

Report on the Saskatchewan Conference on the Governance of Cultural Policy for the Diversity of Cultural Expressions

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Coalition
pour la diversité culturelle
for Cultural Diversity

Introduction

«The Governance of Cultural Policy for the Diversity of Cultural Expressions» was the theme of the eighth edition of the cross-Canada conference series on the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* initiated by the Coalition for Cultural Diversity (CCD) in the fall of 2014. The international standard-setting 2005 Convention provides a framework for the governance of cultural policy, encouraging governments to develop policies that protect and promote the diversity of cultural expressions. Canada was the first country in the world to ratify the Convention, now endorsed by 142 countries plus the European Union. The discussion was especially well suited for the province of Saskatchewan where co-exist First Nations and Métis (20% of the population), long established Anglophone and Francophone communities, and newer immigrants.

Designed to be relevant to and anchored in the local and regional context for all stakeholders, the conference hosted at the University of Saskatchewan had these key goals in promoting the rich diversity of cultures:

- Facilitate constructive dialogue among the academic, cultural, and governmental communities
- Develop intercultural, interprovincial, and interdisciplinary collaborations
- Contribute to CCUNESCO activities relating to the Call to Action
- Engage with the next generation of researchers, artists, administrators, curators
- Conclude the discussions with a set of recommendations

More than 80 representatives from the cultural sector, academia, and government gathered in Saskatoon on May 12, 2016, to discuss the participation of underrepresented groups in the making of provincial cultural policy. The conference was unique in the way that it contributed to a dialogue among the different minority groups and underrepresented communities.

Invited presenters shared their diverse perspectives in addressing questions such as these in the context of the province of Saskatchewan:

- What are the enabling conditions for equitable, effective participatory governance of cultural policy and funding priorities?
- Are policies and programs transparent, accountable, and in compliance with UNESCO Convention principles?
- Do policies and programs protect and promote the diversity of cultural expressions?
- What have been the impacts of trade agreements and copyright legislation?
- Are effective monitoring and assessment tools in place to assess policy impacts?
- Are there institutional mechanisms for the views of diverse communities to be taken into consideration when discussing, designing, or implementing and accounting for provincial cultural policy?
- Is there an effort by public institutions in the arts and culture to reach out to the diversity of communities?
- Do some communities face unusual barriers to having their voices recognized and to exercising their right to self-expression and representation?

- Are national and international discourses and political promises of inclusiveness being followed by actions? Are results starting to show and are they reassuring?

Panel presenters were asked to keep remarks to 5 minutes—covering key points, good practices from which we can learn, most important opportunities and challenges—in order to engage the larger audience in discussion so that we could develop action items in the conference report and maintain the momentum of the conference series. Video recordings are available on the University of Saskatchewan YouTube channel and on the CCD website. A summary of the presentations and highlights/ action items are presented here; the program and presenter biographies are attached at the end of the report.

We would like to express our appreciation for the sponsorship of the Canadian Commission for UNESCO and Canada Council for the Arts, the Quebec Secretariat of Canadian Intergovernmental Affairs, and the Humanities Research Unit, University of Saskatchewan; for the in-kind contributions of the Coalition for Cultural Diversity and the Community-University Institute for Social Research, University of Saskatchewan; and for the contributions of the organizing committee listed on the programme.

The 2005 Convention of the Protection and Promotion of the Diversity of Cultural Expressions/ La convention sur la protection et la promotion de la diversité culturelle de 2005

Isobel Findlay acknowledged our meeting on Treaty 6 territory and the homelands of the Métis, stressing that where we are is at the heart of who we are, our obligations and opportunities as treaty beneficiaries sharing the land and much else, including the ground of possibility of what we can be as persons, and as responsible stewards of the gifts of Mother Earth.

And the time was right to add our voices to a cross-Canada series of conferences and conversations on an invaluable, inspiring, and challenging document that needs to live in our hearts, imaginations, and relationships both predictably and otherwise. In a time of enormous change nationally and internationally, Canada is back, and so is culture! The Truth and Reconciliation Commission (TRC) has powerfully addressed the ongoing legacies of colonial policies and has issued calls to action in education, language, and culture; calls also to reconciling and revisioning in museums and archives, across media, and in accord with the UN Declaration on the Rights of Indigenous Peoples (UNDRIP). The Declaration was only days earlier officially adopted by the Government of Canada that removed its “objector status” via the steady, convinced, and convincing voice of Minister Carolyn Bennett who received a standing ovation at the UN as she built on the presentation by federal Justice Minister, Jodie Wilson-Raybould.

There is reason to believe that we are back in good hands. Minister of Canadian Heritage Mélanie Joly has given signing power to the civil servants who deal with applicants and increased opportunities for multiyear funding. If there are many good signs of constructive change at Canada Council for the Arts and an appetite for creative intervention at home and abroad, there is also a significant role and responsibility for the Canadian Commission for UNESCO in responding to this decade of cultural rapprochement and working to affirm all peoples’ rights “to be different, to consider themselves different, and to be respected as such” (UNDRIP). But challenges remain when artist earnings average \$15,000 for a 48.5 hr work week (SPAR, 2014) and when the system is broken, according to the Minister, in the context of an online, on-demand world.

Culture and creativity are increasingly understood as key drivers of economies and quality of life, and the interrelated projects of prosperity and justice. And the UN synthesis report (2014) on the post-2015 agenda working toward “inclusive and shared prosperity” is clear that “we must also mobilize the power of culture in the transformative change we seek. Our world is a remarkable mosaic of diverse cultures, informing our evolving understanding of sustainable development. We still have much to learn from cultures as we build the world we want. If we are to succeed, the new agenda cannot remain the exclusive domain of institutions and governments.”

And that is why the conference strategy was to bring together in one room extremely smart, engaged, and committed people—academic, cultural, governmental, nongovernmental—to share intercultural, interprovincial, interdisciplinary, and intergenerational perspectives on participatory governance for cultural policy that would be more inclusive of the diversity of cultural expressions. Then we might begin to answer some of the questions listed on the program, to begin “to rewrite to reright,” as Maori scholar Linda Smith (1999) puts it, to add our voices to the task of decolonizing and increasing collective capacities to live the good life or *Pimatisiwin*.

Invoking Simon Brault’s (2009) “no future without culture,” Charles Vallerand, had two key messages: Canada was (with Quebec and France) a lead country on the Convention and we have good cultural policies understanding that we needed an international legal instrument to counterbalance trade agreements and promote and protect culture as different from cars, wood, and other products. Culture has symbolic value, meaning, and identity, has special status, and needs protection. Since adopting the instrument, Canada has been pursuing our interests and policies in the context of other trade agreements and internationally, but Canada has yet to consider how to implement this instrument domestically. Provinces (Quebec, Ontario, and BC) and municipalities are engaging promisingly with the convention.

Why the Convention? There are 7,102 living languages in the world (1,064 in the Americas and 286 in Europe) spoken by 7.2 billion in the world. Of those, 96% are spoken by 3% of the population and 2,000 are spoken by fewer than 1,000 speakers. The numbers give a sense of those at risk of being lost: half of the languages will be gone by the end of this century.

Although seven UNESCO conventions relate to culture, the 2005 Convention is the one that relates to contemporary expressions through artistic means and cultural industries whatever the technological mediation. It is a legally binding normative framework and an innovative platform for international cultural cooperation. It is an open concept that does not specify a list of relevant industries. States sign and states commit to implementing. What it is not is a convention on ethnic or linguistic diversity or one that subordinates existing international obligations.

Culture’s economic dimension as a driver of development is well defined. Tangible outputs include \$46 billion in real-added GDP in 2007; \$84.6 billion including indirect and induced contributions; 616,000 jobs in cultural industries; 1.1 million jobs including indirect and induced contributions; 9% of 12.5 million households dependent on the cultural economy; \$25.1 billion consumer spending on culture goods and services in 2005. But what we can’t measure so readily and argue for is the transformative and mediating power of culture, including healing, social inclusion, people finding their creative voices, and cultural rights to participate.

There is no direct mention of governance in the Convention. There is mention of integrating culture in sustainable development (article 13) to create “conditions conducive to sustainable development,” integrating culture into national development planning; into poverty eradication, social inclusion, education and training; securing fairness in and equitable treatment for disadvantaged; and securing equity in the distribution of cultural resources across regions. There is a new emphasis on measuring and assessing impacts of cultural initiatives and their lasting impacts on neighbourhoods, national narratives, and wellbeing.

UNESCO’s (2015) 10-year review (*Reshaping Cultural Policy*) has four goals: “support sustainable systems of governance of culture; achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals, integrate culture in sustainable development frameworks, and promote human rights and fundamental freedoms.” The expected results include evidence-based policy, fairer trade, sustainable development, fundamental freedoms, and freedom of expression. We might discuss the related grid of indicators. Do we agree? Have we the evidence to support? Are they relevant to the Canadian context? The Canadian government’s second quadrennial report is due this year. Has it engaged with civil society? Has it implemented measures or developed an evidence base?

Participatory governance is often associated with self-governance but, in administrative terms, it refers to the participation of stakeholders in decision making at three levels (with civil servants and elected officials, funding bodies, and cultural and civil society organizations). Are our institutions prepared internally for governance? Representative of our own milieus and voices? Jon Hawkes has come up with culture as the fourth pillar of sustainable development. We are cultural beings with our own biases that we should acknowledge. And we should be responsible in imagining as diverse a future as possible. In Canada, Musicaction has a very good governance model and supports a diversity of musical options; Factor in English Canada has a flexible model adaptable to different experiences.

Picking up on a number of points made by Charles Vallerand on the origins of and motives for the Convention, Nathalie Théberge, Director General of Copyright and International Trade Policy, Canadian Heritage, drew on her direct involvement with the Convention since its inception. She chose to focus the conversation on the promotion aspect of the Convention with an emphasis on the Big D—Digital as the imperative to promote, internationally, in a big way to make for more diverse cultural offerings.

Federal government support of culture is both multi-dimensional (legislation, institutions, finances, policies) and complementary to initiatives of the provinces, territories, and municipalities. Internationally, we have lost programmes such as Trade Routes and PromArt and face reduced capacity in missions abroad. A past focus on engagement and cultural diplomacy entailed less emphasis on cultural exports and culture’s contribution to the economy. In fact, Statistics Canada (2016) reports \$54.6 billion in direct cultural sector contributions—as key as forestry and mining yet little acknowledged as a trade priority even though culture has often been used to sell products internationally.

The big D shift (and the new government) is changing all that with a new fluid environment, new players, and blurred lines between consumers and creators—changing focus from domestic to international markets. Cultural exports are no longer a luxury but are key to survival domestically. Canadians expect unrestricted access to cultural products from around the world and we need to understand consumer habits and cultural relations elsewhere. Are we well equipped to go big and

abroad with diverse cultural products? Governance models need to change in this context. Do we have the right model, the right knowledge, focus, and capacity that is conducive to Canadian content creation and discovery? How do we balance protection and promotion of cultural diversity in this global context? Are they antonymous or complementary? How do we build on the Convention?

Going forward, there is a commitment across ministries (Ministers Joly, Dion, and Freeland) to promote cultural exports and restore our capacity. There is appetite for English content that is not from the US and French content that is not from France. If we have strengths, then, we also have weaknesses around the business of trade. So we need to re-engage with experts and practitioners, to talk with civil society and civil servants. Government cannot do it itself. So consultations—and the right questions, policies, measures, and good evidence—are key in developing the global export strategy. Data remain an issue. Some industries gather intelligence while others do not or cannot readily (livestreaming, for example). Provinces are doing a lot of things and we need a coordinated push (BC Creative/PCH Ottawa) – JOBS – new initiatives based on former Pro Mart and Trade Routes programmes. More Canadian content around the world will help promote the diversity of cultural expressions.

Questions focused on public support for cultural policy, on cultural misappropriation, and on global exports of Canadian cultures, not a singular Canadian culture. One potential challenge was to gain public support for promoting Canadian culture internationally. Investing in culture as investing in the economy and creating jobs and quality of life drawing foreign investment was one narrative that might well resonate. Mme Joly is looking at the economic angle without negating the social angle.

The Truth and Reconciliation Commission insistence on looking at a culture historically eroding Indigenous cultures across Canada reminds us to look not only at jobs but to reflect on the ethics of cultural heritage being appropriated. There needs to be an educative element to the promotion beyond jobs: to the importance of the protection of distinctive, diverse Indigenous cultures in Canada.

This misappropriation Mme Théberge follows by virtue of her copyright portfolio in the context of the Copyright Act, Convention on Biological Diversity, and the World Intellectual Property Organization. The topic is worthy and she would welcome a dedicated conference learning from practice in, for example, New Zealand and Australia. And the time is right after the official adoption of UNDRIP.

The export of Canadian cultures asks us to think about assimilation, appropriation, and survival of the fittest when cultures collide. How do we negotiate these realities? Digital has given us no choice but to go beyond national boundaries. The ease can be good but comes with challenges. Where do we put our focus as a government? Our responsibility is to make sure creators can create in best conditions (with best legislative and regulatory framework so that people can create and be rewarded for their creations).

Provincial Cultural Policy/ Politique culturelle provinciale

Sylvia Blake of the Centre for Policy Studies on Culture and Communities, Simon Fraser University, focused on the slipperiness of the term *diversity* as a policy objective. If it is a term that commands widespread support, there is less clear agreement on what it means, how it is conceptualized, operationalized, and practised—for justice, social inclusion, or particular political or policy goals. And

what might policies support domestically and internationally? Crucially, policy considerations go beyond trade and industry competitiveness and the economy and goals can even conflict.

Turning to the British Columbia context, a site of struggle and a province predicated on “chopping it down, digging it up, and shipping it out,” to quote publisher Scott McIntyre, Blake shared some striking statistics: BC has more artists per capita than in any other province, represents the third largest cultural GDP behind ON and QC (\$6.7 billion), 3% of the BC economy, and in excess of 81,000 cultural jobs. Yet BC devolves responsibility to municipalities to a greater extent than elsewhere in Canada. BC is a leader in the Creative Cities network and relies heavily on autonomous non-profit foundations (Vancouver Foundation), but provincial policy is largely neoliberal with the lowest per capita spending on culture at \$40 (excluding libraries) in Canada (compared with Ontario’s \$94 per capita funding) and is making little headway in support of the diversity of cultural expressions except for some support for Indigenous culture.

BC’s focus has been on harnessing the economic potential of transnational cultural industries with tax incentives (costing \$500 million last year) primarily benefitting foreign players (80%). Citing Canada’s low dollar and Vancouver attributes, BC has just announced 1.5% reduction in visual effect tax credits and 5% for film tax credits. While the government announced a balanced budget for the fourth year in a row, funding to the BC Arts Council is stagnant and likely to support only 50% of funding applications this year. In fact, there was no mention of arts and culture in the budget speech.

The 2005 Convention has been largely invisible in a BC that has done little to respect the spirit of the Convention. BC has introduced no legislation to promote minority cultural expressions (as in Nova Scotia) or to protect the special status of the artist (as in Saskatchewan) despite the higher than average participation of BC people (11% lower for visible minority and Indigenous communities) in cultural activities. Yet there are signs of hope in policies related to Indigenous cultural expressions that has moved in the last decade from assimilation policy to some embracing of cultural difference. The First Peoples’ Cultural Council was established in 1990 to support the revitalization of Indigenous languages. It operates at arm’s length from government and from the BC Arts Council though on a shoestring budget of about \$4 million a year. BC is also moving to an authenticity mark for Indigenous cultural products but still avoids founding cultural language and Aboriginal rights are generally not entrenched in BC cultural policy.

BC and the rest of Canada require better ways to respect the spirit of the Convention across levels of government. Now is the time to act in light of Minister Joly’s announcements about cultural reform. We need a new national arts organization to lobby that is relevant nationally in a way that the Canadian Conference for the Arts never was despite its virtues. The headquarters might be rotated across regions, for example, to ensure regular renewal. Without a national lobby, initiatives will go nowhere and BC needs to feel that it is a full partner.

Turning to the case of Saskatchewan, Jeremy Morgan, independent management consultant, made three key points about (1) the precarious status of cultural policy in Saskatchewan and need for policy renewal; (2) a need for greater engagement (which we see at the conference today) so that the process is not controlled by a department of government and a need for larger thinking and a whole community as we have been divided too long (UNDRIP and TRC, the 2005 Convention and the Convention on Intangible Heritage recently the focus of an event co-sponsored by Johnson-Shoyama Graduate School

of Public Policy); (3) the secrecy of institutions, lack of transparency, and restricting of information that is often absolutely inconsequential by institutions that have inflated senses of their own importance.

Cultural policy is the result of many (often uncoordinated) acts in Saskatchewan: the Arts Board Act, the Lotteries Act, Heritage Foundation Act, Creative Saskatchewan Act. The last effort to create cultural policy in this province (2010) emanated from this university with Rose Olfert and Simon Weseen's work at the Saskatchewan Institute of Public Policy. The 2014 annual report of the government department did not even mention cultural policy. We need policy renewal, a serious and robust policy based on an inclusive process (not a "great man theory")—the product of the people in this room, this sort of discussion, people who care about the lives they lead and access to resources, and this university, the Humanities Research Unit and Johnson-Shoyama, University of Regina, and First Nations University.

Responding to questions, Morgan commented on the film tax credit removed as "an inappropriate subsidy" and the establishment of Creative Saskatchewan more invested in the music industry. The film industry's focus on itself as a business rather than culture left it without cultural leverage. Culture may create jobs but it also creates community—something lost in the film industry discussion. In BC the discourse on film tax credits similarly focused on the economy and jobs, but questions remain about how many jobs were brought in as opposed to domestic jobs and similar concerns about unfair subsidies to a particular industry (Vancouver is now the number one location for visual effects, for instance).

This conference series began in 2014 and this is the last, the Canadian Commission for UNESCO is about to hire a new general secretary, and Minister Joly is embarking on policy change so the time is good for action recommendations. What would be the broader view of culture and what would be the entry point for a provincial-federal conversation to break the deadlock?

How sustainable is it that the two key tax-based provincial funders operate with different relationships to government: Saskatchewan Arts Board is arm's length while Creative Saskatchewan is not? One senior government person made clear that that there is no such thing as arm's length: we are government and you are not! This government has taken on programming and other roles that other governments have not. We may see more rather than less of this.

Indigenous Communities/ Communautés autochtones

In elaborating the role of libraries and archives in cultural preservation, Deborah Lee, U of S Aboriginal Engagement Librarian, shared the example of the Indigenous Studies Portal at the University, a virtual library favoured across Canada and around the world. Libraries promote by collecting books, films, maps, and newspapers; by promoting Aboriginal storytelling, linking oral and written traditions (eight events as part of the Saskatchewan Aboriginal Storytelling Month activities); and by digitizing cultural products and archival materials while respecting copyright concerns (hosted on the Our Legacy website—a result of a successful grant application to the National Archival Digitization program now discontinued by the Harper government).

Artifacts collected by the departments of Anthropology and Archaeology were made accessible on the Aboriginal Research Resources website (2012). One-time funding hired Aboriginal students on this project to commemorate the TRC national event in Saskatoon in 2012. But digitization could be improved by engaging Indigenous community members in the process of determining content and how

it is accessed. The Indigenous Knowledge Centres in Australia, for example, have set up profiles for community members in order to access digitized cultural products on networked computer work stations based on member ages, genders, and roles so as to honour protocols about who has access to what information. They are not available external to their communities. The Mukurtu Archive similarly made free software and training available to Indigenous communities to create their own digitization projects—an initiative taken up by the Plateau Peoples' Web Portal which had the support of several tribes in Washington State. These are some examples of how Indigenous communities could share their cultural heritage in ways that respect their cultural protocols. With the capacity of three librarians and IT team at their Museum of Anthropology, Indigenous people, and faculty in the iSchool, UBC is the first university in Canada to undertake such an initiative in their Indigitization.ca project.

Lessons to be learned: digitization grants need to be reinstated, other provinces and universities need to build capacity within institutions, hire Indigenous people with technical skills and expertise, and collaborate with Indigenous communities to ensure technical training and support to realize community-driven digitization projects.

Agreeing that we need policy renewal and that it is less about industry and business than about righting historical wrongs and moral obligation here and in other territories, Tasha Hubbard argued that art for art's sake relates to art as cultural survival and wellbeing in Indigenous communities. As an Indigenous artist and filmmaker working in this institution, she continues to follow in others' footsteps to make space for Indigenous arts here on campus.

Institutions need tangible ways to be more welcoming of faculty and staff who are also artists. One example of efforts by an ad hoc group on campus to bring issues to the forefront was the REDress project in 2015 that highlighted missing and murdered Indigenous women not as an Indigenous issue, but an issue for all of us. Bringing arts into institutions also requires technical support. One of the bright lights out of the devastation of the film industry in Saskatchewan was the arrival on campus of skilled professionals at Media Access and Production (eMAP).

We need to solidify support for Indigenous arts organizations who are often pulled in multiple directions so that they can focus on visioning and growing as opposed to being focused on funding worries. And we must not forget the northern and rural arts communities.

Indigenous people and artists are great collaborators—even at coffee break here today—but policy renewal needs resources to support partnerships and collaborations. Also institutions, museums, galleries, and government working on inclusion policies need to address the legacies of prejudice because of fraught histories and focus on relationships formed on respect.

In the absence of her notes, Carol Greyeyes, actor, writer, and assistant professor of drama, spoke from the heart about the challenges of speaking about the Indigenous community which is itself diverse, multinational, and international. So what community are we talking about? We do have a history of collaborating and cooperating in this province—the home of the CCF, NDP, and co-operatives—so that the newcomers would not have survived without the knowledge and advice of First Peoples. This has continued and it's the only way to move forward. She used to be a sovereigntist invested in our own rules and policies. But this is anathema to artists putting form over content. Content is the spirit that is the life force that we are trying to connect to. Culture has to be dynamic and connected to the life force.

The idea for our new WÎCHÊHTOWIN program was to keep it open to possibilities. Institutions have a habit of adding layers, though they do not do it intentionally. There are no active, intentional exclusions but fear of change intervenes—and is also anathema to art which wants to push boundaries. Change is happening nevertheless and a lot of it has to do with the champions (many in this room) who have made it their life's work to keep pushing and fighting. This program is a miracle that builds on their work. Persistence kept us going until the time was right. In the Culture College that used to be here on campus you could feel the energy in that space and that is part of the layering until eventually momentum causes change.

In addressing the governance of cultural policy, Dorothy Myo, president of Saskatchewan Indian Cultural Centre, talked about the history of the centre set up by the elders and leaders of the Federation of Saskatchewan Indian Nations 43 years ago at St. Chad's. It's where she started her path in this academic world entering the Indian social work program. Without it, she like many others wouldn't have been able to attain her credentials. It was set up because of residential schools causing children to return to communities without knowledge of their cultures and languages.

Culture is a way of life. It's different because it is part of your identity and connection to the land so that language becomes very important. It is no surprise that we on the panel are all women because we are the knowledge keepers. This knowledge is part of the laws, protocols, and practices we have to follow, each of which brings responsibilities. So when we talk about Indigenous ways of thinking, we need to recognize that we have been colonized and we need to re-educate ourselves. That is what our institutions are there for: to let us think differently about the world and to help us live in two worlds. The land informs our language; it tells us many things and is part of our connection to Creator.

The Cultural Centre focuses on cultural promotion, protection, and preservation. Our people were put on Turtle Island and given our minds to use to make sure we protect and pass on information in a good way to our children. We have been fighting almost in isolation for our language and culture because external influences are so huge that it is almost overwhelming. Even with the good work of RCAP (Royal Commission on Aboriginal Peoples) and now the TRC, nothing has changed much for us at the Cultural Centre.

We talk about these institutions making space for us—she represents 74 First Nations in five treaty territories making up 20% of the population not counting non-status and Métis—and that is important. We'd be willing to be in that space but not to fit into a box. We are self-determining and we own our language and culture. Many institutions are making changes and programs on their own and accessing funding and resources to do that with minimal involvement from Indigenous peoples. That has to change. Think outside the box so that we can contribute to these institutions. Create cultural space for us in this institution but spaces directed by Indigenous people with thanks to those brave people who have fought and continued to fight for us in those institutions. Change should have happened long ago but we still have to act on RCAP recommendations. Today's discussions are important so that we can make a change. You may not like what we want done but you have to hear us.

Asked what one thing needs to change at the University, panellists focused on:

- Giving financial resources (and not only program approval) to support WÎCHÊHTOWIN
- Paying knowledge keepers
- Recognizing institutional bureaucracies can be counterproductive when engaging community

- Having dedicated funding so that we can follow Indigenous protocols across the campus
- Engaging Indigenous peoples in Indigenizing the academy to prove the sincerity of endeavours
- Recognizing the settler track record impacting trust and making it inconceivable that they'd be trusted with the responsibility to safeguard language and culture

Responding to a question about building bridges between newcomers and Indigenous people, the advice was that newcomer support is needed but they need to educate themselves and demonstrate their genuineness by establishing relationships, visiting multiple times to build trust without expecting anything in return at first.

Francophone Minority Communities/ Communautés francophones en situation minoritaire

The francophone minority community of Saskatchewan often asks if it does enough to promote the diversity of francophone cultures and the challenges of inclusiveness and identification in the context of socio-demographic changes where 25% were born outside Canada. Are our voices being heard? Are provincial government promises acted on?

Denis Rouleau talked about the contributions and partnerships of the award-winning La Troup du Jour of which he is artistic director. Over his 20 years and more with the company he has seen the growing diversity of audiences from ones that were almost entirely white. Programming had to change. For example, last summer a show, *Between Plains and Savannah*, drawing on traditional storytelling from Africa and Saskatchewan, was performed across the province. The co-creation, collaboration, and exchange built trust and relationships.

Experiments with shows in French and English (two days in each) were sometimes chaotic and led to learning from a French theatre in Toronto that used subtitles. They tried at one show seven years ago and over the years have got better at it (U of Calgary has courses on the topic). The result was more visibility—reviews in the *StarPhoenix*—and new audiences, even 50% of the audience new, and new collaborations with other arts groups and theatres. Carol Greyeyes' new program creates opportunities after years when students had to go to Quebec or Ottawa for professional theatre training (with the risk of them not returning).

Suzanne Campagne confirmed her own experience of having to go to Quebec for training. But she also discovered that when she spoke French they would respond in English! It was an awareness moment about the distinctness of fransaskois culture and language. It made her feel both isolation and pride. She did come back after 20 years to give back and is now director general, Conseil culturel fransaskois, that has a double mandate to handle artistic and cultural development in the 14 official fransaskois communities and to give service to artists across all disciplines.

And there are lots of success stories. There have never been as many French speakers in Saskatchewan. You used to have to be careful if you spoke French. Now most understand if you complain in French! The French immersion programmes are the only ones thriving and expanding. But there are challenges in that many of the communities are rural and young people are moving away.

The Conseil is involved in education and providing resources to the Fransaskois school board, immersion programmes, and new partnerships. One was with New Dance Horizon in Regina and a group of

professional figure skaters. The whole show was in French and there were 1600 children in attendance. One girl came up at the end to say that she had never seen anyone skate in French so well! A whole new world had been opened up for her.

Multiculturalism is important for diversity and honouring difference but bilingualism is less valued in Saskatchewan. There is a lot of funding and programming for francsaskois organizations but some funding models miss the mark, overly stressing the administrative and reporting side. Many small organizations spend 80% of their time on funding applications and reporting. One senior person in a (cultural industries) funding agency told her he was less interested in cultural significance than in commercial viability. She pointed out that First Nations art is highly valued in Europe and why was that the case—not demand but why the demand: cultural significance.

It is challenging when francsaskois represent only 2% of 5% of the country's population, but it is her goal that artists can stay home in Saskatchewan to have careers in French or bilingual.

Anne Leis, head of Community Health and Epidemiology, College of Medicine, talked about the association between culture, language, and health, culture as an integral part of identity, emotional connections, and wellbeing. The World Health Organization conceptual framework on the social determinants of health makes clear the socioeconomic and political contexts that impact our health. People want to be part of governance and of society that has culture and values that we take for granted as the norm. When we travel we begin to see that what we know is not the same elsewhere, that we are shaped by the stories and music we hear, that we have different ways of making sense and different paths to deal with them, different ways of assessing our health. Interventions—health promotion and health care—that do not understand or accommodate those differences can impose supports that do not fit or further marginalize the most vulnerable among us. Dominant healthcare values, then, can contribute to marginalization.

Francophones are 1 million (francophiles add to those numbers, of course) outside Quebec with one language but many regional accents and diverse cultures. Youth may feel psychological pressures and want to join the majority, feeling ashamed of their minority status. They don't want to be isolated; nor do new francophone immigrants who are multiply disadvantaged in this regard.

Language barriers discourage health service use, increase consultation time, impact service quality, and are associated with lower compliance and lower satisfaction with health services. Thus access to health services in the language of choice is a question of quality and safety. The more care is psychological and relational, the greater the impact. Networking is the cornerstone with convergence points between decision makers. People know their needs so the governance model *Vers l'unité pour la santé* is critical to include individuals and communities. Community empowerment and governance—key to healthy communities—need active offers of (regrouped) services, targeted training, legislated minority language services, and dispelled myths.

In discussion, panellists reflected on crossjurisdictional collaborations that failed, Canadian Heritage funding programmes that were overly rigid, opportunities to protect by promoting with new communities and new frames of reference (diversity rather than minority discourses), and responsibilities to shape what history books might say, to represent communities so that they get what they deserve.

Governance models / Modèles de gouvernance

Claude Schryer, Coordinator, Inter-Arts Office, Canada Council for the Arts, discussed the council's new funding model as part of its efforts to respect and reflect the cultural diversity of Canada. Since establishing the equity office in the early nineties, they have been trying to walk their talk. With the new funding model, they wanted more clearly to build into programmes assessment criteria and objectives. In their institutions programme, for example, one objective is to increase diversity in arts organizations to reflect communities and inform their public engagement responsibilities. So Canada Council has taken a clear stance on expectations, so we'll see how this impacts trends in applications.

We also created an Indigenous programme with governance implications for Indigenous-led organizations. So we have created a space specifically for Indigenous peoples and cultures ensuring they are as equitable as possible within the mandates the organizations have themselves defined.

Jen Budney, doctoral candidate at Johnson-Shoyama Graduate School of Public Policy, was pleased to see the Canada Council diversity requirements. We tend to privilege form over content, but, as Carol Greyeyes said, content is spirit and that's why we are here today. Culture is only intangible. It is about the resilience of people, about how we know the world, and how we relate to each other. But we do privilege form and institutions in policy and we see it in how we fund organizations. Eleanora Belfiore of the University of Warwick in the UK has written about how so much of public money goes to art forms that remain the domain of the well educated and relatively wealthy despite years of proactive policies. In Canada too it is still that same elite that accesses the publicly funded art despite Canada Council diversity policies.

David Kyle, then CEO of Saskatchewan Arts Board, once said that the job of arts funders is to do no harm. But someone in his audience said that if you have an injury and you are working with a physiotherapist, sometimes you have to push through the pain, to have a bit of hurt in order to heal. This is an apt metaphor for the kinds of policies up until now the Canada Council and others have had to encourage diversity. For 20 years there has been an Aboriginal curator in residence and culturally diverse curator in residence program for art museums, for example. They gave 100% of funding to the curators (Adrian Stimson had one of these) and the institutions did not have to change anything. They had to spend not a penny or engage in any self-reflection of the sort required to change. So the Canada Council is to be applauded for causing that sort of reflection and more could be done by other arts boards.

A UK report *Understanding the value of arts and culture* by Geoffrey Crossick and Patrycja Kaszynska focused attention on data. In Canada our lack of data is such that Hill Strategies in Ottawa have just announced that they will release no more reports and data on the arts. The UK has done a much better job and discovered that despite heavy investments in major cultural organizations and world-class centres, quality of life and community resilience are better served, for instance, by smaller cultural organizations, live music studios, and artist studios.

The governance structure matters less than the people, the grassroots level, and pulling back from the big changes. We won't make a lot of change unless we sit down with other sectors to talk about cultural policy. It doesn't make sense to keep the conversation between people in designated cultural institutions. We need to sit down with educators and librarians to make the sort of changes we need to build resilience into our collective culture.

Interdisciplinary artist, curator, and educator Adrian Stimson approached governance as an artist who is either getting it or giving it! Artists are entrepreneurs who rely on organizations to help realize their visions. Being Blackfoot from Siksika in S. Alberta and two-spirited as well, there are battles to confront. This is part of what it is to be an artist. Like the trickster, the artist reflects back to society what is going on in a most ridiculous way so society can look at itself and ask those tough questions. Sometimes it is done brutally and sometimes in a fun way.

Buffalo Boy has been his performance character and way of speaking out and addressing the constructions of Indigenous identity within Western culture. The brutal version is the shaman exterminator who is menacing in bringing forward these issues. The erasure and genocide that came with the invasion is among those things that wiped out practices (Indigenous and two-spirited) and so it has been acts of reclamation for him, looking at our practices within Blackfoot and what our roles were. He did not know that two-spirited people had a significant role in the sun dance. That's a governance structure; we are integral within the systems, within our tribes.

Within Indigenous cultures are many metaphors including the tipi to explain how our communities and governance work.

As a survivor of residential schools, he cannot trust institutions and therefore finds it difficult to be part of them for long. And as an outspoken artist, you risk being blacklisted, and othered again. So how do you speak to that: use the system itself to show it where it is at! Using the material culture of residential schools and of Blackfoot societies is how to do it. Of course there is also resource development. Is Western culture beyond redemption? His installation speaks to that and uses Blackfoot matriarchal culture to bring their voices to the centre of governance again. In his performance piece with Lori Blondeau, *Canadian Idol No More*, audiences judged which Canadians were the most racist and last October Stephen Harper was convicted!

Looking back at the treaties as part of a process in *Making Treaty 7*, we reconsidered the spirit and intent of those agreements and what they mean for us today and recognizing the real Indian as distinct from the construction of the wooden Indian. It's about looking at our history and *Pointing Back at Columbus* (Stimson, 2014, Barcelona). So how do we move forward? Commissioned by White Cap Dakota, Stimson's monument—*The Spirit of Alliance*—was the result of high consultation with and education of community. Prince Edward was there and agreed the British didn't quite get it right!

Question: Seems to me the best emerging artists are Indigenous especially in the younger generation. Are these the result of policy or funding or grassroots? Answer: combination of grassroots and community support and institutional support (SAB and Canada Council) that have been integral to success. Artist sustainability is an issue right now. How do they sustain themselves without going outside their practice when there are no grants or they have maxed out? If we hadn't had TRIBE, we wouldn't be where we are. It has done great work for 20 years. The reconciliation artist fund of the Canada Council is a direct result of the TRC 94 calls to action and we have still to hear from museums or art museums.

To celebrate Canada's 150 years without drawing attention to colonialism is obscene, so many organizations are trying not to be obscene. So much has still to change. First Nations artists are powerful agents of change in their communities—unmatched in other communities. But issues of success remain. How do you negotiate traditional and contemporary? How do we not buy into the panIndian? Not

compete with one another? How do we critique each other? Who are the experts and why within our communities?

The Canada Council consolidated programmes after fragmenting across disciplines and created an open space for Indigenous artists and also access to other programs. It has a lot of catching up to do but is committed to a long-term rebuilding of relationships with Indigenous people. It has strong Indigenous staff and a board committed to reconciliation.

Professional cultural producers should be involved in these conversations like out East. That there are still only four Indigenous curators in the country means we still need some hard reflection for real change. In the music world, this has been delegated to the industry. Can this be self-managed by Indigenous groups? There is self-management going on already in small organizations, which we don't notice if we focus on the large ones. There is national momentum with the TRC and other changes, so the time is right.

Cultural expressions /Expressions culturelles

Executive Director Lori Blondeau of TRIBE, an Aboriginal artist-run centre, described its founding by a small group of artists in 1995 to create and present their own work and to be autonomous. There wasn't a lot of Aboriginal programming in public art galleries or artist-run centres at the time; there was what they called the "quota shows" that would have the one show per year to check the box in Canada Council (that happened after 1992 and Lee-Ann Martin's report on the politics of inclusion and exclusion) or SAB applications if they had such policy stipulations. Carl Beam was the first Aboriginal artist in Canada to get a Canada Council grant in 1982.

So we were looking at this history and the pattern of exclusion in arts institutions and funding bodies. It was a bit different in Saskatchewan because in 1982 there was the World Indigenous Peoples Gathering where the Mackenzie Gallery with director Carol Phillips and Robert Houle put on the first Indigenous contemporary art show in Canada—maybe even North America: *New Works by a New Generation* by artists from Canada and N. America. As a teenager, she got to experience this.

Having organizations like TRIBE, Sakewewak, and Urban Shaman has shifted the way art galleries and institutions look at Indigenous art programming. TRIBE is a centre without a space or centre—and it allowed them to collaborate and partner and have as many as three shows at different galleries across the city and beyond. It allowed them to be nomadic like their ancestors and face no borders. Right now they have a Barry Ace show in their first partnership with Wanuskewin.

Blondeau has been there twenty years and sees a real challenge in the loss of programme support, such as the Canadian Heritage Aboriginal arts administration training grant where you'd find an organization to work with. It allowed her to work with Anthony Kiendl and Sue Bustin at AKA for ten months. That programme ended in 1996 or 1997 and we don't have enough arts administrators. Blondeau has trained them and then they move on to places like Wanuskewin or bigger institutions. It's a programme that Canada Council or Canadian Heritage should look to reinstate.

So grassroots representation is important. Policy comes about because of people on the ground pushing for change and for organizations to be inclusive of diversity.

Dana Soonias, CEO of Wanuskewin, knows well the diverse tasks and roles—a bit of everything—played by administrators in nonprofit sector. Governance, systems, and diversity are part of what they do on a daily basis. How do we tie this to what we do and the impact we make? Wanuskewin is going through a renewal phase and building a vision that is all about the people and the spirit, as others have mentioned, and about relationships with one another and with space and our voice within that.

There are a lot of synergies Indigenous people bring to diverse cultures, but how do we create spaces for this and future generations? What policies and structures do we need to be more effective? Soonias sees changes being made at Canada Council and the federal government reinvesting in culture and the arts. Wanuskewin is listening and open. We are working with grassroots, established, and emergent artists and able to do what we do because of their decades of work. Wanuskewin has been and continues to be a gathering space for First Nations and those relationships will take us into the future. Wanuskewin is seeking UNESCO World Heritage designation and intends to be a gallery space for all Indigenous peoples starting with Canadian Indigenous people but broadening to Indigenous peoples worldwide. We are all Indigenous here and all related to spirit and the land. We are diversity and all tied in important relationships. That's what Wanuskewin celebrates.

David LaRivière, artistic director of PAVED Arts spoke from a media arts perspective, giving primacy to content; to the work and ideas that belong to everyone (to quote Carol Greyeyes). Inspired by Adrian Stimson's work, he considers himself a trickster too. If at the Centre there is the man, that which is established to the point of cliché, incorporated into an entertainment industrial complex and calculated monetary return, along the periphery are diverse, unpredictable agents and artists challenging boundaries. The Centre (Justin Bieber, for instance) is not about dialogue but a pipeline, a one-way conduit that consolidates its base with commercial success. A great colonizing power. The first violence of contact was the introduction of the notion of property.

While there is value in advocating for artists to be paid, we need to put content at the centre and to develop ideas in an open, democratic debate. The periphery operates in a grassroots register. PAVED Arts' current show (a sound installation by Martine H. Crispo) is about the minoritarian voice, a coming into being as opposed to the firmly established, a site of interpersonal debate and play. It is a centre of resistance to media concentration and the ownership of rights. It is an experimental voice to test boundaries and demystify media. And they like other artist-run centres operate on peanuts to make space for experimental voices to tell our own stories and resist the sellout. Collaboration will always outpace competition.

Dean Kush, assistant general manager of SaskCulture, began with his music career and the experience of a friend getting 287 streams of his song and earning 18 cents! But his main focus as a funder was changing demographics and changing, evolving attitudes that should not be feared. SaskCulture has an elected board of members of the community unpaid and genuinely interested in what's happening in their community and they have put diversity at the forefront. Such grassroots participation has resulted in organizations such as Saskatchewan Arts Alliance and in SaskCulture's own First Nations and Métis Advisory Circle.

It is the job of SaskCulture to provide the resources and mechanisms for cultural expression to take place, resources to assist organizations to become inclusive. As part of their inclusiveness strategy they had consultations in nine different communities and grassroots people were asking for change—from a

time when figurines of Indigenous people were next to dinosaurs in museums. The result was incentives for diversity planning.

SaskCulture was one of the first to put out in their publications the TRC calls for action and to encourage conversations to see where we fit. One of their cultural tours this summer is focused on the TRC. One person is doing buffalo hide tanning in different communities while others talk about the practices and what they mean and where we belong. Connecting newcomers with Aboriginal peoples was a pilot too with grassroots organizations. A challenge remains that limited funding is creating competition. Of \$50 million in the 2014-2015 budget, \$11 million went to Indigenous groups. His call to action was to get to these community meetings to engage and voice their concerns.

In question period, Blondeau said that it was great to have a choice at Canada Council to stay in visual arts or to move to Indigenous programmes. It's our decision, our choice where we position ourselves within funding bodies.

Question: Are there barriers still to diverse voices reaching the policy level? If there are barriers still to accessing programmes and funding and some governance issues, we need to focus on building connection with communities and having impact in those communities. We can only do that by bringing communities back to the organization, making sure they are welcomed and feel part of it. Big institutions tend to use outside experts, Indigenous consultants from elsewhere, from Ottawa, instead of recognizing the professionals in their own backyard. The monolith, a system that privileges commercial success, obstructs. Our audiences are small but you can actually talk to artists at PAVED openings and maybe even collaborate. Protectionist policy can backfire. Talk to the funders. Change policy by sharing what you think.

Cultural Communities/ Communautés culturelles

For Beulah Gana, director, Saskatchewan Association of Immigrant Settlement and Integration Agencies, the panel topic is close to her heart. Where are newcomers in all of this? They come with their cultures and art. How are they being integrated? With what policies and governance support? If we export culture or arts, which ones? How do we negotiate cultural expressions that sometimes belong to other countries? These topics might be on our minds as we listen and discuss.

Nafiseh Zamani, youth manager, Saskatoon Multilingual School/ Performing Arts Coordinator, Saskatchewan Intercultural Association (SIA), came as a newcomer 11 years ago and faced the same culture shock, challenges of language and culture that prevented her and others from being as engaged as she was in her own country. She needed help to get involved and connected again, to be seen and heard. That's how she became involved in the SIA whose contribution to the protection and promotion of the diversity of cultural expressions is focused on cultural retention and crosscultural education.

Language, we have heard again and again, is the main element of culture, so SIA has been for 30 years the umbrella organization for heritage languages in partnership with SaskCulture, Saskatchewan heritage languages organization, and public schools. They support 34 cultural communities in Saskatoon to protect and promote their languages and culture, so that children know their own identities. Unfortunately, it is not a provincial government priority and more than 60 cultural communities in the province are losing financial support. A petition is en train.

Education plays a fundamental role in the protection and promotion of diverse cultural expressions, as is said in the Convention. SIA programming includes opportunities for exposure to diverse cultural performances and intercultural dialogue. SIA is promoting active culture programmes to introduce other cultures, especially indigenous, to children at schools to build understanding, change life skills and lifestyle, and develop friendship networks. Intercultural dialogue and diversity of expressions is critical. Cross-cultural education, cultural sensitivity, and employment training at a young age is key to a peaceful, safe world.

Haidah Amirzadeh, Board Co-Chair, Open Door Society, began with her personal experience as a newcomer who did not speak English giving birth to her first child and being told through a translator that in Canada we keep very quiet giving birth! This was her introduction to new cultural norms of expression. Her next experience was in the drama department learning difficult Shakespeare plays but also experiencing a professor (Raymon Montalbetti) who encouraged her to express herself in her own language, but it was only one class. She experienced a lot of exclusion and moved to fine arts that she thought would be more inclusive, but she was wrong.

Facing those challenges, she was involved in a dance group and in starting a Persian school to promote language as central to identity. Her daughter, for example, explained that she felt she knew her mother better, understood her better, when she saw her speaking Farsi. So she is especially disappointed in the loss of government support of \$200,000 which covered only basic materials and expenses for 2500 students supported by 200 volunteers.

This discussion is so important when by 2030 immigration will account for almost 100% of population growth. With the exception of Indigenous peoples, we are all immigrants and we are all here to stay, so this cannot be dismissed. The majority are from ethnic groups and we need at all levels more inclusion than assimilation (or becoming quiet Canadians). We need to engage and collaborate, to build bridges across communities. Lori Blondeau and Dana Soonias have served on the Open Door board. We all need to take initiative to include, reach out, take ownership. Invite us so that we can learn about each other. Many immigrants do know about Indigenous peoples and cultures and there are new initiatives and information sessions. Open Door programmes include Cultural Bridging to complement other programmes and give two-way learning opportunities. Youth programmes are also very popular and kids are open to learning in participatory learning events.

Director, School of Community and Public Affairs, Concordia University, Chedly Belkhodja spoke about our ability to inhabit multiple cultures. In his own case, he is new in Quebec. He was French/Tunisian born but grew up in Moncton, New Brunswick, and taught at the university there for 20 years, and therefore felt also Acadian. When he arrived in Montreal, his Arabic culture came back when his son wanted an icecream and the Moroccan shopkeeper said that his son would soon learn to do Ramadan like his father. We need to keep in the picture the perspective of second generation Canadians whose culture changes.

He had three main points to make about immigration, diversity, and cultural policy. We need to find a balance between common ground and differences. Sometimes we resort to authenticity and defending our turf. We respect but also need to engage with those differences in Canada, to go beyond the branding of diversity. Concordia brands itself as the most diverse university. When he considers what international students go through in the city, the reality is very different from the discourse.

We need to recognize the power relations that play out in majority/minority rights. Some communities have more access to resources. Who is part of the community? Some provinces select immigrants—desirable migrants as opposed to undesirable and invisible migrants. For example, temporary foreign workers and caregivers. We have policies that are hard on certain categories: red carpet for some but not for others.

We need to share a space for different cultures, in a multi-level, bottom-up approach, to engage, to be open in policy to innovations; resources for R&D. In Quebec funding has been cut for intercultural programmes. Funds continue for the number of immigrants arriving but not the big envelope for connecting cultures. Rapprochement is important. Sometimes immigrant communities get forgotten and sometimes discussions are sensitive in First Nations communities. African Nova Scotians, for example, have been there for 400 years and claim their rights when the issue of immigrants is brought up.

We need to recognize the importance of culture in immigration policy. We need to make room for immigrants in the fabric of Canadian culture. We need to make room for artists from these communities and to think of immigration as more than an economic issue. They need to be part of the creation and not only as consumers or in the multicultural exotique and be themselves part of pushing the limits.

Comment: Thanks for the courage to speak honestly to the issue.

What recommendations for education, for school curriculum, that might be mandatory? What subjects? How delivered? Nafiseh would like to see her daughter be free to express her culture and practise religion without being bullied because of lack of knowledge and questioned about her mother wearing the hijab. More knowledge is needed. Three times she has had to talk to her daughter's teacher and this is why she is passionate about this topic.

How do you find the balance between commonalities and differences? In research on smaller communities and burial practices, Chedly was struck by people talking about going beyond the differences and judgments in this context. Schools and sports offer opportunities for common ground beyond being stuck in media constructions or considering differences only in the context of crises.

Comment: We need to make universities accountable for beautiful discourses that contrast with the realities on campus facing international students who pay so much, three times more than Canadian students.

A subject for further discussion is representation, what identity we represent to ourselves and to the outside world and not to lose competence and professionalism or equality of aesthetics. A strong signal from Ottawa today is about the variety, diversity, and balance in Canada but also the strong professionalism and qualities of these individuals. So we need to consider as we discuss content for ourselves and for our children. Difference, that is, can be affirmed and celebrated with professional competency that neither dilutes nor disfigures identity.

Municipal Perspectives / Perspectives municipales

Two views—those of an arts and culture consultant and city councillor—were presented on municipal perspectives on the governance of cultural policy. Without graphs and statistics, Alejandro Romero, City of Saskatoon, spent his seven and a half minutes on public art, asking the audience how many know how

to read a city through its public art collection. To understand a city and its people, walk around the streets and assess and reflect on the public art. What does the art in public spaces say about the community, about the many generations that have lived on the land? Saskatoon takes pride in its public art, a collection of 45 permanent works in diverse genres.

The city's cultural plan approved by Council in 2011 and the result of two years of research, consultation, and planning with many communities is a working document that provides direction and responds to resident needs so we can grow into a caring, prosperous, and creative city.

Social structural changes and new populations in the last ten years forced us to look within and come up with policies in heritage, human resources, commemoration, monuments, public art, antiracism, immigration, and special events. The policies are among the most inclusive in Canada where culture and identity are diverse, multilingual, multicultural, and in tune with global trends.

Public art reflects the cultural paradoxes, is responsive, accessible, participatory, collaborative, and sustainable. There is traditional and conceptual work encouraging leadership and mentorship. The program looks for connections and partnerships and is managed departmentally to address the diversity of the city. Many stories are woven through the works, such as the award-winning walking performance play *Walk the Trail* written by Joel Bernbaum inspired by a British Columbia artist sculpture and the *Spirit of Alliance* (a collaboration of French, British, and First Nations artists, including Adrian Stimson) donated by Whitecap Dakota First Nation and reminding Canada of the promises that make it the nation it is today. The third example is *The Land of Berries*, by British artist Tony Stallard, TRIBE, and artist Julia Camp, storyteller Joseph Naytowhow, and writer Kenzie Williams located in the Remai. It is a red sign, but not a stop sign, and in Cree to remind us we are in treaty 6 territory.

Each is the collaboration of sophisticated individuals working to celebrate identity and mutual respect. Currently, they are working on the project *I am the Bridge* in partnership with PAVED Arts to promote dialogue about the differences and commonalities of Saskatonians. In its third year it is transforming a pathway under a bridge into a cultural place where people gather to celebrate local cultural productions including music, film, art, interactive activities, a place for conversation and outdoor screening by the river (to remind us of nature and its sustainability). It is an invitation to youth to think of the public space as their livingroom to meet with friends and family and to think of public art as an instrument to promote connections and support diversity and equality.

Public art speaks with no words. We don't have a giant bronze statue of a king or queen on a horse, but rather a local soccer player that lost his life in a world war. Instead of soldiers and warriors, we have monuments to alliances celebrating the trails and victories of the local people, animals as reminders of our connections with nature, children playing freely, and abstract art to celebrate the mind, and stories told by elders. Public art (1) is located on treaty territory and the homeland of the Métis and (2) connects all of our stories.

City councillor Charlie Clark started by acknowledging Alejandro's work in bringing people together, getting them to think beyond their pre-conceived notions, challenging us, and building bridges. It's not easy to promote public art in the city for Alejandro and Kevin Kitchen; it is easier to talk about potholes and taxes.

Clark's own grandmother was an oil painter who used art to work through her loneliness when her husband was off at war. Although she got to work with Arthur Lismer, as a woman it wasn't an easy path. She wasn't taken very seriously and was never "discovered" but was a huge influence on him growing up in BC. His mother was the director of an art gallery in South Okanagan and his twin sister is also an artist.

As a councillor, arts are not always front and centre. In our changing city, the purpose of local government or any collection of people is to build a good society that taps into people's potential and talent. It's often policy and intellectual discussion that we resort to in working through these issues, but it's also often an artist's intervention that helps move the discussion forward. Art is what tells us who we are at a given time explores the tensions and contradictions of how the group will live together: First Nations, Métis, settlers, new immigrants. At a recent Office of the Treaty Commissioner event on reconciliation, people were asked what success would look like in thirty years. Many were academic and intellectual in their responses; one person shared a poem that he had written for the students at St. Frances School about what he wanted for them. It was the most powerful contribution.

Clark also sits on the Remai Modern board and thinks Saskatoon deserves a great art gallery. The challenge is to ensure that it reaches its potential to inspire people, to get us imagining beyond our daily lives.

He got on council in 2006 just before the 2007 boom made it harder for artists to find affordable places to live. So developing the bus barns for artist spaces is a place we should be going. He is also enthusiastic about the SUM theatre productions in the community, transforming a park into a theatre for as many as a thousand people. We can build art spaces but we can also transform existing places as with the back lane party behind Art Placement last summer, which was an amazing experience.

We should have youth on every panel and we've heard from youth that they need space, recording studios, and art studios, and indoor skate parks, not just a huge space for high culture. They will be building our future, so what can we do to give them the space?

People always think of building new things, but we need to use existing space better, space that is not used fully for programming.

Discussion: How do municipalities work together for consistent policy on public art? Regina worked hard to try to get a 1% provision for public art associated with capital construction investments, for example. There is a long history since 1921 of public art in the city. Recently, the Creative City Network in Canada has developed documents supporting municipalities. Alberta has a roundtable, but here Saskatoon is ahead of the game. We have met with Regina several times. Within 5-6 years, all the municipalities of Saskatchewan will realize there are important opportunities.

It's an intergenerational issue. Youth have the answers but we don't have stable funding because people don't believe youth can do it. But we are trained facilitators and can use if we get access to spaces that are available in our communities. We need freedom and trust. Trust us. We have the expertise. Include us; never underestimate a 14-year-old kid! Between 3 and 6 p.m. most kids get in trouble. That's when they need a safe place. There are models and examples where youth get the autonomy to grow in their leadership. I am extremely invested in this community because it invested in me. Then we'll be strong communities for a long time.

What is Indigenization of institutions? It's not just about symbols; hire someone, or get a board member.

Everybody needs space to gather and build relationships. It is about access and making them available, safe, neutral spaces to collaborate and get to know one another. Make the calls to the City and we'll guide you in direction of those spaces whether it is in libraries or schools. We need to think out of the box. It's your community.

Youth and emerging artists / Jeunes at artistes émergents

Jessica Generoux, library assistant at Saskatchewan Indian Cultural Centre, spoke to the transformative power of culture growing up on the rez and on the road to powwows. She has spent recent years working in libraries and facing the challenges of bridging cultural communities. Nobody else wanted to do the work, so she agreed. It was all about talking to elders, knowledge keepers, resource people and connecting them with libraries and identifying what programs could be available and successful in the city. Over the years she has seen a lot of collaboration across cultures. One initiative was with the Regina Open Door Society on making starblankets, part of the giftgiving teaching. Part of the teaching is to make the starblanket and give it away at important moments (births, graduations, and funerals, for instance). There was so much learning and sharing and at the end there was such a desire to learn more about First Nations teachings that it has inspired her to keep up her studies in librarianship and her current digitization project at the cultural centre.

As an artist with puppets, her focus is on the process of reconciliation. It is not about putting oil on a canvas but about having a community movement behind you. When she made her first puppet film (supported by the SAB) with an elder, she had been thinking about the youth but found the process transformative—learning from a residential school survivor who hadn't been asked before what she lost in the schooling. And the elder told her she needed to keep using her art to tell the elders' stories and keep the knowledge alive.

Alexis Normand, Conseil culturel francaskois and Folk Music Canada, fell into the francophone music world because her community found she wrote songs and encouraged her to enter a competition. It opened up a world for her and she went to University of Ottawa to study and then discovered a school of francophone singer-songwriters in Granby. Then she realized her chance to go home to contribute back to the community. She didn't have to go to Montreal where the industry is (as Suzanne Campagne had explained) but could choose to go back to Saskatoon.

There were challenges as a francophone artist, with smaller audiences, and she had to become creative to make a sustainable lifestyle and maintain the freedom to say what she wanted to say, secure funding, and navigate the waters. Governance and policy for her are the institutions that create the enabling environment or framework for cultural expressions. You need a structure for culture to come to life but it can become too complicated and overpower the creative expression. Grant applications can kill inspiration. The weight can extinguish everything and she sees that in francophone communities around the province.

It's been difficult even to convince cultural centres in the province to be part of a promotional tour for her new record, even when she has the resources. What is important is the strong link between the

cultural sector and community. Part of her job as an artist is to provide people opportunities to come together and laugh together and create stronger communities. It's community development, not just an event. Sometimes we get preoccupied with the numbers and the bottom line, with how big the audience is, rather than with making something meaningful, an engaging experience.

Métis poet and hiphop artist Zoey Roy has learned from the last eleven years in Saskatoon to appreciate that people are generally really kind as opposed to obsessing over socio-economic problems and the oppressive systems that can dishearten us. There is lots to be hopeful for as well. We have a strong enough and a small enough community to be able to handle things on our own. She is trying to strategize ways to stay in this city because she wants to and loves this city. But she wonders what it will look like.

She is sad because we have lost a lot of programming in this city (a wellness centre and program out of Estey School on Witney Avenue, for instance). Hundreds of people went to this program funded by Canadian Heritage, but it was cut because someone was making decisions that didn't understand the impact on people's everyday lives—safe spaces for young people living in high risk environments. These children were not bad. Nobody wants to be bad. The environment, not the children, is very risky. We need to understand that. We in the community need to be accountable. There is no reason for that beautiful space on 20th and Ave W not to be used. Nobody has done anything about it. The inaction reminds children where they stand in this society.

She introduced National Youth Arts Week to Saskatoon in 2012 and within a month she had 12 organizers, back alley parties, public art all over the city, 54 events in one week with \$5,000. It was such a vibrant time in the city. She had to step back because she was getting exhausted so she came back to get a degree even if it meant coming to an institution that compromised her integrity because of a board associated with the extraction industry causing harm to Mother Earth. This place is where she can learn to decolonize and become a better leader for her community and to counter a colonial system that did so much to make her people fail.

There is a lot of pain but resilience too. She wants everybody to celebrate Indigenous culture and that's why she uses her spoken word and education and is promoting land-based learning and holistic models. She is interning in the ecojustice program and kids are participating in traditional ceremonies and teachings. People can't be allies without knowledge and participation in ceremonies. Buying earrings at a powwow is not participating. And we can't have reconciliation without telling the truth.

Discussion: How do you stay here when you work in the cultural sector as an Indigenous person? Where are the jobs? Zoey has created every job she has ever had. Give her the resources and she'll do it. You have to be creative.

Mentorship is a way forward to avoid anger taking over. How can you stay close to your heart without succumbing to the negativity and staying on the path to creativity? Finding purpose, the bigger picture, engagement in your own community, and finding your own creative voice (Alexis) and youth reconnecting with elders and ancestors (Jessica). That is a huge responsibility for us now to explore those teachings through our own purpose in life (Jessica). Zoey feels so lucky to do what she has done in expressing herself. That freedom feeds her soul and allows her to love those kids she teaches. Her frustration is for vulnerable populations who don't have access or the education to articulate their needs. The legacy is in the process and we can't be passive and we need to keep moving forward.

Lessons learned: The way forward / Les leçons tirées: La voie à suivre

Len Findlay, Director, Humanities Research Unit, made three points about culture, multiculturalism, and cultural dependencies as sites of possibility, resistance, and potential transformation. Citing “when I hear the word *culture*, I reach for my revolver,” Findlay reflected on the power of culture to unsettle a totalitarian and violent autocrat. That such a person is profoundly threatened by culture points to one of the sites of possibility at this point in Canadian culture when we wonder what we can mean by sunny ways. That culture is critical to the understanding and exercise of democratic values is a hugely timely message regionally, nationally, and internationally. That some find it easy to disparage or dismiss culture is interesting especially when we reflect on how important culture was in the last federal election. It is a locus of freedom with huge mobilizing potential.

Multiculturalism is the answer in Canada (that is demonized in Europe)—part of our difference and the Canadian advantage in producing just social outcomes despite all we have heard today and despite waiting to see responses to the TRC calls to action. We need to investigate multiculturalism’s positive and negative valence in order to improve our own multicultural apparatus to release a new wave of creativity in the country.

Cultural dependencies. Next year there will be attempts to develop a new national imaginary after 150 years of the national experiment. It will be content free without the people in this room, without creators to reimagine Canada. In reimagining Canada, Justin Trudeau cannot do it on his own. He needs community; he needs content. He is trying to get us all to believe that diversity is enrichment, not deficiency. We need to take this collective effort at cultural memory and cultural projection into the future from the place of present possibility in 2017. Cultural workers will never have been more important to this endeavour. Populate these three sites with your ideas, your aspirations, your people, and your idioms.

Lenore Swystun of the Canadian Commission for UNESCO Executive, like Carol Greyeyes, chose to go from the gut. She was at the table when the Canadian Commission for UNESCO was talking about the Convention and these issues and all the “what do we do” questions. What was missing was “who are we?” She didn’t know enough about the people she was working with other than what was in a bio which tells too little about who a person is, how they express themselves, and what community means to them.

That’s how she thinks about culture and why her life’s work has been to engage people in conversation about place and to imagine place, how it was and is today, and what our perspectives are and to invoke those big questions about what we want it to be in the future and what that means in the democratic process and our roles and what it means to have the edgy dialogue. So thanks to those who had the courage to take us there today to that edginess—and what it means for me to come from Redberry Lake as a product of settlement and a lesbian that pushed for gay marriage. Yet she is often thought of one way and seen another way as an activist and city councillor that pushed the edges on creativity and then can be branded traditional white.

As Canadians we can give ourselves the right to screw up. She is proud to be Canadian and to have permission to have this dialogue and imagine and reimagine governance. Policy is about relationship and the way we document it--how we want to see our way forward. It’s to say gays matter today. We

screwed up on Indigenous issues and need to correct that. It's about welcoming newcomers. Continue blowing through the silos and be ok with guns of that sort.

Mary Blackstone, Director, Saskatchewan Partnership for Arts Research, found the day energizing with a group actively asking questions and seeking solutions. In the Arts Congress in Regina last week, one of her roles was to lead a roundtable where people were asked what solutions could be brought to bear within our arts ecosystems. How can we do growth better and address diversity, access, and equity? Around the table people said we shouldn't even discuss this; it's just a fact and has to happen. But we are here to discuss because it hasn't happened. So we have shown today that there is much to discuss, to work out before we achieve genuine diversity, access, equity. So thanks for the ideas, a real gift to take away today.

Good cultural policy has to evolve out of an understanding of the complexity of words and definitions. Culture is a troubled term. One definition last week—"it's what you do when you are not working"—is so indicative of a certain cultural perspective that evolved out of the Industrial Revolution. Today we learned culture is a way of life, which makes it such a difficult term to deal with. We need to bring similar thinking to community and communities, including the North. We need to look at diversity and consider whether we are making space for second generations, for hybrids. We need to allow for cultural mediations to allow cultures to come together for understanding and also to be ready for cultures not to be preserved but changed in the process. Cultures need a space to themselves to negotiate what they bring to individuals.

We need strong, evidence-based policy (the UK report on value of culture points to the challenges); artists are front-line researchers asking different questions; policy leads by following, acts by being. Artists have to engage in thinking about policies in their community, not to leave it to policymakers who don't have a clue. Otherwise we will have to live by the policy they will have created.

Conclusion

The big story of the day was the intertwining of accomplishment and anxiety in a distinctively regional way that feeds into the national conversation as we undertake the reimagining of ourselves and our interrelations for the 150th birthday of Canadian Confederation. If questions and data gaps remain and metrics need better to capture the transformative and not only the economic value of culture, there was a general feeling that the time was right to act on our collective responsibility to engage the diversity of voices—young and old, minoritarian and majoritarian, artists and non-artists, Indigenous and non-Indigenous, northern and southern—to "build the world we want" (UN, 2014). And there were examples aplenty in the work of Carol Greyeyes, Suzanne Campagne, Denis Rouleau and La Troupe du Jour as well as the collaborative commitments of *The Spirit of Alliance* among others of how we might move forward together.

As we moved through the text of the day, it indigenized itself in compelling ways, inside and outside institutions and policy contexts and in conversation with minoritarian concerns and discourses. And it all came together in an intensified sense of opportunity by the end, regionally, nationally, and internationally. Such opportunities, it was felt, merited a dedicated conference on the protection and promotion of Indigenous cultures.

The details of the testimony and analysis here offer a treasure trove for future elaboration, interrogation, and development. These details can be used by so many different readers to apply creatively and administratively in their own milieu.

In sum, this report represents a rich and energizing culmination to an 8-part series, and identifies new pathways and portages whereby diversity can be shown to work for all of us, and often in strikingly different yet still empowering ways.

Highlights / Action items

- Culture is spirit and a way of life for indigenous peoples. The Truth and Reconciliation Commission (TRC) calls for the broader recognition of their traditional knowledge. This should be the subject of a future seminar.
- Digitization grants need to be renewed, institutional capacity needs building, and (Indigenous) communities need to be engaged for community-driven digitization projects.
- There is a need to renew the Canadian Conference for the Arts, with a broader vision on culture – but which one?
- There is a need to review the 2009/10 Saskatchewan provincial cultural policy. Emphasis on the film industry may have been detrimental to other aspects of culture.
- Cultural export is a new priority for the federal government, to give visibility to our creators in the digital era. Participants hope all cultures will be featured but are aware of the risk that export promotion leads to rivalries and friction.
- We need to ensure that promises made by government and other institutions are translated into actions and that resources accompany support for programming.
- The business case for culture can leave that case without cultural leverage.
- We need deep reflection on and rethinking of institutional priorities for real change and not add-ons such as the Canada Council Aboriginal Curator in Residence programme that leave the status quo otherwise intact.
- The Canadian Heritage Aboriginal arts administration training grant might be reinstated to build capacity.
- We need to trust and invest in youth expertise for safe, sustainable communities.
- Bridges are to be built between migrant communities and indigenous peoples. Francophones are also questioning themselves on the need for alliances with Indigenous and minority groups.
- Public funding programmes are not adapted to the changing times and the administrative burden could be lightened. The new funding model of the Canada Council for the Arts is welcomed (though untested). It will be beneficial to work with artists and groups toward solutions.
- Organizations are changing and want to become more inclusive to diversity in their staff, management and programming.
- We need evidence-based policy. Artists are front-line researchers asking different questions. They have to engage in thinking about policies in their community, not to leave it to policymakers who don't have a clue. Policy should lead by following.

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THE GOVERNANCE OF CULTURAL POLICY FOR
THE DIVERSITY OF CULTURAL EXPRESSIONS / LA
GOUVERNANCE DE LA POLITIQUE CULTURELLE
POUR LA DIVERSITÉ DES EXPRESSIONS
CULTURELLES

12 MAY 2016

Arts 241 (Neatby-Timlin Theatre)

UNIVERSITY OF SASKATCHEWAN



Coalition
pour la diversité culturelle
for Cultural Diversity

Conference Goals

The May 12 conference explores the governance of cultural policy that would be more inclusive of the diversity of cultural expressions. It builds on the cross-Canada series of such events on the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions co-organized by the Coalition for Cultural Diversity and hosted most recently at Université Laval and Simon Fraser University. The international standard-setting 2005 Convention provides a framework for the governance of cultural policy, encouraging governments to develop policies that protect and promote the diversity of cultural expressions. Canada was the first country in the world to ratify the Convention, now endorsed by 142 countries plus the European Union.

Designed to be relevant to and anchored in the local and regional context for all stakeholders, the conference has these key goals in promoting the rich diversity of cultures:

- Facilitate constructive dialogue among the academic, cultural, and governmental communities
- Develop intercultural, interprovincial, and interdisciplinary collaborations
- Contribute to CCUNESCO activities relating to the Call to Action
- Engage with the next generation of researchers, artists, administrators, curators
- Conclude the discussions with a set of recommendations

The Coalition for Cultural Diversity will contribute its expertise on the UNESCO Convention to give context to the conversation and propose examples of best practices from Canada and abroad. Panel presenters will share their diverse perspectives in addressing questions such as these in the context of the province of Saskatchewan:

- What are the enabling conditions for equitable, effective participatory governance of cultural policy and funding priorities?
- Are policies and programs transparent, accountable, and in compliance with UNESCO Convention principles?
- Do policies and programs protect and promote the diversity of cultural expressions?
- What have been the impacts of trade agreements and copyright legislation?
- Are effective monitoring and assessment tools in place to assess policy impacts?
- Are there institutional mechanisms for the views of diverse communities to be taken into consideration when discussing, designing, or implementing and accounting for provincial cultural policy?
- Is there an effort by public institutions in the arts and culture to reach out to the diversity of communities?
- Do some communities face unusual barriers to having their voices recognized and to exercising their right to self-expression and representation?
- Are national and international discourses and political promises of inclusiveness being followed by actions? Are results starting to show and are they reassuring?

Objectifs du colloque

Le colloque du 12 mai à l'Université de la Saskatchewan portera sur une gouvernance de la politique culturelle plus inclusive à la diversité des expressions culturelles. Il s'inscrit dans le prolongement de la série pancanadienne de conférences sur la Convention de l'UNESCO de 2005 sur la protection et la promotion de la diversité culturelle, coorganisée par la Coalition pour la diversité culturelle, et plus récemment en partenariat avec les universités Laval (Québec) et Simon Fraser (Vancouver). La Convention de 2005 est un instrument normatif international qui fournit un cadre de gouvernance de la politique culturelle, incitant les gouvernements à développer des politiques qui protègent et promeuvent la diversité des expressions culturelles. Le Canada a été le premier pays au monde à ratifier la Convention, signée à ce jour par 142 pays ainsi que l'Union européenne.

Conçu afin d'être à la fois pertinent pour toutes les parties prenantes et ancré dans le contexte local et régional, le colloque poursuit les principaux objectifs suivants en vue de promouvoir la richesse de la diversité culturelle :

- Favoriser un dialogue constructif entre les milieux universitaires, culturels et gouvernementaux
- Développer des collaborations interculturelles, interprovinciales et interdisciplinaires
- Contribuer à l'Appel à l'action de la Commission canadienne pour l'UNESCO
- Impliquer la nouvelle génération de chercheurs, artistes, administrateurs, conservateurs
- Conclure les discussions par une série de recommandations

La Coalition pour la diversité culturelle mettra à contribution son expertise de la Convention de l'UNESCO afin de contextualiser la thématique abordée et proposera des exemples de bonnes pratiques du Canada et de l'étranger. Les panelistes partageront leurs points de vue respectifs sur les questions suivantes dans le contexte de la province de Saskatchewan:

- Quelles sont les conditions favorables à une gouvernance participative plus équitable de la politique culturelle et de ses priorités de financement?
- Les politiques et programmes sont-ils transparents, imputables et en conformité avec les principes de la Convention de l'UNESCO?
- Est-ce que les politiques et les programmes assurent la protection et la promotion de la diversité des expressions culturelles?
- Quels ont été les impacts des accords sur le commerce sur la législation du droit d'auteur?
- Des outils de suivi et d'évaluation efficaces sont-ils en place pour évaluer les impacts des politiques?
- Existe-t-il des mécanismes institutionnels permettant de prendre en considération les points de vue des diverses communautés quand vient le temps de discuter, concevoir, appliquer et faire la reddition de comptes de la politique culturelle de la province?
- Les institutions publiques en arts et en culture font-elles des efforts pour rejoindre les diverses communautés?
- Est-ce que certaines communautés font face à des obstacles particuliers pour que leurs voix soient reconnues et qu'elles puissent exercer leur droit d'expression et de représentation?
- Est-ce que les discours nationaux et internationaux et les promesses d'inclusion des milieux politiques sont suivis d'actions concrètes? Commence-t-on à en voir les résultats et est-ce rassurant?

PROGRAMME/ PROGRAMME COMPLET DU COLLOQUE 12 MAY 2016

Registration Desk opens at 8 :30 a.m.

WELCOME AND OPENING REMARKS/ BIENVENUE AUX PARTICIPANTS ET INTRODUCTION

9:00-9:30 a.m. Isobel M. Findlay, Professor, Edwards School of Business, University of Saskatchewan, and Charles Vallerand, Executive Director, Canadian Coalition for Cultural Diversity

Charles Vallerand, The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

THE 2005 CONVENTION/ LA CONVENTION DE 2005

9:30-10:00 a.m. Chair: Isobel M. Findlay (U of S)

Nathalie Théberge, Director General of Copyright and International Trade Policy, Canadian Heritage

PROVINCIAL CULTURAL POLICY/ POLITIQUE CULTURELLE PROVINCIALE: SASKATCHEWAN ET COLOMBIE BRITANNIQUE

10:00-10:30 a.m. Chair: Lou Hammond Ketilson (Johnson-Shoyama Graduate School of Public Policy)

Jeremy Morgan (Independent Management Consultant); Sylvia Blake (doctoral candidate, Centre for Policy Studies on Culture and Communities, Simon Fraser University)

10:30-10:45 BREAK/ PAUSE

INDIGENOUS COMMUNITIES /COMMUNAUTÉS AUTOCHTONES

10:45-11:30 a.m. Chair: Marie Lovrod (Co-ordinator, WGST, U of S)

Tasha Hubbard (English, U of S); Carol Greyeyes (coordinator, wîcêhtowin-Aboriginal Theatre Program, U of S); Deborah Lee (Aboriginal Engagement Librarian, University of Saskatchewan); Dorothy Myo (President, Saskatchewan Indian Cultural Centre)

FRANCOPHONE MINORITY COMMUNITIES/ COMMUNAUTÉS FRANCOPHONES EN SITUATION MINORITAIRE

11:30 a.m.-12:15 p.m. Chair: Marie-Diane Clarke (Languages, Literatures, and Cultural Studies, U of S)

Suzanne Campagne, (directrice générale, Conseil culturel francaskois), Denis Rouleau (directeur artistique, La Troupe du Jour); Anne Leis (professor, College of Medicine, U of Saskatchewan)

12:15-1:15 P.M. LUNCH/ DÎNER

Marquis Culinary Centre

GOVERNANCE MODELS / MODÈLES DE GOUVERNANCE

1:15-2:00 p.m. Chair: Charles Vallerand (Coalition for Cultural Diversity)

Adrian Stimson (Interdisciplinary artist, curator, and educator); Jen Budney (doctoral candidate, Johnson-Shoyama Graduate School of Public Policy); Claude Schryer (Coordinator, Inter-Arts Office, Canada Council for the Arts)

CULTURAL EXPRESSIONS/ EXPRESSIONS CULTURELLES

2:00-2:45 p.m. Chair: Noreen Neu (Program Consultant—Arts Organizations, Saskatchewan Arts Board)

Lori Blondeau (Executive Director, TRIBE Inc.); Dana Soonias (CEO, Wanuskewin Heritage Park); David LaRiviere (Artistic Director, PAVED Arts); Dean Kush (Assistant General Manager, SaskCulture Inc.)

CULTURAL COMMUNITIES / COMMUNAUTÉS CULTURELLES

2:45-3:30 p.m. Chair : Beulah Gana (Director, Saskatchewan Association of Immigrant Settlement and Integration Agencies)

Nafiseh Zamani (Youth Manager, Saskatoon Multilingual Schools/Performing Arts Coordinator, Saskatchewan Intercultural Association); Haidah Amirzadeh (Board Co-Chair, Saskatoon Open Door Society); Chedly Belkhodja (Professeur et directeur, School of Community and Public Affairs, Concordia University)

3:30-3:45 P.M. BREAK/ PAUSE

MUNICIPAL PERSPECTIVES / PERSPECTIVES MUNICIPALES

3:45-4:15 p.m. Chair: Kevin Kitchen (Community Development Manager, City of Saskatoon)

Alejandro Romero (Arts & Culture Consultant, City of Saskatoon); Charlie Clark (City Councillor and Remai Modern Board member)

YOUTH AND EMERGING ARTISTS/ JEUNES ET ARTISTES ÉMERGENTS

4:15-4:45 p.m. Chair: Jebunnessa Chapola (Women's, Gender and Sexualities Studies, U of S, and community radio host and cultural performer)

Zoey Roy (Métis poet, hip-hop artist, and activist); Alexis Normand (Independent musician, board member, Conseil culturel francsaskois, and member Folk Music Canada); Jessica Generoux (Saskatchewan Indian Cultural Centre)

LESSONS LEARNED: THE WAY FORWARD / LES LEÇONS TIRÉES: LA VOIE À SUIVRE

4:45-5:30 p.m. Roundtable Conversation

Len Findlay (Director, Humanities Research Unit, U of S); Lenore Swystun (Canadian Commission for UNESCO); Mary Blackstone (Director, Saskatchewan Partnership for Arts Research, University of Regina)

RECEPTION/ RÉCEPTION

5:30-7:30 p.m. University Club Fireplace Room, U of Saskatchewan. Food and refreshments. Cash bar.

Presenters



Haidah Amirzadeh arrived to Canada as a refugee in 1989 and has been advocating for refugees and newcomers ever since. She is a graduate of University of Saskatchewan Faculty of Law and holds a Bachelor of Fine Arts. Haidah has been primarily a sole practitioner in Immigration and Refugee Law while teaching Immigration and Refugee Law at the University of Saskatchewan. Haidah has an active role in the Saskatoon community and has served on the board of directors of a number of non-profit organizations. She continues to work with various cultural and ethnic groups in the hope that common issues and concerns might be found in order to bridge communities. One of her greatest dreams is to foster a strong relationship between newcomers and First Nation and Métis people of Saskatchewan and Canada. She is currently the Co-Chair of the Board of Directors of Saskatoon Open Door Society.



Chedly Belkhodja is Principal and Professor at the School of Community and Public Affairs at Concordia University. Before 2014, he has been teaching at the department of Political Science at l'Université de Moncton, where he was also chair for two terms. Until recently he was the director of the Atlantic Metropolis Centre and currently he is a Co-Investigator in the pan-Canadian Pathways to Prosperity Social Sciences and Humanities Research Council (SSHRC) Partnership. His research focuses on immigration policies and mobility of migrants in the case of less common destinations. He is also interested in the processes of integration and inclusion.



Mary Blackstone is Director of the Saskatchewan Partnership for Arts Research (SPAR) and Professor Emerita of Theatre at the University of Regina. She is also Director of the Centre for the Study of Script Development and a practicing dramaturg who works with dramatic writers in the development of new Canadian work for stage, screen, and new media. Formerly the first Dean of Fine Arts at the University of Regina and board member for numerous arts organizations as well as the Social Sciences and Humanities Research Council of Canada (SSHRC), she has published in the fields of cultural policy as well as early modern cultural history and ethics in creative research.



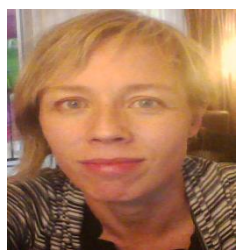
Sylvia Blake is a doctoral researcher at Simon Fraser University's School of Communication, where she holds a Joseph-Armand Bombardier CGS Doctoral Scholarship and the CanWest Global Graduate Fellowship in Communications. Her research traces the evolution of the media diversity principle and seeks policy tools to support diversity within Canada and globally in the context of evolving media technologies, industry globalization, and trade liberalization. Sylvia holds a BA (Honours) in Political Studies from Queen's University and a MA in Communication and Culture from Ryerson University.



Lori Blondeau, a Cree/Saulteaux/Metis artist originally from Saskatchewan, Blondeau holds an MFA from the University of Saskatchewan, and has sat on the Advisory Panel for Visual Arts for the Canada Council for the Arts and is a co-founder and the current director of TRIBE, a Canadian Aboriginal arts organization. Her practice includes both visual and performance contemporary art.

Her work explores the influence of popular media and culture (contemporary and historical) on Aboriginal self-identity, self-image, and self-definition. She is currently exploring the impact of colonization on traditional and contemporary roles and lifestyles of Aboriginal women. She deconstructs the images of the Indian Princess and the Squaw and reconstructs an image of absurdity and inserts

these hybrids into the mainstream. Humor is essential to her work. The performance personae refer to the damage of colonialism and to the ironic pleasures of displacement and resistance.



Jen Budney is a PhD candidate at Johnson-Shoyama Graduate School of Public Policy. Her research examines public value creation by arts organizations, which includes issues of governance, institutional change, and co-construction with publics and communities. She began her career as an arts journalist in Italy in the mid-1990s. Since 2000, she has held administrative and curatorial positions in Canadian artist-run centres and art museums, and has worked as a program officer in visual arts at the Canada Council for the Arts. She is a member of the Board of the Hnatyshyn Foundation and also serves on the Venice Biennale in Architecture Advisory Committee, Canada Council for the Arts.



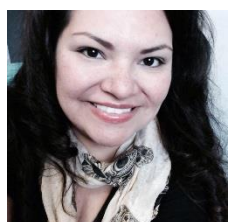
Suzanne Campagne pursued a professional singer/songwriter career for 20 years with the Saskatchewan-based group HART ROUGE, that performed nationally and internationally from 1986 to 2005. She was born and raised in Willow Bunch, Saskatchewan, and is part of the Famille Campagne. Her group was nominated 3 times for the Felix and Juno Award for Groupe de l'Année. An active member of the francophone community for the past 40 years, Suzanne returned to Saskatchewan in 2011 and is presently the Executive-Director of the Conseil culturelle francophone, an organization committed to the cultural and artistic development of francophone communities and artists alike.



Charlie Clark is in his tenth year as the City Councillor for historic Ward 6 in Saskatoon. Most of his career has been in the non-profit and private sector in Alternative Dispute Resolution and Community Economic Development projects. As a Councillor he has sat on the Remai Art Gallery Board for six years and was involved in the development of the City's cultural plan. He comes from a family of painters/illustrators.



Len Findlay is Professor of English, Director of the Humanities Research Unit, a founding member of the Indigenous Humanities Group at the University of Saskatchewan, and Past President of Academy One (Arts and Humanities) of the Royal Society of Canada. He is a cultural and intellectual historian, literary theorist, editor, translator, critic of literature and the visual arts, and a student of the university as an institution, of the humanities as an evolving formation, and of Canadian educational and cultural policy.



Jessica Generoux is of Cree, Assiniboine, and Scottish descent from Sturgeon Lake First Nation, Treaty 6 territory. Jessica earned her B A in Geography from the First Nations University of Canada, before working with inner city Aboriginal youth at the Regina YMCA supervising the Urban Aboriginal Leadership Program, developing a resource based on the Medicine Wheel Teachings, and completing a second degree.

While developing and performing puppet shows for seven years with Regina Public Library, her interest and curiosity grew in connecting Aboriginal stories and legends with the art of puppetry. Now, Jessica pursues puppetry projects through a collective of artists called La Luna Iskwew Puppetry. Her current work includes a children's television series with Aboriginal Peoples Television Network featuring traditional Cree/Dene/Nakoda/Dakota stories told through puppetry and animation. Jessica spent years supporting mispron: A Celebration of Indigenous Filmmaking.

After one year as the first Aboriginal Intern with the Education and Music Library, U of S, she is now at the Saskatchewan Indian Cultural Centre where she is creating a digital library featuring Saskatchewan Indian Cultural Centre's oral history and archives. She is completing a Masters in Library and Information Science, University of Buffalo, with a focus on Indigenous Knowledge and Library Systems.



Carol Greyeyes is an actor, writer, educator and member of the Muskeg Lake Cree Nation in Saskatchewan. She is the former artistic director of the Centre for Indigenous Theatre (CIT) and founding principal of the Indigenous Theatre School in Toronto, Canada. Carol holds a BFA and B.Ed. from the University of Saskatchewan and an M.F.A. from York University. She has directed and taught in theatres all over Canada and the USA and has acted in film, television, radio. Carol is now an Assistant Professor in the Department of Drama, and the coordinator of the new Certificate of Proficiency WĪCHĒHTOWIN-Aboriginal Theatre Program in addition to maintaining her professional acting career.



Tasha Hubbard (Cree) is an Assistant Professor at the University of Saskatchewan, and an award-winning documentary filmmaker. Her latest film, in post-production, is about a 60s Scoop family who united for the first time 50 years after they were taken from their mother. Her research is on Indigenous film, Indigenous creative representation of the Buffalo, and Indigenous women's and children's history.



Dean Kush is the Assistant General Manager at SaskCulture and has held that position for the past 6 years. Dean has worked in the private sector, the non-profit sector and for a short time, in the Saskatchewan civil service, where he was awarded, along with a team of dedicated people, the Premier's Award of Excellence. Dean has his Bachelor of Education and in the early years of his professional career, spent over ten years working mainly with international students, immigrants, and refugees. His work in the private sector and with the civil service also focused on immigration, international students, and diversity. Dean's career has taken him on various adventures with work experiences in Japan, the Philippines, Brazil, and Mexico. Dean is also an award-winning professional musician and songwriter.



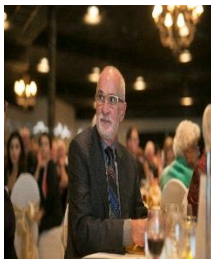
David LaRiviere received a Bachelor of Fine Arts degree from the University of Alberta in 1989 and a MA Fine Art degree from Goldsmiths College, University of London in 1996. Since 2008, LaRiviere has been the Artistic Director of PAVED Arts in Saskatoon. Within this context he has curated several exhibitions, published a number of critical essays, and continued to exhibit his work in Canada and the United States. His artistic practice encompasses digital art, audio art, video, web art, and performance, with a focus on intervening with public advertising spaces. His interest in a variety of media is further influenced by a research path that includes a still developing interest in continental philosophy, particularly concerning an interrogation of the author function and other activities that embrace the positive task of critique.



Deborah Lee is a Cree, Mohawk and Métis librarian. She worked at the National Library of Canada / Library and Archives Canada for seven years and has been an academic librarian at the University of Saskatchewan for nine years. Deborah's research interests include promoting culturally relevant library services for Indigenous peoples and in providing digital means of cultural knowledge transfer that respect Indigenous protocols. She has presented locally, nationally, and internationally and has published in many peer-reviewed venues. Her most recent publication is the co-edited book, *Aboriginal and Visible Minority Librarians: Oral Histories from Canada*.



Trained as a health psychologist, **Dr Anne Leis** is currently a full professor and head in the department of Community Health & Epidemiology, College of Medicine, University of Saskatchewan. Her research interests are related to cancer prevention, self-management of chronic diseases, and the impact of culture and language on health more generally. She is currently co-leading the research arm of *Healthy Start-Départ Santé*, a community-based, intersectoral, bilingual population health intervention designed to enhance physical activity and healthy eating among 3-5 years old children who attend Francophone or Anglophone day care centres in Saskatchewan and New-Brunswick.



of the community.

Jeremy Morgan has been working in the cultural sector for almost four decades, in Nova Scotia and Saskatchewan. Since 1988 he has been employed variously at the Saskatchewan Council of Cultural Organizations, Wanuskewin Heritage Park, the Saskatchewan Arts Board, and the MacKenzie Art Gallery. Since 2010 he has maintained an arts consultancy in such areas as strategic planning, governance, organizational development, and leadership development. He currently volunteers on the Board of the Saskatoon Open Door Society, as a mentor with artsVest, and on the City of Saskatoon's Public Art Advisory Committee. Jeremy cherishes the fond hope that public policy reflects the freely creative mind and voice



Dorothy Myo (okimaw piyesiw iskwew) is a fluent speaker of the Cree and English languages and a member of the Saulteaux First Nation in Treaty #6 territory of Saskatchewan. Her expertise is developed through a combined First Nations traditional and academic learning. President of the Saskatchewan Indian Cultural Centre (SICC) located on the English River First Nation, Dorothy leads a team dedicated to the preservation, protection, and promotion of First Nations language and culture.

With a background in social work, Dorothy led in the early developments at the provincial level toward employment equity alongside her successful retail ventures in Indian Arts & Crafts. She was one of the management staff who brought the highly successful Wanuskewin Heritage Park from conception to reality. Adding to her Bachelor of Social Work degree, Dorothy earned her Master in Public Administration at the University of Regina in 2010. Her exemplary achievements and continued focus have made her a leader in First Nations institutional development.



Fransaskoise singer-songwriter **Alexis Normand** is a board member for both the Conseil Culturel Fransaskois and Folk Music Canada. Among other accolades, Alexis and her debut album *Mirador* were recognized with several nominations in 2013 including one at the Canadian Folk Music Awards, the Western Canadian Music Awards and the Lieutenant Governor’s Arts Award. She is also a member of Rosie & the Riveters: a vintage-inspired vocal quartet, whose first single “Ain’t Gonna Bother” peaked at #5 on the CBC Radio 2 last fall.

Photo: Erin Crooks



Alejandro Romero is an independent visual and interdisciplinary artist, activist, curator, and consultant in Arts and Culture. His leadership as an arts administrator includes the renovation of an old theatre, public performances, public policy, lectures and public speaking. Alejandro is a full-time artist, facilitator, instructor, and art administrator for the City of Saskatoon.

He was Artist in Resident for the Cultural Capitals Project 2006 – 2007, and later at King George Community School in 2007- 2008. His work interconnects photography, painting, activism, dancing, artistic interventions and poetry with the concepts of identity, post-colonialism, prophecy, construction, manipulation and perceptions of reality. Alejandro exhibits in Puerto Rico, USA and Canada. Some of his works are in private collections in Bolivia, Canada, China, Colombia, Dominican Republic, Mexico, Puerto Rico, Spain, and the U S. His photographic work has been published in newspapers and magazines.



After studying acting and set design at the University of Québec at Montreal, **Denis Rouleau** began his career as an actor and set designer at La Boîte à Popicos in Edmonton. He then headed to Saskatoon, where he is now starting his 24th season as Artistic Director of La Troupe du Jour. Over the years, he has directed over 30 stage plays, many of them new scripts by Fransaskois authors, such as *La chambre blanche*, *La Trahison*, *Le Costume*, *Le Six*, *Le train fantôme*, *Deux frères*, *Les Vieux péteux* and *Bonneau et la Bellehumeur*.



Zoey "Pricelys" Roy is a Cree-Dene Métis spoken word poet, emcee, community activist, educator, and student in SUNTEP at the University of Saskatchewan. At 15, Zoey knew that in order to rebel against the "at risk" association she carried, she needed to find success. She started volunteering for her school and community so she can heal. She wrote poetry to make sense of her life.

She learned that Indigenous students were deflecting from school and occupying foster care homes and beds in the judicial system more than other Canadians. She found that education that is responsive to holistic needs of youth is necessary for building a generation of Indigenous youth who are keen on learning and participating in society. This is when she pursued her education degree. Zoey has discovered that identity is the biggest challenge youth face and she has become passionate about facilitating ways for people to express their most authentic self with hopes of truly celebrating community. For her work, Zoey has also received the Queen Elizabeth II Diamond Jubilee Medal, the National Aboriginal Youth Achievement Award from the Congress of Aboriginal Peoples', the YWCA Women of Distinction Award, and the Indspire Award.



Claude Schryer is a franco-ontarian sound artist, arts administrator, and cultural worker born in Ottawa in 1959. He studied music composition at McGill University and Wilfrid Laurier University as well as interdisciplinary arts at the Banff Centre. Since 1999, he has managed the [Inter-Arts Office](#) at the Canada Council for the Arts. He has also managed the Partnerships Office (2010-2012) and will be moving to a strategic advisory role for the Council in 2017. His interests outside of the arts include zen, technology, indigenous cultures, social innovation, art-science collaborations, triathlons and the outdoors. Claude is married to artist

Sabrina Mathews and they have two children: Clara and Riel. Twitter: [@claude_schryer](#)



Dana Soonias earned his Certified Aboriginal Financial Managers (CAFM) designation through Aboriginal Financial Officers Association (AFOA) Canada. Over the past 20 years, Dana has held senior positions with financial institutions and government; currently, he is the CEO of Wanuskewin Heritage Park where he is leading Wanuskewin's renewal project and vision to become Saskatchewan's first UNESCO World Heritage Site. He has been involved with numerous boards and committees across the country, including Past Chair of the National Board of AFOA Canada, the First Nations Financial Management Board; St.

Paul's Hospital Board as well as the Crown Corporation of Tourism Saskatchewan. He recently completed his Institute of Corporate Directors (ICD) course with Rotman School of Management, University of Toronto.



Adrian Stimson is a member of the Siksika (Blackfoot) Nation. His work includes paintings, installations, sculpture, and performance. Adrian has exhibited nationally and internationally, has his MFA from the University of Saskatchewan, and was awarded the Blackfoot Visual Arts Award in 2009, the Queen Elizabeth II Golden Jubilee Medal in 2003, and the Alberta Centennial Medal in 2005.



Lenore Swystun is founding Director and Principal Partner of Prairie Wild Consulting. She is a Registered Professional Planner with over 25 years of experience in participatory-based community planning and development. She is leading and has completed culture-led community planning processes for communities across the province. Known nationally and internationally for her work in heritage and culture, she currently sits on the Executive Board of the Canadian Commission for the United Nations Educational, Scientific, and Cultural Organization (CC-UNESCO). She is a past-president of the Saskatoon Heritage Society and a

member of the Saskatoon Municipal Heritage Advisory Committee.



Nathalie Théberge joined the Federal Public Service in 1996 as a communication advisor to the Privy Council Office. Nathalie has been directly involved with the 2005 UNESCO Convention on the protection and the promotion of the diversity of cultural expressions since its negotiation in the early 2000s. In 2004, she was appointed Director of the International Network on Cultural Policy, a network of over 60 national Ministers of Culture responsible for producing the first draft text of the Convention. Nathalie moved on to being responsible for federal-provincial relations, copyright policy and research, and trade negotiations for the Department of Canadian Heritage. She was appointed Director General

of Copyright and International Trade Policy in 2014, a position she currently holds. As such, she leads work on domestic and international copyright policy issues, bilateral and multilateral trade negotiations, cultural exports development, and is the Canadian national point of contact for the 2005 UNESCO Convention. Nathalie holds a B.

Sc. and M. Sc. in Political Science from the Université de Montréal where she specialized in comparative federalism and American politics.



Charles Vallerand has more than 25 years of experience in cultural policy, public broadcasting, and international cooperation. He started his career with the International Comparative Policy Group at the Canadian Department of Communications before being posted to the Canadian Embassy in Paris as cultural attaché and advisor to the CEO of the international French-language broadcaster TV5 Monde. With the Canadian public service broadcaster CBC/Radio-Canada, he was assigned to regulatory affairs before joining the office of the Vice-President of the broadcaster's French language television service as his executive assistant. At Rights and Democracy, a publicly funded NGO conducting cooperation programs in some 15 developing countries, he was director of communications. In 2009, he was appointed Executive Director of the Canadian Coalition for Cultural Diversity and General Secretary of the International Federation of Coalitions for Cultural Diversity. Mr. Vallerand was also a visiting lecturer in media relations at the Quebec National School of Public Administration.

The International Federation of Coalitions for Cultural Diversity plays a lead role in advocating for ratification and implementation of the 2005 UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions which recognizes the distinctive nature of cultural goods and services in the context of global trade liberalization. It also advocates for an increased recognition and participation of civil society in the development of cultural policies. The international NGO is the voice of artists and cultural professionals, bringing together 43 national coalitions and 600 professional organizations representing all cultural industries. The Federation is recognized by UNESCO as an official partner with consultative status and serves on the NGO-UNESCO Liaison Committee.



Nafiseh Zamani is the Youth Manager with the Saskatchewan Intercultural Association (SIA). She has been working at SIA for more than 6 years coordinating the Saskatoon Multilingual Schools, Global Movement, Performing Arts, and ConnectED programs. Nafiseh holds a Bachelor of Arts degree with a focus on English Translation as well as a CERTESL diploma from University of Saskatchewan. Nafiseh has a passion for inspiring newcomers and promoting diversity. She enjoys working with youth and encouraging healthy lifestyles and cross-cultural understanding in the community.

Organizing Committee

The organizing committee is led by Dr. Isobel M. Findlay (professor, Management and Marketing, Edwards School of Business, Fellow in Co-operatives, Diversity, and Sustainable Development, University Co-Director, Community-University Institute for Social Research, and member, Sectoral Commission Culture, Communication & Information, CCUNESCO). It includes Marnie Gladwell, Executive Director, Saskatchewan Arts Alliance; Jen Budney, PhD candidate, Johnson-Shoyama Graduate School of Public Policy; Deborah Lee, Aboriginal Engagement Librarian, University of Saskatchewan; and Jebunnessa Chapola, PhD candidate, Women's, Gender and Sexualities Studies, University of Saskatchewan. The Coalition for Cultural Diversity has assisted with planning, communications, funding, and with suggestions of speakers—and will give visibility to the conference through its website and social media receiving 12,000 unique visits monthly.

Sponsors

In addition to in-kind contributions of the University of Saskatchewan, the Community-University Institute for Social Research, and the Coalition for Cultural Diversity, we gratefully acknowledge the generous support of conference sponsors: The Canadian Commission for UNESCO and Canada Council for the Arts, the Quebec Secretariat of Canadian Intergovernmental Affairs, and the Humanities Research Unit, University of Saskatchewan.



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