



9/6/2017

Supporting Indigenous Artists in Northern British Columbia

A Report to the Board of Directors of
The Community Arts Council of
Prince George & District



Prepared by the Members of the Northern Indigenous Artists' Collective

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Executive Summary

The work of the Aboriginal Arts Support Committee of The Community Arts Council of Prince George & District's ("CAC") was financially supported through a seed grant provided by the Prince George Community Foundation. We express our gratitude for their support.

This report provides a background on the work done by the committee, which has resulted in several key decisions and recommendations:

1. The committee has renamed itself as the Northern Indigenous Artists' Collective ("NIAC") and intends to continue operating as an unincorporated collective, with the eventual goal of incorporating as a non-profit society.
2. The NIAC has created a Terms of Reference for its governance (included as Appendix A)
3. The NIAC recommends:
 - a. That the existing Aboriginal Liaison position on the CAC Board of Directors be renamed Reconciliation Officer. A new position description is included in this report (Appendix B)
 - b. That cultural sensitivity training be provided to the CAC Board of Directors and Staff on an annual basis
 - c. That the CAC create a new employment position for an Indigenous Arts Administrator. The NIAC, with its 100% Indigenous membership, could potentially be an eligible applicant for certain funding opportunities, whereas the CAC may not be eligible. A draft job description is included in this report (Appendix C)
 - d. That the CAC create an Indigenous Arts Office in both its current and new facilities.
 - e. That the CAC continue to support the NIAC by providing space and resources for meetings, including administrative support, communications, bulk purchasing, etc.
4. NIAC requests that the Board of Directors of the CAC considers this report at its meeting on September 12, 2017 and passes a resolution requesting CAC staff to develop an implementation report (with budget) to both NIAC and the board within 30 days.
5. NIAC requests the opportunity to make a presentation on its work at the Annual General Meeting of the CAC on September 26, 2017.

Members

The current NIAC members include:

Ivan Paquette
Jennifer Pighin
Shirley Babcock
Len Paquette
Kim Stewart
Clayton Gauthier
Carla Joseph
Nigel Fox

Sean Farrell and Lisa Redpath of the CAC have participated in the committee throughout.

Work of Collective to Date

NIAC meetings have been held on:

1. April 8, 2017, Studio 2880
2. May 6, 2017, Studio 2880
3. August 30, 2017, Studio 2880

Formation and Function of the Collective

Members of the Northern Indigenous Artists' Collective were initially called together by the CAC to develop an Aboriginal Arts Support Committee. The committee was formed to identify the needs of Indigenous artists within our community. During the meetings the members felt a strong need to establish an autonomous group or collective that could both advise the CAC and act independently to enhance the local Indigenous arts community. The collective aims to identify the needs of Indigenous artists within our community and develop strategies to help support and enhance the work and abilities of local Indigenous artists which includes advising and working with local community arts organizations.

Decisions

Formation of the Northern Indigenous Artist Collective "NIAC". The goal is to incorporate as a non-profit society. See Draft Terms of Reference for Vision, Mission and Goals.

Action Items in Progress/Pending

1. Develop a constitution
2. Determine budget requirements for operation of the collective
3. Build awareness of the collective
4. Recruit members to join the collective

Action Items Completed

1. Determine member positions/roles
2. Draft Northern Indigenous Artist Collective Terms of Reference (Appendix A)
3. Draft Reconciliation Officer Description (Appendix B)
4. Draft Indigenous Arts Administrator Description (Appendix C)

Recommendations for the CAC

Governance

1. Evolve the Aboriginal Liaison position to a **Reconciliation Officer**. Define proposed terms of position. The framework of this position would be to ensure an Indigenous lens is on the development of new policies, programs, facilities and financial decisions made by the Board of Directors.
 - i) This position should have preferential hiring for a person who self-declares as Indigenous.
 - ii) May need to apply for a Human Rights Exemption as a Special Project to have preferential hiring of an Indigenous person for this position.
 - iii) Job Description: See Appendix B
 - iv) NIAC recommends their involvement in revisiting the Reconciliation Officer position annually.
- 2) Propose **annual cultural sensitivity training** with an Indigenous focus for all board and staff members as part of orientation (to be included to Board and Staff Manuals).

Staff

- 1) Seek funding to create an **Indigenous Arts Administrator** position. One possible source of funding is the First People's Cultural Council "Arts Administrator Internship" <http://www.fpcc.ca/arts/Programs/Arts-administrator-internships.aspx>.
 - i) This position should have preferential hiring for a person who self-declares as Indigenous.
 - ii) May need to apply for a Human Rights Exemption as a Special Project to have preferential hiring of an Indigenous person for this position.
 - iii) NIAC recommends their involvement in revisiting the Indigenous Arts Administrator position annually.

Other Support

1. Establish an **Indigenous Artists Support Office** in Prince George, for the Indigenous Arts Administrator to operate from, where Indigenous artists can have access to space and resources, receive professional support services to help bring their work to market, access funding sources for artistic processes and develop a local support network.
2. Support the Northern Indigenous Artist Collective by continuing to provide space and resources for meetings, including administrative support, communications, bulk purchasing, etc.

Question for the Community Arts Council Board

How do you see us working together to ensure we are inclusively encouraging, supporting and enhancing the local arts community?

Appendix A: Draft NIAC Terms of Reference

Name:

Northern Indigenous Artists' Collective (NIAC)

Definitions:

As a collective we take a wholistic and inclusive approach to welcome all people who are driven by a creative process.

Vision:

Northern Indigenous artists work collectively to achieve inclusive, accessible and equitable opportunities for advancement of traditional and contemporary Indigenous arts and professional development opportunities.

Mission:

The Northern Indigenous Artists' Collective is a proactive collective of Northern Indigenous artists who:

- are inclusive, accessible, responsive and equitable
- address issues facing Indigenous artists in Northern British Columbia
- advocate for Indigenous artists in Northern British Columbia
- pursue and provide support and resources for Indigenous artists in Northern British Columbia
- seek to create an Indigenous arts industry in Northern British Columbia where all Indigenous artists feel welcomed, supported and valued

Members:

- **Host** – presides NIAC meetings, acts as official spokesperson for NIAC must be available for interviews with print, broadcast and electronic media, acts as signing officer, acts as a liaison with other arts institutions and organizations in the community
- **Alternate/Co-Host** – carries out the duties of the Host during their absence, assists Host with their role and responsibilities, acts as signing officer
- **Recorder and Record Keeper** – receives correspondence on behalf of NIAC, with the Host produces and disseminates notices of meetings and agendas, takes and keeps the minutes of meetings and ensures they are distributed in a timely manner and ensures they are approved by the members at a subsequent meeting, maintains membership list and reports back, acts as signing officer
- **Treasurer** – maintains accurate financial records, provides monthly reports to the director including a year to date report, drafts annual budget with the NIAC Arts Administrator and Community Arts Council (CAC) Executive Director, presents budget and reports to the collective, ensures books are available to another signing officer in the event of the Treasurers absence, files paperwork as necessary
- **Student Representative** – attends regular NIAC meetings, attends and assists during events
- **Elder Representatives** - attends regular NIAC meetings, attends and assists during events
- **Members at Large (3)** – attends regular NIAC meetings, attends and assists during events

- **CAC Reconciliation Officer (Aboriginal Liaison)** - attends regular NIAC meetings, attends and assists during events, Reports to the Community Arts Council Board
- **Artist Members** – may attend and contribute to meeting discussions as non-voting members, in advance of meetings may submit communications and request time to present

Goals:

The principle goals that NIAC has established are to:

- 1 Serve and represent artists, individuals and organisations that produce, promote, protect or support Indigenous art and the cultures that create and nurture that art.
- 2 Ensure a vibrant, healthy, sustainable and inclusive Indigenous arts industry, by:
 - a. Recognizing above all that the industry depends upon the creative genius of Indigenous artists producing cultural material and that the long-term viability of the industry depends upon that culture remaining strong.
 - b. Seeking to provide the industry with and to promote a safe and ethical environment in which Indigenous artists are free and safe to ply their trade for fair and prompt remuneration, free from exploitation, bullying and coercion.
 - c. Operating as an advocate for all industry participants, whether artist, gallery or dealer and whether independent or art centre affiliated.
 - d. Providing Members with a mechanism to expand their contacts, remain abreast of and discuss issues relevant to the industry and grow their businesses.
 - e. Fostering a commitment to excellence in product, presentation and service in the sale of Indigenous artworks;
 - f. Fostering consumer confidence in those dealing in Indigenous arts and crafts;
 - g. Promoting honesty and integrity in dealings between the public, museums, Indigenous artists, their representatives, galleries and dealers in Indigenous art;
 - h. Enhancing the professional standing of the Members;
 - i. Developing stronger ties between dealers in Indigenous art and Indigenous artists, their agents, arts bodies and Government;
 - j. Promoting financial accountability in the relationships between retailers, agents and manufacturers and the Indigenous artists with whom they work;
 - k. Providing support and encouragement for emerging and established Indigenous artists;
 - l. Assisting in the development and promotion of authentic Indigenous artworks;
 - m. Bringing together Members of the Collective for the mutual improvement and higher education of one another;
 - n. Promoting the interest of Members of the Collective in all matters affecting the good standing of their reputation;
 - o. Promoting the role of artists and community organisations in the preservation and maintenance of the cultural life of Indigenous communities;

- p. Collecting, maintaining and circulating to Members information in regard to the Indigenous art market or any legislation affecting it, and to print, publish, issue and/or circulate such papers, pamphlets, periodicals, books, circulars and other written material as may appear to be conducive to any of these objects;
- q. Doing such other things as are incidental or conducive to the attainment of the objects and the exercise of the powers of the Collective.

Deliverables

- Participates in the planning and execution of local activities regarding Indigenous artists
- Reports to the Community Arts Council
- Provides guidance and support to regional artists, community members and organizations.
- Work as a collective partnering with community organizations throughout Northern British Columbia to achieve collective goals.

Governance

- All efforts will be made to make decisions by consensus of those present.
- Meetings must have a minimum of 6 members in attendance to proceed.

Additional Notes

- NIAC evolved from the CAC Aboriginal Arts Support Committee and acts independently from the CAC while maintaining an advisory and collaborative role with the CAC and other regional arts organizations
- Communication between meetings occurs through email and phone where necessary
- Shared information will be available through a cloud-based service of the group's choosing
- Reporting between NIAC and the CAC will occur through written and verbal reports at meetings.
- Meetings are held monthly and as required for special projects

Appendix B: Draft Reconciliation Officer Description

Purpose:

The Reconciliation Officer is responsible for recommending solutions for applying the *Truth and Reconciliation Commission of Canada: Calls to Action* into the organization's strategic planning and governance activities. The Reconciliation Officer also helps to nurture relationships between the CAC and Indigenous communities and organizations, with a goal to promote collaboration and cultural awareness.

Specific Duties:

- Identify opportunities for partnership and collaboration
- Represent the Board on the CAC's Aboriginal Arts Committee ("Northern Indigenous Artists' Collective")
- Attend all board meetings
- Provide input on Indigenous Artists' events, programs and services
- Participate in the CAC's annual strategic planning process
- Assist the Executive Director in identifying and accessing funding to support Indigenous programming and employment positions

Advocacy:

- Keep informed of issues in the arts and be an enthusiastic and positive spokesperson for the CAC and the arts community
- Understand and support a respectful approach grounded in cultural appreciation of Indigenous arts and history
- Promote CAC to Indigenous and non-Indigenous organizations
- Promote CAC membership to potential members
- Ensure that Indigenous interests are represented in the CAC Strategic Plan and annual goals.

Financial:

- Reviews financial statements on a monthly basis.
 - Actively participates in fundraising activities.
 - Advise the Executive Director on potential funding opportunities that would assist in the development of Indigenous programming and staff resources.
-

Appendix C: Draft Indigenous Arts Administrator Description

JOB DESCRIPTION: INDIGENOUS ARTS ADMINISTRATOR

Job Title: Indigenous Arts Administrator	Reports To: Executive Director
Type of Position (full-time or part-time): Full-time, hourly wage	Hours of Work: Mon to Fri, 8:30 am – 4:00 pm

Primary Job Function:

The Indigenous Arts Administrator will manage activities and projects of the CAC that have an Indigenous focus or advance the professional development of Indigenous artists through outreach, programming and services.

Duties & Responsibilities:

- Providing support to emerging and established Indigenous artists;
- Planning and organizing logistics related to events, artists and other personnel;
- Working to secure funding for programs, services and events;
- Writing or contributing to publications which accompany events and activities;
- Arranging exhibitions, performances, artists, venues, catering and sale of tickets;
- Marketing of services, workshops, support services and events;
- Planning and managing budgets;
- Development of new projects and initiatives in consultation with Indigenous artists
- Providing written information and direction to other staff members involved with CAC Indigenous programs, projects, and events
- Providing written reports on CAC Indigenous programs, projects and events as requested by the Executive Director

Qualifications and Skills:

Education

Minimum college diploma in arts administration or project management, or equivalent.

Knowledge, skills, and abilities

- History of participation in and knowledge of Indigenous communities and artistic practices
- Leadership and management principles as they relate to non-profit/ voluntary organizations
- Knowledge of current community challenges and opportunities relating to CAC mission and mandate

- Project planning & management
- Event planning & management
- Project & event financial management
- Creation & management of event planning documents, reports and budgets

Proficiency in the use of computers for:

- Word processing
- Spreadsheets
- E-mail & e-Newsletters
- Website management
- Social media marketing

Personal characteristics

The Indigenous Arts Administrator should demonstrate competence in the following:

- **Build Relationships:** Establish and maintain positive working relationships with others, both internally and externally, to achieve the goals of the organization.
- **Communicate Effectively:** Speak, listen and write in a clear, thorough and timely manner using appropriate and effective communication tools and techniques.
- **Creativity/Innovation:** Develop new and unique ways to improve quality of project events
- **Foster Teamwork:** Work cooperatively and effectively with others to set goals, resolve problems, and make decisions that enhance organizational effectiveness.
- **Make Decisions:** Assess situations to determine the importance, urgency, and risks, and make clear decisions which are timely and in the best interests of the organization.
- **Organize:** Set priorities, develop a work schedule, monitor progress towards goals, and track details, data, information and activities
- **Plan:** Determine strategies to execute high-quality projects and events
- **Solve Problems:** Assess problem situations to identify causes, gather, and process relevant information, generate possible solutions, and make recommendations and/or resolve the problem.
- **Think Strategically:** Assesses options and actions based on trends and conditions in the environment, and the vision and values of the organization.

Experience

- Minimum of one year of program, project and event management in a non-profit arts & culture setting

Working Conditions:

- Work is normally completed in an office environment but may require working outside for special events or projects.
- The Indigenous Arts Administrator may be required to work evenings and weekends to accommodate project and events schedules

Physical Requirements:

- Sitting for long periods
- Computer usage
- Lifting heavy items for events
- Proximity to visual arts supplies such as paints and solvents
- Driving for company business

Supervisory Requirements:

- Managing staff & volunteers relating to projects and events

Performance Goals:

- Enhancing member and community engagement via special projects and events
- Delivering positive financial outcomes from special projects and events
- Enhancing project staff and volunteer experiences
- Maintaining positive public perception of community arts council
- Effectively communicating project and event information, news, statistics

Financial Responsibilities:

- Handling cash and other forms of payment
- Work with Executive Director to establish and monitor project and events budgets
- Work with Executive Director to deliver project and event financial reports
- Review all project and event expenditures for approval by Executive Director
- Work with Executive Director to create funding application budgets and prepare reports on all funded projects and events.

Appendix D: Sample/Draft “The Indigenous Lens – Education for Reconciliation”

The Indigenous Lens— Education for Reconciliation

The Indigenous Lens framework is a guide for those who work in education and are committed to taking up the “Calls to Action on Education” as stipulated by the Truth and Reconciliation Commission. This framework is designed to help educators challenge the current, established systems of belief that support Eurocentric practices that have silenced other ways of knowing and being. The six standards can serve to focus our efforts and can be used as a checklist to examine and assess policies and practices. The framework also works to address the needs of the collective and the community, as well as providing common reference for teachers.

Respect requires:

- Listening to and learning from the voices that have been silenced.
- Learning from the stories and experiences of Indigenous knowledge-keepers.
- Creating a safe space where everyone belongs in the circle.
- Valuing multiple knowledge systems, diverse cultures and perspectives.

Relationship-building requires:

- Understanding protocols for acknowledgment of traditional territories.
- Supporting Indigenous students so that they can be successful.
- Understanding privilege to create equity.
- Bringing together Aboriginal students, Elders and community members.
- Creating space where Aboriginal students, Elders and community members can come together in school.

Relevance requires:

- Creating living links in the process of infusion that includes Elders and artists in the classroom as well as examining current issues in the struggles of Aboriginal people in BC.
- Incorporating the Aboriginal world views and making them an essential component of the curriculum.
- Recognizing the legacy and continuing impacts of colonization.

Responsibility requires:


- Understanding that each of us has a role to play in supporting the Calls to Action of the Truth and Reconciliation Commission.
- Working to break down barriers intended to keep people separated or marginalized.
- Seeking Ministry support for opposing systemic racism and other forms of discrimination.
- Employing the lens of Aboriginal Ways of Knowing and Being in all classrooms, schools and school districts.

Reciprocity requires:

- Working to achieve nation-to-nation relations guided by the spirit and intent of the Royal Proclamation of 1763.
- Eliminating power differentials in decision-making; genuine cooperation can only take place where there is a meeting of equals.
- Teaching and learning must be as an interactive sharing of knowledge; students should not be viewed as passive recipients of knowledge.
- Support for teacher-led, teacher-created resources, workshops and in-services by the Ministry of Education.
- Sharing successes of reconciliation with community.

Reconciliation requires:

- Recognizing Canada's attempted genocide of Aboriginal people by sharing the truth about Canada's history (policies of assimilation and attempted genocide).
- Sharing information and best practices on teaching curriculum related to Aboriginal history including residential school and ongoing intergenerational impacts.
- Building student capacity for intercultural understanding, empathy and mutual respect.
- Developing an action plan, strategies and other concrete measures to achieve the goals of the United Nations Declaration on the Rights of Indigenous Peoples.
- Establishing ways for Aboriginal students to see themselves reflected in school curriculum and communities.



Call to Action Art

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Appendix E: Meeting Minutes

April 8, 2017

**ABORIGINAL ARTS SUPPORT COMMITTEE
INAUGURAL MEETING – APRIL 8TH, 2017 – 10:00 AM
MINUTES**

ATTENDANCE:

JENNIFER ANNAIS PIGHIN (BY TELEPHONE), SHIRLEY BABCOCK (BY TELEPHONE), SEAN FARRELL, CLAYTON GAUTHIER (LEFT AT 11:15), CARLA JOSEPH, IVAN PAQUETTE, LEN PAQUETTE, LISA REDPATH, KIM STEWART

AGENDA

1. WELCOME CEREMONY & INTRODUCTIONS - WHY ARE WE HERE TODAY?

Each individual introduced themselves, shared a bit about their unique background and skill set, and spoke to a belief around the importance of undertaking this work.

2. PURPOSE OF COMMITTEE

Spoken to by Sean:

The Community Arts Council of Prince George & District (“CAC”) has created a steering committee to help us research and lay the foundation for the creation of an Aboriginal Arts Support Office in Prince George. The CAC believes that there is a need and desire for professional support services to help local Aboriginal artists bring their work to market, and to receive support to access funding sources for artistic processes. We believe that the CAC is in an ideal position to help launch this support office, as we have the facility and administrative infrastructure in place to do so. However we also believe that for this new Aboriginal Arts Support Office to be successful, it may need to operate in a unique and potentially autonomous fashion, and be led by individuals who represent the many different communities that exist within the Aboriginal arts community in the Prince George District. Providing meaningful and accessible services to local Aboriginal artists is high priority for the CAC because we believe this sector plays a tremendous role in our local arts and culture scene, yet remains under-represented in various organizations, exhibits, performance spaces. As a community organization, the CAC wants to take a leadership role in addressing these deficits and create a service stream that will have a significant impact in improving the visibility and success rate of both emerging and established aboriginal artists and arts groups. Access to funding also is problematic, because in many instances in order to be eligible for funding, the organization needs to demonstrate a majority leadership or membership of individuals identifying as Aboriginal. In order to create this new office, we need to conduct research, hold meetings, and reach out to various individuals and organizations to seek their support, contributions, input and insight into the needs and frameworks for this new office.

3. ISSUES FACING REGIONAL ABORIGINAL ARTISTS

Round table brainstorming that resulted in these ideas:

- Isolation – no common area where we can talk to peers
- Information & signage in the community for where art is available for sale and participation
- Lack of representation in the broader community
- Marketing – no strategy or support
- Building confidence. Not really belonging? We are all the different nations.
- Facility. A lot of people don't have a place to do their art. Free usage is important
- Lack of funding – even for basics like supplies? Even regular meetings to collaborate and mentorship.
- Elder participation
- Does there need to be a paid position? Aboriginal Arts Officer?

4. WHO WILL THIS SERVE & BENEFIT?

- All artists.
- Needs to be outreach to outlying communities

5. WHAT ARE THE NEEDS TO BE MET?

Round table brainstorming that resulted in these ideas:

- Someone to teach how to write an artist statement
- Digitize work and portfolio. Free websites.
- Someone with relationships with other arts organizations and members. Where to get insurance, shows?
- Educational consulting.
- Aboriginal artist representative. Someone who will market your work.
- Protection against exploitation.
- Sales with integrity.
- Fair Trade First Nations Art Gallery.
- Business and Professional Development. Funding - Example, Curatorial Training in Banff.
- PG is so far behind. Used to be an Aboriginal art show, curated, at CAC. And someone would have an opportunity to further display.
- Most won't put art into consignment. They want to sell immediately. Often there are economic pressures for immediate money, which can also lead to exploitation.
- CARFAC's indigenous authentication is an example

6. NEXT STEPS

Another Saturday meeting, facilitated by Sean that will produce a more formal manifesto for the committee and that could serve as a directive to the Community Arts Council of Prince George & District. Date options, May 6 2017, 10 am.

May 6, 2017

**ABORIGINAL ARTS STEERING COMMITTEE
MEETING – MAY 6, 2017 – 10:00 AM
AGENDA**

ATTENDANCE:

JENNIFER ANNAIS PIGHIN , SHIRLEY BABCOCK, SEAN FARRELL, CARLA JOSEPH, IVAN PAQUETTE, LISA REDPATH

1. **MINUTES FROM LAST MEETING (5 MINS.)**
2. **DISCUSSION: COMMITTEE CHAIRPERSON (5 MINS.)**

FACILITATED SESSION

3. **INDIGENIZATION OF COMMUNITY ARTS (10 MINS.)**

Indigenization is a transforming shift from past colonizing patterns of homogenization, exclusion and erasure of diverse Indigenous peoples' knowledges, languages, identities and cultural aspirations.

- *Indigenization recognizes validity of Indigenous worldviews, knowledge and perspectives*
- *Indigenization identifies opportunities for indigeneity to be expressed*
- *Indigenization incorporates Indigenous ways of knowing and doing*

4. **DISCUSS TRUTH AND RECONCILIATION CALLS TO ACTION – HOW WILL THIS HELP US STEER OUR WORK? (15 MINS.)**
5. **RECOMMENDATIONS (60 MINS.)**

- a. *PARTICIPATION OF LOCAL ABORIGINAL ARTISTS WITHIN COMMUNITY ARTS*

- i. *PROGRAMS*
- ii. *EVENTS*
- iii. *SERVICES*
- iv. *OTHER*

- b. *INFLUENCE OF COMMUNITY ARTS BY LOCAL ABORIGINAL ARTISTS*

- i. *ADVOCACY*
- ii. *COMMUNICATIONS*
- iii. *COMMITTEES*
- iv. *OTHER*

- c. *CONTROL OF COMMUNITY ARTS BY LOCAL ABORIGINAL ARTISTS*

- i. *GOVERNANCE (example – BOARDS OF DIRECTORS)*
- ii. *EMPLOYMENT*
- iii. *BUSINESS OWNERSHIP*
- iv. *OTHER*

6. DISCUSS NEXT STEPS (10 MINS.)

- BUSINESS PLAN
 - KAYLEE SMITH
 - ABORIGINAL BUSINESS AND COMMUNITY DEVELOPMENT

- COLLECTIVE – UNICORPORATED COLLECTIVE
- JENNIFER TO SEND BCTF INDIGENOUS LENS.
- OPEN UP COLLECTIVE – DO SOME PUBLICITY ABOUT EVENTS
- NORTHERN INDIGENOUS ARTIST COLLECTIVE – N.I.A.C.
- DO A CALL FOR SUBMISSIONS
- PRIZE? – PARTNER WITH SOMEONE?
- CARRIER SEKANI FAMILY SERVICES
- LIST OF ARTISTS FROM WINTER GAMES
- INSTRUCTORS AT COLLEGES & UNIVERSITIES
- ABORIGINAL RESOURCE CENTRE CNC
- FIRST NATIONS CENTRE
- FIRE PIT
- NATIVE FRIENDSHIP CENTRE
- METIS ASSOCIATIONS
- FIRST NATIONS BANDS
- APPLY FIRST PEOPLES COUNCIL ARTS INTERN FUNDING
- POSITION TO HELP ADMIN SUPPORT TO THE UNICORPORATED COLLECTIVE
- AND EVENTUAL INCORPORATED COLLECTIVE & CONTRIBUTIONS TO

- INCLUDE 3 SPHERES
- INCLUDE 94 CALLS-TO-ACTION LENS FOR PROGRAMMING AND BUSINESS PRACTICES

August 30, 2017

**ABORIGINAL ARTS STEERING COMMITTEE
MEETING – AUGUST 30, 2017 – 1:00 AM
MINUTES**

ATTENDEES: Ivan Paquette, Jennifer Pighin, Shirley Babcock, Carla Joseph, Nigel Fox, Lisa Redpath, Sean Farrell , Kim Stewart.

The committee met and had a thorough review of and discussion around the draft report of the committee.

The documents reviewed included:

1. Report to the Board
2. Terms of Reference
3. Reconciliation Officer Description
4. Indigenous Arts Administrator Job Description

The decisions made during the meeting are reflected in the final version of the above documents.

Members of the committee were invited to attend the Board of Directors of the CAC Meeting to be held on September 12, 2017 at 5:15pm, at which time the report of the committee will be presented. Support for the report and the committee's presence to respond to questions was seen to be a favourable strategy.

The meeting adjourned at approximately 3:00 pm.