THE CLIMATE CHANGE CYCLE:
REIMAGINING THE FOOTPRINT OF CANADIAN THEATRE

A Report from Part 1:

The Summit

Co-Curated by Chantal Bilodeau and Sarah Garton Stanley
Produced by the English Theatre Department at Canada’s National Arts Centre
with Banff Centre for Arts and Creativity, the Canada Council for the Arts, The British Council
and the Stratford Festival

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Report by Adrienne Wong, Chantal Bilodeau and Sarah Garton Stanley

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE OF CONTENTS</td>
<td>1</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>2</td>
</tr>
<tr>
<td>Day One: Laying the Groundwork</td>
<td>4</td>
</tr>
<tr>
<td>Session 1 Sonali McDermid: Where Are We?</td>
<td>4</td>
</tr>
<tr>
<td>Session 2 Renee Lertzman: Relating with Reality – Walking Between Grief and Hope</td>
<td>5</td>
</tr>
<tr>
<td>Session 3 Alison Tickell: Sustainability in the Cultural Sector</td>
<td>8</td>
</tr>
<tr>
<td>Evening Session Cory Beaver in Conversation with Jenna Rodgers: Youth Climate Action</td>
<td>10</td>
</tr>
<tr>
<td>Day Two: What’s Happening Now?</td>
<td>12</td>
</tr>
<tr>
<td>Session 1 Clayton Thomas-Müller: Change the System, Not the Climate</td>
<td>12</td>
</tr>
<tr>
<td>Session 2 Kendra Fanconi: What an Artist Has Been Thinking About in Our Own Backyard</td>
<td>14</td>
</tr>
<tr>
<td>Session 3 Latai Taumoepeau: <em>Refuge</em></td>
<td>15</td>
</tr>
<tr>
<td>Session 4 Ian Garrett: Digital Culture in the Face of Climate Change</td>
<td>17</td>
</tr>
<tr>
<td>Evening session Vicki Stroich: Bridges Between the Theatre World and the Environmental World</td>
<td>18</td>
</tr>
<tr>
<td>Day Three: Where to Now?</td>
<td>20</td>
</tr>
<tr>
<td>Closing Morning Session</td>
<td>20</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>23</td>
</tr>
<tr>
<td>Appendix A: A Note from Adrienne</td>
<td>24</td>
</tr>
<tr>
<td>Appendix B: The Summit Schedule</td>
<td>25</td>
</tr>
<tr>
<td>Appendix C: The Summit Inspirers</td>
<td>26</td>
</tr>
<tr>
<td>Appendix D: The Summit Participants</td>
<td>27</td>
</tr>
<tr>
<td>Appendix E: Biographies</td>
<td>29</td>
</tr>
<tr>
<td>Inspirers</td>
<td>29</td>
</tr>
<tr>
<td>Participants</td>
<td>32</td>
</tr>
<tr>
<td>Appendix F: Organizational Partners</td>
<td>39</td>
</tr>
</tbody>
</table>
INTRODUCTION

The Climate Change Cycle is the third of a series of dramaturgically considered initiatives created by Sarah Garton Stanley, and undertaken by the English Theatre Department at Canada’s National Arts Centre (NAC). The three Cycles have been a result of Artistic Director Jillian Keiley, in conversation with Stanley, determining a course of inquiry that would engage with big questions impacting our contemporary society.

The Cycles focus on theatre practice, practitioners, and the stories we tell, and each iteration aims to find productive ways to move the field towards new and meaningful engagement with our communities. The Climate Change Cycle follows up on the transformative impact of the 2014-2015 Cycle, an exploration of the depth and breadth of Indigenous work in the northern part of Turtle Island, also known as Canada. This first Cycle resulted in the founding of the Indigenous Performance Department of the NAC, which launched in September of 2019.

The Second Cycle, begun in 2016, focused on Deaf, disability and Mad Arts, resulting in more responsive programming at arts institutions throughout the country, and a much wider web of accessible performance practices, such as relaxed performances and more regular options for audio description and ASL performances.

This report summarizes the events that took place during The Summit, a two-day event curated by Chantal Bilodeau and Sarah Garton Stanley and produced by the English Theatre Department at Canada’s National Arts Centre in partnership with the Banff Centre for Arts and Creativity, the Canada Council for the Arts, the British Council and the Stratford Festival. The Summit was the first part of a three-part project and was curated with a dramaturgical interest in theatrical practice in Canada. Institutional leaders were invited to focus on the realities and challenges of the climate crisis while artists and scientists were offered an opportunity to share knowledge and practice.

We hope you will read this report with an eye to the curatorial intent: The Summit was an informed discussion led by inspiring and knowledgeable thinkers steeped in their respective fields. The so-called “Inspirers” shared their expertise with a group of institutional theatre leaders. As a result of this first gathering, the co-curators developed strategies for a larger event set to take place in June of 2020 across eight cities and three countries.

The goals of The Summit were to:
1. Offer institutional leaders in Canadian theatre the opportunity to listen and learn from Inspirers steeped in specific questions and concerns around climate change;
2. Impact how theatres think about the work they do, the content they focus on, and the climate change costs of the processes they engage with;
3. Encourage affinity action networks for attainable change.

For two and a half days, eighteen theatrical institutional leaders and nine climate change Inspirers gathered at Banff Centre for Arts and Creativity. The Summit was a series of curated discussions grappling with questions of how our theatrical practices impact our planet, and how the changing
climate impacts our theatre. Participants and Inspirers assembled from across Canada, the US, the UK and Australia.

This report is organized to mirror the schedule of discussions that were experienced by the participants and Inspirers. You can read it straight through to get a sense of the accumulation of ideas, or refer to the Table of Contents to skip to specific sections that most interest you.
Day One: Laying the Groundwork

Day One of The Summit was about laying the groundwork for the gathering and developing a shared vocabulary. The co-curators kicked off discussions with these general question: What is the current state of climate change? How is that affecting people? What is most frightening?

Session 1
Sonali McDermid: Where Are We?

The first Inspirer was Sonali McDermid, Assistant Professor of Environmental Studies at New York University. McDermid’s work centres on the interrelationship between climate change and agriculture. She has conducted large scale assessments of the impact of climate change on food security and livelihoods in South Asia and Sub-Saharan Africa, and served as the Climate Co-Lead for the international Agricultural Intercomparison and Improvement Project.

At the beginning of the presentation, McDermid gave us two assignments: first, to think of three things about the environment that inspire us, and second, to think of a period in our own lives when we recovered from failure. She suggested that the answers to each of these questions might offer some of the energy required to overcome our own internal inertia in order to make change.

Then, McDermid launched into the science and data behind climate change. She showed ways in which humans have always impacted the environment and helped participants get a sense of the different degrees to which that is happening now. We learned how changes in weather patterns are having devastating effects on the migration patterns and mating seasons of animals, and on agricultural growing seasons, and how some of these changes are being amplified through positive feedback loops.

As an example, McDermid mentioned what is occurring with sea ice in the Arctic. As sea ice melts, it reveals more expanses of ocean. The oceanic surface is darker in colour than the sea ice. Since dark colours absorb more energy from the sun than light colours, losing sea ice means that the open ocean is absorbing energy (heat) that the sea ice would have reflected back to the atmosphere. At the same time, a warmer ocean means that sea ice melts even faster, creating a dangerous feedback loop.

McDermid pointed to the recent Intergovernmental Panel on Climate Change (IPCC) report that states we have 11 years to significantly reduce greenhouse gas emissions if we are to stay below 1.5°C of warming.
For some of the participants, this information was new and upsetting. Responses ranged from shock to anger to despair. But McDermid brought the conversation back around to the assignments she gave earlier – about inspiration and failure – so that we were left to consider what gives us the strength to make difficult changes. “We’ve waited so long,” McDermid said, “it’s unethical to not use every tool.”

McDermid suggested that the new normal will be radically different than the environment we know now. There may be no sea ice. Maritime shipping in the Arctic will increase. New building standards will be necessary to withstand extreme temperatures and weather events. Fire management strategies will change. The treeline will move. Drought. Insect migration. Animal migration. Human migration.

This first session offered a broad analysis of the state of things. As McDermid said in several ways, she is one person offering her expertise about our current situation. It was an eye-opening start to the conversations.

Session 2
Renee Lertzman: Relating with Reality – Walking Between Grief and Hope

Following McDermid’s opening conversation about the most up-to-date science on climate change, Dr Renee Lertzman addressed the paralysis many of us feel when considering what one participant called a “hyper-wicked problem”. “Urgency can short-circuit us,” she said.

Author of several books, Lertzman’s work bridges psychological research and sustainability. She works with organizations, professionals and practitioners from government, business, philanthropic and non-governmental sectors to engage, mobilize and connect disparate communities.

Lertzman’s presentation focused on two questions:

1) When faced with urgent situations with grave consequences, how do we stay responsive and creative?
2) How do we motivate behavioural shifts on a large scale?

She began by acknowledging the feelings in the group. “Naming and opening up about our grief is our power,” says Lertzman. She moved the room through an inquiry process where in pairs people took turns speaking for four minutes, uninterrupted, about their thoughts. Then the listener responded and reflected back what they heard for one minute. This process grounded the
participants, many of whom were still coping with the scope and urgency of the information shared in the previous session.

Lertzman then shared how researchers in a variety of fields are increasingly trying to understand the psychological effects of climate change. Lertzman’s own book, *Environmental Melancholia: Psychoanalytic Dimensions of Engagement*, delves into the unprocessed sense of grief and loss that many of us may be feeling in the face of climate change, but are unable to express. These losses can be about physical environments like the land and waterways we are intimately connected to, or they can be more abstract, like our sense of identity and means of livelihood. Or we may simply be feeling a general sense of unease because things are changing and we feel powerless to prevent this change.

Lertzman encouraged bringing all of our complicated responses and feelings into the work at hand. To acknowledge the emotions and to allow them in. By recognizing these emotions, we allow ourselves to be more creative and open to change.

This prepared us for the rest of Lertzman’s presentation, which focused on strategies and tools we can use to help promote change within ourselves, others, and our communities.

Lertzman offered fresh insight into human nature, reminding us that we are just as subject to the laws of inertia as the natural world: i.e., we are not inclined to change our behaviour easily. In fact, she pointed to the research of VS Ramachandram¹, who found that when confronted with information or facts that don’t fit into our current worldview, most of us will do almost anything (deny, repress, confabulate) to preserve the status quo. This is a defence mechanism that we all share, which is why it is so difficult to change our deeply held beliefs and values.

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¹ V.S. Ramachandran, *Phantoms in the Brain*, 1999
To combat this inertia and reluctance to change, Lertzman suggested identifying three A’s for the individual or group whose behaviour we are seeking to affect. The three A’s are:
   - Anxiety: what are the underlying concerns?
   - Ambivalence: what are the competing drives and distractions?
   - Aspirational: what are the deep hopes and ambitions?

Addressing all three A’s, Lertzman suggests, can help to design a process that might lead to “ladders of engagement” instead of a “tangle.”

Here is a classic tangle: Anyone who has worked with young children is familiar with this dynamic. There is no point in trying to reason with a four year-old, or a six year-old – or a 46 year-old, for that matter – when emotions are running high. When the brain perceives a threat, it tends to freeze. And the potential loss of a person’s livelihood or lifestyle are serious threats. No one can listen under these circumstances. A ladder of engagement, on the other hand, offers a series of points of connection which prioritize listening and establishing rapport. By moving from one point of connection to the next, the conversation builds engagement and mutual understanding.

Lertzman asks: How do we convince climate-deniers and petroleum-use-advancers in our lives to change their ways? Her response is: We don’t. We lead instead with listening.

Lertzman shared this video which outlines a process for listening. Here is a summary:

1. Ask if you can have a conversation about the issue.
2. Listen.
3. Listen.
4. Listen.
5. Listen.
6. When your conversation partner has stopped talking, ask if you can share.
8. Ask a question.
9. Listen.

She encouraged us to consider releasing the ambition of winning the argument, and to instead focus on starting an ongoing conversation. She shared how this conversational process is based on principles of motivational interviewing, which, according to her, is the most effective, evidence-based process for encouraging shifts in behaviour. It’s based on the understanding that when people feel heard, they are more willing to consider innovation or behaviour modification.

Lertzman’s session left the group feeling better prepared to confront the challenges at hand. Many remarked that the strategies she outlined would be helpful in many other aspects of life, beyond the urgent task of activating ourselves and our communities to fight climate change.
Session 3
Alison Tickell: Sustainability in the Cultural Sector

The third session of The Summit was led by Alison Tickell, a trained cellist turned activist and change-maker. In 2007, Tickell founded Julie’s Bicycle (JB), a London-based non-profit organization that originally focused on helping the music industry reduce its environmental impact by developing tools to calculate its carbon footprint. As an extension of this early work, JB now supports the larger creative community to act on climate change and environmental sustainability through a rich programme of events, free resources and public speaking engagements, which contribute to national and international climate change policy development.

Tickell asked the questions: What can the cultural sector do to help limit climate change? What is our role and responsibility in both reducing our institutions’ carbon footprint, and addressing the climate crisis in our work? Tickell’s presentation was brimming with actionable ideas. With a decade of experience trying to answer these questions, Tickell shared some of the successful tools and strategies that JB has developed.

First, she shared JB’s Creative Green Tools, a free set of carbon calculators developed specifically for the performing arts industry. Reducing our organizations’ carbon footprint begins with knowing what that footprint is and learning where to find leverage points. The Creative Green Tools make it easy to measure an organisation’s key environmental impacts, from the energy use of buildings, to the waste generated by festivals, to the travel and material impacts of touring productions. The Creative Green Tools make this process accessible to all organizations, prompting the Arts Council of England to make environmental reporting mandatory for companies receiving funding.

Looking towards “systemic change,” Tickell shared how JB has compiled and analyzed results from two surveys: Sustaining Creativity Survey (2015) and Creative Climate Census (2018). Both surveys suggest that many individuals working towards sustainability feel lonely in their work, and aren’t aware of progress being made elsewhere or of others who are pursuing similar goals. (Creating community and supporting climate leaders to prevent burnout is one of the goals of Creative Climate Leadership, another JB initiative.) The results of the two surveys also point to seven key trends that are changing how the cultural sector is responding to climate change. These trends are disseminated by JB for individuals and organizations to see where action is happening, and to find their place within it. The Seven Creative Climate Trends are:
This last trend is very important. Tickell proposed widening the social contract to include issues related to the environment and climate change: “When it comes to social issues, there is no greater issue than [climate change].”

Tickell listed numerous current projects, which encourage cultural engagement with climate change, including:

- **Season for Change**: a UK-wide programme of cultural responses celebrating the environment and inspiring urgent action on climate change.
- **The Colour Green**: a podcast featuring conversations with artists and activists of colour who are at the forefront of social innovation – connecting climate justice, race, power and inequality.
- **Green Heritage Futures**: a podcast exploring cultural heritage and climate change.
- **Culture Declares Emergency**: a global community of “arts and culture champions declaring a climate and ecological emergency”.

Cities and states are increasingly stepping up and creating aggressive plans to reduce their carbon emissions, often because national governments are failing to put in place policies and regulations to ensure the goals of the Paris Agreement are met. Tickell talked about our capacity as artists to offer creative solutions to politicians. For example, JB leverages opportunities to work with artists by recognizing that they have something politicians and bureaucrats need. Politicians need to reach certain goals and as artists, we can provide creative ways to help make this happen. JB has recently partnered with the City of London to consider the carbon footprint of city operations.
Evening Session
Cory Beaver in Conversation with Jenna Rodgers: Youth Climate Action

Following dinner on the first night, participants gathered to hear from dancer and youth activist Cory Beaver, a member of the Stoney Nakoda First Nation in Morley, Alberta. Beaver is currently pursuing a Business and Marketing degree at Mount Royal University in Calgary. He spoke with Jenna Rodgers, a dramaturg and director working with the Playwrights Lab at Banff Centre for Arts and Creativity.

Beaver spoke about the SevenGen Summit, which he co-organized, and how he became involved in both climate action and youth leadership.

SevenGen is a summit for Indigenous youth to meet and exchange ideas about Indigenous-led energy solutions. The initiative grew out of Beaver’s experience with Student Energy, a Suncor project with the objective of identifying and training future energy leaders.

In less than 18 months, Beaver shepherded the design, planning, fundraising, outreach and execution of SevenGen 2019. His goal for the event was to give Indigenous youth a voice and a “place at the table” in envisioning the future of energy production in Canada. Given that the energy industry impacts Indigenous communities and youth differently than communities composed primarily of settlers – with more devastating effects on cultural practices and ways of life – he felt it was crucial to create a space to welcome Indigenous perspectives which would otherwise not be taken into consideration in decision-making processes.

Beaver uses the term “cultural genocide” to describe what is currently being experienced by Indigenous people in Canada, and how these conditions trace back to the establishment of
reserves which restricted Indigenous peoples to less desirable locations. He also explained that the traditional foods that many Indigenous communities rely on are no longer reliable because of the increased occurrence of disease in moose, elk and fish – something he links back to resource extraction. "We live off the land. When [the animals] die off, we die off too."

Beaver stressed that language, culture and ceremony are connected to the land, and that many youths are interested in upholding their traditions. To him, centering Indigenous youth in energy decisions is key to the future of Indigenous communities. The youth will have to live with the consequences of climate change, while also having to "clean up the mess" of those who came before them.

When asked by one of the Inspirers how he reconciles working with Suncor – a major energy corporation and stakeholder in Alberta’s tar sands – with his expressed values, Beaver talked about the necessity of holding the company and others like it accountable for their past actions, and pushing them to make more sustainable choices in the future. Involving Indigenous youth in decisions that affect them is one way of doing this.
Day Two: What’s Happening Now?

Day One of The Summit was a macro day and established a foundation for shared knowledge, imparting participants with a sense of urgency. Day Two moved into the micro and spotlighted the experiences and projects of artists and activists (and artist-activists) whose work contends with climate change and sustainability. Throughout the day, two themes emerged: love as action and citizenship as position. Participants were empowered both as individuals and community members, and while the scale of the problems is immense, this was countered by considerable potential for change.

Session 1

Clayton Thomas-Müller: Change the System, Not the Climate

Clayton Thomas-Müller kicked off the day by singing the Eagle Song, a teaching about unconditional love and the eagle’s ability to see into the past, present and future.

Thomas-Müller is involved in many initiatives to support the building of an inclusive global movement for energy and climate justice. He works with 350.org, an “international movement of ordinary people working to end the age of fossil fuels and build a world of community-led renewable energy for all.” He says his job is to “compel people to take action.” One way he does this is by lifting up the voices of frontline community workers.

Thomas-Müller is driven to support Indigenous peoples and all allies working to stop the largest industrial project in Canada: the Alberta Tar Sands. The Tar Sands disproportionately affects Indigenous communities. From the unfathomable amount of freshwater used, to the location of tailings ponds in relation to key waterways, to the social impacts of “Man Camps” – temporary housing facilities constructed for the primarily male workers on resource development projects – local communities, and Indigenous women and girls in particular, are most at risk of being adversely affected.

Thomas-Müller introduced these terms into our discussion:

- **Climate Justice** means that all people have the right to be in relationship with the natural world, and whoever infringes on that right – whether individuals or corporations – should be
An example of climate justice would be paying reparations to island nations that will no longer exist due to rising sea levels resulting from emissions of carbon dioxide from rich industrialized countries.

- **Climate Debt** refers to wealthy nations and companies’ responsibility for their historical overconsumption of the Earth’s natural resources. For example, industrialization in North America and Europe disproportionately affects the living conditions of circumpolar communities, and this must be acknowledged and mitigated.

- **Environmental Racism** refers to racial discrimination in environmental rules, regulations and policies. In Canada, for example, most toxic industries are located adjacent to Indigenous communities. The Alberta Tar Sands would likely not be so easily tolerated if they impacted cities in the south.

- **Reconciliation** - a word that is widely used since the Truth and Reconciliation Commission - actually refers to something that Thomas-Müller contends is still 75-100 years off. First there must be reclamation of what was taken, reparation of what was broken, and establishment of right relations in order to then move towards reconciliation.

Thomas-Müller shared videos produced by 350.org that feature the stories and experiences of those directly impacted by climate change. *Raise a Paddle: journey from the Pacific Islands to the Tar Sands* showed the journey of a group of Pacific Islanders who travelled to Canada to visit the Tar Sands. He also introduced us to a video entitled #Frackoff by Idle No More, the Indigenous-led protest movement that promotes Indigenous sovereignty and the protection of water, air, land and all creation. The video centres on Indigenous women taking leadership positions against fracking, and includes footage of Idle No More at the *People’s Climate March in New York* in 2014.

These videos reminded us of the power of storytelling and the role artists can play when working for change. Thomas-Müller called on artists to create internal policies within institutions, to better equip them to advocate for change. He also encouraged us to make beautiful shows, using storytelling and art to not only move but activate people.
Session 2
Kendra Fanconi: What an Artist Has Been Thinking About in Our Own Backyard

Theatre maker Kendra Fanconi’s presentation was an inspirational look into how our theatre practice can change and encourage change. Fanconi is a writer, director, and the Artistic Director of The Only Animal, a company that creates immersive work that arises from a deep engagement with place, and seeks “solutionary outcomes for this climate moment.” She began by describing her strategy to keep going when overwhelmed by the immensity of our climate crisis:

1. Breathe in climate change
2. Breathe out love

Fanconi took us on a tour of her past projects and explained how they led to her current work. She invited us to share in the journey she took; how she let nature teach her how to make art, and – she hopes – how to be a better person.

Her early work explored existing sites like swimming pools and urban vistas. Then came NiX, a frozen fantasy set in a theatre built of snow and ice. With NiX, Fanconi’s work began to respond to natural sites as she realized that “we are of the natural.” She started looking to nature to better understand herself, or as she puts it, she was “asking wild places how to be my true nature through their nature.”

Fanconi’s connection to nature also affects her personal choices. She lives on British Columbia’s coast, and grows food according to principles of permaculture, a set of design principles based on whole systems thinking that attempts to replicate patterns and resilient features observed in nature.
Fanconi’s mission is to share her deep love for nature with audiences by giving them opportunities for connective experiences. She wants people to love wild places because “people will protect things they love.”

The work she makes also serves a more direct activist purpose. For example, *Tinkers*, an adaptation of a novel by Paul Harding, was set on 10 acres of old growth trees in the Elphinstone Forest, which is threatened by logging companies. The show was part of wider efforts by the local community to activate the forest, and those efforts eventually led to negotiations between advocacy groups and the local government (which included a logging company). Fully one third of the people who live near the forest saw *Tinkers*, demonstrating the inextricable connections between nature, community and art in Fanconi’s work. While logging hasn’t ended in the area, it has slowed considerably, and Fanconi attributes this small success to the interweaving of art and activism.

Alongside celebrating her successes, Fanconi warns of the inherent difficulty of creating work that engages with the climate crisis. When UK sensation Bryony Lavery’s *Slime* was produced by The Only Animal in Vancouver, the company had a hard time attracting audiences. They chose not to mention climate change in marketing and outreach materials, yet audiences still avoided the show. Fanconi wonders, “How do we create safe spaces for our audiences to come and talk about climate change?” She goes on to say, “We are in trauma. As artists our role is to hold and tell the stories, to imagine an outcome.”

Fanconi’s upcoming projects include a public art installation about rain and a human-scale board game about emergency preparedness. She shared some tips she has learned in her efforts to make activism more palatable, one being to always partner with like-minded organizations – in her case, environmental groups.

Most important perhaps is her determination to be “solutionary,” that is to say, to put forward revolutionary work that creates change by designing better alternatives to the status quo. She reminded us that the quickest route to the human heart is through story, and that with the climate crisis, we desperately need to take the quickest route.

Session 3
Latai Taumoepeau: *Refuge*

Hailing from Oceania, Latai Taumoepeau is a Tongan from the Eora Nation. Her art practice is body-centred and cross-pollinates Indigenous philosophies and methodologies with contemporary practices and performance work. In describing herself as a composer of movement and poetry, Taumoepeau introduced us to the term “*fai vaa*”, the practice of doing space and doing time. Integrating the concept of *fai vaa* is an answer to her personal questions about how to centre a Tongan worldview within her practice.
The ideas introduced by Taumoepeau pointed to the “maintenance of the space between us.” This idea that the space between people deserves care is especially useful to theatre and performance makers. The concept does not simply apply to the compositional space between bodies onstage, but also to the interpersonal space between performers, between performer and spectator, and between spectators themselves.

Taumoepeau shared several projects. Her work is influenced both by her cultural heritage, and by the real and present danger low-lying Oceanic island communities are facing as sea levels continue to rise. Taumoepeau seeks to make work that is poetic, has agency, and is in service to the community. She is working in a language of loss knowing that cultural practices used to maintain community are tied to the land, and those practices will become archival as that land is lost to rising oceans.

Early works like *I-land X-isle* and *Stitching up the Sea* centre her body in durational performances that are both physically arduous and poetic. In *Ocean Island Mile*, she shovels and relocates a pile of ice. Thematically, each work exposes colonial histories and the consequences of climate change. The content dictates the form, making use of a variety of tools including projected image, dance, verbatim scripts and gesture.

From 2016-18, Taumoepeau participated in the project *Refuge* at Arts House in Melbourne, Australia. *Refuge* is an annual series of events where art meets emergency, preparing the community for climate crisis based on different disaster scenarios. For 24 hours, a town hall is transformed into an artist-led relief centre in an artistic simulation meant to build the community’s capacity to withstand extreme events like flooding, heatwaves, pandemics or displacement.

*Refuge* creates an opportunity for audiences to imagine the unimaginable. At the same time, it serves the wider citizenry by making residents aware of local resources and processes. It is a way to think about how we might need to connect to other people in our community to help each other. Taumoepeau has collaborated with the State Emergency Service to stage drills that simulate potential problems or situations. She has found that when policymakers work with artists, they become more open to new ideas and new ways of doing things.
Taumoepeau’s presentation ended with a conversation about how losses and damages to Pacific Island States need to be acknowledged and accounted for. Where will people go once their homes have been washed away by the rising ocean? And how will the value of lost or submerged cultural heritage be acknowledged?

When speaking about the *Refuge* project, Taumoepeau referred to a navigation proverb: when a fleet is traveling and one vessel is low on supplies, the vessels bind together and redistribute supplies equally. She then asked us to consider what it means to share something you don’t have in excess. As we continue to seek strategies to lower the carbon footprint of Canadian theatre and address the lack of equity and diversity in the arts sector, it’s important to consider how we are choosing to share the resources we have. Partnerships are our biggest resource. The space between us should be fertile and productive, and how we care for that space is paramount.

### Session 4
**Ian Garrett: Digital Culture in the Face of Climate Change**

The final Inspirer to present on Day 2 was Ian Garrett. Trained as an architect, Garrett now focuses on lighting and media design, and is an Associate Professor of Ecological Design for Performance at York University, Director of the [Center for Sustainable Practice in the Arts](https://www.toasterlab.com), and Producer for the mixed reality production company [Toasterlab](https://www.toasterlab.com).

During his talk, Garrett flipped through a dizzying array of projects and images demonstrating the links between science, technology and art. Garrett suggested that “science makes data about experience, and art makes experience about data.”

Throughout his presentation, Garrett demonstrated how technology, climate change, sustainability, equity and justice are all intertwined. While the data already shows how racialized and marginalized communities are disproportionately affected by climate change, Garrett took this one step further to show how technology design and access have inequities built in.

For example, he explained that Artificial Intelligence (AI) programs “perceive” light-skinned (or “white”) people better than dark-skinned people. This perceptual bias could have devastating effects when/if AI starts driving our cars. He also reminded us that not all communities have equal access to the internet. For example, in California, the Point Arena Manchester Band of Pomo Indians community is mostly serviced by cellular data (which goes in and out), but has no broadband internet access despite being located beside the giant cable that connects North America to Japan at Manchester Beach.
Garrett challenged the assumption that internet technologies, which allow us to gather virtually, necessarily have a low carbon footprint. There are hidden carbon costs in all of the technologies we use every day. For example, basic online activities like email writing, internet searches and online document editing are dependent on huge servers that need to be powered and housed in temperature-controlled environments. Garrett also addressed the environmental costs of manufacturing, shipping and operating our laptop computers. Having a clearer sense of these impacts will give pause to arts organizations looking to internet conferencing and livestreaming as strategies to mitigate air travel. This served as a reminder that all our practices need to be scrutinized and better understood, and that data is important in that it can give us a clearer sense of our options.

A conversation ensued wherein the group grappled with the ethics of so many of the participants and Inspirers traveling by air to Banff, a place that is, given its location in the Canadian Rockies, resource-intensive to visit. However, Garrett reminded us that transportation accounts for a relatively small percentage of global greenhouse gas emissions. There are other sectors with big and powerful emitters, and lobbying against these emitters requires a coordinated effort. We need to consider where we are most productive when seeking solutions. Often, our best thinking happens when we are together in the same room.

At the end of his presentation, Garrett returned to one of his opening statements, that science makes data about experience and art makes experience about data. This perspective offered us a way to think about our tasks: we take information and transform it into a performance that creates meaning and can be shared with others. We transmit ideas and passions, we inspire and promote empathy. We left the session energized.

Evening session
Vicki Stroich: Bridges between the Theatre World and the Environmental World

As Partner and Community Engagement Director at Alberta Ecotrust Foundation, and former Executive Director of Calgary’s Alberta Theatre Projects, Vicki Stroich is uniquely positioned to
share her experience bridging the arts sector and her new milieu, working with an environmental protection foundation in a largely carbon-focused economy like Alberta’s.

Stroich articulated the surprises, delights and challenges of seeing her environmental engagement work connecting to the storytelling and community-building work she still embraces as a dramaturg. “Seeing my story resonate with my peers from across the country was very meaningful and motivating,” she said.

The evening sessions during the The Summit were more relaxed than the day sessions. Stroich’s time was filled with questions and conversations about the distance between Alberta’s environmental policies and the current climate crisis.

Stroich shared that “there is a place between polarities where most people live, and that is where there may be the most power to leverage positive change.”

She also shared a cartoon that reflects the challenges:
Day Three: Where to Now?

After first laying the groundwork for understanding the urgency of climate change, and then hearing from artists and activists whose work engages with this global crisis, the third day of The Summit had two focal points:

1) To share two current projects which address some of the themes and topics discussed over the first two days; and
2) To share urgent thoughts or ideas arising from the discussions and presentations on all three days.

Closing Morning Session

Co-curators Chantal Bilodeau and Sarah Garton Stanley led the discussion together offering a set of next steps. After sharing two current projects they are involved with, they held space for the group to consider future work toward the culmination of *The Climate Change Cycle: Reimagining the Footprint of Canadian Theatre*.

*Climate Change Theatre Action*

Along with being a co-curator of the Climate Change Cycle, Chantal Bilodeau is a playwright and translator whose work focuses on the intersection of science, policy, art and climate change. She spoke about Climate Change Theatre Action, a worldwide series of readings and performances of short climate change plays, presented biennially to coincide with the United Nations Conference of the Parties (COP meetings).
Headed into its third iteration, Climate Change Theatre Action has grown from 80 producing collaborators in 2015, to 140 in 2017, to over 250 in 2019.

Fifty playwrights from around the world are commissioned to write 5-minute plays centering climate change, its effects and consequences. These plays are then made available to producing collaborators around the world to present in ways that make sense to their communities and in their regions. The scale and style of the events vary greatly, and the participants are diverse. However, one important commonality is that all producing collaborators are encouraged to think of an action to accompany their event.

The action component is critical to the overall project. While anyone can get involved and produce an event, requiring action keeps the focus on advocating for change. Examples of actions include collecting donations for local activist organizations, writing letters to policy makers, sharing phone scripts, making pledges, and sharing information/resources.

This reinforces the solutionary stance Kendra Fanconi introduced on Day Two. It’s not enough to point out the problems; we must be willing to imagine possibilities and take on the labour of working for change.

*The Climate Change Cycle and the Festival of Live Digital Art (foldA)*


FoldA presents live performance integrating digital technology. Each performance must have a digital component and a live component. Sarah is Executive Producer of SpiderWebShow, the organization which produces foldA, and Co-curator of the festival, along with Adrienne Wong and Michael Wheeler. For 2020, foldA will present work focused on climate change and climate action. This curatorial decision is in response to the dramaturgical investigation of The Cycle.

In brief, the second year of The Cycle will be divided into two parts: The Retreats, taking place in sequestered spaces in seven sites in Canada, the UK and New Zealand, and The Green Rooms, a 45-hour window of discussions and performances happening through digital technology across those eight sites. The Retreats will be dedicated to research and development, while The Green Rooms will be about sharing performances and conversations with a broad public.

One large question came up during Stanley’s presentation: given the carbon footprint of digital technologies revealed by Ian Garrett the previous day, does the digitally-centered proposition for the culmination of The Cycle in 2020 change?

Stanley responded by saying that the need to share data, such as the hidden costs of digital technologies, is a strong argument for a project like this. More importantly, The Cycle will offer new ways to think about making and receiving work in this age of climate change, and educate artists and audiences alike on different avenues for action.
Questions and Observations

As our time together drew to a close, the group started to process the information, perspectives and possibilities shared by the Inspirers during The Summit.

Below are some of the questions and observations shared by the group.

- How do we think about action? Is every show about climate change automatically activist?
- How do we reconsider the process of staging? Do we frame the production process to be more sustainable? Can we adopt a “triple bottom line” – an accounting principle with three parts: social, environmental (or ecological) and financial?
- What should be the role of funders in Canada in pushing or encouraging change? Can we consider the ecological reporting adopted in the UK?
- What is the human cost? Climate change disproportionately affects Indigenous communities. If we are looking to people from these frontline communities to tell their stories, how do we ensure their mental health is being considered? There is an appetite to hear about the traumas they are experiencing, but recounting this can cause further damage. How do we take care of the artists, storytellers, and truth-tellers?
- Where are the children in all this? Do we invite them into the room to listen, to talk, to witness? Or do we protect them in their small years, knowing that they will be bearing the heaviest burdens of coping with all these changes?
CONCLUSION

Let’s keep going. The Summit was a first step on a long road. Next stop is in June, 2020. We hope you will join us online or in person June 10-12 (or June 11-13 in New Zealand).

And for all the mini steps we take, our hope is that this document and the artists and thinkers referred to within, can act as inspiration as you continue along the path.

Thanks for reading. Please share widely.

Sarah, Chantal and Adrienne
January 2020
APPENDICES

Appendix A: A Note from Adrienne

This one is for the kids.

I’m not here to teach you that climate change is real. If you are reading this, you already know it is. You may not have noticed the changes that are occurring because you haven’t been around here long enough. But maybe you’ve heard your Trusted Adults mention things. Or changed the channel when the news comes on. Or noticed how they obsess over sorting the recycling.

We have a bad habit as adults of wanting to protect you from the bad things.

Bad things is another way of saying things that we don’t know.

We have some good ideas of what will happen when the polar ice cap melts but we’re not 100% certain how other humans will react. It may be chaos out there. It may not.

It’s quite possible – probable even – that the world you inhabit as an adult will be markedly different from the one we live in now. Your life may be more like the science fiction books I grew up reading. Either that or Little House on the Prairie. Or a combination of both.

What I want for you is to survive. To thrive even.

You need to know how to grow food. How to find clean water. How to build shelter and clothe yourselves. But more than that, you need to know how to build connections with the other kids – who should by then be grown-ups, too. You will need to work together.

Your life might be hard, but truthfully: life is always hard. It is full of all the possibilities of laughter, love, connection, beauty and loss.

The art will help you get through all that stuff.

So let’s begin.
Appendix B: The Summit Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>Thursday April 11</th>
<th>Friday April 12 (PDC163)</th>
<th>Saturday April 13 (PDC103)</th>
<th>Sunday April 14 (PDC103)</th>
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</thead>
<tbody>
<tr>
<td>7:00-9:00am</td>
<td>Breakfast/Vistas or MacLab</td>
<td>Breakfast/Vistas or MacLab</td>
<td>Breakfast/Vistas or MacLab</td>
<td>Breakfast/Vistas or MacLab</td>
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<tr>
<td>9:00-9:45am</td>
<td>Opening Protocol Welcome, Blessing and Smudge by Stoney-Kinewa Wesley Banff Centre Welcome from Nathan Medei</td>
<td>9:00-9:45am</td>
<td>Clayton Thomas-Müller Change the System, Not the Climate</td>
<td>9:00-10:45am</td>
</tr>
<tr>
<td>9:45-10:30am</td>
<td>Introductions/Photographer Present</td>
<td>10:30-10:45am</td>
<td>BREAK</td>
<td>10:45-11:00am</td>
</tr>
<tr>
<td>10:45-12:00pm</td>
<td>Sonali McDermid Where Are We?</td>
<td>10:45-12:00pm</td>
<td>Kendra Fancioli What an artist has been thinking about in our back yard</td>
<td>11:00-11:30am</td>
</tr>
<tr>
<td>12:30-2:00pm</td>
<td>LUNCH Vistas</td>
<td>12:00-1:30pm</td>
<td>LUNCH Vistas</td>
<td>11:30-12:00pm</td>
</tr>
<tr>
<td>1:30pm</td>
<td>Coach Departs Calgary Airport</td>
<td>Renee Lertzman Understanding what’s inevitable/ Grief over HOPE</td>
<td>Lalai Taumoepenu Project Refuge</td>
<td>12:00pm</td>
</tr>
<tr>
<td>3:15pm</td>
<td>Coach Arrives Banff Centre</td>
<td>3:30-4:45pm</td>
<td>BREAK</td>
<td>3:00-5:15pm</td>
</tr>
<tr>
<td>3:45-5:00pm</td>
<td>Alison Tickell Sustainability in the Cultural Sector</td>
<td>3:15-4:30pm</td>
<td>Ian Garrett Digital Culture in the Face of Climate Change</td>
<td>4:30-4:45pm</td>
</tr>
<tr>
<td>5:00-5:15pm</td>
<td>Wrap-up / Group Photos</td>
<td>5:00-5:15pm</td>
<td>Wrap-up</td>
<td>4:30-4:45pm</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Dinner Hosted by Nathan Medei MacLab</td>
<td>9:30-10:00pm</td>
<td>Dinner Vistas or MacLab</td>
<td>9:00-7:00pm</td>
</tr>
<tr>
<td>7:00-8:00pm</td>
<td>Cory Beaver in conversation with Jenna Rodgers Youth Climate Action</td>
<td>7:00-8:00pm</td>
<td>Vicki Stroich Bridges between the Theatre World and the Environmental World</td>
<td></td>
</tr>
</tbody>
</table>
Appendix C: The Summit Inspirers

Sonali McDermid
Assistant Professor of Environmental Studies, New York University

Renee Lertzman
Thought Leader and Adviser

Alison Tickell
Founder, Julie’s Bicycle

Cory Beaver
SevenGen Steering Committee

Clayton Thomas-Müller
“Stop It At The Source” Campaigner, 350.org

Kendra Fanconi
Artistic Director, The Only Animal

Latai Taumoepeau
Performance Artist

Ian Garrett
Associate Professor of Ecological Design for Performance, York University
Director, Centre for Sustainable Practice in the Arts
Producer, Toasterlab

Vicki Stroich
Partner and Community Engagement Director, Alberta Ecotrust Foundation
Appendix D: The Summit Participants

Reneltta Arluk
Artistic Director of Indigenous Arts, Banff Centre for Arts and Creativity

Norman Armour
International Development Consultant for North America (Canada, USA), Australia Council for the Arts

Keith Barker
Artistic Director, Native Earth Performing Arts

Franco Boni
Executive Director, PuSh International Performing Arts Festival

Naomi Campbell
Artistic Director, Luminato

Ashlie Corcoran
Artistic Director, Arts Club Theatre

Ravi Jain
Artistic Director, Why Not Theatre

Jillian Keiley
Artistic Director, English Theatre at Canada’s National Arts Centre

Kevin Loring
Artistic Director, Indigenous Theatre at Canada’s National Arts Centre

Simon Marsden
Director of Production, Stratford Festival

Nathan Medd
Managing Director of Performing Arts, Banff Centre for Arts and Creativity

Evalyn Parry
Artistic Director, Buddies in Bad Times Theatre

Brian Quirt
Artistic Director, Nightswimming
Director, Banff Playwrights Lab

Heather Redfern
Executive Director, Vancouver East Cultural Centre (The Cultch)
Jenna Rodgers  
Artistic Director, Chromatic Theatre

Claude Schryer  
Senior Strategic Advisor of the Arts Granting Programs Division,  
Canada Council for the Arts

Anthony Simpson-Pike  
Associate Director, Gate Theatre

Ben Stone  
Artistic Director, Zuppa Theatre
Appendix E: Biographies

Inspirers

Sonali McDermid is Assistant Professor of Environmental Studies at New York University. Her research focuses on understanding how agricultural land-use has transformed our regional environments and climate. She uses a variety of methods, including global earth system models, crop models, and observational datasets. She has also undertaken large-scale assessments of the impact of climate change on food security and livelihoods in South Asia and Sub-Saharan Africa, and served as the Climate Co-Lead for the international Agricultural Intercomparison and Improvement Project. Her work strives to identify and contextualize the role of environmental preservation in food and nutrition security as she seeks an answer to the question: What really constitutes responsible, sustainable agriculture and how might we lessen our environmental impact while providing nutritious food for everyone?

McDermid holds a Ph.D. (2012) from the Department of Earth and Environmental Sciences at Columbia University, specializing in Atmospheric Science and Climatology. She holds a B.A. in Physics from New York University (2006). Prior to NYU, she was awarded a NASA Post-Doctoral Fellowship at the NASA Goddard Institute for Space Studies (GISS) in New York City. In addition to her academic work, McDermid is also a passionate advocate for equity and representation in the sciences, and for evidence-based policy and decision-making.

Having pioneered the bridging of psychological research and sustainability for more than 20 years, Dr. Renee Lertzman gracefully marries the worlds of academia and practice. She does this by translating complex psychological and social science research insights into clear, applied and profound tools for organizations around the world seeking to engage, mobilize and connect with diverse populations, communities and individuals. Her unique and integrated approach brings together the best of the behavioral sciences, social sciences and innovative design sciences to create a powerful approach to engagement and social change.

Renee is an internationally recognized thought leader and adviser, and works with organizations, professionals, and practitioners from government, business, philanthropic, and non-governmental sectors to design research tools, brand strategy, trainings, workshops, engagement practices, and strategies suited for the uniquely challenging nature of environmental work.

Renee also is regularly commissioned to teach, present and produce research for a range of institutions, including WORLD WILDLIFE FUND, the White House Social and Behavioral Sciences Team (SBST), National Center for Atmospheric Research, NOAA, Climate Solutions, Sustainable Path Foundation, Columbia University and Portland State University.

Also an experienced journalist, she has written extensively about how intersections of psychology, environment, and culture illuminate change work.

Alison Tickell established Julie’s Bicycle in 2007 as a non-profit company helping the music industry reduce its environmental impacts and develop new thinking in tune with global
environmental challenges. JB has since extended its remit to the full performing and visual arts communities, heritage and wider creative and cultural policy communities. JB is acknowledged as a leading organization bridging sustainability with the arts and culture.

Originally trained as a cellist, Alison worked with seminal jazz improviser and teacher John Stevens. She worked for many years at Community Music and at Creative and Cultural Skills where she established the National Skills Academy. She has been on many advisory and awarding bodies including Observer Ethical Awards, RCA Sustainable Design Awards, D&AD White Pencil Awards. She has been on the boards of the Music Business Forum, Live Music and Sound Connections, and is on the board of Energy Revolution.

**Cory Beaver** is a young First Nations leader who is passionate about many things. He was born and raised in the Bow Valley region and is a proud member of the Iyarhe Nakoda also known as Stoney Nakoda, just west of Calgary. Cory is studying at Mount Royal University with the prospect of pursuing Business and Marketing. He is highly involved with a few youth organizations, including Student Energy. Student Energy is a not-for-profit global charity dedicated to creating the next generation of leaders who will transition the world to a sustainable energy future. Since his involvement with the organization, Cory has been learning more about sustainability and learning more each day about the energy transition.

In March of 2017, Cory attended a climate change workshop where he left with the goal of raising awareness about climate issues. Since then has advocated for the importance of engaging with energy, food, water and most importantly the environment sustainably. This past year, Cory also chaired an event called Sevengen2019 that brought together 200 First Nations, Metis and Inuit youth with the support of Student Energy. He hopes to not only empower Indigenous youth but inspire those who have yet to find their voice and their passion. Cory is passionate about making sure all Indigenous voices are heard and hopes to see more Indigenous presence at the table.

**Clayton Thomas-Müller** is a member of the Treaty #6-based Mathias Colomb Cree Nation, also known as Pukatawagan, located in Northern Manitoba, Canada. Based in Winnipeg, Manitoba, Canada, Clayton is the “Stop it at the Source” campaigner with 350.org.

Clayton is involved in many initiatives to support the building of an inclusive global movement for energy and climate justice. He serves on the board of the Bioneers, Navajo Nation-based Black Mesa Water Coalition, Indigenous Climate Action and the Wildfire Project.

He has been recognized by Utne Magazine as one of the top 30 under 30 activists in the United States, by Yes Magazine as a Climate Hero and is featured as one of ten international human rights defenders in the National Canadian Museum for Human Rights. He has campaigned across Canada, Alaska and the lower 48 states organizing in hundreds of First Nations, Alaska Native and Native American communities in support of Indigenous Peoples to defend their territories against the encroachment of the fossil fuel industry with a special focus on the Canadian tar sands and its associated pipelines.
Clayton is a media producer, organizer, facilitator, public speaker and writer on Indigenous rights, and environmental and economic justice.

Kendra Fanconi is the Artistic Director of The Only Animal, a decade-old company that is uniquely dedicated to theatre that springs from a deep engagement with place, and towards solutionary outcomes for this climate moment. She is known for her love of the impossible. Selected credits for directing/writing: Tinkers, based on the Pulitzer-Prize winning novel by Paul Harding, Nothing But Sky, a living comic book (Jessie for Significant Artistic Achievement), NiX, theatre of snow and ice at the 2010 Cultural Olympiad and Enbridge Festival, Alberta Theatre Projects 2009, (Winner of Betty Mitchell Award and Vancouver’s Critic’s Choice Award for Innovation). Last year she directed the world premiere of Slime, by British playwright Bryony Lavery. Current projects include Year of the Typewriter and Museum of Rain. Kendra lives on the land on the far left coast of Canada, and is a farmer, a forager, and mother to two kids who are real characters.

Latai Taumoepeau is a Punake, body-centered performance artist. Her story is of her homelands, the Island Kingdom of Tonga, and her birthplace, the Eora Nation – Sydney, and everything far and in-between. She mimicked, trained and un-learned dance in multiple institutions of knowledge, starting with her village, a suburban church hall, nightclubs and a university.

Latai activates Indigenous philosophies and methodologies, cross-pollinating ancient practices of ceremony with her contemporary processes and performance work to re-interpret, re-generate and extend her movement practice and its function in and from Oceania. She engages in the socio-political landscape of Australia with sensibilities in race, class and the female body politic, committed to bringing the voice of marginalised communities to the frangipani-less foreground.

Ian Garrett is Associate Professor of Ecological Design for Performance at York University; director of the Centre for Sustainable Practice in the Arts; and Producer for the mixed reality production company Toasterlab. He maintains a design practice focused on ecology, technology and scenography. He is currently working with Rulan Tangen on Groundworks, looking at Native lands in Northern California through collaborations with artists from Pomo, Wappo, and Ohlone communities; and with Swim Pony Performing Arts in Philadelphia on Story Trails focusing on the trails in watershed areas of Philadelphia through geolocated immersive audio. Other projects include the mixed-reality geolocated project Transmission (FuturePlay/Edinburgh and Future of Storytelling Festival/New York), the set and energy systems for Zata Omm’s Vox:Lumen at the Harbourfront Centre and Crimson Collective’s Ascension, a solar 150’ wide crane at Coachella. With Chantal Bilodeau, he co-directs Climate Change Theatre Action. His writing includes “Arts, the Environment, and Sustainability” for Americans for the Arts; “The Carbon Footprint of Theatrical Production” in Readings in Performance and Ecology, and “Theatre is No Place for a Plant” in Landing Stages from the Ashden Directory. He serves on the Board of Directors for Associated Designers of Canada.

Vicki Stroich is a Calgary-based dramaturg, facilitator and community builder. She is currently Partner and Community Engagement Director at Alberta Ecotrust Foundation. Recently, she was Executive Director of Alberta Theatre Projects, where she worked for over 16 years. Prior to leading ATP’s organizational vision as Executive Director, she led its new play development programs.
Vicki has dramaturged over 45 new plays with ATP and companies across Canada. In 2018, she launched the National Playwrights Retreat with the Caravan Farm Theatre in Armstrong, BC. Her recent work also includes developing content and facilitating workshops focused on public engagement, art, climate change and the environment for the Pembina Institute and Alberta Ecotrust. She has a BFA in Drama from The University of Calgary and an Extension Certificate in Social Innovation and Changemaking from Mount Royal University. Vicki is an alumnus of Calgary Arts Development’s Artist as Changemaker program and a fellow at the Trico Changemakers Studio at Mount Royal University. Vicki has received a Betty Mitchell Award for Outstanding Achievement for her work on new plays and is an Avenue Magazine Calgary Top 40 Under 40 Alumni.

Participants

Reneltta Arluk is an Inuvialuit, Dene and Cree woman from the Northwest Territories. She is a graduate of the University of Alberta’s BFA Acting program and founder of Akpik Theatre, the only professional Indigenous Theatre company in the NWT. Akpik Theatre focuses on establishing an authentic Northern Indigenous voice through theatre and storytelling. Raised by her grandparents on the trap-line until school age, Reneltta acquired skills to become the multi-disciplined artist she is now through this nomadic environment. Reneltta has taken part in or initiated the creation of Indigenous Theatre across Canada and overseas.

Arluk is committed to stories inspired by Indigenous language and has worked in-depth with Indigenous and minority youth through her theatre advocacy work. Under Akpik Theatre, Reneltta has written, produced, and performed various works focusing on decolonization and using theatre as a tool for reconciliation. This includes Pawâkan Macbeth, a Plains Cree adaptation of Macbeth, written by Arluk on Treaty 6 territory. Pawâkan Macbeth was inspired by working with Owen Morris and his students on the Frog Lake reserve. In 2017, Reneltta became the first Inuit and first Indigenous woman to direct at the Stratford Festival. She was awarded the Tyrone Guthrie - Derek F. Mitchell Artistic Director’s Award for her direction of The Breathing Hole by Governor General Award-winning playwright, Colleen Murphy.

Norman Armour is a Vancouver-based live performing arts specialist with over 30 years of experience. His career has included work as a festival director, curator, theatre producer, stage director, and interdisciplinary artist. In 2005, he co-founded the PuSh International Performing Arts Festival, serving as its Artistic and Executive Director for 14 years. Prior to that, he co-founded and he led the interdisciplinary spirited Rumble Productions, a mainstay of Vancouver’s thriving independent theatre scene. Since graduating from Simon Fraser University’s School for the Contemporary Arts in 1986, he has collaborated on over 120 works for the stage and other media. His career covers a wide range of creative interests: acting for television, film and the stage; new writing and devised works; contemporary and classical interpretations; site-specific endeavours and live-remote radio broadcasts, along with contemporary large-scale interdisciplinary collaborations and events. His work has been recognized with 37 Jessie Richardson Award nominations, City of Vancouver Civic Merit Award, Queen Elizabeth II Diamond Jubilee Medal, Vancouver Mayor’s Arts Award, and Simon Fraser University’s Distinguished Alumni in Arts. In June 2019, he received an honorary Doctorate of Fine Arts, honoris causa from Simon Fraser University. Norman currently
works with the Australia Council for the Arts as an International Development Consultant for North America (Canada, USA).

Keith Barker is an Algonquin Métis playwright, actor, and theatre director from Northwestern Ontario, and the current Artistic Director at Native Earth Performing Arts. He was a finalist for the Governor General’s Award for English Drama in 2018 for his play, This Is How We Got Here. Keith received a Saskatchewan and Area Theatre Award for Excellence in Playwriting and a Yukon Arts Award for Best Art for Social Change for his play, The Hours That Remain. Prior to taking the job at Native Earth, Keith served as a Theatre Program Officer for the Canada Council for the Arts.

Since 2003, Franco Boni has served as Artistic Director of The Theatre Centre, leading the company in a $6M Capital Campaign and in the building of its new performance venue in Toronto. Franco is a recognized cultural innovator, facilitator and community builder with a demonstrated track record of restoring financial stability and artistic credibility for local art organizations and festivals for over two decades. Franco previously served as Festival Director of the Rhubarb Festival and Artistic Producer of the SummerWorks Festival. He has recently been appointed the Artistic and Executive Director of the PuSh International Performing Arts Festival in Vancouver. He is the inaugural recipient of the Ken McDougall Award for emerging directors. Other honors include the Rita Davies Cultural Leadership Award, The George Luscombe Award for Mentorship in Theatre, and most recently an Exemplary Citizen Award from Deputy Mayor Ana Bailao.

Born in Toronto, Naomi Campbell grew up in Sackville, New Brunswick and Ottawa, and has called Toronto home for the last 35 years. She has a degree in Political Science from the University of Toronto, followed by more than 30 years of programming, touring and producing experience both nationally and internationally. She has worked with a range of companies including Nightswimming, Mammalian Diving Reflex, DVxT Theatre, the late Paul Bettis' Civilized Theatre, VideoCabaret and numerous independent artists. She has worked at festivals throughout her career, including Bread and Butter (Guelph, 1989), World Stage (1994-2000), and as curator for Buddies in Bad Times’ Rhubarb! (2003), and Magnetic North Theatre Festival’s Industry Series (2008-10). Naomi joined Luminato as Company Manager in 2011 and subsequently produced large-scale productions for the festival including The Life and Death of Marina Abramović and Apocalypsis. In 2013 she was appointed Luminato’s first-ever Director of Artistic Development, commissioning, developing and producing works for the festival. She was appointed Deputy Artistic Director in 2017 and Artistic Director in 2018.

Originally from White Rock, British Columbia, Ashlie Corcoran directs both theatre and opera, working across Canada and internationally.

Ashlie is the Artistic Director of the Arts Club Theatre Company, holding the position for just over one year. From 2012-2017, Ashlie was the Artistic Director of the Thousand Islands Playhouse, where she directed 15 productions. She is the co-founder and Artistic Producer for Theatre Smash in Toronto, for which she has directed seven productions, including the critically acclaimed The Ugly One, which won a Dora Award for Outstanding Production. Additionally, Ashlie has directed across Canada at theatres such as the Shaw Festival, Citadel Theatre, Canadian Stage, Tarragon Theatre, Buddies in Bad Times, Canadian Opera Company, Opera Philadelphia, Belfry Theatre, Centaur
Theatre, and Western Canada Theatre. She is a British Foreign and Commonwealth Office Chevening Scholar, a member of the Lincoln Centre Directors’ Lab, and has been nominated for three directing awards from the Dora Mavor Moore Awards.

Ashlie’s theatrical interests are broad – from staging large-scale opera and music theatre, to seeking out contemporary post-dramatic international theatre seen before in Canada, to developing new works with writers and creators.

Toronto-based stage director Ravi Jain is a multi-award-winning artist known for making politically bold and accessible theatrical experiences in both small indie productions and large theatres. As the founding artistic director of Why Not Theatre, Ravi has established himself as an artistic leader for his inventive productions, international producing/collaborations and innovative producing models which are aimed to better support emerging artists to make money from their art.

As a director, Ravi’s work has been critically acclaimed for its accessibility and politically bold perspective. Select credits include A Brimful of Asha, Nicolas Billon’s Fault Lines which won the Governor General’s Award for Drama, Accidental Death of an Anarchist (Soulpepper), Alanna Mitchell’s Sea Sick (co-directed with Franco Boni, Theatre Centre), Lisa Codrington’s The Adventures of a Black Girl in Search of God, Sarena Parmar’s The Orchard After Chekhov (Shaw Festival), We are Proud to Present… (Theatre Centre), Salt-Water Moon (Factory Theatre), Prince Hamlet (Why Not Theatre), and Like Mother Like Daughter (Complicite/Why Not Theatre).

Currently, he is working on a new adaptation of The Mahabharata with Why Not Theatre and the Shaw Festival and a new project with David Suzuki and his wife Tara Cullis.

Ravi was shortlisted for the 2016 Siminovitch Prize and won the 2012 Pauline McGibbon Award for Emerging Director and the 2016 Canada Council John Hirsch Prize for direction. He is a graduate of the two-year program at École Jacques Lecoq.

Jillian Keiley is an award-winning director from St. John’s, Newfoundland and founder of Artistic Fraud of Newfoundland. Jillian has directed and taught across Canada and internationally. She received her BFA in Theatre from York University and was awarded Honorary Doctorates of Letters from both Memorial University and York University. She was the winner of the Siminovitch Prize for Directing in 2004 and the Canada Council’s John Hirsch Prize in 1997. Jillian assumed her role as NAC English Theatre Artistic Director in August 2012, and her productions at the NAC have included The Colony of Unrequited Dreams, A Christmas Carol, Twelfth Night, Metamorphoses: Based on the Myths of Ovid, Tartuffe, Oil and Water and Alice Through the Looking-Glass. More recently, she directed Bakkhai, The Diary of Anne Frank and As You Like It for the Stratford Festival and her productions of Tartuffe (NAC) and The Colony of Unrequited Dreams (Artistic Fraud) toured through Newfoundland and Labrador. Tempting Providence, her collaboration with Robert Chafe for Theatre Newfoundland Labrador, toured internationally for ten years. Currently, she is directing The Neverending Story for the Stratford Festival and her production of Between Breaths for Artistic Fraud is touring Newfoundland and Labrador, and will arrive at the NAC in May.

Kevin Loring is an accomplished Canadian playwright, actor and director and was the winner of the Governor General’s Award for English Language Drama for his outstanding play, Where the
Blood Mixes in 2009. The play explores the intergenerational effects of the residential school system. It toured nationally and was presented at the National Arts Centre in 2010, when Loring was serving as the NAC’s Playwright in Residence.

A Nlaka’pamux from the Lytton First Nation in British Columbia, Loring created the Songs of the Land project in 2012 in partnership with five separate organizations in his home community. The project explores 100-year-old audio recordings of songs and stories of the Nlakapamux People. Loring has written two new plays based on his work with the community including Battle of the Birds, about domestic violence and power abuse, and The Boy Who Was Abandoned, about youth and elder neglect.

A versatile artist and leader, Loring has served as the co-curator of the Talking Stick Festival, as Artist in Residence at the Vancouver Playhouse Theatre, as Artistic Director of the Savage Society in Vancouver, as a Documentary Producer of Canyon War: The Untold Story, and as the Project Leader/Creator, and Director of the Songs of the Land project in his home community of Lytton First Nation.

Simon Marsden works at the Stratford Festival as their Director of Production. In that capacity, he oversees the production department, which provides behind-the-scenes support for the shows. The department grows to approximately 400 production staff each year, who design and create costumes, wigs, scenery, props, lighting, sound and video elements for the season. The crews run over 650 performances in the Festival, Avon and Studio theatres between April and November each year. He leads a management team to plan, manage and control a $20 million budget representing one third of the Festival’s annual expenditure.

He has worked for the Festival in various capacities since 1995. On two occasions, he left Stratford to work in theatres in Toronto, China and England. Four years ago, he returned from Stratford upon Avon where he was working for the Royal Shakespeare Company in a similar capacity.

Simon resides in Stratford with his wife Jennifer Lamb and their remarkable daughter Taite.

Nathan Medd joined Canada’s National Arts Centre in 2013 as Managing Director of English Theatre, working with a highly talented team of theatre-makers from all corners of the country. Nathan is the co-founder of two studios that are at the heart of contemporary performing arts creation on the west coast of Canada: Progress Lab 1422, a co-op creation centre in Vancouver; and the 200-seat Metro Studio in Victoria, one of the busiest live venues in British Columbia for independent dance, theatre and music. In 2012 he co-founded Vancouver Creative Space (CSpace), a cultural property management company that responded to a trend of arts organizations co-locating in a challenging real estate market.

As Managing Producer of Canada’s acclaimed innovator Electric Company Theatre (2007-2013), Nathan produced original stage works at venues like American Conservatory Theater in San Francisco and the Vancouver 2010 Cultural Olympiad. Electric Company tripled in size during his tenure, and one production received a feature film adaptation (Eadweard / Studies in Motion). Previously Nathan worked in cultural policy at the BC Arts Council as its theatre program officer,
and in festival production as development and operations manager with Intrepid Theatre (Victoria Fringe and Uno festivals).

He has enjoyed long-term producing collaborations with two Siminovitch prize-winning directors (Kim Collier and Jillian Keiley) and a Governor General’s Performing Arts Award recipient (Kevin Kerr) among other acclaimed artists. Nathan was in the global pioneer class of Harvard Business School’s first-ever distance program, HBX, and is currently completing a graduate degree in Management at Harvard University. He holds a BFA degree in Theatre and English from the University of Victoria.

**Evalyn Parry** is the artistic director of Buddies in Bad Times Theatre in Toronto. An award-winning, queer performance-maker, her work as a director, musician, creator/performer and collaborator is inspired by intersections of social justice, history, and auto/biography. Her show *Kiinalik: These Sharp Tools* (co-created with Laakkuluk Williamson Bathory, Erin Brubacher, Elysha Poirier and Cris Derksen) is a “concert and conversation” between the North and South of Canada, weaving personal storytelling with themes of colonization and climate disruption. *Kiinalik* won the 2018 Dora Award for Outstanding New Play, as well as Sound Design/Composition; since premiering at Buddies it has been presented in Iqaluit, Nunavut, Vancouver’s PuSh festival and Luminato, and will be undertaking an international tour. Other notable recent projects include directing *The Youth/Elders Project*, and *Obaaberima* by Tawiah M’Carthy; writing and performing in *Gertrude and Alice* (co-authored with Anna Chatterton and Karin Randoja, nominated for a 2018 Governor General’s Award), and her acclaimed show *SPIN*, a feminist history of the bicycle which has had more than 300 performances around North America.

**Brian Quirt** is the Artistic Director of Nightswimming, and Director of the Banff Playwrights Lab. As a director, his credits include premieres of these Nightswimming commissions: Anita Majumdar’s *The Fish Eyes Trilogy* (2014-18 national tours) and *Same Same But Different* (Theatre Passe Muraille/Alberta Theatre Projects), Carmen Aguirre’s *Broken Tailbone* (US premiere in October 2017; national tour 2018-19) and *Blue Box* (2012-2014 national tour), Anosh Irani’s *Bombay Black* (Cahoots Theatre and Arts Club Theatre), Judith Thompson’s *Such Creatures* (Theatre Passe Muraille), Andy Massingham’s *Rough House* (national tour) and Richard Sanger’s *Whispering Pines* (GCTC). He has created eight of his own plays, most recently *Why We Are Here!* (with Martin Julien) which ran at the High Performance Rodeo in Calgary, and *These Are The Songs That I Sing When I’m Sad* (with Jane Miller), which premiered at Vancouver’s Boca del Lupo. He is the current Board Chair and a past president of the Literary Managers & Dramaturgs of the Americas, and two-time recipient of LMDA’s Elliott Hayes Award for Outstanding Achievement in Dramaturgy. He has been nominated for four Dora Mavor Moore Awards; one for his adaptation (with Soheil Parsa) of *Aurash*, and three for directing, including Anita’s *Boys With Cars* at Young People’s Theatre.

**Heather Redfern** is the Executive Director of The Vancouver East Cultural Centre (The Cultch), where she curates a program of over 20 different presentations each season. Before coming to The Cultch, she was the Executive Director of the Greater Vancouver Alliance for Arts and Culture and the Artistic Producer for Catalyst Theatre in Edmonton. Heather has sat on numerous boards including The Koerner Foundation and The Edmonton Arts Council. She was the first chair of the Magnetic North Theatre Festival, an organization she helped to found.
Ms. Redfern has been honoured with the City of Edmonton, Business and the Arts Award for Excellence in Arts Management and the Mallory Gilbert Leadership Award for sustained, inspired, and creative leadership in Canadian Theatre. She continues to work on innovative ways to promote Canadian artists at home and abroad. In East Vancouver, she has overseen $30 million of refurbishment and construction first at The Cultch and then as a driving force behind the restoration of the historic York Theatre. Over the past eleven seasons, she has built an international reputation for the Cultch through her innovative curation and impeccable leadership.

Jenna Rodgers is a mixed-race dramaturg and director based in Calgary. She is the founding Artistic Director of Chromatic Theatre – a company dedicated to producing and developing work by and for artists of colour. She is the dramaturg for the Playwrights Lab at the Banff Centre for Arts and Creativity. She is also an arts equity advocate, an active member of the Consent and Respect in Theatre (CART) collective; the Vice President of Equity, Diversity and Inclusion for LMDA; and the Board Chair for Theatre Alberta. Beyond the Banff Centre. Jenna has had the pleasure of dramaturging work at the Kennedy Center, Lunchbox Theatre, Chromatic Theatre and fu-GEN Theatre. She is the recipient of a 2018 Lieutenant Governor's Award for Emerging Artists, and is one of the 2018/19 NTS Artistic Leadership Residents. Jenna holds an MA in International Performance Research from the universities of Amsterdam and Tampere.

Claude Schryer is a sound artist, arts administrator and cultural worker born in Ottawa and raised in the francophone community in North Bay, Ontario. From an early age he developed a passion for art, environment and social action. In the 1980s, he studied music and interdisciplinary arts at Wilfrid Laurier University (BMus), McGill University (MM) and the Banff Centre for Arts and Creativity, and was active in the new music and electroacoustic music scene in Montreal. In the 1990s, his work focused on acoustic ecology and soundscape composition, notably as a founder and first administrator of the World Forum for Acoustic Ecology (1993-1998) at the Tuning of the World Conference in Banff. In 1999, he accepted a management position at the Canada Council for the Arts to lead the Inter-Arts Office, where he developed interdisciplinary arts funding programs. In 2017, he was named the Senior Strategic Advisor of the Arts Granting Programs Division, where he works on various artistic and strategic projects, including leading the Canada Council’s policy on art and environmental issues. His interests outside of the Canada Council include producing, a daily zen practice and running. He is married to artist Sabrina Mathews and they have two children: Clara and Riel.

Anthony Simpson-Pike is a theatre-maker and dramaturg whose directing credits include The Ridiculous Darkness (Gate Theatre), Harambee (Gate Theatre), Over to You (Tamasha Theatre/Rich Mix), Dreamless Sleep (Bunker), Loyalty and Dissent (Tamasha Theatre/Rich Mix/National Archives), Welcome to England (Young Court, Royal Court), Detox (Artistic Directors of the Future), Pandora (Peckham Pelican/Zedel/New River Studios), Coma (Southwark Playhouse), Something to Say (St James Theatre), Plunder (Fresh Direction, Young Vic), Camp (Etcetera Theatre/Bussey Building), One for the Road and New World Order (Site- specific).

His credits as assistant director include Parallel Macbeth directed by Caroline Byrne (Young Vic), Father Comes Home from the Wars, Parts 1, 2 and 3 directed by Jo Bonney (Royal Court), Much
Ado About Nothing directed by Matthew Dunster (Shakespeare's Globe) and Ear for Eye directed by debbie tucker green (Royal Court).

Anthony trained at National Youth Theatre and through the Young Vic Director’s Program, and was a finalist for the JMK award in 2017. He is the Associate Director at the Gate Theatre.

Ben Stone is an artistic director, deviser, performer, producer, teacher, director, writer, administrator and a co-founder of Zuppa Theatre Co., whose work has toured throughout Canada, the US and UK. With Zuppa he has co-created 17 original productions. An emerging playwright, Ben has written two scripts for Zuppa. Slowly I Turn was nominated for six Theatre Nova Scotia Awards including Outstanding New Play by a Nova Scotian Playwright, and won two, including Outstanding Production. A prototype version of At This Hour was nominated for three Theatre Nova Scotia Awards, including Outstanding New Play by a Nova Scotian Playwright. Work as an actor outside of Zuppa includes: Two Planks and a Passion, Festival Antigonish, Saint John Theatre Company, Shakespeare by the Sea and Vertical City Performance. Ben has directed three shows for Zuppa as well as productions for Neptune Theatre School, Dalhousie University, Opera Nova Scotia and Festival Antigonish. He co-created and starred in TRANSFER, which won the Best Atlantic Short award at the 2014 Atlantic Film Festival. A specialist in devised creation and performance, he has taught at Dalhousie University, Acadia University, King’s College, University of Toronto, UCB, MSVU, Cleveland State University, Magnetic North and Neptune Theatre. Ben studied at Dalhousie University’s Theatre Department and L ’École Philippe Gaulier in London, England.
Appendix F: Organizational Partners

Banff Centre for Arts and Creativity

Stratford Festival

Canada Council for the Arts

British Council

Australia Council for the Arts

The Arctic Cycle