

The Society of Canadian Artists of Native Ancestry

and

The Royal Commission on Aboriginal Peoples

Report

EXECUTIVE SUMMARY

On the 30th day of March, 1993, the Society of Canadian Artists of Native Ancestry (SCANA) and the Royal Commission on Aboriginal Peoples (RCAP) entered a Contribution Agreement via the Intervenor Program to provide financial support to encourage access to and participation in the Commission's public review process; and whereas the recipient (SCANA) has represented that it is dedicated to similar objectives and purposes, and has requested financial assistance for a project that meets the Program's objectives. (Please see attached contract outlining and detailing all aspects of the objective, scope and methodology of the project). The duration of this contract being deemed as binding, as of January 1, 1993, with a deadline of September 1, 1993.

The Society of Canadian Artists of Native Ancestry and the Royal Commission on Aboriginal Peoples engaged the contract approved on April 8, 1993 to address the issues and concerns of Aboriginal artists and communities across Canada dealing with the state of the arts, art education, and culture within six identified areas with a prescribed methodology to realize the mandate. The Society of Canadian Artists of Native Ancestry, being the contractor to produce a written brief, or series of briefs, related to the subject areas identified in the RCAP Terms of Reference. In order to conduct the survey, a questionnaire has been designed to obtain all data pertinent to the contract between RCAP and SCANA.

1) MEETING OF SCANA BOARD OF DIRECTORS AT BANFF CENTRE FOR THE ARTS

On February 11 - 15, 1993, the Board of Directors of SCANA and invited artists met in Banff to discuss the Royal Commission contract for approval, the scope and mandate of it. It was very necessary to have as much in-put to the overall discussion of the survey from the Board and artists from across the country.

The contract and its intent, having been approved by SCANA, engaged the services of Donna Noonan and Dana Williams to carry out the contract. Both are familiar with issues and concerns of the Artists and cultural representatives at the national and local levels. A plan of action was developed, along with a questionnaire to be administered by telephone or personal interview. A list of individuals and organizations was randomly identified as the target group to be contacted for in-put to the survey.

2) MEETING OF SCANA BOARD MEMBERS AND THE BEYOND Survival CONFERENCE AT THE MUSEUM OF CIVILIZATION, OTTAWA, ONTARIO.

From April 16 - 18, 1993, Cathy Martin (Co-Chair), Jim Logan (Co-Chair) and Dana Williams (Board Director), attended the Beyond Survival conference held at the Canadian Museum of Civilization. SCANA's presence was to update the communities and individuals on SCANA activity and the Royal Commission Survey.

This was the second meeting where the RCAP contract was presented to the aboriginal arts community. Due to the nature of the international conference, there was a lot of information exchange and a great deal of dialogue of Native art and culture, (centering upon) government interaction with aboriginal communities and its responsibilities towards art and culture.

3) CARFAC ANNUAL GENERAL MEETING - SCANA (Observer), Ottawa, Ontario .

The CARFAC Annual General Meeting was held in Ottawa, Ontario from May 28 to May 30, 1993. The Society of Canadian Artists of Native Ancestry were invited as observers to the proceedings. Dana Williams attended on behalf of SCANA to exchange information and make a presentation to the CARFAC assembly.

CARFAC and SCANA share a lot of common concerns as regards the artists, in dealing with copyright and organizational set-up and lobbying with the government(s), to address issues and concerns that directly impact upon the world of the arts. Dana Williams presented the idea of possibly sharing office space with CARFAC and the possibility of having representatives on each organization's Board to act as liaisons and sharing information that is of a common concern to each organization. An invitation

was extended to the CARFAC Executive Board members to attend the V National Native Artists Symposium in Halifax.

4) SCANA/RCAP MEETING, HALIFAX, NOVA SCOTIA.

On June 2 - 7, 1993, a meeting was held between Cathy Martin (SCANA CO-CHAIR) and Dana Williams to discuss and review the activities of the project.

Items that were discussed were the project's development, according to the plan of action, the overall design of the questionnaire, and the scope, methodology and time-frame to meet the project's objective, and the SCANA/RCAP project's report to be presented at the Symposium in Halifax, N.S.

5) THE SCANA/RCAP PROJECT - QUESTIONNAIRE SURVEY.

The questionnaire survey was developed and administered by telephone to 8 regions (Quebec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia, North West Territories and the Yukon Territories), with thirty-four individuals responding to the questionnaire. The five regions that did not participate are New Brunswick, Nova Scotia, Prince Edward Island, Newfoundland, and Labrador. Their lack of participation was either due to the summer vacation season, no new telephone listing, no available listing of contact in certain regions, no response or return call, or refusal to participate.

A list of 100 individuals was randomly selected from various sources (jury lists, exhibitions, collections), and from individuals recommended by SCANA and other artists within the field. Due to the previous mentioned obstacles, this list was reduced to 51, with a final total of 34 individuals participating and representing 8 regions.

The statistical results and summary, are the data gathered from the response of the thirty-four individuals and represent input from a cross-section of the participants located in urban, rural and remote communities. Therefore, the answers/responses are varied, yet with common concern expressed in their comments. The project's overview on the results are presented as issues and concerns of the Native artists and communities. The project team felt that these results could not be presented as recommendations at this time. This document is to be considered a conclusion to a broad-based survey conducted to a national sampling of Aboriginal artists and communities.

THE PROJECT TEAM

The services of Donna Noonan and Dana Williams were engaged by SCANA to carry out and realize the objectives of the contract, employing the prescribed scope and methodology described with the contract agreement. In addition to the Administrator (1), the Project Coordinator (1), it was necessary to employ the services of five research assistants. A budget outlining and detailing the costs and expenses related to the SCANA/RCAP project was submitted for approval to SCANA.

The project commenced in January 1993, yet was not officially approved until March 30, 1993 with the approval being acknowledged by the Royal Commission on April 8, 1993. The SCANA Board of Directors endorsed the project during February 11 - 15, 1993 at the Banff Centre for the Arts. Initially contracting Dana Williams to immediately carry out certain aspects related to the contract between SCANA and RCAP.

THE MISSION

The mission of the project has been defined in the RCAP Programs Terms and Conditions; 1. Purpose: To perform the activities described herein, and to make a written submission to the Royal Commission on Aboriginal Peoples on or before August 20, 1993.

The Scope of the project, was to conduct a national survey to prepare and submit a written brief, or series of briefs, covering a range of issues raised under, or related to, subject areas identified in RCAP Terms of Reference.

The following 6 subject areas were to be addressed:

1. Funding for the arts in Aboriginal communities
2. Educational art needs in native communities
3. Post-secondary education - art curriculum certification
4. Cultural relevance and art
5. National art centre for aboriginal artists
6. Policies for art of aboriginal ancestry

The methodology prescribed to accomplish the task at hand is the following:

1. Plan, develop and carry out a questionnaire that will be used to solicit the concerns and advice of Aboriginal artists;
2. travel to selected communities to conduct interviews;
3. prepare and review regional reports;
4. organize and conduct conference calls as needed;
5. record the concerns, advice, and council of all those who participate in meetings and workshops, or who volunteer information;
6. synthesize the findings, and prepare a written brief(s) based on the results of research and consultation.

The Time Frame (January 1 - September 1, 1993)

Although the time frame was realistic in regards to the activity to be carried out (35 weeks), the interruption of the summer vacation season, hindered the progress of contacting all of the identified target group, greatly reducing the number of required weeks necessary to produce a broad table of results for statistical purposes that identified the issues and concerns with relevant commentary at the national, provincial and territorial levels. Adjustments and modifications were made to accommodate the shortfalls encountered, as the project was initiated across the country.

Therefore, it is hoped that the SCANA Board, fully aware and informed of the situation will accept the submission of this report.

The Survey

Target Group - Native Artists and Communities

The identified target group was a selection of Native artists from across Canada from various sources (jury lists, exhibitions, collections), and from individuals recommended by SCANA and other artists within the field.

A list of 100 potential respondents was drawn up from across the country, representing the different regions, art mediums, and affiliation with arts organizations and educational institutions. As the project developed, this original number of respondents diminished, with the project having to subtract from the original list, selecting other individuals who were available with such short notice.

The final list and number of individuals who responded and participated with the questionnaire survey was 51 and out of the 51, a total of 34 confirmed and participated with the survey.

Synopsis of Section 1: Funding for the Arts in Aboriginal Communities

The majority of respondents have indicated that the Federal Government is the main funding source available to Native communities and that other sources (i.e. private foundations, corporations, arts councils, etc.) is the second major funding source, with the Provincial Governments being identified, as the third funding source. A majority of respondents feel that (47.1%) the quality of service that they receive is adequate, with an almost equal percentage of (40.1%) strongly in disagreement that their service is inadequate and does not meet the needs of their community. Factors to consider for their response are their location, mainly remote communities or in the case of rural and urban communities a lack of recognition by the municipal, regional, provincial or the federal government.

Synopsis of Section 1: Funding for the Arts in Aboriginal Communities (Continued)

A sample of the comments on the funding for the arts at the community level (rural, urban or remote) range from the following, that artists must become familiar with granting criteria, that artists don't fit into the economic development process, that institutions are of the dominant culture to lack of available information, serves some people, but not others, geared to mainstream art, that there is limited funding, that the Native community is limited, with low access to funding for Native artists, that there should be more Native representation on all boards and councils, that an education process is needed to teach artists in communities of what is available and how do you access grants. There are only a few comments, extracted from a total of 55, yet are indicative as to the issues and concerns of the communities. These also, depend on the location and region of the respondent. As to whether the support within the community for artistic programs, 58.9% indicated that it was and ranged from very strong to moderate support. A percentage of 38.2% indicate that this support is inadequate from the community. This would indicate that for those with a low community involvement, to support artistic programs that efforts be made to create an awareness at the local level and sensitize the community on the importance of art programs. As for finding information on funding programs for the arts, a large majority 47.1%, rely on information from friends and local institutions/organizations (i.e., Band Office, cultural centres. The greatest source of information is the public media (i.e., radio, T.V., newspapers), at 73.6% being used by all groups in the urban, rural and remote communities.

Synopsis of Section 2: Educational Art Needs in the Native Communities

The importance of having local schools and communities develop courses on art curriculum and instruction was ranked as extremely important by 97.1% of the respondents. This statistic reflecting a very strong concern by the Native community in increasing this type of programming, thus encouraging the community at the local level to address the importance of art education. And in order to have a successful art curriculum and instruction, the educator needs resource materials and an understanding of art methods. A majority of 97.1% of the respondents, indicated that this was very important to moderately important.

The need for different types of resource materials is another important area that the respondents were asked to rank, as most useful by the educator, and the Visiting Artist Program ranked as the most important by 97% of the respondents. This was followed by Video/Films, Art Supplies and Materials, Art Magazines/Books, and listing of exhibitions. A much broader list of items could have been made to choose from and the importance of these to the educator.

In order to have an interesting art programs, art topics and courses, the make-up the substance of an interesting art curriculum, therefore the following areas were identified, in order of interest that the art educator would like to learn about by attending workshops. There were 10 topics listed in the following order of interest by the respondents:

- 1) mixed media, 2) Painting, Sculpture, and Art History were all given an equal rank, 3) Photography, 4) Ceramics.

The response to this section, is to give an idea as to what the educators feel as an important part of their learning process to enable them to provide, a broad and stimulating art program at the community level. The majority of respondents (94.1%) indicate that their expressed interest in the topic of their choice is very strong. And a great majority (94.2%) identifying the importance of having an Amerindian based curriculum they feel their community would benefit from a course developed from the arts.

Synopsis of Section 3: Post-Secondary Education - Art Curriculum

The following 13 institutions were listed as having Native art curriculum certification/programming; Saskatchewan Indian Federated College, Carleton University, Algonquin College, University of Lethbridge, Lakehead Art Gallery, Alberta College of Art, Ontario College of Art, University of Manitoba, Athabaska University, McGill University, Nicola Valley Institute of Technology. The majority of respondents have indicated that these institutions meet the needs of their community, and that there are 1) Native Instructors (41.2%), 2) Culturally Relevant Content (41.2%), and that these are 3) degree programs (47.2%).

Synopsis of Section 3: Post-Secondary Education - Art Curriculum (Continued)

The number of respondents that answered no to these areas are area #1 - 9(26.5%), area #2 -- 8(23.5%), area #3 -- 6(17.6%). There is quite a significant percentage that did not provide an answer to the areas, and are as follows: area #1-11(41.2%), area #2-121(35.3%), area #3 3-12(35.3%). Consideration should be given to this response as well as the ones who answered no, and examined, as it does indicate that this is an area for further investigation. Perhaps a more detailed study at the local and regional levels. As to the content of art programs, the majority of 94.2% feel that art education should be comprehensive in all art forms. With another majority of 94.2%, indicating that there should be courses and programs specifically designed for the Native community on and off the reserve. This is followed by 91.2%, stating that it is very important for the art educator to be Aboriginal, with only 5.9% in disagreement.

The respondents ranked the following qualities in order of their preference, that they felt the art educator should possess and are as follows: 76.5% indicated that the educator should be culturally sensitive, with 20.6%, stating this as least important, 61.8% indicated that the educator should be an expert in the medium they are teaching; with 35.3% in disagreement with this and ranked it as least important. Good communication was ranked as the second most important quality by 70.6%, with 35.3% indicating this as least important.

Synopsis of Section 4: Cultural Relevance and Art

The area of cultural relevance was addressed by the respondent and they were asked, what they considered to be some of the major influences upon Native art and culture. There are 5 areas that they had to choose from and are ranked in the following order of importance; 57.9% identified spirituality as being the first major influence upon Native art and culture, with Social Background and Introduction of Foreign Culture, both given equal status by 52.7% in each case as the second, major influence. 38.2% indicated that Introduction of Foreign Religion was the third influence and 35.3% indicated Introduction of Foreign Materials as the fourth influence upon Native art and culture. Who defines Native art was asked: The Artist, The Content or Other. A majority of 79.4% stated that The Artist should define Native art, and 41.2% identified The Content as defining Native art, and 26.5 stating Other (28 comments).

The respondent was asked to list in order the issues and concerns they felt is negatively impacting on Native art and culture and had five areas to rank from 1-5. The majority of 85.3% identified Public Awareness as the most important factor that is lacking, followed by 70.7% of the respondents indicating the lack of specific funding for Aboriginal artists/cultural organizations and institutions as the second most important concern, with Public Exposure ranked at the third area which respondents noted was lacking. The appropriation of Native art and culture by non-Native was ranked as the fourth most important concern, and 23.5% felt that Native art and culture is currently being undermined as most important and 23.6% felt this was least important. A total of 59.2% had no answer to this section.

A majority of 94.1 agreed that the increase of funding available to Aboriginal artists would substantially increase public awareness, with 5.9% supplied no answer. In order of importance, the following areas were listed in ways to create more public awareness of Native art and culture,

Area #1 -- 79.4% indicated that this could be achieved by having an increased Native education curriculum.

Area #1 -- 79.4% indicated that this could be achieved by having an increased Native education curriculum.

Area #2 -- 70.6% indicated that an increase in Native cultural programs could create more public awareness.

Area #3 -- 64.8% indicated that it is important to encourage the support of educational institutions and public art galleries.

Area #4 -- 44.2% indicated that the encouragement of local, regional and municipal governments for support could assist public awareness.

Synopsis of Section 4: Cultural Relevance and Art (Continued)

Area #4 – 44.2% indicated that the encouragement of local Band Councils for support could achieve a broader public awareness. the majority of 50% indicated no, that this is not a major concern.

It was felt that institutions that promote Native art and culture, should recognize the need to consult with the Aboriginal community by 91.2% of the respondents.

Synopsis of Section 5: National Art Centre for Aboriginal Artists

The respondents were asked if they felt that there was adequate opportunities for Native artists to receive broad public exposure by art galleries, museums, and cultural centres. A majority of 61.8% agreed that there is, with 32.3% disagreeing and 5.9% with no answer.

The following 5 institutions were listed for them to rate, as to who does the most to help promote Native art and culture. They are listed in their order of ranking by the respondents:

- 1) Department of Indian Affairs – Indian Art Centre by 100.0% of the respondents,
- 2) The National Art Gallery of Canada (97.1%).
- 3) Woodland Indian Cultural Centre (85.3%).
- 4) Canadian Museum of Civilization (85.2%)
- 5) Banff Centre for the Arts (82.4%)

As for the institutions, galleries, and theatres, etc, promoted Native art and culture in their regions, 47.1% agreed, with 50.0% disagreeing. There are three areas identified as main obstacles that are hindering the acceptance of Native art and culture. They are ranked in their order of importance by the respondent, and are as follows: **area #3 – lack of Public Awareness and sensitivity of Native Art and culture**, was ranked by 76.5% as the most important obstacle, **Area #2 – lack of programming from the Federal/Provincial and Regional Governments** as the second main obstacle, **area #1 Political Climate** was considered the third main obstacle, with 44.1% indicating this as least important. The need to centralize Aboriginal art forms was asked, and 61.8% agreed to this, with 35.3% in disagreement and 2.9% with no answer. The respondents were asked if acquisitions by the National Art Gallery of Canada could achieve this or the creation of a National Native Art Gallery or the creation of parallel Native centres/galleries in major urban centres. The following is the order of importance by the respondents for each area; **Area #2 – Creation of a National Native Art Gallery** was ranked as number one by 64.7%. **Area #3 – Creation of parallel Native centres** ranked as number 2, and **area #1 – Acquisition** by the NAGC, ranked as number 3.

Synopsis of Section 6: Policies for Art of Aboriginal Ancestry

The respondent was asked if they felt that a major institution such as the National Art Gallery of Canada should establish a specific gallery devoted to aboriginal art in both the traditional and contemporary art forms with 61.8% agreeing with this and 35.3% in disagreement.

The importance of Native communities being equal partners with the Federal, Provincial and Regional Governments, in the ongoing development of policies affecting Aboriginal Art was ranked by 91.2% as being very important, with 8.8 % supplying no answer. As to who should develop policies for the art of Aboriginal artists, a list of 5 areas are ranked in order of importance by the respondents:

Area #1 – 85.3% of respondents ranked the artist as the most important to develop policies of Native art.

Area #5 – Native art/cultural organization was ranked as the second most important by 73.5% of respondents.

Synopsis of Section 6: Policies for Art of Aboriginal Ancestry (Continued)

Area #4 – Art organizations was ranked as the third most important by 44.1% of respondents.

Area #2 – Institutions (NAGC, CMC, etc.) was ranked as the fourth most important by 38.3% of respondents.

Area #3 – Government Departments were ranked as the fifth most important by 17.6% to develop policies with 47.1% in disagreement with this and 35.3% with no answer.

The respondents were asked how this could be best achieved for the development of policies. There are three areas where they have ranked in order of importance, their response.

Area #3 – Appointment of a Special Commissioner on Aboriginal art and Culture was ranked as the second way this could be achieved by 52.5%, with 47.1%, disagreed with this.

Area #1 – Consultative process with Native artists as the first way that this could be achieved by 73.5% of respondents.

Area #2 – Lobby process with the governments and institutions was ranked as the third way to achieve this, by 44.2% of respondents.

Conclusion

The data collected for this survey and the statistical analysis are only a sampling of responses, comments/remarks, and observations made by the 34 informants, who participated and provided input to this brief study.

The six areas identified have been addressed by the respondents via administration of the questionnaire by telephone. Their responses have been recorded and tabulated in the form of percentages and comments/remarks. The findings and results of this survey should not be taken as recommendations. The survey was broad in scope and addressed issues and concerns that are very important to the Native communities in all of the regions.

This report, being concluded on September 8th, 1993.

PLAN OF ACTION

SOCIETY OF CANADIAN ARTISTS OF NATIVE ANCESTRY AND THE ROYAL COMMISSION ON ABORIGINAL PEOPLES

CONTRACT DESCRIPTION AND PURPOSE

To perform the activities described and to make a written submission to the Royal Commission on Aboriginal Peoples (RCAP) on or before August 20, 1993.

SCOPE

The Society of Canadian Artists of Native Ancestry (SCANA) will prepare and submit a written brief, or series of briefs, covering a range of issues raised under, or related to, subject areas identified in the Royal Commission's Terms of Reference.

The following subjects will receive particular emphasis by SCANA:

- Funding for arts in Aboriginal communities.
- Educational art needs in native communities.
- Post-secondary education - art curriculum certification.
- Cultural relevance and art.
- National art centre for aboriginal artists.
- Policies for art of Aboriginal ancestry.

Methodology

In order to accomplish a thorough examination of these subjects, the recipient will:

- plan, develop, and carry out a questionnaire that will be used to solicit the concerns and advice of Aboriginal artists.
- travel to selected communities to conduct interviews.
- prepare and review regional reports.
- organize and conduct conference calls as needed.
- record the concerns, advice, and council of all those who participate in meetings and workshops, or who volunteer information.
- synthesize the findings, and prepare a written brief(s) based on the results of research and consultation.

In order to realize the mandate and full scope, based upon the prescribed methodology, three (3) phases have been developed to achieve the objectives:

PHASES

TIME-FRAME	ACTIVITY	DESCRIPTION
Phase I	Research and Development of Questionnaire and Target Groups	Development of Master Questionnaire(6x; design of matrix to retrieve all pertinent information.
Phase II	Conduct and administer questionnaire and compile statistics and all pertinent information	To achieve the goals as laid out in the given process this information will be gathered via telephone survey, workshops and correspondence.
Phase III	Preparation and Submission of Brief to RCAP	Draft final report to include all data and statistics. Final report to be approved by SCANA Board before submission to RCAP.
Phase I 3 weeks Phase II 6 weeks Phase III 4 weeks		

SCANA/RCAP

QUESTIONNAIRE SURVEY RESULTS

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SCANA/RCAP

QUESTIONNAIRE SURVEY RESULTS

SECTION 1. FUNDING FOR THE ARTS IN ABORIGINAL COMMUNITIES

QUESTIONS

1.1 What funding sources/agencies are available to your community?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

Identified Sources/Agencies:

Federal Gov't.	24	(70.6%)
Provincial Gov't.	17	(50.0 %)
Other*	19	(55.9 %)
Don't Know	8	(23.5%)

Other*

- | | |
|-------------------------------------|--|
| 1. Private foundations | 11. Private |
| 2. Companies | 12. Municipal Government |
| 3. Art Councils | 13. Ontario Arts Council - Festivals Grant |
| 4. Art Organizations | 14. Saskatchewan Arts Board |
| 5. Business grant from Board | 15. Native Heritage Foundation |
| 6. N.W.T. Arts Council | 16. Saskatchewan Council Culture |
| 7. C.N.A.F. | 17. Territorial |
| 8. Canadian Native Arts Foundations | 18. Local |
| 9. John Kimbell | 19. Canada Council |
| 10. Indian Art Center | 20. Funding Resource book for Indians |
| | 21. Aboriginal Access Program |

Statistical Response: A total of 34 individuals responded from 8 regions. Out of the 34, 24 respondents (70.6%) identified the Federal Government as the main funding agency, followed by 19(55.9%) respondents identifying other sources, as the main source of funding, with 17(50.0%) respondents identifying the Provincial Governments as the third source of funds. A total of 8(23.5%) respondents did not know of any.

Summary The survey was conducted across the country, with a total of 13 regions targeted for the survey. Out of the 13 regions, only 8 responded. With no response from 5 regions (New Brunswick, Nova Scotia, PEI, Newfoundland & Labrador), due to the contact being unavailable, or a listing of the artists not available, and in certain cases, the individuals refused to participate.

Based upon the number of respondents, the statistics reflected within Question #1, has identified the Federal Government as the main funding agency by 70.6% of the respondents. This being followed by 55.9%, identifying other sources of funding, such as private foundations, corporations, arts councils and grants from band councils and with 50% identifying the Provincial Governments. A total of 23.5% respondents did not know of any source of funding for their community. This is related to their remote location and therefore, information and communication is limited.

1.2. Using a sliding scale of 1 to 5, where 1 indicates that you strongly agree and 5 indicates you strongly disagree, would you say that the service you receive adequately meets the needs of your community?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	3	2	2	34

SCALE:

1.	2	(5.9%)
2.	2	(5.9%)
3.	12	(35.3%)
4.	3	(8.8%)
5.	12	(35.3%)
6.	3	(N/A)(8.8%)

Statistical Response: A total of 34 individuals responded to the services received and whether the service was adequate to meet the needs of their community. The following is the breakdown of statistics, based on a scale of 1 - 5, 1 representing strong agreement and 5 very strong disagreement. A total of 2(5.9%) identified that the service they receive is very strong, followed by 2(5.9%), and 12(35.3%) identifying their services as being number 3 within the scale, and 3(8.8%) registering number 4, followed by 12(35.3%) registering number 5, as very weak service. There were 3(8.8%) that registered no answer (N/A).

Summary: The service received by individuals is based upon the 34 respondents. Out of the 34, 16 (47.1%) identified that the service they receive is adequate, with 15 (44.1%) in disagreement. And 3 (8.8%) with no answer (N/A).

1.3. I would like to know your comments on funding for the arts in your community?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	5	2	2	34

COMMENTS

Section 1.: Sample of findings:

- individual artists must become familiar with granting criteria.
- artists don't fit into economic development, etc.
- first nations arts not existent in jury competition.
- sweetgrass, bark baskets etc don't fit into art categories in jury competitions.
- institutions are of dominant culture.
- needs to be an adequate conception of art that crosses cultural boundaries, is generous enough to encompass art of first nations.
- all first nations are different, not a single lump
- institutions don't recognize this as being important.
- there's funding available, but criteria for access, are Eurocentric.
- federal institution budgets are always being cut.
- provincial funds only for people who have already been receiving grants -usually to same people.
- have eliminated grants - special project grants.
- slower.
- in a short while, gone from nothing to getting better.
- Ironbow has got a chance in Sask.
- serves some people, but not others.
- geared to mainstream art.
- availability of information is lacking.
- up to now, been doing work on own for the past 25 years.
- since Oka crisis, has been selling works, it's due to guilt art, before then nothing.
- awareness lacks in funding sources.
- poor for providing administration funding.
- territorial funding not proportioned.
- don't have access to knowledge, because of remote location - by the time you do get them, they are not done or non-existent.
- lots of money in territories, but lack of info. about getting.
- no comment - mostly independent.
- native community limited

1.3 (Continued)

- Canada Council grants - not native grants but can receive them.
- limited funding - could be better.
- more funding available in USA.
- receive more funding from USA, more options.
- depends on how effectively funds, one asked for.
- Indian artists-don't have much funding.
- Gov't pay lip service only.
- have exhibit once every ten years.
- dual standard going on.
- not sure funding exists.
- not widely or readily known what is available.
- have access to Economic Dev. agreement easily, NWT are also easy.
- more Native representation could be included on all board councils.
- the funding is low access for native artists.
- not very good at all, municipally controlled, so natives do not get to much to say.
- the arts in the Yukon are improving, resulted by lobbying various organizations.
- individual artists must become familiar with granting criteria.
- don't fit into economic development yet.
- must lobby local politicians, granting agencies.
- we need more seminars.
- education process needed to teach artists what is available and how to access grants.
- they should have more input on juries and selection for grants, more Indian people going to the community outreach and workshop.
- it is hard to find funding for many artists.
- very important - major concerns to be funded.
- Canadian government should take heed.
- a world without artists would be a pretty scary place.
- people don't use them enough.
- very good, lots of different - not enough info on where to access, unless you look.
- sports gets priority over arts.

Summary: A total of 57 comments were recorded as responses from 34 individuals with the content of these comments differing from region to region, yet addressing common concerns. There was no statistical evidence recorded for this section, due to the broad scope of the input requested from the respondent, and was designed to gather samples of the scope of issues and concerns, as regards the funding at the community level.

1.4. Again using the scale, where 1 means you strongly agree and 5 means you strongly disagree, could you please tell me if you feel that there is adequate support within your community for artistic programs?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	5	2	2	34

SCALE:

- 1. 6 (17.7%)
- 2. 6 (17.7%)
- 3. 8 (23.5%)
- 4. 8 (23.5%)
- 5. 5 (14.7%)
- 6. 1 (N/A) (2.9%)

Statistical Response: A total of 34 individuals responded to community support for artistic programs and whether this support was strong or weak. The following is the breakdown of statistics, based on a scale of 1-5, 1 representing strong agreement and 5, as very weak. A total of 6(17.7%) indicated that the service they receive is very strong, followed by 6(17.7%) registering number 2, 8 (23.5%) registering number 3 and 5 (14.7%) registering number 5. A total of 1 (2.9%) registered number 6 for no answer (N/A).

Summary: Based upon the number of responses identified, 20 (58.9%), ranges from very strong agreement to average support from the community, with 13 (38.2%) in disagreement with the community support for art program. And 1 (2.9%) with no answer (N/A).

1.5. Where would you find information about funding programs for the arts?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	5	2	2	34

Identified Sources:

Band Office	8	(23.5%)
Cultural Centre	12	(35.5%)
Newspaper	13	(38.2%)
Radio	6	(17.7%)
Television	6	(17.7%)
Friend	16	(47.1%)
Don't Know	2	(5.9)
Other	0	

Statistical Response: A total of 34 individuals responded to information on funding programs for the arts. A total of 8 sources were identified and responded to, the statistics, reflecting that respondents, identified their source as the Band Office 8 (23.5%), Cultural Centres 12 (35.3%), Newspaper 13 ((38.2), Radio 6 (17.7%), television 6 (17.7%), Friends 16 (47.1%), Don't Know 2 (5.9%) and Other 0.

Summary: Based upon the number of responses, the statistics reflect that the majority of them receive information from friends 16 (47.1%), followed by Newspapers 13 (38.2%), Cultural Centres 12 (35.3%), Band Office 8 (23.5%), Radio 6 (17.7%), Television 6(17.7%), Don't Know 2 (5.9%) and Other 0.

SECTION 2. EDUCATIONAL ART NEEDS IN NATIVE COMMUNITY

QUESTIONS

2.1. How important is it to you that your school or community develops a course on art curriculum and instruction?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1. 30 (88.3%)
2. 2 (5.9%)
3. 1 (2.9%)
4. 1 (2.9%)
5. 0

Statistical Response: A total of 34 individuals responded to the importance of their school/community, to develop a course on art curriculum and instruction. The following is the breakdown of statistics, based on a scale of 1-5, 1 representing extremely important and 5 representing, not important at all. A total of 30 (88.3%) registered their answer as number 1, followed by 2 (5.9%) registering number 2, with 1 (2.9%) registering number 3, and 1 (2.9%), registering number 4. Answers to Number 5 are 0.

Summary: Based upon the number of respondents registering number 1, 30 (88.3%) feel that it is extremely important for their school or community to develop a course on curriculum and instruction. A total of 2 (5.9%) registered number 2 as their answer and 1 (2.9%) registering number 3. Reflecting that 33 (97.1%) recognize the importance for the development of art courses. With 1 (2.9%) registering 4, therefore not very important. Number of responses for number 5 are 0.

2.2 To what extent do you think resource material on art methods will be useful to your educators?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	2	2	34

SCALE:

1. 26 (76.5%)
2. 2 (5.9%)
3. 5 (14.7%)
4. 1 (2.9%)
5. 0

Statistical Response: A total of 34 respondents identified resource materials and methods would be useful to their community and educators. The following is the breakdown of responses using a scale of 1-5, 1 being very important and 5 being not important at all. A total of 26 (76.5%) registered number 1, 2 (5.9%) registered number 2, 5 (14.7%) registered number 3, 1 (2.9%) registered number 4, and non answered number 5 (0).

Summary: Based upon the number of responses, 33 individuals (97.1%) identified resource materials and methods would be very useful to their community and educators, with 1 (2.9%) registering number 4, not very useful.

2.3 In the following, could you please rank in order what types of resource materials you feel would best be used by your educators?

<u>No. of Respondents</u>		<u>Region</u>								Total	
34		Maritimes	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
		0	5	10	1	2	4	7	3	2	34
<u>Resource Materials:</u>	<u>SCALE:</u>	Most important							Least important		
		1		2		3		4		5	N/A
Art Supplies Materials	1.	10(29.4%)		5(14.7%)		4(11.8%)		5(14.7%)		8(23.5%)	2(5.9%)
Art mags./ Books	2.	8(23.5%)		6(17.7%)		6(17.7%)		11(32.3%)		2(5.9%)	1(2.9%)
Listing of exhibits	3.	8(23.5%)		2(5.9%)		5(14.7%)		6(17.7%)		18(29.4%)	3(8.8%)
Videos/films	4.	15(44.1%)		9(26.5%)		4(11.8%)		1(2.9%)		2(5.9%)	3(8.8%)
Visiting art programs	5.	22(64.7%)		8(23.6%)		3(8.8%)		1(2.9%)		0	0

Statistical Response: A total of 34 responded to the most important resource materials to be best used by their educators, A scale of 1 - 5 was used, 1 being most important and 5 least important, Art Supplies/materials: 10 (29.4%) registered number 1, 5 (14.7%) registered number 2, 4(11.8%) registered number 3, 5 (14.7%) registered number 4, 8 (23.5%) registered number 5, A total of 8 (23.5%) registered number 5, With 2 (5.9%) registering no answer (x/A), Art mags./books 8 (23.5%) registered 1, 6 (17.7%) registered 2, 6 (17.7%) registered 3, 11 (32.3%) registered 4, 2 (5.9%) registered 5, 1 (2.9%) registered no answer (N/A), Listing of Exhibits: 8 (23.5%) registered 1, 2 (5.9%) registered 2, 5 (14.7%) registered 3, 6 ((17.7%) registered 4, 10 ((29.4%) registered number 5, 1 (2.9%) registered no answer (N/A), Videos/Films: 15 (44.1%) registered number 1, 9 (26.5) registered number 2, 4 (11 8%) number 3, 1 (2.9%) registered number 4, 2 (5.9%) registered number 4, with 3 (8.8%) registering no answer (N/A), Visiting Art Prog.: 22 (64.7%) registered number 1, 8 (23.6%) registered number 2, 3 (8.8%) registered number 3, 1 (2.9%) registered number 4, non registered number 5 (0%) and non registered no answer (0%).

Summary: Based upon the results from 34 respondents, the following have been ranked in their order as the most important to be used by educators: 5) Visiting Artist Programs, a majority of 33(97.1%) indicated this area as most important, with only 1(2.9%) indicating this as least important. This was followed by 28(82.4%) ranking 4) Videos/Film, as second most important resource material, with 3(8.8%) indicating this as least important and 3(8.8%) with no answer. A total of 19(55.9%) ranked 1) Art Supplies and Materials as third most important with 13(38.2%) indicating this as least important with 2(5.9%) no answer. A total of 20(58.9%) ranked 2) Art Magazines/Books as the fourth most important resource and 13(38.2%) ranked it as the least important, and 1(2.9%) with no answer. A total of 15(44.1%) indicated 3) History of Exhibitions as the most important, with 24(8.8%) with no answer.

2.4. Please rank the following topics in order of your interest in attending a workshop about each one. Use 1 to indicate the topic you would most like to learn about; 2 beside your second choice, and so on, until you have ranked all the topics.

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

TOPICS: SCALE:

painting	1.	9	(26.5)
Ceramics	2.	6	17.7)
sculpt.	3.	9	(26.5)
mx med.	4.	11	(32.4)
photo.	5.	7	(20.7)
lit. arts	6.	5	(14.7)
drama	7.	4	(11.9)
art hist.	8.	9	(26.5)
dance	9.	6	17.7)
other*	10.	5	(14.7)

Other: As for the topics, noted in the 10) other category, they are the following: Music, traditional arts and knowledge, performance arts, traditional dance, cross cultural collaborations – investigations, local art history, film making, oral traditions, video.

Statistical Response: A total of 34 individuals ranked the following topics in their order of interest to attend workshops. 1)Painting: 9 (26.5%), 2)Ceramics: 6 (17.7%), 3)Sculpture: 9 (26.5%), 4)1 Mixed Media: 11 (32.4%), 5) Photog.: 7 (20.6%), 7) Drama: 4 (11.8%), 8) Art. Hist.: 9 (26.5%), 9) Dance: 6 (17.7%), 10) Other: 5 (14.7%).

Summary: Based upon the responses from the 34 respondents, the following topics have been identified as most interesting, they are the following, according to the greatest percentage of expressed interest: Mixed media - 11 (32.4%), Painting - 9 (26.5%), Sculpture 9 (26.5%), Art Hist. - 9 (26.5%), Photog. - 7 (20.6%), Ceramics - 6 (17.7%), Dance 6 (17.7%), Literary Arts - 5 (14.7%), Other - 5 (14.7%), Drama - 4 (11.8%).

2.5. How interested are you in the topic you ranked as your first choice?

<u>No. of Respondents</u>		<u>Region</u>									Total
34											
		<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
		0	5	10	1	2	4	7	3	2	34

SCALE:

- 1. 31 (91.2%)
- 2. 2 (2.9%)
- 3. 0
- 4. 2 (N/A) (2.9%)

Statistical Response: A total of 34 individuals responded to the interest of their topic, using a scale of 1-3, 31 (91.2%) registered number 1, 1 (2.9%) registered number 2, non registered number 3 (0%), with 2 (5.9%) no answers (N/A).

Summary: Based upon the responses, it is evident that the respondents are very strongly interested in the topics that they rated, with the majority (91.2%) and moderately interest at (2.9%).

2.6. How important is it to you to have an Amerindian based curriculum.

<u>No. of Respondents</u>		<u>Region</u>									<u>Total</u>
34											
		<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
		0	5	10	1	2	4	7	3	2	34

SCALE:

- 1. 28 (82.4%)
- 2. 3 (8.9%)
- 3. 1 (2.9%)
- 4. 0
- 5. 1 (2.9%)
- 6. 1 (N/A) (2.9%)

Statistical Response: A total of 34 individuals responded to the importance of having an Amerindian based curriculum. A scale of 1-5 was used to record their response, 1 being extremely important, 5 being not important at all. A total of 28 (82.4%) registered number 1, 3 (8.9%) registered number 2, 1 (2.9%) registered number 3, non registered number 4 (0%), 1 (2.9%) registered number 5, with 1 (2.9%) registering no answer (N/A).

Summary : Based upon the total result of responses, 32 (94.2%) feel that it is very important to have an Amerindian based curriculum. Only one respondent felt that it was not important (2.9%), with 1 (2.9%) having no answer.

2.7 Do you feel that your community would benefit from a course developed from the arts? Please comment.

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

COMMENTS

- Yes, people are not aware of Native art.
- Establish broader education about Native art.
- They have more respect and less stereotyping.
- If developed by artists and not by educators.
- Collaborations needed.
- Yes, especially for small communities.
- Yes, Native literature, poetry, drama should also be included.
- Absolutely, gets back into culture.
- Yes, would prefer to develop our own curriculum.
- Yes, because art can be tied closely to cultural background - means of learning.
- Yes, great healing tool - help people heal.
- Yes, it would be good.
- It would educate them - yes.
- Yes, they definitely could.
- At least they would know some aspects of their culture.
- Yes, worked to introduce such at the elementary level before, "Crisis." A broad based approach to arts would be used. Roots of culture used in fine arts. First, cultural implementation and then building upon that, also using spirituality. Don't know if I want to now, have to readjust to my culture re: "crisis," - and nationalism.
- depends on what you teach.
- Symposium to teach about elders.
- Yes, political issues and grassroots are touched upon.
- Extremely, to further our cultural heritage.
- Yes, have trouble getting things published - no support.
- Dissemination of materials becomes an issue.
- Yes, get with it!! Stop procrastinating
- Yes, it's a market as yet untapped.
- Many people are talented but don't know where to go and how to grow.
- Yes, art is a great release - anger can be taken out in art.
- Helps develop skills that could never have been had otherwise.
- Yes, they are starting individually, but they are not accredited and you would like to see that eventually.
- Need to develop art atmosphere similar to Banff and Santa Fe.

Section 2

Q.7

- Yes, a lot of people would learn from it.
- Yes, definitely – have some for elementary school but not high school.
- Kids use art as important as written language.
- Native kids express themselves through art.
- Yes, it exists already in S.I.F.C.
- Yes, because in the study in, "History of Indian People," there is a value system implicit in the art.
- Contemporary artists are always probing into issues of community.
- Art plays important part of identities and communities; through art we see impacts of the things we do.
- Need more material to reflect who we are – must come from us.
- Priority should be on multiple comprehension view of arts.
- Focus on women/children as students.
- Focus on traditional arts.
- Holistic view.

Summary: Based upon the 42 comments, of the respondents to this question, it is quite evident that the group, as a whole have expressed very strongly that their community would benefit from a course developed from the arts.

SECTION 3. POST-SECONDARY EDUCATION - ART CURRICULUM CERTIFICATION

QUESTIONS

3.1. What post-secondary institutions are you aware of that have native art curriculum Certification/programming in your region?

<u>No. of Respondents</u>		<u>Region</u>										Total
34												
		<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>		
		0	5	10	1	2	4	7	3	2		34
<u>Name of Institution:</u>												<u># of Responses</u>
S.I.F.C. = Saskatchewan Indian Federated College												3
Carleton University												1
Ottawa University												1
Algonquin College (Certificate)												1
Lethbridge												4
Lakehead Art Gallery												1
Alberta College of Arts												1
Ontario Art College												2
University of Manitoba												1
Athabaska University												1
McGill University												1
Nicola Valley												1
Institute Technology												1
None x 10												10

Comment: Went off on own to develop our words/style.

3.2. Do you feel that the institutions programs meets the needs of your community?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

<u>AREAS</u>	<u>YES</u>	<u>NO</u>	<u>N/A</u>
1. Are there native instructors	14(41.2%)	9(26.5%)	11(22.3%)
2. Culturally relevant content	14(41.2%)	8(23.5%)	12(35.3%)
3. Is this a degree program	16(47.2%)	6(17.6%)	12(35.3%)

Statistical Response: A total of 34 individuals responded, with a yes or no used to obtain the statistics. Three areas were identified for their responses with 14(41.2%) answering yes to area #1 and 9(26.5%) answering no, with 11 (32.3%) with no answer (N/A). A total of 14(41.2%) answered yes to area #2 and 8(23.5%) answering no, and 12(35.3%) with no answer (N/A). For area #3, 16(47.1%) answered yes and 6(17.6%) answering no, 12(35.3%) with no answer (N/A).

Summary: Based upon the total results of those regions with post-secondary institutions with native art curriculum (see list naming the schools and regions), 14 (41.2%) state there are native instructors (area #1) and 9(26.5%) stating, there are not. With a total of 11 (32.3%), with no answer (N/A).

A total of 14(41.2%) state there are culturally relevant content (area #2) within the curriculum, with 8 (23.5%) stating there is no relevant content. A total of 12(35.3%) with no answer (N/A).

A total of 16(47.1%) state the institution's program is a degree program (area #3) and 6(17.6%) state that it is not. A total of 12(35.3%) with no answer (N/A).

3.3 Using the scale 1 through bo 5, do you feel that it is important that art education should be comprehensive in all forms?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
34	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	25	(73.6%)
2.	4	(11.8%)
3.	3	(8.8%)
4.	1	(2.9%)
5.	0	
6.	1	(N/A) (2.9%)

Statistical Response: A total of 34 individuals responded to the importance of art education being comprehensive in all art forms. A scale of 1-5 was used to record their response, 1 being extremely important, 5 not that important. A total of 25 (73.6%) registered number 1, 4 (11.8%) registered number 2, 3 (8.8%) registered number 3, 1 (2.9%) registered number 4, non registered number 5, with 1 (2.9%) with no answer (N/A).

Summary: Based upon the total number of responses that art education should be comprehensive in all forms, the majority of respondents, 25 (73.6%) feel that this is extremely important, indicating number 1, followed by 4 (11.8%) for number 2, and 3(8.8%) for number 3. 1(2.9%) indicated number 4 and non-indicated number 5(0%). 1(2.9%) indicated no answer (N/A).

3.4. Should there be a course or program specifically designed for the Native community on or off reserve.

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

Response:

Yes 32 (94.2%)

No 1 (2.9%)

N/A 1 (2.9%)

Statistical Response: A total of 34 individuals responded to courses/programs being specifically designed for Native communities, on or off the reserve. The response was obtained with a yes or a no, to produce the statistics. A total of 32(94.2%) responded with a yes and 1(2.9%) with a no, and 1(2.9%) with no answer (N/A).

Summary: Based upon the total result of responses answering yes, at (94.2%), indicates that the Native community, strongly feel that there should be on and off reserve courses and programs, specifically designed for the Native community.

3.5. How important is it for the art educator to be Aboriginal?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	19	(55.9%)
2.	5	(14.7%)
3.	7	(20.6%)
4.	2	(5.9%)
5.	1	(2.9%)

Statistical Response: A total of 34 individuals responded to the importance of the art educator to be aboriginal. A scale of 1-5 was used to record their response, 1 being extremely important, 5 not at all important.

A total of 19(55.9%) registered number 1 as being extremely important, followed by 5(19.7%) registering number 2, with 7(20.6%) registering number 3, and 2(5.9%) registering number 4, with 1(2.9%) registering number 5 as not at all important.

Summary: Based upon the total number of responses from 1-3, the majority 31 (91.2%), indicate that it is very important for the art educator be an aboriginal. Followed by 2 (5.9%) registering number 4, with 1 (2.9%) registering number 5, not important at all.

3.6. In order of preference could you please tell me what qualities should the art educator possess?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

<u>SCALE RANKING:</u>	<u>MOST IMPORTANT</u>		<u>LEAST IMPORTANT</u>	
	1	2	3	N/A
1. Good communication	11(32.4%)	13(38.2%)	8(23.5%)	2(5.9%)
2. Culturally sensitive	17(50.0%)	9(26.5%)	7(20.6%)	1(2.9%)
3. Expert in medium	14(41.2%)	7(20.6%)	12(35.3%)	1(2.9%)

Statistical Response: A total of 34 individuals indicated their order of preference of the qualities the art educator should possess. Three areas were identified for them to rank, from 1-3, 1 being most important, three being least important.

A total of 11(32.4%) indicated that good communication was most important and registered number 1 in ranking, followed by 13(38.2%) registering number 2, with 8(23.5%) registering number 3, as least important, with 2(5.9%) with no for answer (N/A).

A total of 17(50.0%) indicated that culturally sensitive (area 2) was most important followed by 9 (20.6%) registering number 3, as least important and 2(5.9%) with no answer (N/A).

A total of 14(41.2%) registered number 1 for area 3, to be expert in the medium, followed by 7(20.6%) registering number 2 and 12 (35.3%) registering number 3, as least important. And 1(2.9%) with no answer (N/A).

Summary: Based on the total number of responses for area #1, 11(32.4%) registered 1, as most important for the educator to possess good communication skills, followed by 3(38.2%), registering 2 as of average importance and 8(23.5%) stating that this quality is least important with 2(5.9%) with no answer.

A total of 17(50.8%) ranked area #2 as the most important quality of the educator to be culturally sensitive, followed by 9 (26.5%) registering number 2, and 7 (20.6%) registering number 3, and 1 (2.9%) with no answer.

A total of 14(41.2%) registered number 1 for area #3, that the educator should be expert in the medium, with 7(20.6%) registering number 2, ranking this quality as highly important and 12(35.3%) registering number 3 as least important.

3.7. Do you feel that it is essential for the Native art educator to possess a recognized university degree and teaching certificate?

No. of Respondents	Region									Total
	Maritimes	Que.	Ont.	Man.	Sask.	Alta.	B.C.	NWT	YKT	
34	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	7	(20.6%)
2.	3	(8.8%)
3.	11	(32.4%)
4.	5	(14.7%)
5.	7	(20.6%)
6.	1 (N/A)	(2.9%)

Statistical Response: A total of 34 individuals responded; using a scale of 1-5 to record their answers, 1 being extremely essential, 5 being not essential at all. A total of 7(20.6%) indicated number (1) as extremely essential followed by 3(8.8%) indicating number 2, 11(32.4%) indicating number #3, 5(14.7%) indicating number 4; 7(20.6%) indicating number 5, 1(2.9%) with no answer (N/A).

Summary: Based on the results of 34 respondents, 21(61.8%) registered numbers 1-3, as being very essential to moderately essential, 5(14.7%), registered number 4, on the scale, with 7(20.6%) registering number 5 as not essential at all. and 1(2.9%) with no answer (N/A).

SECTION 4: CULTURAL RELEVANCE AND ART

QUESTIONS

4.1. What do you consider be some of the major influences upon Native art and culture?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

AREAS:

1.	Social background	18	(52.9%)
2.	Spirituality	20	(58.9%)
3.	Intro. of foreign mat.	12	(35.3%)
4.	Intro. of foreign relig.	13	(38.2%)
5.	Intro. of foreign Cult.	18	(52.9%)

Statistical Response: A total of 5 areas were identified that 34 individuals responded to, 18 (52.9%) registered area # 1, 20 (58.9%) registered area # 2, 12(35.3%) registered area #3, 13(38.2%) registered area #4, 18(52.9%) registered area #5.

Summary: Based on the results of 34 respondents, 20 (58.9%) considered #2 Spirituality to be one of the "major influences upon native art and culture," followed by #1 Social Background 18(52.9%), and #5 Introduction of Foreign Culture 18(52.9%). Fewer than 40% thought that #3 Introduction of Foreign Material 12(35.3%), and #4 Introduction of Foreign Religion 13(38.2%) as a major influence on Native art and culture.

4.2. What do you feel defines Native Art?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

RESPONSE:

The artist	27	(79.4%)
The context	14	(41.2%)
Other	9	(26.5%)

Statistical Response: A total of 3 areas were identified that 34 individuals responded to, 27(79.4%) registered The Artist, 14(41.2%) registered The Content, and 9(26.5%) registered Other.

Summary: Based on the results a total of 27(79.4%) thought The Artist should define Native Art, whereas 14(41.2%) thought The Content defines Native Art, and 9(26.5%) expressed Other.

4.3 Could you please list in order the following issues and concerns that may be negatively impact on Native art and culture?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

RESPONSE:

	<u>Most important</u> 1	2	3	4	<u>Least important</u> 5	<u>N/A</u>
1. Public Awareness	15(44.1%)	9(26.5%)	5(14.7%)	0	0	5(14.7%)
2. Public exposure	7(20.6%)	6(17.6%)	7(20.7%)	8(23.5%)	0	6(17.6%)
3. Specific fund. progs. for Aboriginal artist/cultural orgs. & inst.	9(26.5%)	6(17.7%)	9(26.5%)	4(11.7%)	2(5.9%)	4(11.7%)
4. Appropriation of Native art culture by non-natives	10(29.4%)	8(23.5%)	1(2.9%)	9(26.5%)	0	6(17.7%)
5. Do not feel Native art/culture is being undermined	6(17.7%)	1(2.9%)	1(2.9%)	0	8(23.6%)	18(59.2%)

Statistical Response:

- A total of 15(44.1%) identified Public Awareness as #1 (most important), followed by 9(26.5%) registering #2, 5(14.7%) registering #3; none answered #4; none answered #5, and 5(14.7%) with no answer.
- A total of 7(20.6%) identified Public Exposure as most important (#1), 6(17.6%) registered # 2, 7(20.7%) registered #3, 8(23.5%) registered #4; none answered #5, and 6(17.6%) with no answer.
- A total of 9(26.5%) identified Specific Fund programs for Aboriginal Artist/Cultural Organizations and Institutions as most important (#1), 6(17.7%) registered #2, 9(26.5%) registered #3, 4(11.7%) registered #4, 2(5.9%) registered #5, and 4(11.7%) with no answer.
- A total of 10(29.4%) identified Appropriation of Native Art Culture by Non-Natives as #1 (most important), followed by 8(23.5%) registering # 2, 1(2.9%) registered #3, 9(26.5%) registered #4; none answered #5, and 6(17.6%) registered with no answer.
- A total of 6(17.7%) identified #1 most important for those who Do not feel Native Art/Culture is being Undermined, followed by 1(2.9%) registering #2, 1(2.9%) registered #3, none registered #4, 8(26.3%) registered #5 (least important), and 28(52.2%) with a no answer.

Summary: Based on the results of 34 respondents, a majority of 29(85.3%) felt that Public Awareness is lacking and ranked it as most important on a scale of 1-5. and 5(14.7%) with no answer. The lack of specific funding programs for aboriginal artists/cultural organizations and institutions was ranked as the second most important concern that is negatively impacting on Native art and culture, with 24(70.7%) responding and indicating on a scale of 1-5 their answer. A total of 6(17.6%) indicated that it was least important, with 4(11.7%) with no answer.

Section 4, Question 3

The lack of Public Exposure was ranked as the 3rd most important concern by 20 (58.9%) respondents. A total of 8(23.5%) indicated that it was not important, with 6(17.6%) with no answer.

The appropriation of Native art and culture by non-Natives was ranked as the 4th most important issue, with 19(55.8%) indicating this on the scale of 1-5. A total of 9(26.5%) indicated that this was least important and 6(17.7%) with no answer.

The 5th area deals with their response as to whether they, do not feel that Native art and culture is currently being undermined, a total of 8(23.5%) felt that this was most important and 8(23.6%) felt this was least important, with 18(59.2%) with no answer.

4.4. Do you feel that the increase of funding available to Aboriginal artists would substantially increase public awareness?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	21	(61.8%)
2.	3	(8.8%)
3.	8	(23.5%)
4.	0	
5.	0	
6.	2 (N/A)	(5.9%)

TOTAL:

Statistical Response: A total of 21(61.8%) registered #1 (strongly agree), followed by 3(8.8%) registering #2, 8(23.5%) registered #3, none registered #4, none registered #5, and 2(5.9%) with a no answer.

Summary: Based on the results of 34 respondents, 32(94.1) agreed that "the increase of funding available to aboriginal artists would substantially increase public awareness, and 2(5.9%) supplied a no answer.

4.5. In order of importance, could you please indicate the ways in which the public could generally be made more aware of Aboriginal art and culture?

No. of Respondents	Region									Total
34										
	Maritim es	Que bec	Ont.	Man itoba	Sask	Alta.	B.C.	NW T	YKT	
	0	5	10	1	2	4	7	3	2	34

RESPONSE

	Highest 1	2	3	4	Lowest 5	N/A
1. Increase Nat. Ed. Curr.	15(44.1%)	8(23.5%)	4(11.8%)	1(2.9%)	2(5.9%)	4(11.8%)
2. Increase Nat. Cult. Prog.	5(14.7%)	8(23.5%)	11(32.4%)	4(11.8%)	1(2.9%)	5(14.7%)
3. encourage support of ed. inst. & public galleries.	13(38.3%)	4(11.8%)	5(14.7%)	1(2.9%)	10(29.4%)	1(2.9%)
4. encourage support of local, regional & municipal Gov't.	6(17.7%)	4(11.8%)	5(14.7%)	10(29.8%)	5(14.7%)	4(11.8%)
5. encourage support local band councils.	7(20.6%)	3(8.8%)	2(5.9%)	7(20.6%)	10(29.4%)	5(14.7%)

Statistical Response: A total of 34 individuals responded to 5 areas. A scale of 1-5 was used to record their response, in order of importance.

Area # 1 - Public Awareness: A total of 15(44.1%) registered number 1 as being very important, followed by 8(23.5%) registering number 2, 4(11.8%) registering number 3, and 1(2.9%) registering number 4, with 2(5.9%) registering number 5, with 4(11.8%) registering no answer (N/A).

Area # 2 - Increase National Cultural Programs: A total of 5(14.8%) registered number 1 as very important, followed by 8(23.5%) registering number 2, 11(23.4%) registering number 3, 4(11.8%) registering number 4, 1(2.9%) registering number 5, with 5(14.7%) with no answer (N/A).

Area # 3 - Encourage Support of Educational Instruction and Public Art Galleries: A total of 13(38.3%) registered number 1 as very important, followed by 4(11.7%) registering number 2, 5(14.6%) registering number 3, and 1(2.9%) registering number 4, 10(29.4%) registering number 5, with 1(2.9%) with no answer (N/A).

Area # 4 - Encourage Support of Local, Regional and Municipal Governments: A total of 6(17.3%) registered number 1 as very important, followed by 4(11.8%) registering number 2, 6(14.7%) registering number 3, and 10(29.4%) registered number 4, 5(14.7%) registering number 5, with 4(11.8%) registering no answer (N/A).

Area # 5 - Encourage Support of Local Band Councils: A total of 7(20.6%) registered number 1 as very important, followed by 3(8.8%) registering number 2, 2(5.9%) registering number 3, 7(20.6%) registering number 4, and 10(29.4%) registering number 5, with 5(14.7%) with no answer (N/A).

Section 4, Question 5

Summary:

Area # 1

Based on the results of 34 respondents, a total of 27(75.4%) respondents, a total of 27(79.4%) indicated from 1-3, that the public could be made more aware of Aboriginal art and culture, by having an increased Native education curriculum. 3(8.7%) registered number 4 and 5, as least important, with 4(11.8%) with no answer (N/A).

Area # 2

Based on 34 respondents, a total of 24(70.6%), indicated from 1-3 on the scale, that increased Native cultural programs, would be used to make the public more aware of Aboriginal art and culture. 5(14.7%) registered number 4 and 5, with 5(14.7%) registering no answer (N/A).

Area # 3

Based on 34 respondents, a total of 22(64.8%) felt that it was very important to encourage the support of educational institutions and public art galleries. 11(32.3%) registered number 4 and 5, with 1(2.9%) with no answer (N/A).

Area # 4

Based on 34 respondents, 15(44.2%) indicated on the scale (1-3), that the encouragement of local, regional and municipal governments, ranged from very important to moderately important 15(44.1%) indicated on the scale (4 + 5) as least important, with 4(11.8%) no answer (N/A).

Area # 5

Based on 34 respondents, 12(35.3%) indicated on the scale (1-3), that the local Band Councils should be encouraged to support Aboriginal art and culture. Whereas, the majority 17(50.0%), indicating on the scale (4 - 5) that this is not a major concern, with 5(14.7%) no answer (N/A).

4.6. How important do you feel it is for an institution that promotes Native art and culture to recognize the need to consult with the Aboriginal community?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	28	(82.4%)
2.	2	(5.9%)
3.	1	(2.9%)
4.	2	(5.9%)
5.	0	
6.	1 (N/A)	(2.9%)

Statistical Response: Based on a scale of #1 (extremely important) to #5 (not at all important). 28(82.4%) registered #1 followed by 2(5.9%) registering #2, 1(2.9%) registering #3, 2(5.9%) registering #4, none answered #5, and 1(2.9%) supplied no answer.

Summary: Based on the results of 34 respondents, 31(91.2%) felt that it was important "for an institution that promotes Native art and culture to recognize the need to consult with the Aboriginal community," 1(5.9%), felt that it was not at all important and 1(2.9%) supplied a no answer.

SECTION 5: NATIONAL ART CENTRE FOR ABORIGINAL ARTISTS

QUESTIONS

5.1. Do you feel that there is adequate opportunities for Native artists to receive broad public exposure (art galleries, museums, cultural centres etc.)?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	7	(20.6%)
2.	7	(20.6%)
3.	7	(20.6%)
4.	7	(20.6%)
5.	4	(11.7%)
6.	2 (N/A)	(5.9%)

Statistical Response: Based on a scale of #1 (strongly agree) to #5 (strongly disagree) 7(20.6%) registered #1, 7(20.6%) registered #2, 7(20.6%) registered #3, 7(20.6%) registered #4, 4(11.7%) registered #5, and 2(5.9%) responded with no answer.

Summary: Based on the results of 34 respondents, 21(61.8%) agreed "that there is adequate opportunities for Native artists to receive broad public exposure from art galleries, museums, cultural centres, etc.," whereas 11(32.3%), disagreed and 2(5.9%) supplied a no answer.

5.2. Which of the following institutions does the most to help promote Native art and culture?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

		<u>Inst.</u>	<u>SCALE:</u>
1	National Art Gallery of Canada	33	(97.1%)
2	Canadian Museum of Civilization	29	(85.2%)
3.	Department of Indian Affairs Art Center	34	(100.0%)
4	Woodland Center	29	(85.3%)
5	Banff Centre	28	(82.4%)

Statistical Response: A total of 5 institutions were identified that 34 individuals responded to, 33(97.1%) registered #1, 29(85.2%) registered #2, 34(100%) registered #3, 29(85.3%) registered #4, 28(82.4%) registered #5.

Summary: Based on the results of 34 respondents, 34(100%) indicated that the 3) Indian Art Center does the most to help promote Native art and culture, followed by 33(97.1%) indicating 1) National Art Gallery of Canada as the second institution to provide the most help, and the 2) Canadian Museum of Civilization and the 4) Woodland Indian Cultural Center, both indicated as the third most important, with 29(85.3%) respondents for each institution. A total of 28(82.4%) indicated that 5) Banff Centre for the Arts, as the fourth most important, to help promote Native and culture.

5.3. Do you agree that the institutions, galleries theatres, etc. in your area promote Native art and culture?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	3	(8.8%)
2.	7	(20.6%)
3.	6	(17.7%)
4.	13	(38.2%)
5.	4	(11.8%)
6.	1 (N/A)	(2.9%)

Statistical Response: On a scale of 1-5, 3(8.8%) registered #1, 7(20.6%) registered #2, 6(17.7%) registered #3, 13(38.2%) registered #4, 4(11.8%) registered #5 and 1(2.9%) supplied no answer.

Summary: Based on the results of 34 respondents, 16(47.1%) agreed that the institutions, galleries, theatres, etc in their area promoted Native art and culture. 17(50%), disagreed and 1(2.9%) supplied no answer.

5.4. In order of importance, could you please help to identify some of the main obstacles that are hindering the acceptance of Native art and culture in your region?

No. of Respondents	Region									Total
	Maritimes	Que.	Ont.	Man.	Sask.	Alta.	B.C.	NWT	YKT	
34	0	5	10	1	2	4	7	3	2	34
RESPONSE:	SCALE:	Most important 1		2		Least important 5		N/A		
Political climate	1.	7(20.6%)		7(20.6%)		15(44.1%)		5(14.7%)		
Lack of prog. from Gov't.	2.	14(41.2%)		10(29.4%)		7(20.6%)		3(8.8%)		
Lack of Pub. awareness & sensitivity of Nat. art & cult.	3.	16(47.1%)		10(29.4%)		3(8.8%)		5(14.7%)		

Statistical Response: A total of 34 individuals responded to 3 areas. A scale of 1-3 was used to record their response, in order of importance.

Area # 1 - Political Climate: A total of 7(20.6%) registered number 1 as most important, followed by 7(20.6%) registering number 2, 15(44.1%) registering number 3 as least important, with 5(14.6%) registering no answer (N/A).

Area # 2 - Lack of Program from Government: 14(41.2%) registered number 1 as most important, followed by 10(29.4%) registering number 2, with 7(20.6%) registering number 3, as least important, 3(8.8%) registered N/A.

Area # 3 - Lack of Public Awareness and Sensitivity of Native Art and Culture: 16(47.1%) registered number 1 as most important, followed by 10(29.4%) registering number 2, and 3(8.8%) registering number 3, as least important, with 5(14.7%) registered N/A.

Summary: Based on the responses from 34 respondents, a total of 26(76.5%) indicated that 3) Lack of Public Awareness and sensitivity of Native Art and Culture is the most important obstacle hindering the acceptance of Native art and culture, and 3(8.8%), indicated this as least important, with 5(14.7%) with no answer. This was followed by the 2) Lack of Programming from Federal/Provincial and Regional Governments as the second most important obstacle by 24(70.6%) and 7(20.6%) indicated this as least important, with 3(8.8%) with no answer.

A total of 14(41.2%) indicated that 1) Political Climate was the third most important obstacle hindering the acceptance of Native art and culture, and a total of 15(44.1%), indicated this as least important, with 5(14.7%) with no answer.

5.5. Do you feel that there is a need to centralize aboriginal art forms?

<u>No. of Respondents</u>		<u>Region</u>									<u>Total</u>
34											
		<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
		0	5	10	1	2	4	7	3	2	34

SCALE:

1.	11	(32.4%)
2.	5	(14.7%)
3.	5	(14.7%)
4.	3	(8.8%)
5.	9	(26.5%)
6.	1 (N/A)	(2.9%)

Statistical Response: On a scale of 1-5, 11(32.4%) registered #1, 5(14.7%) registered #2, 5(14.7%) registered #3, 3(8.8%) registered #4, 9(26.5%) registered #5 and 1(2.9%) supplied no answer.

Summary: Based on the results of 34 respondents, 21(61.8%) agreed "that there is a need to centralize Aboriginal art forms." 12(35.3%) disagreed, and 1(2.9%) supplied no answer.

5.6. How do you feel this could be achieved?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

<u>RESPONSE RANKING:</u>	<u>YES</u>	<u>NO</u>	<u>N/A</u>
Acquisition by the NAGC	7(20.6%)	26(76.5)	1(2.9)
Creation of Nat'l. Native Art Gallery	22(64.7%)	11(32.4)	1(2.9)
Creation of parallel Nat. centres/galleries in urban areas.	18(52.9%)	15(44.2)	1(2.9)

Statistical Response: A total of 34 individuals responded to 3 areas registering a yes or no response.

Area # 1 - NAGC

A total of 7(20.6%) registered yes, 27(76.9%) registered no, with 1(2.9%) registering no answer N/A

Area # 2 - Creation of National Native Art Gallery

A total of 22(64.7%) registered yes response, 11(32.4%) registered no, with 1(2.9%) registering N/A.

Area # 3 - Creation of parallel Native Centres/Galleries in Urban Areas

A total of 18(52.9%) registered yes response, 15(44.2%) registered no, with 1(2.9%) registering N/A.

Summary: Based on the results from 34 respondents, a total of 22(64.7%) answered yes and identified the 1) Creation of a National Aboriginal Art Gallery, could best achieve this and 11(32.4%) answering no, with 1(2.9%) with no answer. This was followed by 18(52.9%) answering yes to the 3) Creation of Parallel Native Centres/Galleries in Major Urban Centres, as the second way to achieve this and 15(44.2%) answering no, with 1(2.9%) with no answer. A total of 7(20.6%) responded with a yes to 1) Acquisition by the National Art Gallery of Canada, and 26(76.5%) answering no, with 1(2.9%) with no answer.

SECTION 6 POLICIES FOR ART OF ABORIGINAL ANCESTRY

QUESTIONS

6.1. Do you feel that a major institution such as the National Art Gallery of Canada should establish a specific gallery devoted aboriginal Art in both the traditional and contemporary art forms?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	19	(55.9%)
2.	2	(5.9%)
3.	0	
4.	3	(8.8%)
5.	9	(26.5%)
6.	1 (N/A)	(2.9%)

Statistical Response: On a scale of 1-5, 19(55.9%) registered #1, 2(5.9%) registered #2, none registered #3, 3(8.8%) registered #4, 9(26.5%) registered #5, and 1(2.9%) supplied no answer.

Summary: Based on the results of 34 respondents, 21(61.8%) agreed that "A major institution such as the National Gallery of Canada should establish a specific gallery devoted to Aboriginal art in both traditional and contemporary art forms." 12(35.3%) disagreed, and 1(2.9%) supplied no answer.

6.2. How important do you feel it is for the Native community to be equal partners in the on-going development of policy affecting Aboriginal Art by the Federal, Provincial and Regional Governments?

<u>No. of Respondents</u>	<u>Region</u>									<u>Total</u>
34										
	<u>Maritimes</u>	<u>Que.</u>	<u>Ont.</u>	<u>Man.</u>	<u>Sask.</u>	<u>Alta.</u>	<u>B.C.</u>	<u>NWT</u>	<u>YKT</u>	
	0	5	10	1	2	4	7	3	2	34

SCALE:

1.	29	(85.4%)
2.	1	(2.9%)
3.	1	(2.9%)
4.	0	
5.	0	
6.	3 (N/A)	(8.8%)

Statistical Response: On a scale of 1-5, 29(85.9%) registered #1, 1(2.9%) registered #2, 1(2.9%) registered #3, none registered #4, none registered #5, and 3(8.8%) supplied no answer.

Summary: Based on the results of 34 respondents, 31(91.2%) thought it was important "for the Native community to be equal partners in the ongoing development of policy affecting Aboriginal art by the federal, provincial and regional governments." 0 thought it was not important at all, and 3(8.8%) supplied no answer.

6.3 In order of rank, who do you feel should develop policies for art of Aboriginal artists?

No. of Respondents		Region								Total
34		Maritimes	Que.	Ont.	Man.	Sask.	Alta.	B.C.	NWT	YKT
		0	5	10	1	2	4	7	3	2
										34
RESPONSE:	RANKING:	Highest 1	2	3	4	Lowest 5	N/A			
The artist	1. (1)	27(79.4%)	2(5.9%)	0	0	1(2.9%)	4(11.8%)			
Inst's. (NAGC, CMC, etc.)	2. (4)	2(5.9%)	4(11.8%)	7(20.6%)	7(20.6%)	3(8.8%)	11(32.3%)			
Gov'ts.	3. (5)	2(5.9%)	1(2.9%)	3(8.8%)	4(11.8%)	12(35.3%)	12(35.3%)			
Art Org's.	4. (3)	2(5.9%)	3(8.8%)	10(29.4%)	5(14.7%)	7(20.6%)	7(20.6%)			
Nat.Art/Cult. Org's.	5. (2)	6(17.7%)	15(44.1%)	4(11.7%)	3(8.8%)	0	6(17.7%)			

Statistical Response: A total of 34 individuals responded to 5 areas. A scale of 1-5 was used to record their response in order of importance.

Area # 1 - The Artists

A total of 27(79.4%) registered number 1 as highest, followed by 2(5.9%) registering number 2, 0 registering 3, 0 registering 4, and 1(2.9%) registering 5 as lowest, with 4(11.8%) registering no answer (N/A).

Area # 2 - Int's (NAGC, CMC, etc.)

A total of 2(5.9%) registered number 1 as highest, followed by 4(11.8%) registering 2, 7(20.6%) registering 3, 7(20.6%) registering 4, and 3(8.8%) registering 5 as lowest, with 11(32.3%) registering N/A.

Area # 3 - Governments

A total of 2(5.9%) registered number 1 as highest, followed by 1(2.9%) registering 2, 3(8.8%) registering 3, 4(11.8%) registering 4, and 12(35.3%) registered 5 as lowest, with 12(35.3%) registering N/A.

Area # 4 - Art Organizations

A total of 2(5.9%) registered number 1 as highest, followed by 3(8.8%) registering 2, 10(29.4%) registering 3, 5(14.7%) registering 4, and 7(20.6%) registered 5 as lowest, with 7(20.6%) registering N/A.

Area # 5

A total of 6(17.7%) registered number 1 as highest, followed by 15(44.1%) registering 2, 4(11.7%) registering 3, 3(8.8%) registering 4, and 0 registered 5 as lowest, with 6(17.7%) registering N/A.

Section 6. Question 3

Summary: Based upon the response of 34 individuals, a total of 29(85.3%) ranked the highest, that 1) The artist should develop the policies for the art of Aboriginal Artists and 1(2.94%) as the lowest, 4(11.8%) with no answer. This was followed by 25(72.5%) ranking that the second source, should be 5) Native Art/Cultural Organizations, with 3(8.8%) ranking this with a low score and 6(17.7%) with no answer. A total of 15(44.1%) ranked 5) Art Organizations as the third group to develop policies, with 12(35.3%) ranking this with a low score and 7(20.6%) with no answer.

6.4 How do you feel this can be best achieved?

No. of Respondents	Region									Total
34										
	Maritimes	Que.	Ont.	Man.	Sask.	Alta.	B.C.	NWT	YKT	
	0	5	10	1	2	4	7	3	2	34

RESPONSE RANKING:	YES	NO	N/A
1. Consult. process with Nat. artists.	25(73.5%)	9(26.5)	0
2. Lobby proc. with gov't & Inst's.	15(44.1%)	17(50.0)	2(5.9)
3. App't. special commissioner on Aboriginal Art/culture.	18(52.9%)	16(47.1)	0

Statistical Response: A total of 34 individuals responded to 3 areas registering a yes or no response.

Area # 1 - Consultative Process with National Artists

A total of 25(73.5%) registered a yes response, 9(26.5%) registered a no response.

Area # 2 - Lobby Process with Government and Institutes

A total of 15(44.1%) registered a yes response, 17(50.0%) registered a no response, with 2 (5.9%) registering a no answer N/A.

Area # 3 - Appoint Special Commissioner on Aboriginal Art/Culture

A total of 18(52.5%) registered a yes response, 16(47.1%) registered a no response.

Summary: Based upon the response of 34 individuals, 25(75.3%) indicate, that this can be best achieved by 1) A consultation process with Native Artists and 18(52.9%) Appointment of a Special Commissioner on Aboriginal Art and Culture, with 15(44.1%) indicating that 2) A lobby process with government and institutions is the third on their choice, with 17(50.0%) answering no and 2(5.93%) with no answer.

SECTION 7 DEMOGRAPHICS

7.1	Age:			
	between	20 - 30	2	
		21 - 35	25	
		31 - 45	8	
7.2	Recognized professional Artist	29	Medium (See attached list)	
	Art student	6	A lot of cross-over	
	Art educator	16	mixed, multi-media artists	
	Professionally involved in the arts	24		
	Capacity: (See attached list)			

ADDENDUM

COMMENTS

COMMENTS/REMARKS

Section 1:

- 1.1 No comments
- 1.2 No comments
- 1.3 Comments – 34 (See 1.3 Results.)
- 1.4
 - No encouragement in Manitoba
 - When community near you are doing things you are encouraged.
- 1.5
 - Art Magazines x 2
 - Other galleries in urban centers
 - Arts Council
 - Art Gallery
 - Secretary of State, etc.
 - Mail-outs, etc.
 - Newsletters
 - Schools
 - Directory service
 - Mailing lists
 - Reports
 - Other artists

Section 2:

- 2.1 No comments
- 2.2 No comments
- 2.3
 - Slides audio visual
 - Tour of exhibitions
 - Catalogues
 - All important if others are to work
- 2.4
 - Music is No. 1 x 2
 - Traditional arts/knowledge
 - performance x 3
 - traditional dance x 2
 - traditional drama
 - cross cultural collaborations – investigations
 - Local art history x 2
 - film making
 - oral tradition
 - Video
 - Traditional art is not found in university. The above is found in university – more interested in theory
 - A matter of experience more than learning
 - need in all areas
- 2.5 No comments
- 2.6 No comments

Section 2:

2.7 25 comments

Section 3:

3.1 - went off on own to develop our words/style

3.2 - Needs to be buoyed
Native instructors must be developed.

3.3 - Needs to be buoyed. Should be able to specialize.
May be impossible for Indian and non-Indian
Grade 1-10 general, 10-12 generalize in test college level.

3.4 - Arctic College is giving courses.

- It would develop respect and awareness.
- Designed by natives for natives.
- Definite need for textbook or CAROM for info.
- Develop curriculum materials.
- Need more courses that relate to art.
- Need to benefit from knowledge.
- Can't understand Native art without developing broader curriculum.
- On reserve more important – one on each reserve
- Also ongoing through summer – kids need something to do.
- Even more important than non-native community.
- People should be there too.
- Up there a lot of younger people are strengthening their culture with credibility.
- Any person dealing with the arts would be good anywhere.
- Do that all the time.
- Need to come up with a curriculum that is from the Native perspective but not anthropologically based.
- To develop a cultural bridge.
- Should be split – both on and off.
- You could have them anywhere.
- Questions urban setting as to location. The two would have to be styled differently. Would not have same results on and off reserve.
- Yes, should be self explanatory.
- Art is good communication tool. Bridge cross culture.
- Personal healing in Native communities.
- By a few other students – with there was a program.
- Up to artist to get that into place.
- A grassroots level.
- Arts allow sense of history and identity in culture.
- Should be in both places – both native and non-natives should be involved – to address cultural and political issues.
- Designed by Natives for Natives.
- Definite need for textbooks or CADROM for information
- Develop curriculum materials.

Section 3. Question 4

- Need more courses that relate to art.
- Need benefit from knowledge
- Can't understand Native art without developing broader curriculum-

On reserve more important – one on each reserve

- Also ongoing through summer – kids need something to do
- Even more important than non-native community.

3.5 No comments.

3.6 Knowledge in our own cultural background.

- 3.7
- Medium is more important
 - Must have it to teach.
 - Not essential – good to have but N.B. to have oral history and traditional knowledge.
 - Depends on the level: – 12 education degree in Arts
 - College level should have a formalized curriculum to back them.
 - Must be better prepared than the students.
 - If they're good, if they know their stuff, they don't need a degree as long as they know what they are doing.
 - Not necessarily important.
 - If they know their art then maybe they should have a basic training in teaching.
 - Education D.B. in comprehensive knowledge but not necessarily out of a book.
 - Has to be practical.
 - A lot of artists that have loads of experience in the art world, which a master's degree couldn't teach.
 - No degree in traditional methods but just as valid.
 - Experience, knowledge may be more important.
 - Not important, craft/skills more important than book learning.
 - Not Indian way to be certified.
 - Knowledge is essential.
 - Many times if you have native background it is more helpful.
 - Many artists have by-passed system and possess the above qualities – if we ignore them, we will be losing out.
 - Depends on where he works – in university – yes, in others, i.e., secondary on reserve – no.
 - Ambiguous question.
 - Degree is secondary to ability to teach.
 - Knowledge that comes with degree betters the educator.
 - As long as educator has good strong background.
 - Some artists that are very familiar with their work are without a degree.
 - Some people with degrees are terrible and vice versa.
 - Not important to have a degree – ties into life experience/knowledge.
 - Not all people need to be educated in order to be talented.
 - Our elders are not "educated," but they teach us much.

Section 3. Question 7

- Should be qualified – only because of the route we are going, but also should know traditional art forms, tanning, etc.
- Why should he have to have one – knowledge in what they're doing is important.
- If their work is respected within the community, should be enough.
- Should not be that essential.
- Most have worked so long they do not need a degree.
- It doesn't matter for it is skill in itself.
- You do not need a white man's paper to be a native artist.
- Good quality teacher.

Section 4:

4.1 Introduction of new media

4.2 - It's your life – nobody can tell you how to be an Indian or an artist.

- Your own view is more important than the medium being used.
- The Native person is his art.
- Life's experiences, dreams, self-expression.
- It is a tough issue – it has become a disturbing issue.
- How he/she chooses to use history.
- Influences would either be traditional or modern.
- If a person is not native, then how could they put out native art.
- Anything created by Native artists.
- Person who is Native and is doing art – no matter what – it is the person rather than content that defines art.
- Whole idea of labelling art categories – art should speak for itself.
- The artist comes first if they are Native.
- Real Indians will determine the directions of real Native art.
- Because of the ancestry.
- Many native artists are artists first, who happen to be native – art is very native.
- Depends on how you want to market it.
- More self-expression if you live from the Native experience.
- Has to do with individual in minority culture.
- All of these things put together form an artist and his art, not just one thing develops art.
- You can do anything if you are an Indian person.
- First is the content!! No separation – one and the same. Can only produce what you know – can only be an Indian.
- Art done by native people.
- Non-native can do native work – as long as it is not misused. It is all over town – they are capitalizing and selling to the south.
- Born an Indian – choose not to lose this.
- You don't have to be a Native to be accepted as Native in the public's eyes.

Section 4. Question 2

- Everyone has own opinion – anyone can define it.
- The culture and tradition.
- Need to be careful not to define Native art too generally and it changes with each generation. Does the art therefore define the culture
- 4.3 - Don't feel that these things can have detrimental effects unless it is given strength by an artist.
- Artists tend to divide themselves, i.e., technically trained artists versus non-technically trained - no communication.
- All linked to each other to sustain/create each other
- Public stereotyping in place of "lack of public awareness."
- Lack of Political will.
- 4.4 - There are new native artist groups –with this there is more spending – slowly.
- Need more publications, films, etc.
- 4.5 - Education must be throughout all levels. "Increased Native curriculum" in all schools – Major Native Art Magazine.
- media exposure
- 4.6 - If you defer to white or Native ignorance as equal.
- Consulting can happen on many levels – needs to have natives on board of directors.
- Commitment of institution has got to be in hiring policies as well as funding.
- National need to define not local.
- Ongoing communication with artists. We have been pandering to the public, i.e., a feather – and it's Native. Goal ;should be educational exchange.
- What intentions are there on institutions' part?
- Past shows were a reference point; to point us into a new direction.
- A bridge building exercise – to understand the community.
- Very important, artists should be the critics they are the prophets. A lot of my work is not considered Inuit by the merchants – although it is. Go as far as to say I am not Inuit.
- Usually there is no native personnel in those institutions – there needs to be Native staff.
- Elite institutions define what is "good" art.
- Important that whole community shares in point of view.
- In order to view/respect art, artist run co-ops are needed to give some sort of stability to the artist.
- Community is the base/source of artist's work.
- Decision is people's responsibility.
- There's been changes that have developed and were used in an inappropriate manner which stifled creativity.
- The institutions are starting to see things that way.
- It does help if on track with the communities and involved with the same. On reserve Indians are different being away from civilization.
- If an institution is dealing with art work they need to consult in regard to presentation.
- Very, very N.B.
- The local gallery does not have sufficient advertising.

Section 4. Question 6

- Must get facts straight for true representation

Section 5:

5.1 Maybe in East in West – not much there

- 5.2 (a)
- Only one showed there, did personal career good, but it doesn't help much.
 - Pocket money only.
 - They feel some artists are not modern enough.
 - "Land, Spirit, Power," – first show in for ever – was overdue.
 - Still need to see how serious they are about it.
 - Has taken them this long just to acquire a collection.
 - Should establish a permanent gallery.
 - Because of the segregation of Native art – different ethical collections.
 - They have been helpful as a fairly recent development.
 - Not very helpful, they prefer European art.
 - Say they have changed policies – but haven't.
 - Very recent interest. Now includes a number of pro-artists as members of their collection – again artists need to know what is professionally the path.
 - Have collected a few but do not look.
 - Has to do a lot more yet: only politically correct chow - but there is a desire to do more.
 - Not even helpful to Canadian artists.
 - In 500 years they've only had one show.
 - Didn't buy Indian art until 1985.
 - For mandate of gallery – does alright job, but must be more accessible to Native communities.

Section 5. Question 2(a)

- They don't recognize native art – not aware of any Native art in gallery.
- Have done some past learning.
- Keeps them alive.
- They should keep up with the times.
- One token show, "Land, Spirit, Power."
- They are not sensitized enough to contemporary Native art issues.
- Prior to "Land, Spirit, Power" were no good. It was good – maybe due to "Oka," – out of shame.
- "Strengthening the Spirit," was not advertised – were embarrassed so put on a show.
- They must include Native art. Establish Indian art in collection. If not, pull public tax money out. No. 1 priority.
- It's not up to them to define Native art, but should promote by reflecting.
- Still seen as tribal people not as individuals – lumped.

- (b)
- Spend more money on other exhibitions rather than Indian people.
 - They need to be more like in U.S.A. Does no good to show Indian art by non-Indians. But have done a good job.
 - Promote anthropology more than art rather than promoting art and culture – uses anthropology to promote art. We are the only ones who promote our art and culture.
 - Not enough widespread advertising for the shows. Needs more examination of its policies – i.e., are we (Native artists), being locked-away in a corner.
 - Doing a good job with some room for improvement.
 - They should keep up with the times.
 - Need to start looking beyond a certain area of artists – need to look more regionally.
 - Again focusing on elite or on Aboriginal arts.
 - Native Curator – for funding they get, they're doing good work.
 - Only catering to a certain group of artists.
 - Better.
 - Doing more to collect, but budget is too limited.
 - Still rooted in anthropology.
 - If it wasn't for them Native artists may not be recognized.
 - They have been very supportive of Native art.
 - Not a place for Native contemporary art.
 - Idea of a museum does not encourage the contemporary artist. Museums give the idea of "past."
 - Done more to expose art.
 - Should have more opportunities for a mature artist.
 - White people, buy art and Indians get ripped off – tax write-off.
- (c)
- Honest effort to keep collections as collections.
 - their availability is open to the public.
 - Their annual purchasing is very good, they need to go to more rural communities.
 - Would like to see more travelling exhibitions – to general communities.
 - With small amount of funds, have tried to create collection. Could go further with more support and funding. Stigma of D.I.A. hurts it the most.
 - At the time they were helpful.
 - They have been good also.
 - I had the opportunity to go there and found them very cooperative, and also sponsored artist there. A good benefit.
 - Done the most.
 - They have many competitions.
 - Downsizing in funding.
 - Doing most but still need some work.
 - Don't really know what they do.
 - Just store it, don't show it.

Section 5. Question 2(c)

- Falling into trap of only wanting "Indian," art –art's got to look Indian or else.
- Must be doing more exhibits at community level.
- Time for them to get out of business – need to hand over money to Native organizations to do the work.
- Don't know enough about them.
- Needs more Native control.
- Small exhibition space – only viewed by bureaucrats, therefore is of no use to public.
- Expand their base of operation – give them more of a budget. Need to be kept going, need special consideration, i.e., special building for them as National Gallery, i.e., doing nothing.
- Could do more ironically spend the most money. Need to advocate more.
- They try using Native art as propaganda and always pick the wrong things.
- Misrepresent the art and Indian people.
- (d) - Very good mandate and a good director.
- Do not know it – anything in the east is none of my business.
- Not too familiar
- No dealings with them.
- Need more places.
- Considering budget – does an excellent job.
- Increase funding – need a new building, etc.
- Are invaluable.
- Off the beaten track, difficult for a lot of people to see but good to have Native art for Native people. Would be good to travel around communities or close by to reserves in urban centers. Good exposure of non-traditional native art to Native people.
- Great support system for Native artists and should be encouraged.
- too local but very supportive.
- Don't know them.
- Don't have adequate info. on it.
- Doing the best that they can do. I don't know what they're doing.
- For the amount of funding they have – they promote new and young artists.
- Regional level.
- Don't know it.
- They do a lot for people in that area.
- (e) - People that are involved have kept a broad sense of Native people – it is very alive – not a museum.
- Doesn't know much about it. Agenda not broad enough to encompass arts from across Canada.
- Starting to come around.
- About a "10".
- Not familiar with program

Section 5, Question 2(e)

- Not a lot of info.
- Rejected two proposals
- Don't know them
- Always have spaces for Native people, are very aware.
- Doing a good job and is sensitized.
- Are not doing a lot before lately did not do much – only since, "Oka."
- Aside from recent program – have reasonable record considering their budget.
- Not too familiar.
- Getting better
- Not aware of anything.
- Don't know enough about them – not enough input from Native artists.
- More awareness/opportunity to go.
- Just starting to show interest
- Just beginning to recognize that Native artists have something to offer.
- Money is getting really tight there.
- First year they've had a studio course for Native input – could have been done earlier.
- It was a great place for artists to develop, good facilities, but do not have day-care for artists who need them.
- Don't know much about them.
- Weird place.
- Don't know anything about them.

5.3

- Royal Ontario Museum.
- Galleries are very poor.
- There could have been many more institutions mentioned – therefore survey could have done more.
- U. Lethbridge – have only just recognized me after 15 years.
- Not one in particular – one too many. One is: Kanessatake Cultural Centre.
- Strathern Center.
- Musée des Beaux Arts.
- Contemporary Arts Museum
- Are none in the region.
- Webster Galleries
- Northern Image
- Arctic Art Gallery
- Only one – more effort to performance, dance, theatre.
- Thunder Bay Arts Center
- Even the local ones are doing a good job.
- Getting better

Section 5. Question 3

- Native people are not getting same opportunities to produce art – re: funding, encouragement lacks.
- Kamloops Public Art Gallery.
- The Yes and no.
- Not as much as possible.
- Southern Alberta Art Gallery's putting on show – as yet has no opinion.
- Kamloops Art Gallery.
- Most of them.
- Yukon Arts Center
- U.B.C. Museum of Anthropology.
- Don't often hear of native exhibitions, maybe the press' priorities.
- Museums have been good venues – show contemporary work.
- Museum of Anthropology U.B.C.
Vancouver museum very supportive.
- They are just starting out.
- No one has ever done anything for him.
- Native art community in general

5.4 - "Lack of public awareness, etc. "also has to include native people.

- Economic climate in place of political climate –as commerce is defining what native art should be.

5.5 No comments

5.6 - Not really important

- Not lumping together as one group.
- Danger of home art forms of different cultures.
- Were working on it, can happen if you have the support.
- There is no one central place any more.
- Accessibility is N.B. – a lot more opportunity for artists to show their work.
- As long as you do not get too many chiefs and bureaucrats involved, it may work
- Over time it will become more important, over time it provides history.
- It is time Canada recognized it's heritage.
- Somewhat vague question. Include South Americans. Also it could travel worldwide.
- Why can't we stand along side of other artists.
- Because a lot of it isn't being shown.
- Need a good showing space to promote art.
- We should distribute it across the community, because we are so many different peoples/nations.
- Would like to see a place where past and present art could be combined – breaks so many barriers.
- When people live in a part of their work.
- Not just urban areas – partnerships with reserve and urban communities.
- Should include Film Board, Herdig Center in Newiston, N.Y., Art in Park as mode.

Section 5. Question 6

- Must have regional representatives in institution.
- We need to have a strong voice/organization to do it.
- Doesn't necessarily have to be in Ottawa.
- Under direction of A.F.N. and N.C.C.
- Not familiar with grd.
- Should be done now.
- Acquisition and satellite galleries are the key to solving this problem.
- There should be several arts groups in different categories, i.e. fine arts, video/film, virtual realities. These should be separate from traditional craft.
- In each urban area → group set-up networking not centralizing – it becomes too powerful.
- Regional areas best approach.
- N.A.G. would do nothing Royal Commission says – only what government would say. Has to be under government decree – make them permanent therefore define funding.
- Sounds attractive – but "Catch 22."

Section 6:

- 6.1 Strings attached – must have knowledgeable, traditional aboriginal people to develop and see program.
- Indians do it themselves – a must.
 - Plus post contemporary art.
 - Why does it have to be separate?
 - In any case, they pick the most benign work.
- 6.2 - Artists if it is to be the community.
- We should be developing our own policy. The other side should not be involved at all.
 - Native artists should be equal partners.
- 6.3 - They must all work together
- All of them plus traditional elders
 - Their policies in regard to history
- 6.4 - The "artists" aren't any good at this.
- Consultation is most important, i.e., SCANA 3rd is very important need someone to empower us and get money.
 - Should take task force approach. Who are we making policies for? Who would it be making the policies? Need more programming policies not cultural policies, i.e., not a royal commission.
 - Native artists should develop their policies first. When "guilt trip," of white people has finished, Native artists will be worse off again. finds this questionnaire racist as ideal would not like to separate native and non-native artists.
 - Talking with artists and finding out the issues at grassroots level is paramount.
 - Have to lobby for funding.
 - Last question sounds suspect – depends on the person.
 - As long as it is Aboriginal and knowledgeable.
 - We look narrowly at this – there is policy in Secretary of State re:- broadcasting, CRTC, -- much broader view of the Arts.

Section 6. Question 4

- If we wait for lobbying, nothing will get done.
- The artists must do it themselves.
- The artists know what is good – what is happening.
- Solution is having a committee selected to develop this – each medium has to be independent in each policy – must.
- What is best for the people – ask them.
- The "pie" is really small, so by appointing you would be able to get to the communities without bureaucratic interference.
- In regard to second choice – depends on who is lobbying, i.e., not splinter-groups, - prefer Bond, etc.
- May be able to focus on needs, definitely Aboriginal – needs to be very knowledgeable and trained in traditional art forms.
- Tied together.
- By going through a commissioner they can lobby.
- Aboriginal Artists.