region	Grant Name	Organization	Deadline	Amount	Office/ Contact	Web
National	Travel Grants for Theatre Artistic Directors, Administrators and Presenters	Canada Council for the Arts	6 weeks prior	Up to \$2500	Program Officers: Robert Allen (ext. 5488), Nancy Guertin (ext. 5484), Dave Jenniss (ext. 6007) or Lise Ann Johnson (ext. 5489)	http://canadacouncil.ca
AB	CIP Travel Grant	Edmonton Arts Council	Feb. 1, 2015	Up to \$750	Steve Williams, Program Officer (780) 424-2787	www.edmontonarts.ca
AB	Artist Opportunity Grants	Calgary Arts Council	Prior to March 31, 2015	Up to \$2500	Calgary Arts Development Office 403.264.5330	calgaryartsdevelopment.com
BC	Professional Development Grants	British Columbia Arts Council	Apr. 1, 2015	Up to \$2500	Walter Quan Allison Bottomley 250 356-1718	www.bcartsCouncil.ca
MB	Travel/Professional Development Grant	Manitoba Arts Council	Feb. 1, 2015	Up to \$1200	Tracey Longbottom - Consultant 204-9454-2237	artsCouncil.mb.ca/
MB	Professional Development	Winnipeg Arts Council	6 weeks prior	Up to \$1000	Dominic Lloyd, Programs & Arts Development (204) 943-7668	winnipegarts.ca/
NB	Professional Development	Arts New Brunswick	Mar. 1, 2015	Up to \$1000	Joss Richer Program Officer 506.444.5633 or 1.866.460.2787	www.artsnb.ca
NL	Professional Project Grants - Travel	Newfoundland and Labrador Arts Council	Mar. 16, 2015	Up to \$1500	Donna Roberts, Consultant (709) 896-9565	www.nlac.ca
QC	Travel Grants	Conseil des arts et des lettres du Québec	6 weeks prior	Up to \$750	418 643-1707 or, toll-free: 1 800 608-3350	http://www.calq.gouv.qc.ca
YK	Advanced Artist Award	Yukon Government	Apr. 1, 2015	Up to \$5000	Department of Tourism and Culture Government of Yukon Tel: 1-867-667-8789	www.tc.gov.yk.ca
YK	Cultural Industry Training Fund	Yukon Government	Mar. 15, 2015	Not Listed	Yukon Arts Centre Phone: 1-867-667-8476	www.tc.gov.yk.ca

REGISTRATION FORM:

Registration for Repast events is free.

Your Name: **Mr. / Ms.** (circle one) _____

Organization: (if applicable) _____

Mailing Address: _____

Phone: _____

Email: _____

Complimentary Group Transportation: (Please mark all that is applicable.)

- ☐ May 14: 9:30 am departure – Toronto (location TBC) to Manitoulin Island
- ☐ May 16: 2:15 pm departure – Debajehmujig Creation Centre to Toronto
- ☐ I will not take advantage of this offer

Meal Information: (Please mark all that is applicable.)

- ☐ I am a vegetarian
- ☐ I am vegan
- ☐ I will eat local wild game

Dietary Restrictions or Allergies: (I.e. Gluten-free, Lactose intolerant, Allergic to fish, nuts, eggs, etc.)

Alternate Transportation: (Please share your arrival/departure information if you are not booking subsidised transportation)

As I have alternate transportation, I am open to sharing it: ☐ Yes ☐ No

I don't have alternate transportation, but would love to be put in touch with someone who does:

☐ Yes ☐ No

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I would be open to sharing accommodation: ___ Yes ___ No

Anything else we should know about you in regards to your attendance at *The Repast*?

As mentioned earlier, we will be offering three meals and daily refreshments for a low rate of \$50 per person. This fee is non-refundable and payment must be received by the registration deadline. Should you wish to take an advantage of this offer, please fill out information below. Meals will be prepared at the Creation Centre by the Debajehmujig staff and volunteers.

Credit card: Master Card / Visa / American Express

Name on the card: _____

Card Number: _____

Expiry date: _____

Amount paid: \$50.00

Signature: _____

Please submit completed form to Clayton Baraniuk, Production Coordinator, NAC English Theatre via:

Email: clayton.baraniuk@nac-cna.ca
Online: <http://goo.gl/forms/uMJuMLBA3A>
Mail: Clayton Baraniuk, Producing Coordinator, NAC English Theatre,
 P.O. Box 1534, STN B, Ottawa, ON, K1P 5W1

Accommodation bookings can be made by contacting the Manitoulin Hotel and Conference Centre.
Please see accommodation page or call 1-705-368-9966. To receive the discounted rates, please quote the National Arts Centre Group Booking May 14-16 (or 17).

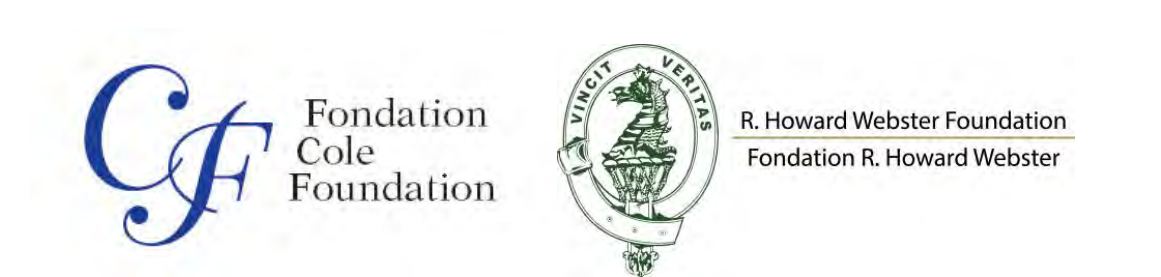
Appendix vi.

The Support

IPAA acknowledges the generous support of:



NAC English Theatre acknowledges the generous support of:



There are countless individuals without whom this project and document could not have been completed and we are thankful to each of you for your contributions and support. In particular we wish to acknowledge Judi Pearl whose work behind the scenes has been impeccable and necessary and to everyone at Canada's NAC for their support, interest and care for this project.