



INDIGENOUS PERFORMING ARTS ALLIANCE

STRATEGIC PLAN 2024-2028

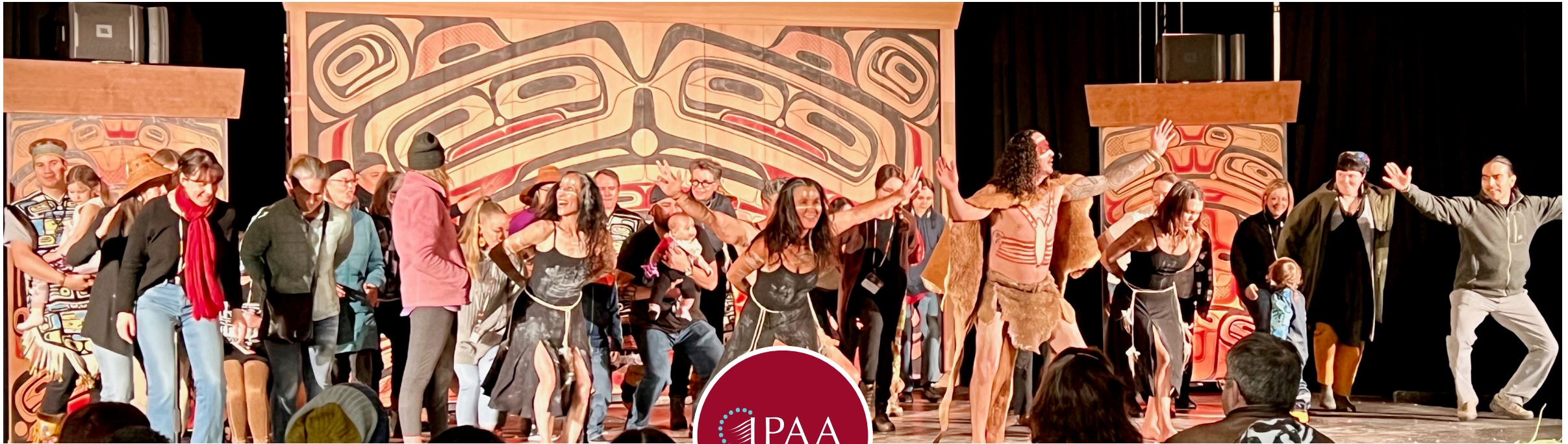


INDIGENOUS PERFORMING ARTS ALLIANCE STRATEGIC PLAN 2024-2028

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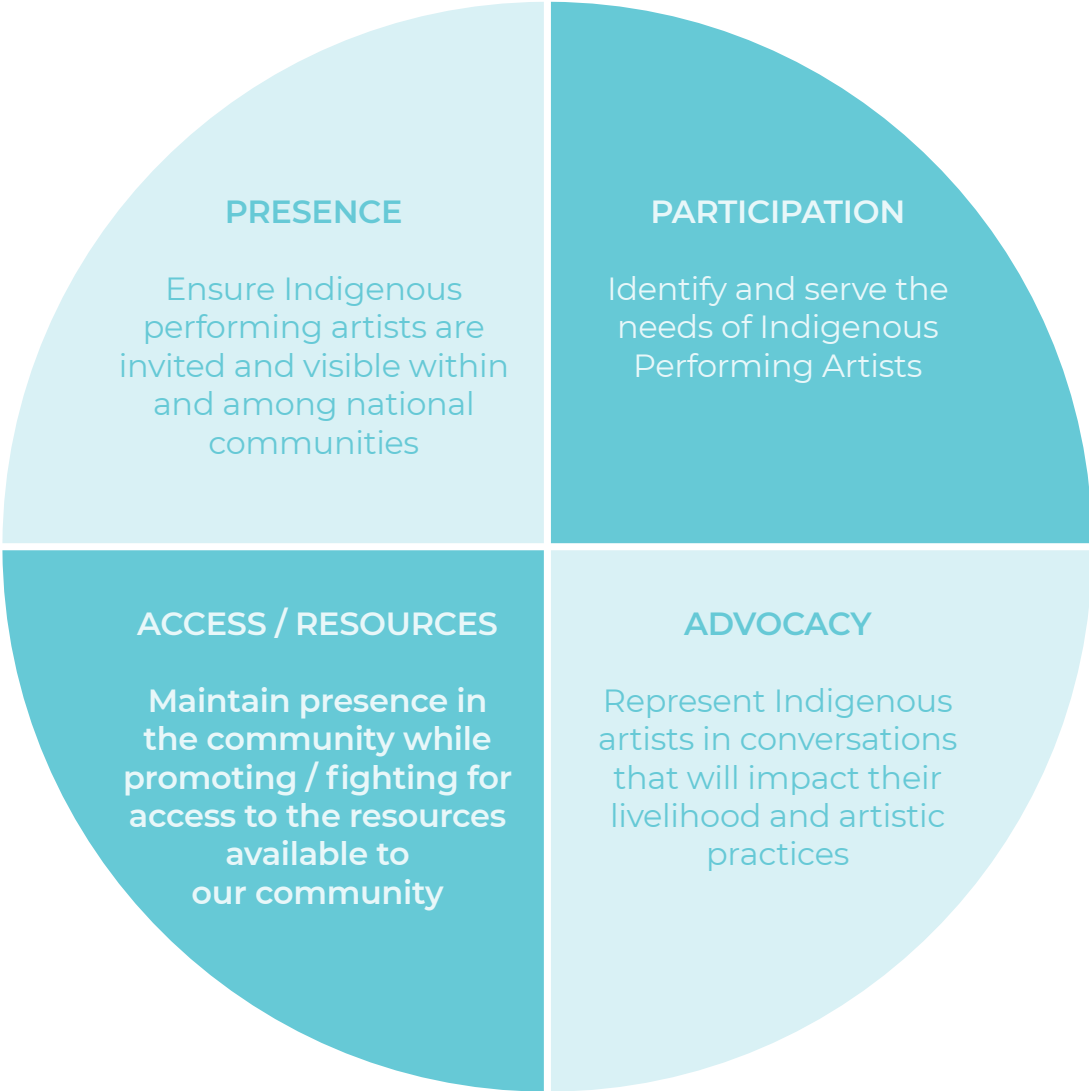


IPAA acknowledges the traditional lands and waterways of the Anishnaabe (Mississaugas of the New Credit First Nation), the Haudenosaunee, the Wendat, and any other nations who cared for the land (acknowledged and unacknowledged, recorded and unrecorded).

IPAA VISION, MISSION + VALUES

INDIGENOUS PERFORMING ARTS ALLIANCE
Claiming space for all Indigenous performing artists

We connect Indigenous performing artists, opportunities, communities through a collective voice, generosity, inclusion.





We claim space for all Indigenous performing artists by connecting the Indigenous Performance Network across Turtle Island (North America).

Indigenous Performing Arts Alliance’s vision and mission and principles reflect what we aspire to be, the purpose of our organization and the guiding principles that we will use to reach our goals.

STRATEGIC OBJECTIVES

In order to realize our vision and fulfill our mission, Indigenous Performing Arts Alliance is committed to pursuing the following key strategic objectives: **PARTICIPATION, PRESENCE, FUNDING, and ADVOCACY.**



IPAA ORGANIZATIONAL HISTORY + MEMBERSHIP OVERVIEW

The Indigenous Performing Arts Alliance (IPAA) is a membership driven arts service organization that was forged originally within the auspices of Full Circle's Talking Stick Festival.

In its foundational years, IPAA underwent several conceptual transformations:

National Aboriginal Theatre Alliance
National Aboriginal Arts Alliance

The Board of Directors adjusted IPAA's title to reflect the organization's Indigenous ethics (supporting the work of First Nations, Inuit, and Métis performing artists) and broad interdisciplinary approach. IPAA became a federally incorporated not-for-profit organization on March 16th, 2005.

As a national arts service organization operating with the support of funding from the Canada Council for the Arts, The Department of Canadian Heritage and more, IPAA seeks to affirm and encourage critical mass within the Indigenous performing arts community.

Throughout its evolution IPAA has matured into a critical organization in the national ecology of the performing arts. Markers of this maturation include establishment of an office space in Toronto, ON, a national board of directors, the engagement of an Executive Director, and securing of operating funding from Canada Council for the Arts.

IPAA will celebrate its 20th Anniversary in 2025, a significant milestone in its journey as the only Canada-wide alliance for Indigenous Performing Arts, and the point of contact for international organizations seeking to engage Indigenous creators that live across Canada and Turtle Island.



IPAA MAINTAINS NATIONAL PARTNERSHIPS WITH:

- Equity In Theatre (EIT)
- The Canadian Association for the Performing Arts (CAPACOA)
- National Arts Centre English Theatre's exploration of Indigenous performance called The Summit in Banff (2014) which informed The Study / Repast in collaboration with Debajehmujig Storytellers on Manitoulin Island, ON

PROGRAM PARTNERSHIPS

- CAPACOA
- Regional touring networks like the Atlantic Presenters Association, Manitoba Music, Ontario Presents
- The Toronto Aboriginal Business Association
- imagineNATIVE Film and Media Arts Festival
- The Indigenous Screen Office
- APTN
- The National Aboriginal Network for Arts Administration
- The Banff Centre Indigenous Arts Program

IPAA HAS OPERATED UNDER THE FOLLOWING LEGACY STATEMENTS:

Thanks to Indigenous Performing Arts Alliance, those who interact with IPAA:

- Be empowered by the knowledge that are part of something greater than themselves
- Be confident that their voices are being heard in important discussions
- See their stories in a multiplicity of venues, forums and stages
- Feel equipped to practice their art with the support of a number of tools provided to them
- Feel inspired, encouraged to strive for new possibilities, on and off the stage
- Participate in building a more inclusive, just society

IPAA HISTORY OF GATHERINGS AND MILESTONES

- **June 2023** TriNations Gatherings, Grand Council Chair participation (Aotearoa and Australia)
- **May 2023** Intertribal Gathering, Kjiipuktuk (Halifax)
- **Fall 2022** Report: Indigenous Artists and Wikidata
- **Fall 2022** Report: Impacts of the Pandemic on Indigenous Artists
- **Feb 2022** Address to the House of Commons
- **Sept 2021** IPAA Tech Bundle program release to northern and remote communities
- **Mar 2021** Online Edition of Intertribal Gathering (Digital)
- **Oct 2019** Second Gathering of Northern Ontario's Indigenous Presenter Network (Digital)
- **Sept 2019** Inaugural Gathering of Northern Ontario's Indigenous Presenter Network (Digital)
- **June 2019** Creation of Indigenousnow.ca to promote Indigenous performances in the GTA with funding from City of Toronto
- **Oct 2018** Northern Indigenous Presenters Development Project, with support from the Department of Canadian Heritage
- **Sept 2018** Intertribal Gathering: Urban and Rural Arts Showcase at Aanmitaagzi (The Big Medicine Studio, North Bay, ON)
- **Feb 2017** Acknowledging Tkarón:to Recognize Workshops (ON/QC)
- **Oct 2016** Intertribal Gathering, Yukon Showcase in collaboration with Aboriginal Curatorial Collective (Whitehorse, YK)
- **May 2016** Treaty 7 Host Nations Conversation (Calgary, AB)
- **Nov 2015** Intertribal Gathering, Indigenous Language Showcase (Toronto, ON)
- **Aug 2015** Indigenous Performance Network (IPN) Meeting at Prismatic Festival (Halifax, NS)
- **May 2015** The Study / Repast a partnership with Debajehmujig Storytellers & National Arts Centre (Manitowaning, ON)
- **Feb 2015** Talking Stick Festival Industry Series, Protocols, and the Indigenous Performance Network (Vancouver, BC)
- **Oct 2014** Intertribal Gathering, Showcase in partnership with Saskatchewan Native Theatre Company (Saskatoon, SK)
- **Apr 2014** The Summit, a partnership with National Arts Centre: English Theatre (Banff, AB)
- **Oct 2013** Intertribal Gathering, Ontario Showcase in Toronto, ON
- **Oct 2008** IPAA Think Tank @ Debajehmujig Creation Centre (Manitoulin Island)
- **Mar 2005** IPAA becomes a federally incorporated non-for-profit organization
- **Nov 2001** Nimitohtak: First Nation Dance Symposium (co-sponsored by NATA)
- **2001-2002** Meetings of the NAAA (National Aboriginal Arts Alliance Committee)
- **June 2001** Third National Gathering of Aboriginal Theatre
- **2000-2001** Meetings of the volunteer committee NATA (National Aboriginal Theatre Alliance)
- **June 2000** Coyote's Roundup
- **Sept 1998** To See Proudly: First Peoples Arts Conference
- **June 1998** National Native Theatre Symposium
- **1990** Telling our own Story: Appropriation and Indigenous Performing Artists

MEMBERSHIP

IPAA membership currently includes 237 Individual Indigenous artist members, 15 Ally members, 22 Indigenous organizations and 25 Ally organizations. We are the most comprehensive membership for Indigenous performing arts in the Country.

We foster cross sectoral collaborations with organizations like The Aboriginal Curatorial Collective, and Article II.

Organizational members across Canada include associations, events and creative companies like:

[NAC Indigenous Theatre](#)
[Aboriginal Music Manitoba](#)
[Adaka Cultural Society](#)
[Alberta Aboriginal Arts](#)
[Alianait Entertainment Iqualuit](#)
[Dreamspeakers Festival Society](#)
[Endowkin Centre Penticton](#)
[Nogojwanong Indigenous Fringe Festival Collective](#)
[Inclusive Voices Incorporated](#)
[Full Circle: First Nations Performance Vancouver](#)

PROCESSES

In 2015, IPAA's Grand Council [Board of Directors] Indigenized governance structures and leadership roles based on cultural protocols and value systems. Our governance model supports IPAA Representatives and staff to reach their full potential in supporting Indigenous performing artists within a diverse context.

EXPORT AND INTERNATIONAL POSITIONING

As the voice for Canadian based Indigenous artists in the international marketplace IPAA has led collaborative missions and projects with Riddu Riddu, The Edinburgh Fringe Festival; Tri nations negotiations with Australia, NZ and Canada; and participated in Industry events like Association of Performing Arts Presenters and the International Indigenous Music Summit also a partner.

COVID-19 conditions presented some challenges, but we continued to build and foster our International relationships, nonetheless. IPAA continues to have a presence at several networking events including the Folk Alliance International, International Indigenous Music Summit and Costal Dance. IPAA partnered with CAPACOA to coordinate a delegation of Indigenous presenters from across Canada to international markets, including the Riddu Riddu (Indigenous arts festival) in Norway.

IPAA was approached led a delegation of Indigenous Presenters and Artists to the Darwin Festival in August, 2020. The goal was to create a strong presence during the ongoing Tri-Nations Dialogues discussions (Canada, Australia and New Zealand). These initiatives are ongoing.

FINANCIALS

AGMs are held every December. Audited financial statements are presented every year at the AGM.

IPAA STRATEGIC DIRECTIONS 2024-2028

In our last strategic plan 2021-24, IPAA defined five strategic areas: Indigenous Governance, Indigenous Membership, Communications, Services and Programs, and Networking. Each area was defined by established objectives, priority actions and possible actions.

The 2024-28 Strategic Plan defines IPAA new and ongoing activities and programs and aligns them with calls to action reflected on in our Open Spaces meetings at ITG 2025.

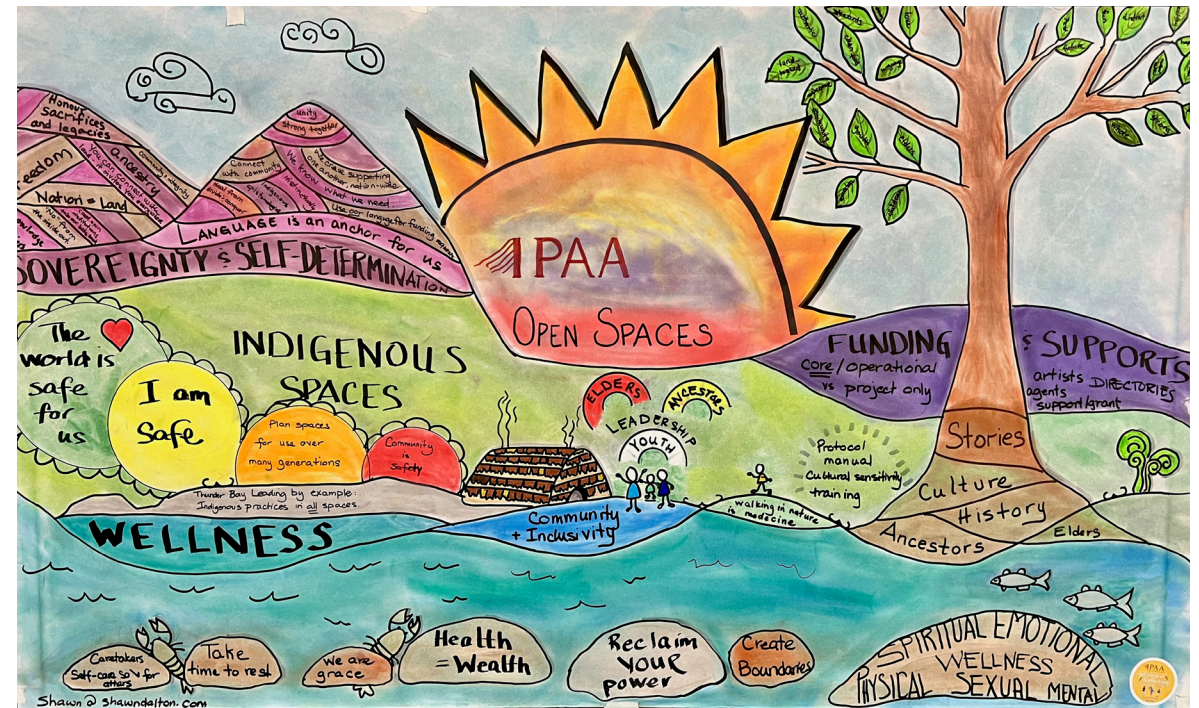
METHODOLOGY

The methodology for gathering research for this strategic plan took shape over the 2023 intertribal gathering. IPAA conducted a number of Open Space sessions at ITG, where all attendees were asked to provide feedback on targeted issues of interest to the community.

Open Space is a social conferencing approach to holding community conversations. Using self-determination ideals to identify the issues most in need of discussion and most important to communities as a whole, conversations are tasked to discuss realistic and timely answers or opportunities to address those issues, in turn strengthening the cohesion, health and successful progress of that same community.

All attendees rotated through four groups, each with a focus on a different area, and worked on questions, comments, strategies, concerns and relevant detail. The areas presented were:

FUNDING AND SUPPORT * INDIGENOUS SPACES * WELLNESS * SOVEREIGNTY AND SELF DETERMINATION



The findings were collected by note takers and graphic artist:

A summary of findings was presented in point form to be used as the basis for 24-28 strategy:

01

Review and analysis of relevant documentation: IPAA's past strategic plans, activities/program evaluations, needs assessments, etc. The questions were: What has been accomplished? What can still be implemented or ongoing? What new visions, directions and opportunities are emerging?

02

Consultations with Grand Council leaders and strategy consultants focussing on:

- The capture of the issues surfaced at ITG 2023, concerning accuracy and weight
- Other ideas, concerns and significant directions that have surfaced in the meantime
- main challenges facing the Indigenous performing arts sector
- visioning new models and innovations for the future of IPAA

03

Consultations with IPAA's members, allies and partners, by:

- A post draft survey to capture and identify specific needs in the Indigenous performing arts sector, post covid, including preference for and ideas for IPAA's programming over the next period
- Follow up phone calls to explore survey results as necessary

04

Consolidation of open spaces ideas and concepts

A person in traditional Indigenous regalia, including a yellow tunic with a large animal head design and fringed leggings, is performing on a stage. The background is dark, and other people are visible in the shadows.

ACTION PLANS

ACTION PLAN 2024-2025

1. Gathering: ITG 2025, including wellness retreat elements, and consideration of the wellness bundle initiative

2. Initiative: National NPN: next steps planning

3. Initiative: setting up a partnership with emerging Indigenous network platform through Ontario Presents, Atlantic Presenters and Manitoba Arts Network

4. Workshop series (10): Funding and support

- o Simplified processes for proposals and applications (Grant/proposal writing 101)
- o Accounting tools for funding processes
- o Meeting the funders – local, provincial and federal
- o Exploring long term stability through funding
- o Avoiding gatekeeping in the funding process
- o Shifting funder expectations from an institutional model to an Indigenous world view
- o Tax Time
- o Don't burn out
- o How to create a portfolio

5. Governance: The Creation of Ground Workers Circles, A History of IPAA, completing ONCA compliance

6. Member Benefits (new)* :

- o Indigenous Artist database, how to be included, how to optimize use of
- o Member health insurance potentials – source, acquire and amplify
- o Member event insurance and CGL offers - source, acquire and amplify

7. Advocacy: Sovereignty and Self Determination, Year I: Indigenizing governance beyond the Grand Council

***Current 2023 IPAA member benefits**

- o Member Profile in the IPAA Directory
- o Full access to the IPAA Portal which includes additional information that is private to the general public; other member's contact information, access to additional artistic content
- o Subscription to IPAA's digital newsletter
- o Free access to submit content to IPAA's MoccasinTelegraph; ability to promote your events and news
- o Creation of a Wikidata record for your or your organization
- o Access to members-only #IPAAonline Workshops
- o Free or reduced registration fees for all IPAA events, including the annual Intertribal Gathering
- o Voting privileges for full members at AGM
- o Eligible to be nominated to sit on the Grand Council (Board of Directors)
- o Eligible to be nominated for the annual member recognition award (Indigenous-only)

ACTION PLAN 2025-2026

1. **Gathering:** IPAA 20th anniversary Celebration - membership consultation, planning and execution of a live event
2. **Initiative:** Indigenous fee schedule creation, and quantifying traditional art practices and protocols with appropriate compensation
3. **Governance:**
 - o IPAA Youth Council planning and launch, deepening our Indigenous governance
 - o IPAA Grand Council potential Training at the Banff Centre for Indigenous Governance
4. **Workshop series (10): Indigenous Spaces**
 - o Jurisdiction over land
 - o Performance spaces as sacred
 - o Collaborations with non-Indigenous organizations
 - o Avoiding Identity mining
 - o Safety in spaces
 - o Inclusivity + accessibility in spaces: 2SpiritLGBTQSA+, accessibility, etc.
 - o Protocol in spaces
5. **Member Benefits (new):**
 - o Structured partnerships with allies
 - o New protocol resources and campaign
 - o Wellness services benefits for members, including wellness mentorship from senior artists
6. **Advocacy:** Sovereignty and Self Determination , Year II: Export events and partnerships (Edinburgh Fringe, Tri Nations)



ACTION PLAN 2026-2027

- 1. Gathering:** ITG 2027 planning and event
- 2. Initiative:** Emerging Artist focus
- 3. Governance:** Including Elders, Reevaluation of Indigenizing processes and Youth Council next steps
- 4. Workshop Series (10):** Connecting and sharing between communities and artists
 - o Intercommunity practice sharing
 - o Supporting host nations
 - o Remote and fly in community connection and support
 - o Creating Indigenous performance spaces
 - o Working with Elders and Knowledge Keepers
 - o 5 workshops tbd
- 5. Member Benefits:**
 - o IPAA hosted free legal clinic
 - o IPAA hosted free financial clinic
 - o IPAA hosted free governance clinics
 - o Indigenizing organizational processes framework online
- 6. Advocacy:** Sovereignty and Self Determination, Year III: Indigenous Spaces



ACTION PLAN 2027-2028

- 1. Gathering:** IPAA special recognitions program review
- 2. Initiatives:** ITG 2029 planning
- 3. Governance:** IPAA Strat plan 2028-2032 visioning, planning, gathering community input and creating
- 4. Workshop series (10):** Overarching theme: Wellness and Supporting each other
 - o Accessing ceremony
 - o Identifying and dealing with burnout
 - o Dealing with the scarcity model
 - o How does health = wealth
 - o Trauma and resilience
 - o Supporting 2 spirit, trans and 2SLGBTQQIA artists
 - o Four workshops tbd
- 5. Membership:**
 - o New member campaign
 - o New benefits list – source, acquire and amplify
 - o Social campaign to amplify these elements
 - o Consider a membership committee?
- 6. Advocacy:** Sovereignty and Self Determination, Year IV: new Digital Strategies, including AI and beyond, to support Sovereignty and Self Determination



APPENDIX I • FEEDBACK GATHERED AT ITG 2023 CORE PROGRAMS AND EVENTS

FUNDING AND SUPPORT

Session Leader: Genevieve Pelletier
Notetaker: Avril Helbig

Feedback

- Building a fee schedule for Indigenous arts and services (eg consultation, beading, attendance of knowledge keepers)
- Supporting the next generation of artists
- How can we support host nations when visiting different territories?
- How can we connect with and bring in all of the incredible arts workers and culture keepers from the communities/orgs/nations that aren't in the ITG room? (thinking about Northern/Isolated/fly in)
- How do we support artists, culture keepers, etc. in a less formal way when they don't see themselves as artists (professional or otherwise)
- How do we support the more "practical" cultural practices (like building lobster pots or kayaks) under our umbrella as arts orgs?
- How to create and sustain intercommunity practice sharing?
- How to create meaningful exchange between artists?
- Mentorship/Guidance from industry professional to Indigenous creatives to teach practical basics industry standards
- Insurance is way too expensive
- Explore what decolonizing arts funding means
- Where can a coordinator get PowWow funding
- **FUNDING**
 - Simplified processes for proposals and applications, that is more accessible and Indigenous friendly
 - consider advocacy on changing the reporting procedures
 - how to start looking for it
 - how to advocate together and support each other to demand more, better and fair from all funding bodies
 - how to course provincial and federal funding sources for musicians (composing, recording, travel)
 - Provide accounting tools for funding processes
 - Shifting funder expectations from an institutional model to one that understands and honours the comfort/cultural practices and values of indigenous people. That honors the building of meaningful relationships
 - Make funding more steady, and explore what provides long term stability for artists in a volatile political climate
 - Make sure resources aren't gatekept by irrelevant administrative procedures
 - Broaden the concepts around travel based funding to make it less industry focussed
 - Consult membership so they can articulate their own barriers to getting grants
 - Create a database of Indigenous artists for presenters and booking agents
 - Reiterate: can we build a touring network
 - We need Indigenous booking agents, and artist managers

INDIGENOUS SPACES

Session Leader(s): Rebecca Cuddy, Moe Clark
Notetaker: Nicole Rochefort

Feedback

- Advocating for a balance between venues and ceremony - smudging - Opening/Closing circles, Taking time
- Breaking barriers of High Art and "the other"
- Creation of some type of agency for beaders as many tend to undervalue their work
- How can I access funding to create an Indigenous space?
- How can settlers help support the creations and growth of Indigenous - Centric spaces?
- How do I make my (very formal) theater space more welcoming to Indigenous people (especially for those who never visit)?
- How do we get more community out to shows and events in city centers ?
- How do we identify a true ally in our spaces
- How do we take up more space, expand ?
- How do we welcome multiple perspectives in our spaces?
- How to/What to consider, is it possible? to imagine all spaces as Indigenous spaces where the spaces feel like home even sacred. (example; Theaters, Rehearsal Spaces and practice as space.
- In collaborations with non-Indigenous organizations, how do we assert our needs?
- Indigenous performance spaces in NS and beyond
- Organizations supporting out of town artists - What is needed?
- Practical Indigenous spaces
- Pretendians
- Protocol and best practices for welcoming Indigenous artists from other nations to your lands (example; My culture does not smudge. Guidance on ensuring any visitors can access what they need while in our spaces.)
- "Professionalize " traditional art practices, eg Powwow Dance
- Safety in spaces for all nations (example; Some of these Metis folks feel the need to prove themselves or how to hold spaces in our sides)
- Smudging in buildings without it being a big ordeal to turn off fire alarms
- Spot to host powwow in other events
- Ways to become more self-sustaining Indigenous organizations?
- What are our needs (spiritual, physical, mental, emotional) to support creative relationships with Indigenous and non Indigenous ?
- What are our needs when working in Non-Indigenous spaces?
- What does an Indigenous space look like?
- What is for personal/community eg. ceremony vs. for public performance
- Working to create Indigenous performance spaces
- Working with Elders in theater - Is there protocol?

WELLNESS

Session Leader: Barbara Diabo
Notetaker: Brit Johnston

Feedback

- Access ceremony in a workplace
- Best avenue - To access EAP for non - profit organizations and artists
- Bringing ceremony to our lives. - making space for it, having teachers in our lives to guide us
- Burn Out
- Do you have a portfolio as an artist?
- How can presenters support artists who may be experiencing burnout
- How can venues better support the wellness and wellbeing of visiting artists?
- How can we balance living a good life without working too much to enjoy it?
- How can we help each other stand together and raise the standard of wellness for everyone?
- How can we make spaces more inclusive and inter-generating?
- How can we Support each other to break out of the scarcity model?
- How can wellness practice be embedded in Indigenous spaces/gatherings
- How do we better support 2 spirit, Trans and 2SLGBTQIA Artists
- How do you practice your balance in life?
- How much wealth equals health?
- How to prioritize (and formalize access to rest in a workplace?)
- How to spot someone that is going through a hard time?
- "How to support artists in training to cope with trauma to build resilience to ensure successfully accomplishing goals of becoming?"
- Is Indigenous wellness different than traditional "western" practiced wellness?
- Managing programs with safety for Indigenous facilitators as well as participants (not only participants) Example; Timelines/Deadlines, in face of unexpected circumstances cultural work/health and wellness
- Need access to mental health support
- Rehearsal and performance, we need to make sure we're not re-traumatizing Indigenous artists
- The fight to change our sector and our world for the better seems ceaseless. How do we identify and prevent burnout?
- What are some tips for self confidence when asking for an appropriate wage for gigs?
- What are ways we can support our communities with limited resources?
- What are ways we've learned to take better care of ourselves on the road? away from home and community
- What is Indigenous wellness?
- Where are you finding support and connections post covid?
- Where is affordable housing?
- Where is mental health available for artists?

SOVEREIGNTY AND SELF DETERMINATION

Session Leader: Karen Pheasant
Notetaker: Sophie Dow

Feedback

- Anti-Oppression and respecting rights and freedom of others
- Blood quotient or citizenship? What's a good citizen?
- Build Indigenous (something led) touring networks
- Dismantling the system and building our own
- Divide and Conquer
- Helping the younger generation of artists to voice their stories, giving opportunities to develop their authentic self
- How can we take better care of our Elders?
- How do we bring ceremony to our meetings with non-Indigenous?
- How do we self identify if we've been separated from our families? How do we connect with communities?
- How do we support afro-Indigenous artists?
- How does Indigenous cultural sovereignty intersect with funding?
- How to keep yourself motivated in your art?
- Indigenous Verbiage is what we are doing this circle; it's important for our voice to be heard
- Is decolonization just a buzzword now?
- My ancestors, Strong Voice, Unity
- Not a nation if we don't have Jurisdiction over land
- The dream of freedom
- We know what we need when we connect to land/community.
- Work together for it, Fight and speak up
- What exists now that is attached to something very old?
- What if our policies or governance conflicts with those of our funders?
- What responsibility do we have as Indigenous artists?
- What system?
- Where do we find the balance of maintaining sovereignty while needing support?
- Where does sovereignty live in our self esteem , nervous system?
- Whose Code?
- Working with the board of directors , how do we Indigenize this?



FUNDING

We're having to adapt our sovereignty to match funding systems and healthcare - how can we adjust these agreements. Looking at language as an anchor for us to be able to implement funding through arts & culture - especially in government funding. Why do we have to adjust our language to fit into government boxes - ex: what if we used our own way of describing the words they're giving us

EDUCATION

Is it about infiltrating the institution and bringing Indigenous artists in OR taking the Indigenous students Out of the system and creating our own in a way that aligns with us. We want to educate & evolve who we are, while government wants us in beads/feathers/war paint/holding us within old, visible tradition

Been taught to place value on people outside of the community and bringing them IN - idea of needing a fancy education to instruct the "right" way to do things - WAY FORWARD - working from the Inside out - How can we foster leadership within youth to help bring the sharing from the centre and heart outwards - ex: communities in the far north are rich not in \$ but in so much of their independence)

TOOLS FOR LEADERSHIP

Cultivating spaces that Invite the youth to share their own original stories within their own authenticity

RECONNECTING TO FAMILY & ROOTS

Essential to who we are - whether that comes into your life in a contemporary way or not. Could be simple such as connecting to land/knowing where you're from or meeting people where you were.

CORE ACTIVITIES EVENTS AND PROGRAMS

NETWORKING * ADVOCACY * TOOLS AND RESOURCES * PROGRAMS AND SERVICES * GOVERNANCE

GOVERNANCE

IPAA's programs are developed through consultation with our membership, Grand Council guidance and implementation by our Executive Director. We are currently in the process of creating a new board governance model which will include the development of a formal Ground Workers Circles (including a Programming committee) which will meet quarterly to ensure our programming is proactive and reflects the current state of the ever-changing Indigenous performing arts landscape.

Council will be dependent on Ground Workers Circles [sub committees] including a programming committee; to ensure excellent service to our Membership and support to our team. Council Representatives fulfill these roles guided by a Code of Ethics to ensure effective policies, relevant programs, and transparent hiring.

IPAA Grand Councils and the Executive Committee will meet regularly with the Executive Director to ensure operations and financial administration are proceeding smoothly.

HUMAN RESOURCES

Addressing hiring and capacity issues

MEMBERSHIP BUILDING

Our upcoming Membership building project will consolidate our ability to reach and communicate with Indigenous cultural creators and presenters across all geographic areas and artistic practices. It will create renewed channels for communications to our presenter membership and increase our relevance as an PSO. As our membership grows, it will support us in making a positive impact for artists, communities, community partners, organizational partners, and artistic companies. An essential part of this new campaign will be wide social media campaigns to increase our visibility and followers and activate this means of communication. SM campaigns will also bring a new demographic to our membership.

IPAA awards will be highlighted to acknowledge contributions of those who are foundational members of the organization.

IPAA PROGRAMS AND SERVICES

Workshops
Membership programs and benefits
Website + Social Media

20TH ANNIVERSARY CELEBRATIONS 2025

Building an inclusive and meaningful celebration for this important anniversary.

APPENDIX II • IPAA CURRENT INITIATIVES

INTERTRIBAL GATHERING 2023

IPAA's Intertribal Gathering travels to different communities each year, featuring local artists in Indigenous performance showcases, spotlighting Indigenous leaders in the region and encouraging national artistic leaders to connect with the work emerging across Turtle Island (North America). The Gathering features showcase performances by some of Canada's top Indigenous theatre, dance, and musical performers.

In 2023, the IPAA community gathered in Kjiptuk (Halifax) for our first in-person gathering since 2018. Held at the Mi'kmaw Native Friendship Centre and the Bus Stop Theatre, May 10 – 13, the Gathering brought over 75 participants together to vision, dialogue and meet around relevant topics and issues. The Grand Council also met during this time.

ITG23 followed the Open Space model. Open Space is a social conferencing approach to holding community conversations. Using self-determination ideals to identify the issues most in need of discussion and most important to communities as a whole, conversations are tasked to discuss realistic and timely answers or opportunities to address those issues, in turn strengthening the cohesion, health and successful progress of that same community.

At the time of registration, attendees were asked what conference ideas they were most interested to discuss in an Open Space format at this year's event, based on the following two questions:

- **Making Good Medicine:** How can we as artists and arts professionals come together after 3 years apart, and how can we take care of our mental and physical health going forward?
- **Building a Stronger Sector:** What does the performing arts sector look like after it was completely upended by the pandemic? How do we build a better, more sustainable sector?

From those ideas, the event facilitation team (IPAA Board members and event facilitators) narrowed down themes and/or bundles into 4 broad concepts:

WELLNESS

INDIGENOUS SPACES

FUNDING & SUPPORTS

SOVEREIGNTY & SELF-DETERMINATION



Participants were provided with sticky notes to write down their previous or new questions in relation to each of the bundles (one question per note). The notes were then posted in the corner of the workshop space with the relevant bundle theme. A bundle facilitator prioritized the stickies based on most similarly requested ideas. Participants then reviewed each of the prioritized bundle questions and decide on which bundle conversation they would like to join. After lunch 4 bundle conversations took place simultaneously with a facilitator and recorder for each 90 minute bundle conversations. The sessions will have at least 90 minutes to share ideas. The room then rotated for the next 90 minutes.

A Graphic Concept artist images together based on how and what was shared resulting in concept drawings for each theme On Friday May 12th during the Indigenous-Only Breakout session in the morning, these concept drawings formed the basis of information and opportunities for IPAA to continue to serve its membership most effectively over the next years.

Making Good Medicine: How can we as artists and arts professionals come together after 3 years apart, and how can we take care of our mental and physical health going forward?

Building a Stronger Sector: What does the performing arts sector look like after it was completely upended by the pandemic? How do we build a better, more sustainable sector? ITG23 will also featured showcase performances by some of Canada's top Indigenous theatre, dance, and musical performers:

Showcase host: Jessica Brown
Workshop facilitator: Terri-Lynn Brennan

May 10 – Dance Showcase

- Sid Bobb + Penny Couchie
- Sarah Prosper
- Michael R. Denny

May 11 – Music Showcase

- Urban Surf Kings
- Dee Dee Austin
- Deantha Edmunds

May 12 – Theatre Showcase

- Clifton Cremo
- shalan Joudry

Past Host Cities

- 2013** Ontario Showcase at Cahoots Theatre, Toronto
- 2014** Prairie Showcase at La Cite, in collaboration with Saskatchewan Native Theatre Company, Saskatoon, SK
- 2015** Indigenous Language Showcase at Native Earth Performing Arts in collaboration with Aluna Theatre, Toronto
- 2016** Northwestern Showcase at Da Ky Cultural Centre in collaboration with Aboriginal Curatorial Collective in Haines Junction and Whitehorse, Yukon
- 2018** Urban and Rural Arts Showcase at Aanmitaagzi (The Big Medicine Studio) in North Bay, ON
- 2021** Intertribal Gathering, Online Edition
- 2023** Kjiptuktuk (Halifax)



SAFER SPACES INITIATIVE

IPAA made a commitment in July 2022 to complete a safer spaces community consultation resulting in a statement for ITG 2023. Members were invited to provide feedback through a confidential form. [This final statement was presented at ITG 2023:](#)

SAFER SPACES AT IPAA

The Indigenous Performing Arts Alliance (IPAA) is committed to promoting and protecting the rights and dignity of all Indigenous people, regardless of their gender expression and identity, sexual orientation, status and band affiliation, age, religion, disability, economic status, education, and other distinguishing traits.

The Safer Spaces Statement may also be referred to as our Code of Conduct, providing guidelines with respect to behaviours and values for decision-making, advocacy efforts, and relationships with our membership and other stakeholders.

IPAA COMMUNITY VALUES

This Code rests upon these traditional values understood in the Grandparent Teachings:

DEBWEWIN = TRUTH

DABASENDIZIWIN = HUMILITY

MANAAJI'IDIWIN = RESPECT

ZAAGI'IDIWIN = LOVE

GWAYAKWAADIZIWIN = HONESTY

ZOONGIDE'EWIN = BRAVERY & COURAGE

NIBWAAKAAWIN = WISDOM

Our understanding of these values comes from Anishinaabe guiding principles passed down from generation to generation to guide the Anishinaabe in living Minobimaadiziwin (the good life).

IPAA's commitments:

- Promote a culture that values consent and encourages all employees and members to work together to ensure our community events can be safer places for everyone
- Provide a healthy work/gathering environment with zero tolerance for discrimination*, harassment*, bullying, and violence in all forms
- Create spaces where all individuals are treated with dignity, can contribute fully, and have equal opportunities
- Provide a supportive community that uplifts and celebrates Indigenous voices; where all individuals are treated with dignity, can contribute fully, and have equal opportunities
- Create an environment where employees, members and other participants can expect to be treated in accordance with the values of this code
- Advocate for the safety of the Indigenous performing arts community
- Acknowledge and investigate incident reports in a timely and confidential manner
- Respond appropriately and sensitively when a member, patron, staff volunteer or other contracted party has been harassed or assaulted.
- Support survivors should they wish to report incidents to staff, board, or the authorities, whether the incident is recent or being reported retroactively
- Adhere to the Occupational Health and Safety Act of the Province of Ontario and the Canadian Code of Conduct for the Performing Arts
- Review the Code annually and provide opportunities for stakeholders to communicate feedback, offer suggestions and accept amendments.

* Discrimination is an action or decision that results in a person being treated negatively for reasons such as their race, age or disability. These reasons, also called grounds, are protected under the Canadian Human Rights Act

*Harassment can take many forms including unwanted sexual attention, inappropriate jokes or texts, threats, and other unwelcome verbal, written, visual, or physical communication or conduct.

This Code of Conduct applies to all current employees of IPAA, including all full and part-time, casual, contract, permanent and temporary employees. It also applies to all persons who attend IPAA activities (including without limitation, the Intertribal Gathering, and online spaces). Without limitation, this policy will therefore apply to members, volunteers, artists and other third-party participants, independent contractors and members of the Grand Council.



ARTS PROFESSIONAL DEVELOPMENT PROGRAM

IPAA and CAPACOA are currently collaborating on a multi-year project supported by the Canada Council to create the Indigenous Performing Arts Professional Development Program. This project captures the process of development and the delivery of a professional development program for mid and late-career Indigenous performing arts professionals which researches, identifies best practice, and then provides training and resources to accelerate career development.

NORTHERN PRESENTERS NETWORK PROJECT

The Department of Canadian Heritage, through the Canada Arts Presentation Program (CAPF), has a mandate to carry out presenter development in order to ensure that the performing arts are available to all creators across Canada, and that artists have opportunity to perform across the country. Over 2018-20, CAPF partnered with IPAA to seed a pilot project consisting of a small presenting network in Northern Ontario across Indigenous Communities with limited access to performances, or resources for artists.

The goals of the Stage I consultation, research and relationship building process included:

- Refine a process of relationship-building with remote Indigenous communities;
- Introduce the work of IPAA and Canadian Heritage around live performing arts;
- Identify local capacities (venues, human resources, equipment) for presenting or hosting live performances;
- Gauge interest levels in hosting visiting Indigenous performing arts at the local level;
- Understand the barriers and needs that communities may have in presenting live performances; as well as the sensitivities.
- Identify key community members who may form a presenting network;
- Determine possible realistic next steps for activating live performances.

Initial data and consultation indicated that many of the first nations communities visited did not have appropriate venues or spaces, and if they did, they lacked technical infrastructure and equipment to adequately support performances. A program manager and project team of local organizations was set up.

Stage II of the project in 2019-21 included both live and digital showcase events intended to:

- introduce the project and team locally
- build reciprocal relationships with participating organizations and individuals
- identify and inspire local activators
- identify needs for support and resources

IPAA also produced tours across Northwestern Ontario delivering contemporary and traditional Indigenous dance, music and theatre through a community-driven practice, that centered Indigenous artists and presenters. This already challenging work was delayed by covid many times. Once the pandemic took hold, IPAA had to stop activities in live presentation and touring. This sudden drop in cultural activations left many communities culturally exiled and many artists without opportunity to further their careers.

Stage III was supported by the Ontario Trillium Foundation with capital funding to provide technical bundles to support the network in remote and often unreachable regions. This stage also provided a foundation for a remote region strategy to be replicated across Canada. It positioned IPAA as a key organizational lead across Ontario, using Indigenous Music Dance and

Theatre as a gateway to community collaboration and interconnectivity, and support both artists and creatives, and presenting organizations and community spaces.

As the global pandemic reminded us of the fragility of Northern Indigenous communities, IPAA sought to address the community driven need to gather and share culturally relevant, contemporary expressions of Indigeneity and the need to help further the careers of emerging Indigenous performers. IPAA recognized the great need to develop technical infrastructure to support and encourage cultural sovereignty within remote and Northern Indigenous communities.

NPN next steps

The proposed next steps of our project are:

- Expand these foundational strategies across the country
- Solidify strategic partnerships with regional organizations that have already expressed interest:
 - o In the Maritimes/Atlantic Region, the Atlantic Presenters Association that has developed a nascent Indigenous touring network
 - o In Quebec, Bourse Rideau coupled with Key Indigenous organizations in the North
 - o In the Prairies, Manitoba Music and key Indig organizations
 - o On the west coast, BC Touring Council and key Indig organizations
- Embed five Regional Facilitators in each of these areas, as a local point of artistic and cultural support
- Empower regional team leads to develop networks of local organizations that will foster tours of Indigenous performers, present showcases of Indigenous creators, and activate the region
- Provide technical bundles to regional leaders in presenting
- Provide technical training for artists and presenters, including video modules, live workshops and other supports as effective
- Provide capacity training to artists and presenters in logistics, touring, funding, career development, and mainstream presenting mechanisms available to them
- Foster sovereign infrastructure within all regions
- Hire a National coordinator within IPAA office, potentially working remotely on reserve, to activate, foster participation in and dialogue with emerging regional networks
- Further activate teams through showcases, conferences and performing arts gatherings through an indigenous lens
- Connect Indigenous performers and creators with mainstream and Indigenous performance opportunities across Canada.
- Connect Indigenous performers and creators with key Industry leaders and events on the world stage.
- Facilitate regional collaborative approaches to funders to support identified priorities
- Create a framework for extended artist engagement with presenters, so they can engage in holistic community practices like feasts and sweats. Also, encourage multiple returns to communities to build deeper and lasting relationships
- Explore alternative structures for fostering Indigenous cultural expression in the North where live presenting is not possible.
- Launch key elements of the project on the IPAA website for greater reach, and to provide entry points for involvement as barrier free as possible.

IPAA believes that Indigenous cultural expression is the key to unlocking connectivity between peoples across Turtle Island, and the logical next step in providing financial and cultural growth strategies where communities are under resourced. Developing partnerships with grassroots organizations is a fundamental value of this project, as community approaches require effective collaborative postures, achievable and flexible goals, and for trust to develop. A project architecture that provides adequate time for local autonomy and self-determination, including from Knowledge Keepers and Elder Advisory councils, is crucial.



IPAA TECHNICAL BUNDLES

The Indigenous Performing Arts Alliance introduced a Tech Bundle program to support Indigenous Artistic Creation across Turtle Island for years to come by providing First Nation, Inuit, and Métis artists with the tools they need to record and share their work.

In 2023, IPAA augmented these technical bundles with additional presenting equipment (speakers, monitors) to provide additional capacity. As this program was conceived during COVID, the focus at the start was live streaming and video recording. However, as we moved beyond that, the needs of our communities shifted and we purchased sets of powered speakers as a live-event supplement to the Tech Bundle. Part of the focus of this has therefore become to increase the capacity of partner organizations by allowing them access to this equipment for their own events and productions.

Specific equipment updates include:

- A pair of Yorkville NX55P-2 powered speakers
- A pair of Yorkville YXL10P powered speakers (for floor monitors)
- Speaker stands
- Additional cables for each bundle

This equipment will integrate seamlessly with existing bundles to allow for live performance, and can be added to the audio bundle. The rental rate for the audio bundle remains the same, so this is a value-add.

In recognizing some of the challenges associated with running a rental program, we pivoted the project's aims to include capacity building for partners, meaning they are doubly encouraged to utilize the equipment in the bundle to increase organizational capacity to present arts and culture, as appropriate.

Rental fees are kept by the partner organizations to offset program costs and help pay for repairs and replacement in case of loss or damage.



TECH BUNDLE

A TECH BUNDLE INCLUDES EVERYTHING YOU NEED:

- RECORD AND LIVESTREAM VIDEO
- RECORD MUSIC
- PUT ON A LIVE SHOW
- VIRTUAL TRAINING MATERIALS

VIDEO BUNDLE

- 2 VIDEO CAMERAS
- 2 TRIPODS
- 2 SD CARDS
- VIDEO SWITCHER
- 2 LED LIGHT PANELS
- + ALL CABLES

\$500/WEEK

AUDIO BUNDLE

- PRESONUS MIXER
- 3 SHURESM58
- 2 SHURE SM57
- RODE NT5
- 3 DI BOXES
- POWERED SPEAKER
- HEADPHONES
- CABLE SNAKE
- 7 MIC STANDS
- + ALL CABLES

\$150/WEEK

COMPUTER

- MACBOOK PRO
- LOGIC X
- FINAL CUT
- USB HUB

\$150/WEEK

TECH BUNDLE CURRENT LOCATIONS

Central

- Fort William First Nation, ON: Ingaged Creative Productions
- Thunder Bay: Wiidosem Youth Services Inc.
- North Bay, ON: Wolf Eye Productions
- Wikwemikong/Manitoulin Island: Debajehmujig Theatre Group
- Montreal, QC: Montreal Indigenous Community Network
- Toronto, ON: Native Earth Performing Arts

East

- St. Johns, NL: First Light Centre for Performance and Creativity
- North West River, NL: Northern Film Initiative
- Fredericton, NB: Mawi'Art: Wabanaki Artist Collective

West

- Winnipeg, MB sākihiwē festival
- Saskatoon, SK: Gordon Tootoosis Nikaniwin Theatre
- Vancouver, BC: Raven Spirit Dance Society
- Vancouver/Litton BC: 2 Rivers Remix Society
- Calgary, AB: Making Treaty 7

North

- Iqaluit, NT: Alianait Arts Festival
- Whitehorse, YT: Gwaandak Theatre
- Yellowknife, NWT: Atti Collective

Bundles include user guides, multipart video courses, and streaming strategy.

IPAA APPENDIX III • LEADERSHIP

IPAA OSKABAY-WIS (EXECUTIVE DIRECTOR)



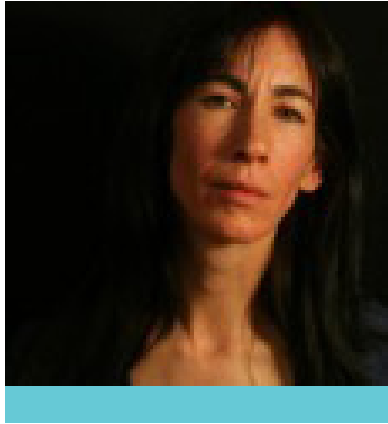
CYNTHIA LICKERS-SAGE

Cynthia Lickers-Sage is from the Mohawk Nation, Turtle Clan visual artist from Six Nations. Following her graduation at the Ontario College of Art and Design she Co-Founded The Centre for Aboriginal Media, imagineNATIVE Film and Media Arts Festival and is the sole proprietor of Clickers Productions. She has spent the last two decades working in the not-for-profit arts sector as the former Executive Director at the Association for Native Development in the Performing and Visual Arts and the General Manager at Kaha:wi Dance Theatre where she gained valuable skills to take on her current position as the Executive Director at the Indigenous Performing Arts Alliance.

Cynthia has worked within the governmental sector at the Ontario Arts Council (Acting Aboriginal Arts Officer & Community and Multidisciplinary Arts Officer) and the Canada Council for the Arts (Flying Eagle Coordinator). She currently also serves on the board of directors at CAPACOA and Ontario Presents and has served on a variety of volunteer boards and arts service organizations, including Dance Ontario, Aboriginal Education Council at OCAD, Planet IndigenUS Advisory Committee, Cultural Human Resources Council of Canada, National Aboriginal Network for Arts Administration, Kakawekwewin (Aboriginal advisory committee to the Canada Council for the Arts), Toronto Arts Council, Aboriginal Peoples Television Network, 2013/2014 Dora Mavor Moore Dance jury member, Cultural Careers Council of Ontario and is the proud recipient of the Toronto Aboriginal Business Association’s - Aboriginal Business Women and the Year award.

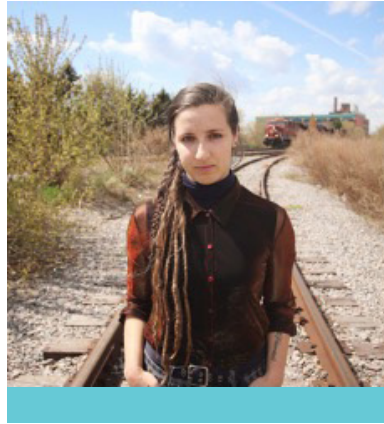
She also served on a variety of volunteer boards and arts service organizations, including Toronto Arts Council, Aboriginal Peoples Television Network and Cultural Careers Council of Ontario. Lickers-Sage currently mentors numerous Aboriginal Arts organizations through The Canada Council for the Arts Flying Eagle program.

IPAA GRAND COUNCIL 2023 (BOARD OF DIRECTORS)



GRAND COUNCIL CHAIR BARBARA DIABO

Barbara is Kanien'keha:ka (Mohawk), originally from Kahnawake and now lives in Montreal. She is the artistic director and choreographer for A'nó:wara Dance Theatre where she creates dance pieces to bring Indigenous themes, stories, and perspectives to light. Her show, Sky Dancers, won a Dora Mavor Award for Outstanding Touring Production in 2022 and she was the recipient of the Prix de la danse de Montréal for most notable dancer in 2021. Barbara collaborates with several organizations to help educate populations, create “safe spaces” and support Indigenous artists around the world. Barbara performs and creates for generations to come, for her ancestors, for community, to inspire, to communicate, to uplift spirits, and to encourage cultural pride.



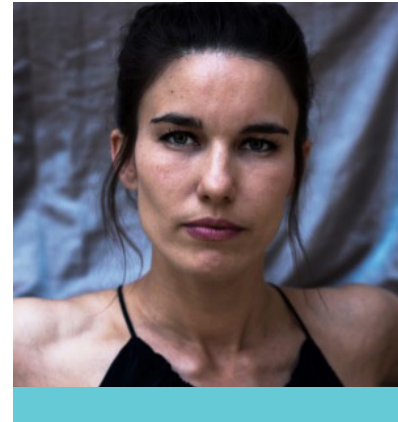
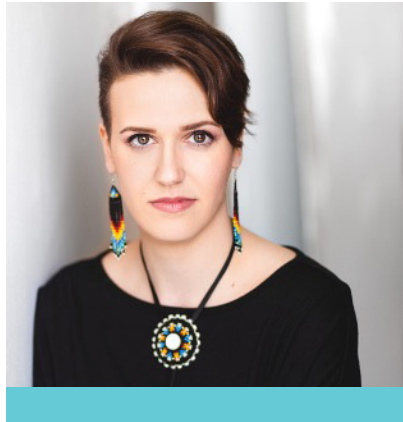
WIDOKAZWIN, CARRIER OF UNDERSTANDING SOPHIE DOW

Treaty 1-born Sophie Dow is a multidisciplinary creative, inspired by dance, music, film, collaboration and Michif/ Assiniboine + French/Ukrainian roots. An avid adventurer, Sophie exudes passions for busking, yoga and traveling on top of holding a degree in Dance Performance and Choreography from York University. Sophie presently fulfills roles as: artistic associate of O.Dela Arts, Chimera Dance Theatre & V'ni Dansi/ Louis Riel Métis Dancers, residency coordinator at Dance West Network, musician with The Honeycomb Flyers, a licensed practitioner of Traditional Thai Massage, a trained facilitator & student of BreathWave, a freelance dancer/choreographer/ sound designer and a puddle jumping trickster.



MEMBER MOE CLARK

âpihtawikosisâniskwêw (Métis / nêhiyaw / Norwegian / French / British) multidisciplinary artist Moe Clark is a 2Spirit singing thunderbird. She fuses together vocal improvisation with multilingual lyricism to create meaning that is rooted in personal legacy, ancestral memory and embodied knowledge. Originally from the prairies in Treaty 7, she's called tio'tiá:ke / mooniyang (Montreal) home for over a decade. Her last solo album “Within” toured across North America and her collaborative video poem “nitahkôtan” won best indigenous language music video at the ImagiNative film festival. Moe's work as a creative facilitator and activist aims to remember and reconnect belonging to territories of land, body and voice through creative continuums of indigenous language immersion, song creation and ceremonial practice. In 2016 she founded nistamîkwan: a transformational arts organization. Her work has appeared the world over, including the Lincoln Centre (US), UBUD Writers & Readers Festival (ID) and Origins Festival in London (UK).



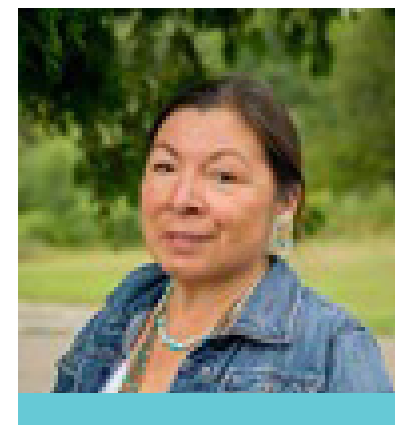
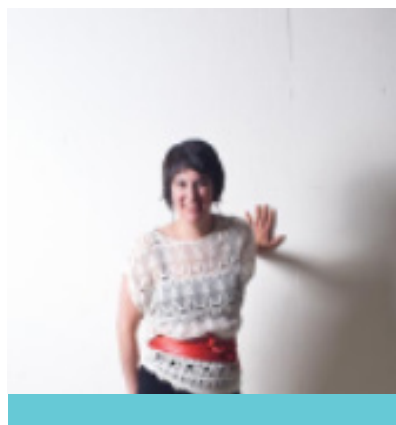
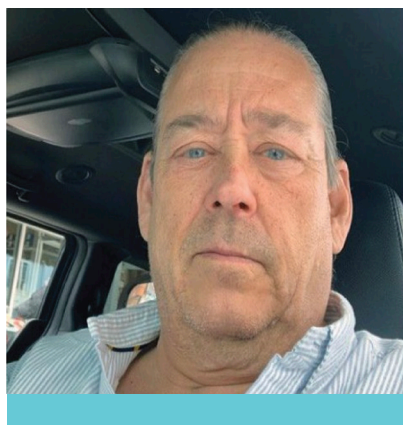
MEMBER
REBECCA CUDDY

Métis/Canadian Mezzo-Soprano Rebecca Cuddy is a fast up and comer on Canadian operatic stages. Acknowledged as ‘moving’ (Gilks, Opera Canada 2019) and ‘the next generation who are going to do incredible things’ (Newman, The Whole Note 2019), her 2020 season saw her twice nominated at the Dora Awards for exceptional ensemble work, winning for Soundstreams’ Two Odysseys; Pimootewin and Gállábártnit. Career highlights include world premieres of the roles La Métisse in Riel; Heart of the North (Regina Symphony Orchestra), Kwe in Shanawdithit (Tapestry Opera/Opera on the Avalon), Bunny in Flight of the Hummingbird (Vancouver Opera/Pacific Opera Victoria) Rebecca is a member of the Canadian Opera Company Circle of Artists and is the current Indigenous Artist in Residence at the National Theatre School of Canada in Tiohtià:ke (Montreal).

MEMBER
OLIVIA C DAVIES

Olivia C. Davies is a Contemporary Indigenous artist who creates and collaborates across multiple platforms including choreography, creative writing, film, improvisation, and sound design. Davies’ body of work explores the emotional and political relationships between people and places. Her work has been presented in BC, Alberta, Ontario and Quebec since 2011. She is the Artistic Director of O.Dela Arts, the Matriarchs Uprising Festival, and is a founding member of the Crow’s Nest Collective (Vancouver), MataDanze Collective (Toronto) and Circadia Indigena Arts Collective (Ottawa). She honours her mixed Anishinaabe, French Canadian, Finnish and Welsh heritage in her work.

KNOWLEDGE KEEPER
MARGO KANE



MEMBER
BARRY PAYNE

A proud member of Hiawatha First Nation, Barry Payne is a socio-economic entrepreneur, as well as the Founder and President of OnNation Group of Companies and Adirondack Information Management Inc. From humble beginnings, he grew his start-up venture Adirondack Technologies Furniture Inc., starting in his basement into a nationally recognized organization with sales in excess of \$20 million annually.

Barry personally mandates that all his ventures are to employ First Nations people whenever/wherever possible and has always been an advocate for developing young entrepreneurial minds amongst Aboriginal youth.

MEMBER
GENEVIÈVE PELLETIER

Geneviève Pelletier is a Metis actor and theater director from Winnipeg and leads the Théâtre Cercle Molière, as its artistic and general director since 2012. She is inspired by the meeting of cultures, the possibilities that stem from these encounters and how to nurture safe and fertile creative spaces to spark conversations of change.

MEMBER
KAREN PHEASANT

Karen Pheasant is an experienced professional performing artist, writer, and cultural programmer/advisor. She has dedicated her life to researching, writing, and teaching about Aboriginal performing arts. Pheasant has work-shopped, created, and choreographed innumerable dance pieces. Some students and fellow choreographers include Penny Couchie, Sandra Laronde, George Leach, and Santee Smith. Pheasant notes that blending and balancing Traditional and Contemporary artistic expressions has been an incredibly rewarding experience.