Vancouver Moving Theatre, Roundhouse Community Arts and Recreation Centre & Vancouver Board of Parks and Recreation, in collaboration with Runaway Moon Theatre (BC) & Jumblies Theatre (Ontario), present

TRACKS
7th Canadian Community Play & Art Symposium

MAY 10-12, 2015
VANCOUVER/COAST SALISH TERRITORIES

MAY 13-15, 2015
ENDERBY, BC/SECWEPEMCULATEWC

WWW.TRACKSSYMPOSIUM.COM
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**TRACKS 7th CANADIAN COMMUNITY PLAY & ART SYMPOSIUM**

A six-day national symposium bringing together community-engaged Indigenous and settler/immigrant artists, thinkers and educators who collaborate to create art with, for and about communities.

**MAY 10-12, 2015**

**VANCOUVER**

**COAST SALISH TERRITORIES**

**MAY 13-15, 2015**

**ENDERBY, BC**

**SECWEPEMACUYECW**

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**WWW.TRACKSSYMPHOSIUM.COM**

**TRACKS: 7th Canadian Community Play & Arts Symposium** acknowledges and honours that this event is taking place on the ancestral and unceded territories of the xʷməθkəy̓əm (Musqueam), Skwxwú7mesh (Squamish), səll̓ílwətaʔɬ (Tsleil-Waututh) Nations and Secwepemcúlecw.
WELCOME!

We have come together through a shared sense of urgency and opportunity. We have been guided by wise, thoughtful and generous people. We have researched, considered, debated and discussed many aspects of the work that indigenous and non-indigenous artists have created with communities. We have become related through this work together. We became a family in the role we took up and in respect to the protocols of this place.

It is together as a family that we welcome you to the symposium. We are grateful for the time, knowledge and creativity you will share while we are here together.

All our relations,

TRACKS Symposium Vancouver Organizing Family
Terry Hunter Renae Morriseau
Damara Jacobs-Morris Jill P. Weaving
Marie Lopes Savannah Walling

Runaway Moon Theatre is thrilled to welcome guests to this beautiful place in the Interior; to share experiences and curiosities with us; and to hear, see and feel evidence of our journey in getting to know what it is to live in this place at this time.

Cathy Stubington Founder/Artistic Director, Runaway Moon Theatre

The Splatsin Language Program strives to find ways to journey through our part of the trail. To find the signs left for us by our ancestors, to leave signs for those that will come after us. Embedded in our language is the key to many of these mysteries. We hope to always aim ourselves towards understanding and appreciation.

Rosalind Williams Splatsin Language Program

Jumblies Theatre and I are delighted once again to count ourselves partners with Vancouver Moving Theatre - as well as friends at the Roundhouse Community Arts and Recreation Centre, Vancouver Board of Parks and Recreation and Runaway Moon - in supporting the production of the Big House, Tracks Symposium and the launch of Train of Thought. These relationships, which now go back for many years through visits back and forth, other symposia, collaborative workshops, ongoing conversations, time for friendship, have enriched my life and work and Jumblies' Toronto community arts practice in many ways. Many thanks for enabling our tracks to come together once again!

Ruth Howard
Founder/Artistic Director, Jumblies Theatre

Dear Delegates

It is our honour to share with you the ancient protocols of the Squamish peoples, who have similar cultural practices with the Tsleil-Waututh and Musqueam. As the local First Nations we welcome you to our shared unceded traditional territory. The Vancouver Tracks Symposium Family after much negotiation decided to enact protocol instead of simply discussing it. Therefore the entire Vancouver portion of the symposium will be treated as traditional Work. We will follow the rigors of ceremony and in keeping with our tradition there will be calling of Witnesses. We respectfully ask that you honour our ways while on our territory as we are creating history through oral tradition.

Protocol Enactment: Opening the Work

Throughout the symposium the traditions of the Coast Salish peoples will be honoured. During the opening ceremony traditional speakers will conduct an acknowledgment of place, calling of witnesses, and official welcome to visitors. There will also be a special performance of Git Hayetsk and Standing Wave's Raven Tales composed by Marcus Goddard. An informal reception with light refreshments will follow.

Protocol Enactment: Closing the Work

The symposium will end as it began with traditional speakers acknowledging place, calling witnesses, and officially closing the Roundhouse’s ceremonial floor. After the Work delegates will reconvene at the train station to begin the next phase of the journey, the Train of Thought.

Chen kwen mantumi... I am grateful
Cha7awtenaat iy Siyamiya

Damara Jacobs-Morris, Coordinator
ABOUT TRACKS

TRACKS brings together indigenous and non-indigenous artists and cultural producers with community-engaged practices whose work explores ‘living together’ in Canada in the long shadow of our colonial past and present. We undertake this unique territorial/urban/rural symposium to nourish connections across persistent social divides. We come together to share our experiences, think critically, reflect on difficult questions and allow new understandings about community-engaged work to emerge.

This symposium invites you to explore community-engaged arts practice and the roles it plays in shifting our understandings of the relations among those who call this place home – from First peoples to recent refugees. Across the divides of indigenous and settler/immigrant ways of knowing we propose to explore the possibilities of reframing understandings of place, identity, belonging and forging new relationships through community-engaged arts practices and dialogue. We look forward to rich dialogue around navigating cultural and performative protocols, emerging new artistic forms, questions of identity and inclusivity, of the impacts of Colonialism and community-engaged arts practice, of differences and similarities among Indigenous artists and artists of diverse cultural backgrounds and practices, our values, repertoires, frames of reference, and historical connections to land and place.

It is exciting that TRACKS opens with the culminating presentation of the Big House Project, a large-scale community-engaged cultural feast led by Vancouver Moving Theatre in partnership with nine local gathering places, Toronto-based Jumblies Theatre, and involving over 100 presenters, artists, and community members between the ages of nine and eighty-five. Created to reflect and honour the inner city Downtown Eastside’s founding Coast Salish, Urban Aboriginal and immigrant/settler communities— and guided by the theme “We Are Living on Shared Territory” - the Big House looks to the future while sharing lived experience, oral history and cultural teachings embedded in food, hospitality, performance and décor.

It is particularly fitting that TRACKS travels from an urban to a rural community, to consider the rippling impacts of a unique and long-standing collaboration between Runaway Moon Theatre and members, departments and programs of the Splatsin Nation, as well as similarities and differences involved in undertaking community-engaged arts practice in large cities versus small towns, farms and reserves.

It is also both exciting and fitting that TRACKS is the launch for Train of Thought – an evolving community-engaged arts journey by train from west coast to east, with on-board activities and over twenty stops along the way. With Jumblies at its helm, Train of Thought was ‘hatched’ by a group of artists who want to share community-engagement practices and projects that explore this land as it is, was and could be from coast to coast. Evolving relationships between First Nations and settler/immigrant communities, among the most challenging and urgent matters of our time, merits this huge cross-country creative undertaking. It is time to grapple, discuss, create, learning and grow.
PHASE I, VANCOUVER/COAST SALISH TERRITORIES
SCHEDULE AT A GLANCE

SUNDAY, MAY 10

10:00AM BROCKTON POINT, STANLEY PARK
ON THE LAND
Christie Lee Charles / Tracy Williams & Dennis Thomas

12PM DELEGATES FREE TIME

2:00PM UKRAINIAN HALL
THE BIG HOUSE

2:00PM ROUNDHOUSE
DOCUMENTING COMMUNITY ENGAGEMENT: An Afternoon of Film
Curator: Kamala Todd

5:30PM ROUNDHOUSE
REGISTRATION

7:00PM ROUNDHOUSE
PROTOCOL ENACTED
x̱m̓əθkwəy̓əm, səl̓ílwətaʔ, Skwxwú7mesh

PERFORMANCE
Raven Tales
Git Hayetsk / Standing Wave

MONDAY, MAY 11

8:30AM ROUNDHOUSE
REGISTRATION & REFRESHMENTS

9:00AM ROUNDHOUSE
ACKNOWLEDGMENT OF PLACE

9:30AM ROUNDHOUSE
PANEL #1: TELLING OUR STORIES
Nancy Bleck / Aaron Nelson Moody
Cathy Stubington / Rosalind Williams
Susan Rowley / Jordan Wilson
Moderator: Kamala Todd

11:00AM BREAK (15 minutes)

11:15AM ROUNDHOUSE
PANEL #2: CROSSING CULTURES & ART PRACTICE
Margaret Grenier / Karen Jamieson
Renae Morriseau / Savannah Walling
Sharon Kallis / Tracy Williams
Moderator: Mique’I Dangeli

12:45PM ROUNDHOUSE
LUNCH (Provided)

PERFORMANCE INTERVENTION
honouring that which remains hidden underneath
Ayumi Goto / Peter Morin

2:30PM ROUNDHOUSE
PANEL #3: COLONIAL LEGACY
Penny Couchie / Ruth Howard / Sid Bobb
Krystal Cook / William Weigler
Chrysal Sparrow / jill p. weaving
Senaqwila Wyss
Moderators: Jill Baird & Lindsay Lachance

4:30PM ROUNDHOUSE
DIALOGUE CIRCLES

5:30PM ROUNDHOUSE
LIGHT SUPPER + RECEPTION

TUESDAY, MAY 12

8:30AM ROUNDHOUSE
REFRESHMENTS

9:00AM ROUNDHOUSE
ACKNOWLEDGMENT OF PLACE

9:30AM ROUNDHOUSE
WORKSHOP
Unpacking and Repacking
Penny Couchie / Ruth Howard & others

12PM ROUNDHOUSE
LUNCH (Provided)
EVALUATION ACTIVITY
Parting Words
Ruth Howard

1:30PM ROUNDHOUSE
DIALOGUE CIRCLE

3:30PM ROUNDHOUSE
PROTOCOL ENACTED
x̱m̓əθkwəy̓əm, səl̓ílwətaʔ, Skwxwú7mesh

4:30PM DELEGATES FREE TIME

6:30PM TRAIN STATION
LEAVE TAKING
Cultural Presentations

8:30PM TRAIN STATION
TRAIN DEPARTURE
to Enderby

Design [Mike Dangeli]
**SUNDAY, MAY 10**

**ON THE LAND 10am**
Brockton Point, Stanley Park
Presenters: Christie Lee Charles, Dennis Thomas, Tracy Williams
Artists from Musqueam, Squamish and Tseil-Waututh begin this symposium on the land, with a creative acknowledgement of connection, respect and gratitude for this place through storytelling and song, work in traditional materials, and hən̓q̓əmín̓əm̓ rap.
Presented in collaboration with UBC Museum of Anthropology. Public parking available.

**THE BIG HOUSE 2:00 - 5:00 pm. Pre-exhibit: 1:00pm**
Ukrainian Hall 805 East Pender Street, Vancouver
Led by Vancouver Moving Theatre working alongside many partners, The Big House is a cultural feast created, with for and about the Downtown Eastside founding Coast Salish and immigrant/settler/urban Aboriginal communities: a thank you from Vancouver Moving Theatre to the neighbourhood in which it was founded.
Guided by the theme, *We are Living Together on Shared Territory*, this May 10th Big House honours ancestral territory and artists from communities across Canada. We gather strength and look to the future while sharing lived experience, oral history and cultural teachings embedded in food, hospitality, story, song, movement and design. This is the concluding event of a series of feasts produced in the Downtown Eastside since 2010 by Vancouver Moving Theatre.
Presented in partnership with the Association of United Ukrainian Canadians, six Downtown Eastside gathering places and Jumbies Theatre.

**DOCUMENTING COMMUNITY ENGAGEMENT: An Afternoon of Film 2 - 4pm**
Roundhouse Community Arts & Recreation Centre, 181 Roundhouse Mews
Sharing stories across cultures, generations and lands is a powerful way to build understanding and connection. Having a voice is crucial to feeling that we belong. In this film program, curated by Kamala Todd, we celebrate people who work toward cultural understanding through community arts, storytelling and other ways of bringing people together. These films inspire new ways of looking at indigenous/non-indigenous community building, and the possibilities for overcoming the barriers that hold us back.

**PROTOCOL ENACTMENT**
Opening the Work 7pm
Roundhouse Community Arts & Recreation Centre 181 Roundhouse Mews
Throughout the Symposium the traditions of the Coast Salish peoples will be honoured. During the opening ceremony traditional speakers will conduct an acknowledgment of place, calling of witnesses, and official welcome to visitors.

**Performance: Raven Tales approximately 8pm**
Roundhouse Community Arts & Recreation Centre 181 Roundhouse Mews
Standing Wave Ensemble joins forces with the Git Hayetsk Dancers, led by Mike and Mique’I Dangeli, for a performance of Marcus Goddard’s *Raven Tales*. Composed in

2012, and revised in 2013, *Raven Tales* is a collaboration between Standing Wave, Marcus Goddard and Mike Dangeli inspired by Dangeli’s work as a visual artist: specifically his choreography for this piece, performed alongside the musicians in an in-the-round presentation. Standing Wave Ensemble is Rebecca Whitting, Peggy Lee, AK Coop, Vern Griffiths, Allen Stiles and Christie Reside. Generously supported by the BC Arts Council. Special thanks to Tom Lee Music. Presented in collaboration with Standing Wave Society.

**MONDAY, MAY 11**

**All events take place at Roundhouse Community Arts & Recreation Centre**

**PANEL #1: Telling Our Stories 9:30am**
In this opening panel, artists tell the stories of their work and speak about motivations for indigenous artists and artists from other cultural backgrounds in collaborating to create community engaged work. They will reflect on the ways projects and collaborations develop, on the deep and diverse learnings, on connections to place and community, and legacies that emerge through this work for artists and communities.

**Presenters** Nancy Bleck / Aaron Nelson Moody, Uts'am Witness Project (Vancouver and Squamish Nation, BC); Cathy Stubington / Rosalind Williams, Runaway Moon Theatre/Splatsin First Nation, *Enderby and District Community Play Tuwitames* (Enderby, BC Secwepemcul Territory); Susan Rowley (Museum of Anthropology) / Jordan Wilson (Musqueam Curator) *czasna?am, the city before the city*. Moderator: Kamala Todd

**PANEL #2: Crossing Cultures and Artistic Practice 11:15am**
What does community engaged work look like when it emerges from a place where indigenous cultural traditions meet the traditions of cultures who have arrived from the four corners of the globe? This panel explores points of tension, difference, creative collaboration and the ways community engaged work can grow when diverse approaches to the arts and culture meet in collaborative process. We will discuss indigenous protocol, tradition and change, responsibility to cultural material, different approaches to thinking about cultural practice and “arts disciplines” and much more.

**Presenters** Margaret Grenier / Karen Jamieson, Dancers of Damelahamid / Karen Jamieson Dance, *from Gawa Gayani to Broken* (Vancouver); Savannah Walling / Renae Morriseau, Vancouver Moving Theatre’s *Storyweaving* and The Big House (Vancouver, Downtown Eastside); Sharon Kallis / Tracy Williams, *Urban Cloth: Terroir* (Vancouver / Squamish Nation). Moderator: Mique’I Dangeli

**PERFORMANCE INTERVENTION honouring that which remains hidden underneath 1:15pm approx.**
This performance re-enacts moments of ‘contact’, articulating the fissures, limitations and rifts that are produced by the oversimplified narrative of the Canadian nation. Too often dismissed as contact between white settlers and indigenous bodies, Peter Morin and Ayumi Goto use their bodies to re-member the ancestries that collaborate within the social and psychic space colonized by the Canadian nation.
By enacting a series of failed collaborations, Morin and Goto call attention to the space that has always emerged in the shadows of such failure. Their shared presence invokes their personal ancestries in dialogue, allowing Japanese ancestors and Tahltan ancestors to stand together in a re-imagining of Canadian space, identity, and claim over territory. The collaboration between these ancestries produces a new national narrative of belonging, nationhood, and solidarity. Through ancestral collaboration, the grounds upon which we speak, or choose not to, and the way we walk upon it, articulate new pathways of resistance.

**PANEL #3: Colonial Legacy 2:30pm**
The dark legacy of colonialism in Canada and its continued impact casts a long, difficult and unresolved shadow of damage and struggle for indigenous peoples and people from other cultural backgrounds. What are the roles community-engaged arts play in exploring these legacies and present realities for indigenous and non-indigenous peoples? How can work on building relationships between Aboriginal and immigrant/settler people of Canada foster creative opportunity, productive understanding and reconciliation?

**Presenters** Sid Bobb / Penny Couchie / Ruth Howard, Aamhtaagaaji/Jumblies Theatre, Dances of Resistance: a Multi-site Journey of Resistance and Resurgence (Nipissing First Nation/Toronto, Ontario); Krystal Cook / Jill Weigler, From the Heart: Enter into the Journey of Reconciliation (Victoria). Crystal Sparrow / Jil p. weaving / Senaqwila Wyss, Granddaughter's Mural (Vancouver). Moderator: Jill Baird (Vancouver), Lindsay Lachance (Anishinaabe)

**WEAVING WORKSHOP 9:30am – noon**
Join Rebecca Graham and Sharon Kallis in weaving shoes from local wild fibre that will travel the country with the Train of Thought. We will work with traditional west coast fibres including spruce roots, cedar and stinging nettle as well as settler agricultural crops like linen and invasive blackberry. One pair of completed shoes made from the fibres of this place will begin the train journey across the land. Another pair, begun in Vancouver, will be woven en route with fibres gleaned across the land from coast to coast. Shoe weaving begins at the Big House Feast and continues at the Roundhouse. Facilitators: Rebecca Graham, Sharon Kallis

**DIALOGUE CIRCLES 4:30pm**
Delegates are invited to move into more intimate, lightly moderated dialogue circles to continue to discuss tradition and change, First Nation protocol, the challenges of colonialism, and burning issues and questions that have arisen from the panels and performances. Facilitators: David Diamond, Chris Creighton-Kelly, Mique’I Dangeli, Peter Morin

**SUPPER and SOCIAL TIME 6pm on**
Delegates will enjoy a light supper and have the opportunity to hang out and socialize. A cash bar will open at 6:30pm.

**TUESDAY, MAY 12**
All day-time events take place at the Roundhouse Community Arts and Recreation Centre

**UNPACKING & REPACKING 9:30am – 12 noon**
A creative interdisciplinary exploration, through movement, words, visual imagery and music, reflecting back on the Symposium and looking ahead to the cross-country Train of Thought travelling community arts journey. Everyone welcome – no experience necessary. Facilitators: Ruth Howard, Penny Couchie and other Train of Thought Travellers

**OH OH - Obstacles & Opportunities: Giant Customized Board Games as Community Arts Training Tools 9:30am – 12noon**
Participants will play, or watch, a community-engaged arts training game called Oh Oh. This game involves two floor-size board games, based on Snakes & Ladders and The Game of Life, to re-create the conditions of community-engaged arts projects – posing and then responding to key obstacles and opportunities. For demonstration purposes, the games will focus on the Thinking Rock Community Arts Project involving two towns and two reserves in Northern Ontario that are attempting to bridge social divides by sharing stories through community arts. Facilitators: Dale Hamilton, Aliyyana Maracle

**LUNCH 12 noon**
Lunch conversation will be enlivened by an arts-based evaluation activity for the whole symposium, taking time to look back and look forward facilitated by Ruth Howard and Train of Thought Travellers.

**PARTING WORDS 1:30pm**
A final dialogue circle for delegates to reflect and discuss as we prepare to end our work and embark.

**PROTOCOL ENACTMENT: Closing the Work 2:30pm**
The symposium will end as it began with traditional speakers acknowledging place, calling witnesses, and officially closing the Roundhouse's ceremonial floor. After the Work, delegates will reconvene at the train station to begin the next phase of the journey on the Train of Thought.

**TRAIN OF THOUGHT LEAVE-TAKING CEREMONY 6:30 pm**
Pacific Central Train Station, 1150 Station Street, Vancouver

The Leave-Taking, open to all delegates, is a celebration, blessing and send-off for the symposium delegates embarking on the Train of Thought journey and travelling to Enderby BC (Symposium phase two) and beyond. The Leave-Taking will be enacted through song and dance with cultural groups from the local host Nations (Musqueam, Tsleil-Waututh and Squamish). In following the teachings learned from the first phase of the symposium, the Leave-Taking will ensure the delegates continue their journey in a good way and feel supported as they work to connect communities across Canada.

**Presenters** Bob Baker and Spakwus Slulum (Squamish), Christie Lee Charles (Musqueam), Harmony of Nations (Downtown Eastside), Russell Wallace and Tzo’Kam (St’atl’imx) and others.
CREDITS - VANCOUVER

Collaborating Producers Jumblies Theatre, Roundhouse Community Arts and Recreation Centre, Runaway Moon Theatre, Vancouver Board of Parks and Recreation (Arts, Culture and Engagement Team), Vancouver Moving Theatre

TRACKS Symposium Organizing Family Vancouver: Terry Hunter/Vancouver Moving Theatre, Damara Jacobs-Morris/Coordinator, Marie Lopes/Roundhouse Community Arts & Recreation Centre, Renae Morriseau/Vancouver Moving Theatre, Savannah Walling/Vancouver Moving Theatre, jil p. weaving/Vancouver Board of Parks and Recreation

Community Partners Association of United Ukrainian Canadians, Standing Wave Society, UBC Museum of Anthropology, Pacific Coast Train Station

Publicist Jodi Smith (JLS Entertainment)

Graphic Designer John Endo Greenaway

Logo Design Ray Natraoro (Squamish)

Film Curator Kamala Todd

Rapporteurs Kwasuun Vedun, Will Weigler

Photography/Video Documentation Brian Lye (Short Films), Chris Racle, Tom Quirk

Production Andrew McCaw, Terry Podealuk, Bill Moysey, Neil Griffith, Mina Khatam, Robin Halme, Fraser McElroy, Percy Nacario

Hospitality To be added

Production Assistant Tora Nazemi/Vancouver Board of Parks and Recreation

Volunteers Donna Dykeman, Anarag Gwal, Karen Shimokura, Frank Yu, Geoff Toews, Rosiat Chan, Betty Lou Phillips, Chantalle Wigley, Craig Davidson, Ramji Shiraz, Thrisa Devisscher, Maureen Gallimore

Community Consultations Jil Baird (Museum of Anthropology), Bob Baker (Squamish), Christie Lee Charles (Musqueam), Marge George (Tsleil-Waututh), Rosemary Georgeson (Coast Salish/Sehtu Dene), Johanna Sparrow (Musqueam), Kamala Todd (Cree), Amanda Nahanee (Squamish), Tanya Willard (Secwepemc)

Presenters Nancy Black, Sid Bobb, Miranda Bouchard, Jon Cada, Christie Charles, Krystal Cook, Penny Couchie, Ayumi Goto, Margaret Grenier, Ruth Howard, Karen Jamieson, Sharon Kallis, Peter Morin, Aaron Nelson-Moody, Renae Morriseau, Susan Rowley, Cathy Stubbleton, Robin Sutherland, Dennis Thomas, Savannah Walling, Will Weigler, Rosalind Williams, Tracy Williams, Jordan Wilson

Protocol Enacted Musqueam, Squamish and Tsleil-Waututh traditional speakers

Moderators Jill Baird, David Diamond, Chris Creighton-Kelly, Mique'l Dangeli, Lindsay Lachance, Robin Sutherland, Kamala Todd

Workshop Facilitators Columpa Bobb, Sid Bobb, Beverly Dobrinsky, Penny Couchie, Dale Hamilton, Ruth Howard, Sharon Kallis, Ange Loft, Alyyana Maracle, Russell Wallace, Tracy Williams

Cultural Presenting Groups Git Hayetsk, Harmony of Nations, Spakwus Slulum, Standing Wave Ensemble, Tzo’kam

THE BIG HOUSE (May 10)


Artistic Team and Consultants Beverly Dobrinsky, Mark Eugster, Rosemary Georgeson, Ruth Howard, Paula Jardine, Dorothy Jenkins, Sharon Kallis, Kelty McKerracher, Renae Morriseau, Sarah May Redmond, James Fagan Tait, Savannah Walling, Bill Beauregarde, Haisla Collins, Shifra Cooper, Tetiana Zaruba

Community and National Partners Aboriginal Front Door, Association of United Ukrainian Canadians, Carnegie Community Centre Cultural Sharing Program and Oppenheimer Park, Dr. Sun Yat-Sen Classical Chinese Garden, Downtown Eastside Centre for the Arts, Downtown Eastside Neighbourhood House, EartHand Gleaners Society, PHS Drug and Alcohol Users Resource Centre (DURC), Jumblies Theatre (Ontario)
SYMPOSIUM EVENTS
PHASE II, ENDERBY/SPLATSIN FIRST NATION, SECWEPEMCÚĽECW

WEDNESDAY, MAY 13
As you arrive, please visit Runaway Moon's exhibit in the Enderby Info Centre by the river, pick up the Symposium Welcome Map, and visit the Enderby Community Play Commemorative Mural and the Bird Calendario Lamp-posts.

WELCOME
Time: 4pm and on
Location: see Symposium Welcome Map
Dinner and/or snacks, hosted by Runaway Moon Board of Directors
Come as you arrive!

THURSDAY, MAY 14
GOOD MORNING
9am - Shihaya School, Splatsin
With Shihaya students and Splatsin Childcare children led by Murray MacDonald

A JOURNEY OF ENGAGEMENT
10am - Enderby Information Centre
Storytelling and a musical tour of the sites where Runaway Moon community collaborative projects have taken place from 1998 to the present: the banks of the Shuswap River in Enderby, Starlight Drive-in (Splatsin Reserve), Curly Willow Farm and Puppet Museum in Grindrod, and Kingfisher Environmental Interpretive Centre in Kingfisher (20 minutes upstream). The journey begins with songs by the Ska7tis drummers. Includes a picnic by the river.

COFFEE BREAK – 3:30pm
Delegates may visit the mini-exhibit of Community-engagement projects at the Chamber of Commerce Information Centre.

TUWITAMES REUNION FEAST
4:40pm – Splatsin Tsm7aksatin Teaching Centre
Site of the Tuwitames – A Community Play.
Delegates are invited to a reunion of those who participated in the Tuwitames community play, which took place summer 2014. This community play interwove ancient Secwepemc stories with recent historical events that affected many people in this community. The Reunion Feast will include a question panel with several Tuwitames participants, including guest director and co-writer James Fagan Tait, community performers and others. Delegates may also be introduced to the Backpack Kids curriculum project (Runaway Moon / Splatsin Language Program)

Please note: the details of this event may evolve and change slightly between the printing of this program and the event!

FRIDAY, MAY 15
REFLECTION & WORKSHOP – 9am
Delegates can choose between:
1. Meet for an informal reflection on the previous evening / day's events;
2. Participate in a Train Thought workshop with two classes of children at M.V.Beattie School to help children make a puppet of themselves that will go on the Train of Thought journey across Canada; see the map of Canada they created.

LUNCH & COMMUNITY ART WORKSHOP – 11am - 3pm
Open to the public.
Locations TBA
Participatory session towards a seasonal calendar art project at Splatsin Tsm7aksatin

FAREWELL AND DEPARTURE
4pm – Splatsin Tsm7aksatin Learning Centre

Sawilikwa – Water Community Spectacle [Runaway Moon Theatre]
We acknowledge and appreciate that we are holding this gathering in Secwepemc Traditional Territory, and we acknowledge the Ancestors of the people who have lived here since time immemorial, and the people of past, present and future who are guardians and part of this land.

Hosts
Donlea McCombs, Teresa Christian, Rosalind Williams, Cathy Stubington, Uschi Eder, Murray MacDonald, Kristi Christian, Tania Willard, Jaci Metivier, Dave Crozier, and others

Community Partners and Supporters
Runaway Moon Board of Directors, Splatsin Tsm7aksaltn Teaching Centre Board of Directors, Splatsin Tsm7aksaltn Language Program, Enderby and District Chamber of Commerce, Kingfisher Environmental Interpretive Centre, Curly Willow Farm, Starlight Drive-In, Shihaya School/Splatsin Education Department, M.V. Beattie School.

Exhibits: Tracey Kutschker, Eric Kutschker, Zompopo Flores
Welcome map: Heather Edwards.
Tuwitames Reunion: Archival video Deanna Leon, technical support Aaron Leon.

Thanks to community members who are accommodating visitors.

Special thanks to all of the participants and core artists of Runaway Moon/Splatsin community art projects, who have inspired and made possible this ongoing artistic exploration in this place.

Vancouver Presenters

Dr. Jill Baird is Curator of Education and Public Programs at the UBC Museum of Anthropology. She develops innovative education programming collaborating with Indigenous and non-Indigenous artists and communities – including Indigenous weavers, and Kwakwaka’wakw Potlatch Chiefs. She holds a PhD in Education and teaches in the Masters of Museum Education program at UBC, a program she co-developed. Recent publications include work in journals and anthologies focused on creative, collaborative teaching and museum education.

Bob Baker’s Squamish Ancestral name is S7aplek, Hawaiian name is Lanakila and he’s co-founder and Spokesperson for Spakwus Slulum (Eagle Song) of the Squamish Nation. Bob’s accomplishments range from revival of sea-going canoes and traditions to the twenty-seven foot Grandmother Welcome Figure at Ambleside Beach Park; and singing and dance presentations in BC, Canada, Hawaii, Asia and Switzerland. Bob trains in traditional dug-out war canoes and as steersman for Tribal Journeys and the Pulling Together Journey, visiting villages along ancestral Salish coasts of BC and Washington State.

Nancy Bleck is an artist and educator working with embodied knowledge, photography, and community projects informed by feminist philosophy and sustainable cultures. She co-founded Uts'am-Witness (1997-2007), the first artist in residence project at Vancouver's Roundhouse, connecting over 10,000 indigenous/settler people to Sims Creek, Nexw-ayanstut. The book Picturing Transformation (2014) features her 15 years of images from this work. The Squamish Nation recognized her with the name 'Slanay Sp'ak'wus' in 2001. She holds an MFA from Utrecht Graduate School (Netherlands).

Jon Cada has been involved with community arts projects since 2010, including Thinking Rock Community Arts (TRCA). An arts administrator with diverse experience in the cultural sector, she has worked with organizations including the Art Gallery of Algoma, the Canadian Bushplane Heritage Centre, YYZ Artists Outlet, Macdonald Stewart Art Centre and White Mountain Academy of the Arts. She is a visual artist, and an active member of the 360 Sault Media Arts Collective (360SMAC).

Miranda Bouchard (BA Honours, Art + Art History) is General Manager at Thinking Rock Community Arts (TRCA). An arts administrator with diverse experience in the cultural sector, she has worked with organizations including the Art Gallery of Algoma, the Canadian Bushplane Heritage Centre, YYZ Artists Outlet, Macdonald Stewart Art Centre and White Mountain Academy of the Arts. She is a visual artist, and an active member of the 360 Sault Media Arts Collective (360SMAC).

Sid Bobb is a Gemini award-winning actor from Salish territory in British Columbia who lives on Nipissing First Nation, in Ontario. A graduate of the University of Toronto's sociology and drama programs, he attended the Second City school, the Banff Centre for the Art's Aboriginal Dance Project and the Native Theatre School (now Centre for Indigenous Theatre). A professional actor since 1993, he is also an acting teacher at the University of Toronto and the Centre for Indigenous Theatre, and in numerous community and professional environments. Sid is committed to foregrounding Aboriginal stories and culture. He is a founding member of Aammitaagzi, and works in community engaging youth in the arts and working to carry forward traditional and life stories of Nipissing.

Tuwitames [Splatsin Language Program, Runaway Moon Theatre]. Photo: Aaron Leon.
Musqueam with lineage to Christie Charles, is rooted deep in Coast Salish culture and Tsleil-Waututh and Squamish Nations, she is an artist who expresses her gifts in many forms. Growing up in a world of music her focus has been hip hop, as an emcee her raps incorporate her traditional knowledge, stories and ancient Musqueam dialect to spread the wealth to the minds of young people and all walks of life. Her goal is to empower and reconnect spirits to who we truly are as first peoples of the lands. "Miss Christie Lee" is also a storyteller, a coastal hand drum singer, a film-maker and a speaker for her ancestors.

Children of Takaya was first started in the 1950s by Chief Dan George as a way to share the rich family traditions of song and dance. The group, which includes generations of family members, has travelled all over the nation performing at festivals and gatherings of many kinds. Their songs speak to what is important, and their stories speak to where they live and where they come from, right here on the Burrard Inlet.

Krystal Cook is Kwakwaka'wakw from the Namgis First Nation, Alert Bay, British Columbia. She is a writer and performer of theatre and poetry and a facilitator of Healing through the Arts for over ten years. A graduate of the En’owkin International School of Writing (University of Victoria), and the Native Theatre School Program (Centre for Indigenous Theatre, Toronto), Krystal has performed her one-woman show Emergence at many festivals. She works in Aboriginal Education in Victoria, is member of the Namgis Constitution Development Committee and works to preserve the Kwak’wala language.

Penny Couchie, an Anishinaabe dancer, actor, teacher and choreographer from Nipissing First Nation, Ontario, is co-founder and co-artistic director of Anmitaagzi, a community-engaged, multi-disciplinary arts company in her community. She has been faculty and choreographer at the Centre for Indigenous Theatre, since 1998 and teaches across Canada and the US. Recent work includes the dance theatre work, When Will You Rage? and Dances of Resistance, a three-year community-engaged arts project. Penny holds a BA in Aboriginal Studies and Drama (University of Toronto) and is a graduate of The School of Toronto Dance Theatre.

Mique’l Dangeli is of the Tsimshian Nation of Metlakatla, Alaska. She belongs to the Lax sglk (Eagle Clan) and carries the Tsimshian name Shu’g oot Lax sglk (Devoted Eagle) and Tlingit name Taakw Shaawit (Winter Woman). Mique’l is a dancer, choreographer, art historian, curator, and author. She and her husband Mike Dangeli share leadership of Git Hayetsk an internationally-renowned Northwest Coast mask-dancing group based in the unceded territories of the Coast Salish peoples. Mique’l holds a PhD in Art History, Visual Art, and Theory from UBC.

Git Hayetsk, led by Mike and Mique’l Dangeli, is an internationally renowned Northwest Coast First Nations mask-dancing group located in Vancouver. Since 2003, they have shared songs and dances at ceremonial and public events in urban and rural communities in Canada, and around the world. Git Hayetsk means “the people of the copper shield” in Sm’algyax which is spoken by the Nisga’a, Tsimshian, and Gitxsan Nations. Dancers are bonded by common ancestry to the Sm’algyax speaking peoples with distinctions in family ties to the Haida, Tlingit, Haisla, and Musqueam Nations. Their home and ancestral villages are in Southeast Alaska, Vancouver and along the coastline of the Terrace-Prince Rupert.

Ayumi Goto is a performance artist, writer and painter, based in Kelowna, traditional Okanagan Territory. Born in Canada, she draws on her Japanese heritage to trouble notions of nation-building, cultural belonging, and political compulsions in her creative and critical work. Ayumi is pursuing her Ph.D. in Communication Studies at Simon Fraser University, where she is investigating radical inclusion and deep collaboration in the works and practices of Cheryl L’Hirondelle, Adrian Stimson and Peter Morin. She is a Research Affiliate at the Centre for Indigenous Media Arts at UBC Okanagan.

Rebecca Graham is an environmental artist who engages people in ways to be creative in connection with the land. Rebecca has a background in agriculture and environmental ethics, and a BFA from the Nova Scotia College of Art and Design. A leader of projects and workshops for all ages and abilities for over ten years, she is a regular guest artist and presenter at venues throughout the Lower Mainland and beyond.

Margaret Grenier, of Gitxsan and Cree ancestry, lives in Vancouver and is Executive and Artistic Director of the Dancers of Damelahamid, a company dedicated to Gitxsan dance traditions and presenting Aboriginal dance. She has choreographed and produced diverse works which tour internationally to great acclaim. Her newest work, Spirit Transforming (2012), reflects contemporary perspectives in her traditional form. She produces the annual Coastal First Nations Dance Festival and speaks on Aboriginal identity and dance at conferences around the world. Margaret holds a MA in Arts Education (Simon Fraser University) and a B.Sc. (McGill).

Dale Hamilton has been writing, producing and directing community-engaged theatre for over 25 years, following an apprenticeship in England. She is the founding Artistic Director of Everybody’s Theatre Company (based in the village of Eden Mills Ontario) and has created 12 outdoor community-engaged theatre projects and conducted workshops across Canada and in the U.S., England, Ireland, Scotland, Australia, Kenya, South Africa, Brazil and Slovenia.

Harmony of Nations is a hand-drumming circle founded by the late Norma-Jean Baptiste and Phoenix Winter. The group has been around the Downtown Eastside for at least five years and is made up of people from many different nations. Members include Bob Currie, Eunice Macmillan, Robyn Livingstone, Les Nelson, Karen Thorpe and Phoenix Winter.

Ruth Howard is an English-born first generation Canadian, with Jewish-British ancestry. She is founder and Artistic Director of Jumbies Theatre where she creates multi-year residencies in Toronto neighbourhoods resulting in large-scale performance works sparking self-sufficient, locally-rooted arts organizations. She has worked across Canada and in England as a theatre designer; is one of the pioneers of the Community Play form in Canada; has teaching credentials at many universities, colleges and schools; and has won numerous awards for her work. Ruth enjoys guiding artistic projects, leading workshops and mentoring emerging artists and organizations in Toronto and across Canada.

Karen Jamieson established Karen Jamieson Dance in 1983. She has created over 90 original dance works with scores by Canadian composers, and performed around the world. Her vision reveals dance as an art form that can transform, engage, captivate, heal, and impart knowledge available only to the dancing body. Her work,
**Sisyphus** was named a Canadian choreographic 20th century masterwork and multi-year projects with the Haida village of Skidegate BC and with the residents of Vancouver’s Downtown Eastside are recognized nationally as ground-breaking in cultural dance.

**Sharon Kallis** and her “one mile diet” approach to art materials, reveals the inherent creative potential in a local landscape. Connecting community to traditional hand techniques using invasive species and garden waste she creates site-specific, ecological interventions. Sharon has exhibited work and engaged communities with her practice around the world. In Vancouver, she works with Vancouver Park Board, and the Stanley Park Ecology Society among others. She is the author of *Common Threads: weaving community through collaborative eco-art* (2014).

**Kwasuun Sarah Vedun** (Giiwedanangkwe) is Cree, Saulteaux, Ojibwa, Secwepemc and Owl Clan. She has been a member of the Full Circle: First Nations Performance Ensemble since 2011. In 2012, Kwasuun began an artistic internship with Full Circle leading her to a position as Artistic Associate, coordinating the Full Circle Ensemble program and working as associate dramaturg and researcher. She holds a BA in Drama & History (UBC).

**Lindsay Lachance** is an Anishinaabe PhD. student at the University of British Columbia. She holds a Masters in Theatre Theory and Dramaturgy (University of Ottawa). Her Master’s thesis, “Cultural Renewal in Aboriginal Theatre Aesthetics,” was nominated for a prize of excellence and she has presented her research at several international conferences. Her areas of interest include performance aesthetics, the physicalization of spirituality in time and space, and the multiple creation processes of Indigenous theatre.

**Aiyyana Maracle** is a multi-disciplinary performance artist, visual artist, curator, researcher, university lecturer and winner of the prestigious Canada Council for the Arts John Hirsch Prize in Theatre (Director). She is also a Mohawk grandmother who is significantly influenced by her origins at the Six Nations Reserve in southwestern Ontario, where she lives in a log cabin with her son Jaret.

**Peter Morin** is a Tahltan Nation artist, curator and writer currently based in Brandon, MB. Morin studied art at the Emily Carr Institute and holds an MFA from UBC Okanagan. In his artistic practice and his curatorial work, Morin’s practiced-based research investigates the impact between indigenous culturally-based practices and western settler colonialism. Morin has participated in numerous group and solo exhibitions and has curated numerous exhibitions. In 2014, he joined the Visual and Aboriginal Arts Faculty at Brandon University.

**Aaron Nelson-Moody,** “Splash”, lives and works in Capilano Village, North Shore Vancouver. He works with jewelry engraving and repousse, and carves house-posts and panels. His Squamish Nation name, Tawx’sin Yexwulla translates as “Splashing Eagle.” He carries the name, Poolxtun, from his adopted father Gerry Oleman, which translates as, ‘the spreading ripples from a splash of water’. For 10 years he worked on the *Ut’s'am: Witness* arts and environment project. Splash has been on two Tribal Journeys canoe trips on the Squamish Nation fifty-foot cedar canoe, and one on Xwílacktn̓uw̓ən family canoe the Pekul-tun. Since 1995, he has worked with community and students in Squamish and around the world.

**Susan Rowley** is a curator and associate professor at the University of British Columbia. She co-curated the exhibit *chaa:n̓a:n̓am* the city before the city, at the Museum of Anthropology, and is a member of the curatorial team for sister exhibits at Museum of Vancouver and the Musqueam Cultural Education Resource Centre. Sue researches community collaboration, Indigenous-museum relationships, material culture studies, community/oral history, Indigenous/community-based archaeology, repatriation, intellectual property rights, and access to cultural heritage and museums. She also works on the Reciprocal Research Network co-developed by MOA, three First Nations organizations and museum partners.

**Spakwus Slulum** (translated Eagle Song Dancers) are members of the Squamish Nation. Geographically located in what is called the lower mainland of B.C., the Squamish have lived here for over 10,000 years, with history traced to the Great Flood and Ice Age. They are a Coastal people, of the cedar longhouses, of sea-going canoes and People of the Salmon. Their cultural history is steeped in tradition, spirituality, canoes, family history, legends and stories of their ancestors – teachings that they observe today on Tribal Journeys, paddling sea-going canoes to visit villages of coastal relatives in BC and Washington. Spakwus Slulum presentations bring out “Chix’, the protocol and laws of the Squamish canoe culture for their Longhouses. They have presented songs and dances of yesterday and today in BC, Hawaii, Asia, Canada and Switzerland.

**Standing Wave** commissions and performs works by composers from Canada and abroad. From the intricate complexities of the music of Howard Bashaw, to the bold avant-garde jazz of Tony Wilson, and the anarchic electro-acoustic imaginings of Giorgio Magnanensi, the ensemble has commissioned and premiered over 75 works. Since forming in 1991, they has presented an annual season of concerts in Vancouver and toured across Canada. Standing Wave has many recordings and, since 2003, has been Ensemble in Residence at the UBC School of Music. Standing Wave is Rebecca Whittling, Peggy Lee, AK Coop, Vern Griffiths, Allen Stiles and Christie Reside.

**Robin Sutherland** is the Founder and Artistic Director of Thinking Rock Community Arts, whose work surfaces and celebrates local stories of Indigenous and settler communities through cross-cultural collective art making projects. Robin has...
apprenticed with Ruth Howard of Jumbles Theatre in community arts practice, holds an Honours BA in Arts Management and Theatre from University of Toronto, an MSc in Health and Community Development from the London School of Economics and a Graduate Diploma in Social Innovation from the University of Waterloo.

**Chrystal Sparrow** is a descendant of the Musqueam First Nation located in Vancouver, BC on unceded Coast Salish territories. She is a contemporary Salish artist who works through self-expression, and her experience as a Salish, Cree and Shuswap woman. Her work ranges from cedar panels and silver jewelry to oil and acrylic paintings. Chrystal is currently working at the Downtown Eastside Women’s Centre as the Cultural Coordinator, and provides peer support at their emergency shelter. In her free time, Chrystal is an enthusiastic fisherwoman.

**Tsatsu Stalqayu (Coastal Wolf Pack)** is a young group based out of Musqueam BC, but not fully from Musqueam. The group was founded by Francis James (Sto:lo), and family from Musqueam Alec Dan and Jeff Dan. Our group members range from many different nations other than Musqueam. Tsatsu Stalqayu members come from Musqueam, Sto:lo, Squamish, Lil’wat, Lummi, Tsartlip, Okanagan, Tsilhqot’in and a few other Nations. Made up of family and friends who are very active in our every-day culture and ceremonies. Tsatsu Stalqayu in direct translation is Coast Wolves. We decided on this name to say we come from and represent many First Nations and are no exclusive to one Nation under our Coast Salish territory. Our dances and songs are energetic and give some history of our Coast Salish people. For many years even before contact many of ceremonies were closed to public. Dances and songs were created to present and help educate non-native people of our history.

**Dennis Thomas** is a member of the Tsalil-Waututh Nation (People of the Inlet) in Deep Cove, North Vancouver. He began working for his community in 2007 as the 2010 Coordinator for the Vancouver 2010 Olympic and Paralympic Winter Games. Since then Dennis pursued business with his Nation and became Project Manager for Economic Development. He manages Takaya Tours (canoe & kayak business), Takaya Driving Range (Golf Centre) and the Nation’s General Store. Dennis is active in a variety of sports and continues traditional performances with Children of Takaya, a dance group started in the 1950’s by his late great uncle Chief Dan George.

**Kamala Todd** is Metis-Cree, born and raised in Coast Salish territory. She is a mother, filmmaker, writer and community planner who works to facilitate greater understanding of the histories, perspectives, contributions and rights of Aboriginal people in the Vancouver area and beyond. She has worked with the City of Vancouver as a community planner and facilitator, helping to build relationships between local governments and the Aboriginal community. Kamala is creator and Director of Indigenous City Media, which creates video, writing, and other forms of public education on indigenous issues. She is an adjunct professor at UBC’s School of Community and Regional Planning.

**Tzo’kam** means “chickadee” and “visitors are coming” in the St’atl’imx language. Led by composer, producer and traditional singer Russell Wallace, Tzo’kam is a Lil’wat family group who offer traditional and contemporary songs including drumming and dancing. Since 1997 Tzo’kam has performed at many festivals and concerts in BC, Alberta and Washington D.C. Tzo’kam continues to work within the Aboriginal communities and educational communities to teach, share and maintain a tradition that has been kept alive by dedicated elders.

**Russell Wallace** is a St’atl’imx composer, writer, producer and traditional Lil’wat singer from Mount Currie, who works in western and Aboriginal electronic musical forms. He has written original scores for number of soundtracks (film, video, television, including films by Loretta Todd and videos by Dana Claxton, as well as for theatre and dance productions. Russell works at teaches at the Native Education College is the leader of Tzo’kam, a Lil’wat family group who offer traditional and contemporary songs including drumming and singing.

**Will Weigler** is an actor and a community-based theatre director, playwright, and producer for over thirty years. His award winning book *Strategies for Playbuilding: Helping Groups Translate Issues into Theatre* was one of the first practical manuals on supporting community in collaboratively created plays about issues that matter to them. Trained at the National Theatre Institute (US) and with teachers from Dell’Arte International and Odin Teatret, Will holds a BA with honours from Oberlin College and a PhD in Applied Theatre from the University of Victoria.

**Rosalind Williams’** Secwepemc name is Tsium, a name passed down from her Great Grandmother. Rosalind transmits the Splatsin teachings learned from her elders to the young at the Splatsin Tsm7aksaltn Teaching Center she helped found and construct in 1991. The Tsm7aksaltn houses a daycare centre, an afterschool program and a Language and Cultural wing where she meets regularly with fluent speakers of the Tribe. Over the past fourteen years she has worked in community theatre through Runaway Moon as another platform to share teachings.

**Tracy Williams’** ancestral name is Sesemiya. She is a proud member of the Squamish Nation, descended from a long line of weavers, and is honoured to continue the traditions of her grandmothers. Her weaving teachers include Brenda Koarns (Haínda); Mary, John and Gay Williams (Lil’wat); Ed Carriere (Suquamish); Minnie Peter (Sto:lo); Hank and Inez Gobin (Tu’ulalip); and Bernadine Phillips. For Tracy, cedar weaving is a way to walk in harmony...
Jordan Wilson is co-curator of the exhibit *casna7am, the city before the city*, at the Museum of Anthropology, and a member of the curatorial team for sister exhibits at Museum of Vancouver and the Musqueam Cultural Education Resource Centre. He's of European and Indigenous ancestry, and a proud member of the Musqueam First Nation. Jordan is a Masters student in the Department of Anthropology (museum studies), UBC. His research interests include community collaboration, Indigenous/museum relationships, representation, material culture studies, Indigenous art history, community/oral history, and Indigenous/community-based archaeology.

Senaqwila Wyss is Aboriginal to the Squamish Nation, Hawaiian and Swiss. In June, she will graduate from the Athena Arts program. Senaqwila has been active in arts programs all of her school life. She is active in Squamish culture with her family and the Siyamin Stamsh Canoe Family, where she has learned much about her culture, protocol, native language and traditions. In recent years, Senaqwila has worked with her community in food security, organic gardening and environmental stewardship. Her knowledge of the environment is wide ranging, including knowledge of the traditional use of plants, and the Latin and Skwxwú7mesh Uxwumixw (Squamish language) names for plants.

**Teresa Christian**, symposium hostess, is a Secwépemc woman from Adam’s Lake and Kamloops. She is a mother of three, and a lover of plants. Teresa has been involved in Runaway Moon since 2005, as a parent, a participant, a workshop leader, a "In the Shade" facilitator, costume maker, etc! She has also worked in community health.

Murray MacDonald, musical host, is originally from Regina and has resided in Kingfisher for many years. He performs as a musician, and teaches guitar and singing, as well as teaching music to small children throughout the valley. Murray has been musical director for almost all of Runaway Moon’s community performances, from the Enderby and District Community Play onwards. He loves to encourage people to sing.

Kristi Christian is a dancer and dance instructor, who lives in Armstrong with her family. She is also a wonderful cook. She and her family have been involved in Runaway Moon since the very beginning, and she is a member of our Board of Directors.

Jaci Metivier is a dancer who performed with EDAM in Vancouver and as a solo performer before moving to the Interior where she now lives with her husband and two daughters (all stil-lwalkers). For many years she was General Manager and publicist for Runaway Moon, and occasionally performer and choreographer. She is now a Pilates instructor and health practitioner, and an active board member with the Shuswap Arts Council.

James Fagan Tait is an award-winning director, playwright and actor in Vancouver, originally from Cornwall, Ontario. He frequently works with Runaway Moon, most recently as co-writer and director for *Tuwitame* Community Play, as well as *Enough is Enough* on Starlight Drive-in screen and the first community play

Not the Way I Heard It. He most recently performed in *In Like a Lion* at the Caravan Farm Theatre. He directed *In the Heart of a City: The Downtown Eastside Community Play and Bread & Salt* for Vancouver Moving Theatre. James has worked in many of the theatres in Vancouver, as well as at the Belfry in Victoria, and also teaches acting.

Tania Willard is a Secwépemc artist living in Neskonlith. She is a printmaker, illustrator, and curator, most recently was a guest curator with the Kamloops Art Gallery. She co-curated "Beat Nation," an exhibit which has toured across the country. Tania has worked with Splatsin Language Program / Runaway Moon on two collaborative projects and they look forward to more time with her.

Marie Thomas is a traditional artist and as well as mother and grandmother to many. She has been an integral part of many of Runaway Moon projects, as well as of the Splatsin Tsm7aksaltn Language Program.

Uschi Eder, originally from Switzerland, has contributed to the life of this valley in a myriad of ways. She has been integral to many Runaway Moon projects both as part of the production team and as an Artist Cook. It is in this capacity that she is hosting the Tracks visitors. Uschi sells bread and treats at several local markets.

Heather Edwards is known as our local street artist. She grew up on a farm in this valley, went away for a while, then returned in 2001 and has been painting Enderby ever since.

Edna and Laureen Felix, of Ska7lis drummers, are residents and members of Splatsin First Nation. For two decades now their extraordinary voices have become familiar at gatherings and ceremonies. In particular they were part of the Enderby and District Community Play *Not the Way I Heard It*, and they are essential to the Floating Lantern Ceremony here on the Shuswap River on BC Rivers Day.
Terry Hunter is Co-founder/Executive Director of award winning Vancouver Moving Theatre, and Artistic Producer of the Downtown Eastside Heart of the City Festival and has produced numerous ground-breaking and innovative community-engaged productions, symposia and leadership training institutes in community-engaged arts. An award winning artist and community-organizer, Terry is involved in many Vancouver-based arts initiatives and organizations, including the Vancouver Arts and Policy Council. Of Scots/English/Danish heritage, his ancestors arrived on Turtle Island six generations ago. Through his long relationships with Elder Howard Mecas (Way-seecappo Nation), Manitoba, Terry was given the name ‘Ozhoawashkaanakwad’ (Blue Cloud).

Damara Jacobs-Morris carries the Ancestral names Cha7awtenaat iy Siyamlaya. She is proud of her Skxwxw7mesh (Squamish) and African American ancestry. Damara grew up surrounded by educators and artists, an aspect of her identity that lead her to a career in creative fields. She is dedicated to community-based programming and cross-cultural dialogue. Damara is honoured to be the Symposium Squamish Cultural Liaison and the Tracks Symposium Coordinator.

Marie Lopes was born in Windsor Ontario, the child of Portuguese, Chinese/British immigrants from Hong Kong. She brings 25 years of experience as a curator and arts educator working across Canada to foster creative engagement and public discourse in the arts. In Vancouver since 1999, Marie has worked at ArtStarts and the Vancouver Art Gallery, as a programmer and as Head of Public Programs, responsible for talks, tours, residencies, performances, conferences and cultural events. On the Vancouver Park Board ACE Team, Marie works at the Roundhouse on projects connecting professional creative practice and everyday life. She also coordinates partnerships with artists/arts organizations at the Roundhouse and around Vancouver in parks and community centres.

Renae Morriseau is Cree and Saulteaux from Manitoba. She works across Canada and the US in theatre, film, television and music. Recently, Renae toured internationally with her singing group M'Girl and directed Down2Earth, an APTN TV Series on green-energy developments and sustainability projects in Maori (New Zealand) and First Nations (Canada) communities. Recent community building projects include the winter outdoor production Contest of the Winds with Caravan Farm Theatre and the community play Tuwitames with Splatsin Language Program (Secwepemc Nation)/Runaway Moon Theatre. Renae is also a symposium presenter.

Cathy Stubington grew up in Montreal, of English parents. She is Artistic Director of Runaway Moon Theatre, near Ennderby, BC / Secwepemulc/w. She has been creating puppet theatre in different scales and contexts for many years, as well as initiating large scale community arts events which often featuring larger-than-life puppets. Cathy also directs Popoleko Balkan choir. Most recently she collaborated with Rosalind Williams, James Fagan Tait, and over 100 community members to create Tuwitames a community play sharing contemporary and traditional Secwepemc stories, teachings and values. Cathy is also a symposium presenter.

Savannah Walling, born in Oklahoma, USA, is a first generation immigrant to Canada and twelfth generation descendant of Netherlandish and French immigrants (USA); her tangled blood lines travel further on this land than she has concrete knowledge. A writer/performer trained in dance, mime and music, Savannah is Co-founder and Artistic Director of Vancouver Moving Theatre (with whom she’s toured four continents) and Associate Artistic Director of the Downtown Eastside Heart of the City Festival. She collaborates with artists of many genres, traditions and cultures to create original productions that weave localized content with accessible storytelling, spectacle and live music, including the Downtown Eastside Community Play with the Carnegie Community Centre and Storyweaving with the Vancouver Aboriginal Friendship Centre. Savannah is also a symposium presenter.

Jil p. weaving is of British and Belgian descent. Her family came to Vancouver/Coast Salish Territories in 1966. Jil is the Coordinator of the Arts Culture and Engagement team for the Vancouver Park Board. She holds a BFA and an Interdisciplinary Master’s in the Humanities. She worked with the Canada Council as a researcher for their pilot program supporting artists working with communities and was a member of the BC Arts Council Community Arts Advisory Committee during the creation of the provincial ‘Arts Based Community Development Funding Program’. Jil came to the Park Board as an artist in residence in 1994. Since then she has developed and managed numerous programs and projects there including the Arts, Health and Seniors Project and the Stanley Park Environmental Art Project. Jil is also a symposium presenter.
COLLABORATING ORGANIZATIONS

Arts, Culture and Engagement Team of the Vancouver Park Board (ACE) supports community-engaged arts and cross/inter/multi-cultural initiatives in the City of Vancouver. ACE works toward a city where the arts are an integral part of everyday life, community cultural development processes strengthen civil society, parks and community centres reflect the cultural vitality of the community and people are able to learn and express creativity in ways that build healthy communities. They organize artist in residence projects across the city, manage a studio residence program in parks, and facilitate citywide projects and public art initiatives.

Runaway Moon Theatre creates both innovative theatre with puppets, and large scale collaborative projects with artists and the community at large. Runaway Moon's puppet theatre has a distinctive style involving puppets and actors together on stage, with a finely crafted grassroots aesthetic. Shows have taken place in indoor and outdoor spaces: intentionally planted gardens, corn circles, shops and streets. Through community arts they have continually explored place-based plays, spectacles, and visual arts projects, since 1998. The present community arts focus is Calendario; finding arts-based ways to make a local calendar based on the sequence of events in nature.

Vancouver Moving Theatre is an award-winning Downtown Eastside based professional, interdisciplinary, community-engaged theatre company founded (1983) by Executive Director Terry Hunter and Artistic Director Savannah Walling. Their work celebrates the human spirit and creates shared experiences bridging cultural traditions, social groups and artistic disciplines, giving voice to residents of the Downtown Eastside and beyond, and generating legacies for the future.

HATS OFF TO OUR FUNDERS

Canada Council for the Arts- InterArts
BC Arts Council
City of Vancouver
Museum of Anthropology

Vancouver Moving Theatre’s production of The Big House at TRACKS has been made possible by the Canada Council for the Arts- Theatre, BC Arts Council, BC Gaming and Hamber Foundation.

Jumblies Theatre’s contribution to the Tracks Symposium has been made possible by The J.W. McConnell Family Foundation, Canada Council for the Arts, Ontario Arts Council and Toronto Association for Performing Arts (TAPA).

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Thanks to those we may have unwittingly forgotten and those who helped after this program guide when to print.
Train of Thought is a west-to-east coast journey to collect and share stories: of the land as it was, as it is, as it might have been, as it could be: drawing on perception, memory, history and imagination; merging fiction and fact, whimsy and serious intent, bringing together artists and community members, First People and all others who have found refuge here over the years.

The TRACKS Symposium in Vancouver ends with the Train of Thought departure from the Pacific Central Station on Tuesday May 12. The first stop of the Train of Thought is Enderby BC, where the second phase of the TRACKS symposium takes place. The journey ends in Halifax on June 18, with before and after episodes on Vancouver and Prince Edward Islands.

Train of Thought was hatched over a decade ago by a group of Canadian community arts producers who wanted to share their practices and projects. Its purpose is to connect community arts practice and collaborations between First Nations and immigrant/settler artists and communities. Jumbies Theatre has taken the production lead, with Vancouver Moving Theatre and Runaway Moon amongst the core partners from the very start.

At each stop of the journey, travellers and hosts will engage in interactive events – ceremonies of arrival and departure, feasts, creative workshops, presentations, site visits – to share community arts practices and contribute to an evolving process of art making and enquiry, asking:

- What stories are important to send across the country?
- What are the buried histories, names and landscapes?
- What protocols exist/can be created to acknowledge the place and people?
- How can community arts enter into these questions and help us to shift tracks?

On the brink of departure, Train of Thought now has over ninety partners, over twenty stops, over sixty fellow travellers and participants in the hundreds along the way.

Please visit www.trainofthought.com to find out more about this trip: its route, partners, artists, activities, resources and supporters; with constant updates, postings and blogs along the way.

Ruth Howard
Artistic Director, Jumbies Theatre

Train of Thought overarching funders include The J.W. McConnell Family Foundation, Ontario Trillium Foundation, Canada Council for the Arts, Ontario Arts Council, the In-spirit Foundation and VIA Rail, with many others funders supporting stop-over events and specific travellers.

Train of Thought logo designed by Lou-ann Neel
The Rockwood and Calling Lakes community plays inspired Cathy Stubington, who collaborated with Splatsin historian Rosalind Williams, people of the Enderby and Splatsin communities and a core group of artists to create the 1999 Enderby and District Community Play Not the Way I Heard It. Their play, in turn, inspired the Carnegie Community Centre and Vancouver Moving Theatre to collaborate in 2003 with the people of Vancouver’s Downtown Eastside community and a core group of artists to co-produce The Heart of a City: The Downtown Eastside Community Play.

Ann Jellicoe’s play-making process has travelled from community to community and across continents, assisting artists working on big-scale community plays to organize a healthy process and create strong art while giving voice to — and learning from — their communities. The form discovered in Britain has mutated into diverse permutations, profoundly informed and transformed by the encounter with the land, peoples, and cultural traditions of Canada/ Turtle Island.

Artists involved in the Rockwood community play went on to create community plays in their home communities across Canada. For example, two years later in 1992, Rachael Van Fossen collaborated with Darrel Wildcat and native and non-native peoples of the Qu’Appelle Valley, Saskatchewan, to create the Calling Lakes Community Play, Pa’Ko’Pi’Ci’Wak/The Gathering.

The Canadian Community Play Symposiums have, in the past, proved to be congenial, nourishing, productive and low-maintenance beyond expectations. All involved intend to continue and deepen these cross-country relational practices.

Before any of the above-mentioned events took place, there had already been two national conferences about community plays. The first was hosted by Dale Hamilton in 1990, at a retreat centre called Eramosa Eden, following the performance of The Spirit of Shivaree. The second was hosted by Rachael Van Fossen and Common Weal at Fort Qu’Appelle, Saskatchewan in 1993, following the first community play there, Pa’Ko’Pi’Ci’Wak, and coinciding with a gathering of the then still-active Popular Theatre Alliance.

These conferences and symposia have inspired artists to produce community plays of their own; given veteran participants a chance to meet each other; introduced younger artists to the history and value of the form; and connected community play producers with artists from other popular and community-based traditions of performance and art-making. Many new directions, friendships, publications, and collaborative workshops and productions have ensued, as well as an open-ended informal collegial collection of artists and artistic directors who stay in touch through e-mail links and conversations and, whenever possible, in-person visits.

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**Graham Cunningham**

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