

Appendix B: Proposed 2018 Activities

1. Indigenous Men's Performance focused on cultural, resurgence, performance and Healing

Description: This group project is another co-created performance based on my 2017 ACHORD project which uses an Indigenous framework to create a community. For this project the participants will all be Indigenous men who are willing to take part in 10 weeks of co-creating a performance piece that will be performed at the Parliament Building in Victoria, BC on June 21st 2018, which is National Aboriginal Day.

Each session will be broken down into an Indigenous framework created by Lindsay Delaronde and a co-facilitator. Lindsay and the co-facilitator will lead discussions with topics regarding their life history, cultural knowledge and self-location. Participants will explore Indigenous masculinities using performance techniques, story-telling through body movements, somatic explorations, guided meditations and most importantly expressing their Indigeneity of masculinity through their cultural expressions, songs, dances and regalia.

A traditional creative component to process the information is crucial for deepening their self-awareness and gained knowledge of the topics listed above. To foster a strong group cohesion it is important that the individuals are given the opportunity to create together – with each individual contributing to the process.

We will do activities such as; drum-making, paddle-making, sweat lodge ceremony. Each session will also have a guest speaker from the community to talk about Indigenous masculinities, cultural knowledge of traditional roles and responsibilities in community and support to break free and liberate from stereotypes.

During each session participants will each contribute to the performance narrative – allowing the whole to be made up of each participant's voice, perspective and body. Each participant will be in their own creative process and exposing their internal perceptions of manhood. This co-created narrative will be presented in confrontation of the colonial structure of the Legislature building which is the symbol that represents colonialism.

Budget: \$8,450.00

- Drum-making- \$1500.00 Bradley Dick- \$300.00 (one day workshop)
- Paddle making- \$2300.00 Douglas LaFortune- \$600.00 (2 day workshop)
- Sweat Lodge Ceremony- \$200.00 (Food and gas) \$300.00 (honorarium for Fred Roland)
- Honorariums for guest speakers (\$150.00 X 5= \$750.00)
- Honorarium Co- Facilitator- \$1500.00
- Facility rental-Partnership- Wellness Center, Lekwungen Territory
- Equipment- \$500.00
- Documentation- \$500.00

Timeline:

- March: Community engagement- call out for participants
- April: Sessions will begin (3hr sessions X 10 weeks)

- May: Sessions continue
- June: Sessions continue, performance day June 21st 2018.

Location: Parliament steps

Co-facilitators or guest speakers:

- Co-Facilitator TBA
- Guest speakers include: Taiaiake Gerald Alfred, Bradley Dick, Fred Roland, Glen Patterson, Richard Spearman, John Borrows, Hjalmer Wenstob

Creative workshops: 13 people

- Drum-making- Bradley Dick
- Paddle-making- Douglas LaFortune (or) Moy Sutherland
- Sweat Lodge Ceremony- Fred Roland

Artist Statement: The statistics on violence can inform a larger discussion about Indigenous men's lives in Canada, pointing out that Indigenous men have a high risk of adopting negative lifestyles that lead to violence, addictions, and incarceration. (R. Alexander, K. Anderson 2015). These challenges can be linked to historical colonialism, trauma, the effects of the residential school system, experiences in the child welfare or adoption system, and the effects of the dislocation and dispossession of Indigenous peoples. In addition, considerations for family or community history of suicide, substance abuse and/or victimization, loss of or struggle with cultural/spiritual identity must be made. Even more in addition, the level or lack of formal education, poverty and poor living conditions, also plays a role. (Statistics Canada 2013).

It is in my opinion that the ability for First Nations men to move forward from the social constructs of male identity, historical trauma, and neglect, must be tackled from a holistic approach. We must take responsibility and give space to reclaim the authenticity of the male identity. We must empower them to create how they perceive their masculinity. We must provide support to process the emotional and spiritual heaviness of coming from such a battered past and remember the importance of our men in our communities. The importance of their presence in our everyday lives is crucial for our children to develop in a healthy way. Trust and safety need to be words we attach to our men, becoming compassionate and emotional beings is the path to transformative growth. Men, women, elders and children all need to do their part to heal our communities, including our forgotten warriors.

2. Indigenous Art Symposium

Description: This symposium is in partnership with the BC Royal Museum. It is an extension of this year 2017 symposium which was titled Performance as Medicine. Gathering Indigenous facilitators to create workshops using Indigenous methodologies for education, transference of knowledge and creating in the moment.

I am proposing to continue this symposium with the concept of story-telling, oral histories, and mythologies. Inviting elders from our local and urban communities to co-facilitate a 3-hour workshop with other local and urban Indigenous artists. Each artist and elder will develop and deliver a 3-hour interactive workshop that the public can register for. Experiential learning and community building is the purpose of the symposium. To create a safe and vulnerable setting for participants to delve into their creative process with the guidance of Indigenous facilitators gives the opportunity for cross-cultural learning to take place.

Using the context of the museum and the artefacts and exhibitions will be another focus of the workshops.

Using the original framework of this symposium, I as the Indigenous artist in residence will co-create a performance piece with Indigenous writer Karen Whetung and a choreographer TBA, which expresses a narrative of contemporary mythology. Continuing to develop mythology as something that still exist and useful for our understanding of the world and lessons of life is so important. Stories are integral to Indigenous cultures and the presence of performing stories activates the body and emotions response for the audience.

Budget: \$1,400.00

- \$300 - Honorarium (Karen Whetung)
- \$300 – Honorarium Choreographer TBA
- \$500 - Documentation video/photography
- \$300 - Materials- costume/regalia

Timeline:

- June – August research/development
- Symposium date: October 13th or 20th, 2018

Location: Royal BC Museum

Co-facilitators or guest speakers:

- 4 Indigenous artists
- 4 Indigenous elders

Performance: Lindsay Delaronde

- Writer: Karen Whetung
- Choreographer: TBA

3. Witness Reconciliation Program

Description: I would like to build upon my philosophy of reconciliation as Indigenous artist bringing forth the learning and experience gained during my first year of this residency into these meeting. I would like to expand the witness reconciliation program using my artistic practice as vehicle for reconciliation.

My goal is to develop research informed by the meetings and discussions and create a performance/theatre piece that reflects the conversations of reconciliation. It is my goal to activate these conversations into a creative process and share in the format of performance/theatre. The location/concept/framework/performance will be built upon research derived from being a member of this group.

Budget: \$1000.00

- Development of an art work related to the work done as a participant in the Witness Reconciliation Program.

Timeline: March 1st 2018 – December 31st, 2018

4. Indigenous Art Showcase: SUPERNOVA

Description: SUPERNOVA - Creation Stories/Stories from the Ancient: An Indigenous Performance Showcase will present both traditional and contemporary Indigenous performances. The program is being developed by Iroquois Mohawk artist, Lindsay Delaronde who is currently the Indigenous Artist in Residence with the City of Victoria.

This is a community-focused project, honouring Indigenous worldviews in relation to the importance of reconciliation and community healing. It brings new life into the context of theatre and decolonizes this space, which Indigenous peoples are so often left out of.

This year's theme will be Indigenous creation stories from a traditional, mythological perspective and contemporary interpretations of today's society. Integrating both ends of the spectrum lays a foundation for viewers to expand their consciousness of Indigenous worldview both traditional and contemporary.

There will be a call out to traditional and contemporary performers and groups to apply and propose a performance piece that will be in the showcase. These applications will be juried by Indigenous artist to create a cohesive, unique showcase that expresses the diversity of Indigenous cultures and worldview of creation stories.

The 3 Sisters Description: *The 3 Sisters* will be a dance interpretation of this Iroquois story that directly relates to the Iroquois creation story. This work will be performed by Lindsay as a part of the SUPERNOVA Indigenous showcase as one of the acts.

The term "Three Sisters" emerged from the Iroquois creation myth. It was said that the earth began when "Sky Woman" who lived in the upper world peered through a hole in the sky and fell through to an endless sea. The animals saw her coming, so they took the soil from the bottom of the sea and spread it onto the back of a giant turtle to provide a safe place for her to land. This "Turtle Island" is now what we call North America. Sky woman had become pregnant before she fell. When she landed, she gave birth to a daughter. When the daughter grew into a young woman, she also became pregnant (by the West wind). She died while giving birth to twin boys. Sky Woman buried her daughter in the "new earth." From her grave grew three sacred plants—corn, beans, and squash. These plants provided food for her sons, and later, for all of humanity. These special gifts ensured the survival of the Iroquois people. Source: Erney, Diana. 1996. Long live the Three Sisters. Organic Gardening. November.p.37-40

Budget: \$16,500.00

- \$2800 - Theatre Rental
- \$2200 – Prop design & creation
- \$2000 – Production Manager honorarium
- \$1000 – Costume design & creation
- \$2000 - Director & Stage Manager honorarium
- \$500 – Lighting design honorarium
- \$1000 – Marketing & promotion
- \$1000 – Protocol & gifts
- \$4000 – Performers honorariums

Timeline:

- November- Call out for proposals, confirm performances

- December- Community engagement, developing my own performance piece (The 3 SISTERS)
- January preparation, promotion
- February Performance

Location: The Belfry Theatre

Co-facilitators or guest speakers: TBA