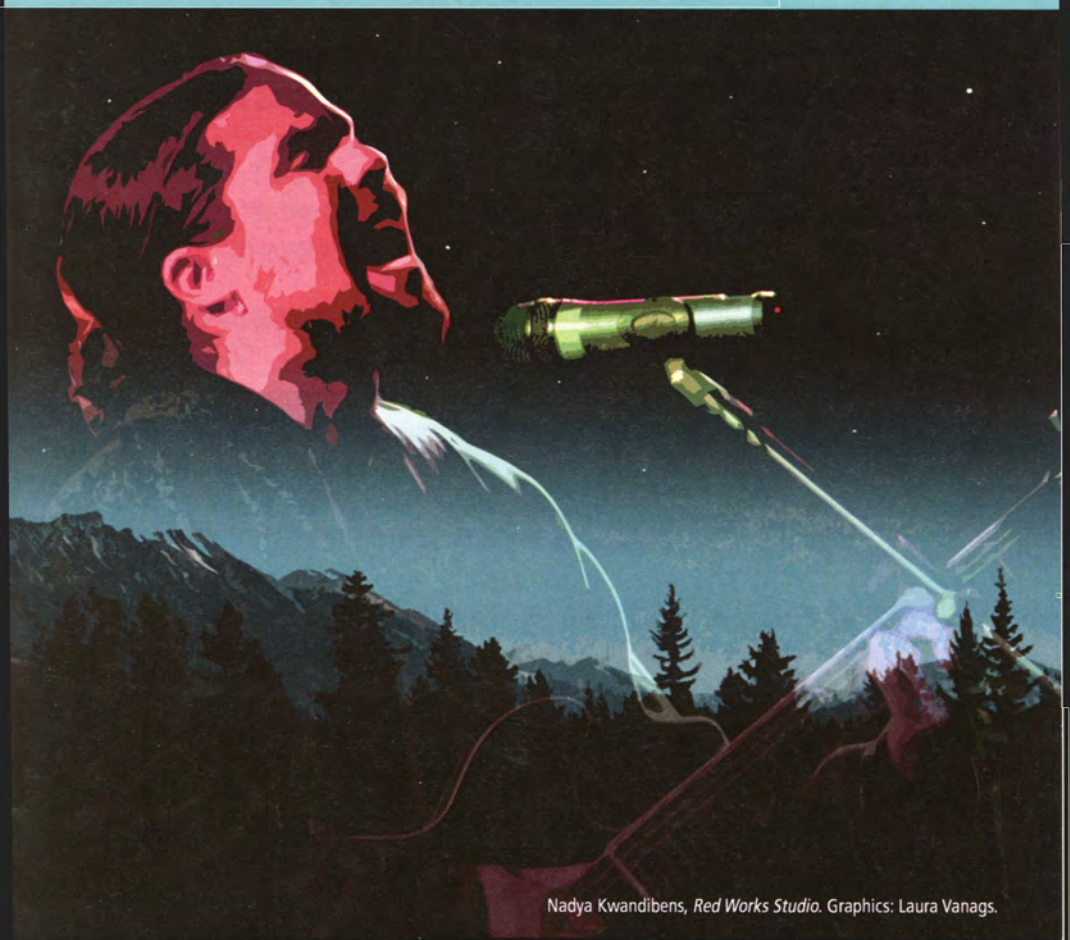


Aboriginal Arts

at The Banff Centre



Nadya Kwandibens, *Red Works Studio*. Graphics: Laura Vanags.



The Banff Centre
inspiring creativity

AUDITION TOUR FOR PERFORMING ARTISTS

Summer, Fall & Winter 2010

Aboriginal Arts has embarked on Canada's first ever performing arts audition tour for Indigenous performers. We will travel to select Canadian and U.S. cities in the search for musicians, singers, dancers, and actors to participate in our innovative programs and residencies.

PLAYWRIGHTS COLONY

May-June 2010

Led by senior playwright-in-residence, Tomson Highway, the Banff Playwrights Colony is a five week residency that provides playwrights the opportunity to develop a new work with the support of dramaturges and resident company of professional actors/readers.

VIEWPOINTS TRAINING WORKSHOP

June 2010

Led by guest instructor Michael Greyeyes, this workshop introduces participants to the Viewpoints theatre training technique which addresses essential performance concepts.

HI-REZ STORYTELLING FOCUS GROUP

June 2010

A group of professionals gathered at The Banff Centre to assist in the development of a new Indigenous documentary filmmaking and screenwriting program that will support and strengthen the evolution of Indigenous storytelling into exciting digital and film media forms.

NATIONAL ABORIGINAL DAY

Aboriginal Arts is committed to presenting dynamic programming that creates a very professional and distinctive artistic celebration of Indigenous talent and cultural expression. National Aboriginal Day focuses on sharing and celebrating the artistic excellence and diversity of Aboriginal nations.

KISAGEETIN CABARET

June 18 & 19, 2010

THE CLUB

Kisageetin, which means 'I Love You' in Cree, is a cabaret featuring the incomparable Tomson Highway on piano and extraordinary mezzo soprano Patricia Cano.

RAVEN STOLE THE SUN

June 20 & 21, 2010

MARGARET GREENHAM THEATRE

Red Sky takes a traditional story to new heights through a theatre dance piece for family audiences. Play by Drew Hayden Taylor and based on a traditional Tlingit story as recounted by Sháa Tláa Maria Williams.

EXSHAW SCHOOL

June 22, 2010

Aboriginal Arts presents Raven Stole the Sun at the Exshaw School, Canadian Rockies Public School in Exshaw, Alberta.

DIVERSE AS THIS LAND VOCAL INTENSIVE

July 2010

The nature of land and the diversity within Indigenous cultures is the inspiration behind Diverse as This Land, a seven-year music project that explores how land shapes vocal and cultural expression and reveals the spectrum of Indigenous music, representing rock, folk, traditional and contemporary genres. At the heart of the project is a dynamic week-long voice intensive residency for Aboriginal singers from across Canada.

DIVERSE AS THIS LAND CONCERT SERIES

July 16 & 17, 2010

MARGARET GREENHAM THEATRE

Revealing and dynamic, this summer's Diverse as This Land concerts showcase the deep wonder of woodland songs from a diversity of Indigenous nations. This year's stellar line up includes the dynamic sounds of M'Girl (BC/AB/ON), Jason Chamakese and Robert Gladue (SK), and Gloria May Eshkibok (ON).

INDIGENOUS DANCE RESIDENCY

August 2010

The Indigenous Dance Residency features a three-week intensive residency in which professional and emerging dancers participate in an exceptional artistic process with Indigenous artists from various nations, backgrounds, and countries. Emerging dancers develop performance skills in-studio and professional dancers perform new work on stage.

INDIGENOUS TERRITORIES PERFORMANCES

Saturday, August 21, 7:30 pm

Sunday, August 22, 2:00 pm

MARGARET GREENHAM THEATRE

Aboriginal Arts presents Indigenous Territories featuring an excerpt by choreographer Neil Ieremia (New Zealand) and a solo performance by choreographer Marie-Claude Rodrigue (Quebec).

FILM & DOCUMENTARY SCREENINGS

Water Flowing Together: A Documentary

Saturday, August 7, 8:00 p.m.

THE CLUB

A compelling, intimate portrait of one of the most recognized and influential modern ballet dancers, Jock Soto (Navajo, USA).

From Cannon's Creek to Jacob's Pillow: A Documentary

Sunday, August 8, 8:00 p.m.

THE CLUB

From Cannon's Creek to Jacob's Pillow, a documentary about the acclaimed dance company, Black Grace (New Zealand).

Whale Rider

Saturday, September 25, 7:30 pm

MARGARET GREENHAM THEATRE

Aboriginal Arts and Presentations present a special evening with award-winning writer Witi Ihimaera. Of Maori descent, Witi Ihimaera is one of the most acclaimed writers in New Zealand and is the author of *The Whale Rider* which became a highly acclaimed feature film. *Whale Rider* has been seen in cinemas around the world, won over 40 film awards in more than a dozen countries, and was named one of the best films of 2003. Following the screening of *Whale Rider*, there will be an up close and personal conversation with Witi Ihimaera about his life, his work, and his acclaimed novel.

VISUAL ARTS

July 2010

Acclaimed Aboriginal visual artist Brian Jungen from Fort St. John, British Columbia will be in residence at The Banff Centre this summer to create an outdoor sculpture for the Kinnear Centre for Creativity & Innovation.

January-February 2011

Led by renowned interdisciplinary artist, Adrian Stimson, Aboriginal artists will explore personal, tribal, and western ideas that intersect with art, philosophy, and ideology in a seven week thematic residency, Revolution 2012.

ABORIGINAL EMERGING WRITERS RESIDENCY

September 2010

This residency is a unique opportunity for emerging Aboriginal writers to develop their writing and storytelling voices through one-on-one editorial assistance amidst a community of Aboriginal artists.

READINGS & SPOKEN WORD FROM ABORIGINAL WRITERS

Friday, September 17, 2010

Friday, September 24, 2010

Award-winning writers will include internationally renowned Maori writer Witi Ihimaera (author of *The Whale Rider*/New Zealand) as well as prominent Aboriginal writers Lee Maracle (ON), Marilyn Dumont (AB), Kinnie Starr (BC), Kateri Akiwenzie-Damm (Ontario) and Beverly Hungry Wolf (AB).

SELF-DIRECTED RESIDENCIES

The Banff Centre offers self-directed residencies for Aboriginal artists, enabling the time and space for focused work and providing the freedom to conceptualize, create, research, or complete a project. Residencies are open to writers, composers, singers, songwriters, dancers, choreographers, filmmakers, visual artists, media artists, screenwriters, playwrights, and curators.

ABORIGINAL ARTS STAFF

Sandra Laronde, director

Kathy Morrison, program manager

Chrystal Murfitt, program coordinator

Aboriginal Arts: 1.877.613.6725

www.banffcentre.ca/aboriginal_arts

Banff Centre Box Office
403-762-6301 or 1-800-413-8368
www.banffcentre.ca

Tickets available online and at all Ticketmaster outlets



The Banff Centre
inspiring **creativity**



What's Happening in Aboriginal Arts at The Banff Centre

Recent Aboriginal Arts Events and Programming

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Michaëlle Jean and her husband Jean-Daniel Lafond join Aboriginal Leadership Development director Brian Calliou and program manager Janice Tanton and their families in the tipi for the transfer ceremony. Elders present included Robert Breaker, Bruce and Anne Marie Wolf Child, John Healy, Joe Spotted Bull, and Tom Crane Bear. Jason Goodstriker, a member of the Aboriginal Program Council, also assisted in the facilitation of the ceremony.

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- In 2007, the **Nunavut Animation Lab** was created as a joint initiative to enable the creation of new work by Aboriginal artists and artists from northern Canada. Artists selected benefitted from mentorship, technological support, and networking opportunities provided by the Centre's Banff New Media Institute and Creative Electronic Environment.





On the Horizon... Programming at The Banff Centre

- **Tono** is a new a new work of original dance, movement, and music under the direction of Sandra Laronde, artistic director of Red Sky Performance, that brings together traditional and contemporary indigenous cultures from First Nations Canada, Mongolia and China. The production will be grounded in the theme of horse culture, spanning plains traditions in Asia and North America, and will rise into the realm of the evocative with a storyline about Shamanism on both continents. Tono will be presented as part of the Banff Summer Arts Festival before travelling to China and Mongolia. (July, 2008)
- **Songs Above the Treeline** is a project that will explore the vast and unique character of northern song traditions from a diversity of Aboriginal nations and celebrate the rarely heard sounds, sights and talents of five of Canada's most accomplished Aboriginal women artists who live in the North, "above the tree line". Award-winning artists will include Tanya Tagaq, Leela Gilday, Lucie Idlout, and Inuit throat singers Karin and Kathy Kettler. Complementing the project will be voice intensive workshops for Aboriginal women, men, and youth. (September, 2008)
- **Aboriginal Emerging Writers Residency** was developed in partnership with the En'owkin Centre and the Canada Council for the Arts. Now in its fourth year, it is a program designed to encourage the artistic development of emerging Aboriginal writers and storytellers in a supportive, professional, artistic, and cultural environment. (September, 2008)

Just Around the Corner...

- ***National Aboriginal Day Celebrations (at The Banff Centre)***

Friday, June 20, 11 a.m. – 2 p.m.

Tipi and outdoor area between Vinci and Smith Halls, Free

A presentation with special guest, Mongolian throat singers and musicians in celebration of Aboriginal Day. Meet with elders, faculty, and staff members from Aboriginal Leadership and Aboriginal Arts at The Banff Centre. Bring a blanket or chair and sample delicious bannock around the fire.



- **Contact Information:**

The Banff Centre

Aboriginal Arts

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Banff, AB, T1L 1H5

Fax: (403) 762-6334

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(403) 762-6179 sandra_laronde@banffcentre.ca

Kathy Morrison, program manager, Aboriginal Arts

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- In 2007, the **Nunavut Animation Lab** was created as a joint initiative to enable the creation of new work by Aboriginal artists and artists from northern Canada. Artists selected benefitted from mentorship, technological support, and networking opportunities provided by the Centre's BNMI and Creative Electronic Environment.
- In 2006, in collaboration with Red Sky Performance and under the artistic direction of Sandra Laronde, **Shimmer** was presented at The Banff Centre as part of the Banff Summer Arts Festival. Choreographed by Albert David (Australia) and Michael Greyeyes (Canada), Shimmer found its inspiration in the fire and beauty of Canadian and Australian Indigenous traditional dance forms.



- In 2006, an interdisciplinary thematic residency for Aboriginal artists called **Storytelling** took place. Aboriginal artists, storytellers, critics, writers, curators, and theorists participated in a seven week program through Visual Arts. Participants explored the intersections between storytelling and art.



On the Horizon... Programming at The Banff Centre

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Friday, June 20, 11 a.m. – 2 p.m.
Tipi and outdoor area between Vinci and Smith Halls, Free
A presentation by Red Sky Performance Theatre, with special guests including Mongolian throat singers, in celebration of the rich contribution Aboriginal people have made to Canada. Meet with elders, faculty, and staff members from Aboriginal Leadership and Aboriginal Arts at The Banff Centre. Bring a blanket or chair and sample delicious bannock around the fire.





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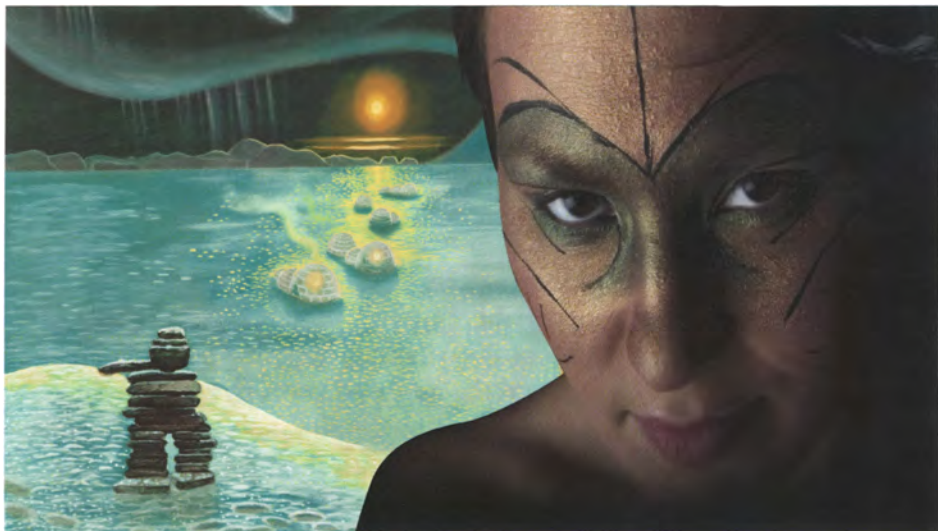
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Programs

- **Songs Above the Treeline** celebrates the rarely heard sounds, sights and talents of five of Canada's most accomplished Aboriginal women artists who are from the northern landscape - above the treeline. Award-winning artists include Tanya Tagaq, Leela Gilday, Lucie Idlout, and Inuit throat singers Kendra Tagoona and Becky Kilabuk. Complementing the project is a voice intensive workshop for Aboriginal women from across Canada. (September 23 & 27, 2008)
- **Aboriginal Emerging Writers Residency** is a partnership with the En'owkin Centre and the Canada Council for the Arts. Now in its fourth year, this program is designed to encourage the artistic development of emerging Aboriginal writers and storytellers in a supportive, professional, artistic, and cultural environment. This year's faculty includes award-winning writers Richard Van Camp and Louise Bernice Halfe. (September 14-26, 2008)
- The first stage of the Creative Cross-Cultural Exchange within the **Indigenous Deep Listening Project** took place September 7-15, 2008. Members of the Koori Cohort of Researchers and Friends enjoyed a cross-cultural exchange with First Nation Canadians that included cultural ceremonies led by Elder Tom Crane Bear from the Blackfoot Nation. Indigenous artists and musicians from Canada and Australia participated in this project.
- **Tono** brings together eleven dancers and musicians from the Indigenous cultures of Canada, Mongolia and China for a new dance project heavily grounded in the theme of horse culture, spanning plains traditions in North America and Asia. Led by Artistic Director Sandra Laronde, Red Sky kicked off the 2008 Banff Summer Arts Festival with three sold-out performances on July 3, 4, & 5, 2008.

The Enbridge Indigenous Cultural Circle

- Enbridge Inc. has donated \$1 million to support the construction of a dedicated Aboriginal program building at The Banff Centre. The first of its kind in Canada, the new building will house the Centre's Aboriginal Leadership and Aboriginal Arts programs. It will include the Enbridge Indigenous Cultural Circle - a central meeting area - classrooms, multidisciplinary performance and rehearsal facilities, and rooms for ceremonial and social gatherings.



The Banff Centre
Aboriginal Arts

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Sandra Laronde, director, Aboriginal Arts

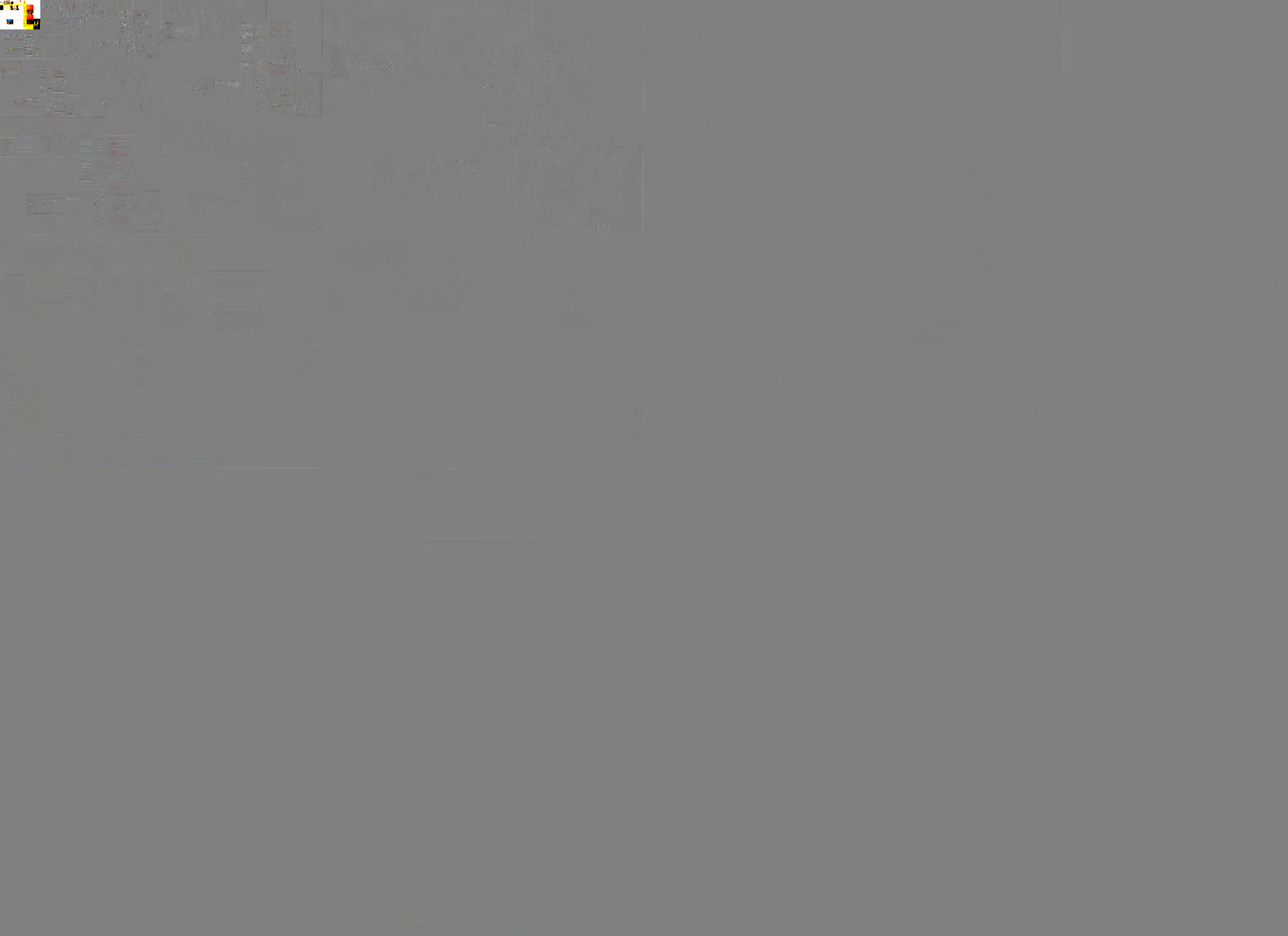
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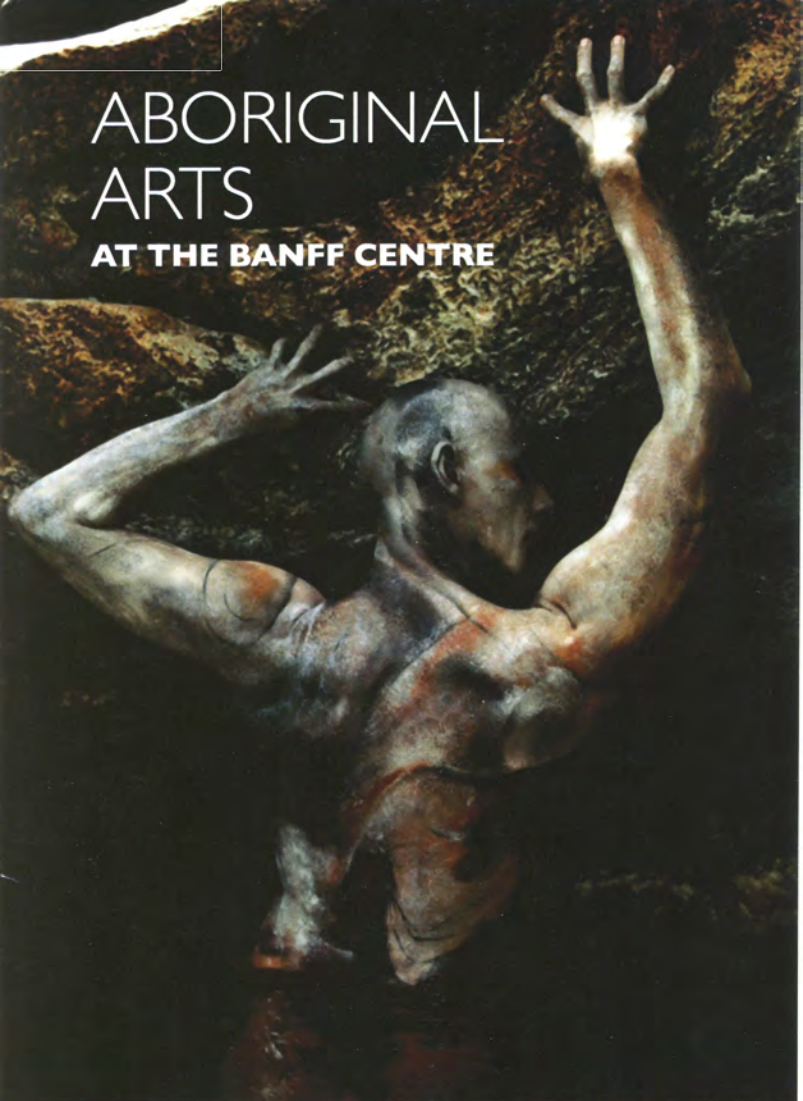
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ABORIGINAL ARTS

AT THE BANFF CENTRE



Javier Dzul, Dzul Dance. Art by Rebecca Sommer.
Photo: Tim Peterson

EVENTS

BRIAN JUNGEN ARTIST'S TALK AND UNVEILING RECEPTION

Thursday, June 16

Join the Walter Phillips Gallery for the much-anticipated unveiling of the public commission *The ghosts on top of my head* by acclaimed artist Brian Jungen (Swiss/Dane-zaa Nation) of Fort St. John, British Columbia.

NATIONAL ABORIGINAL DAY STORYTELLING WITH RICHARD VAN CAMP

Tuesday, June 21, 6:30 p.m.

ERIC HARVIE THEATRE, WEST LOBBY

Wednesday, June 22, 11:00 a.m.

EXSHAW SCHOOL

Aboriginal Arts presents award-winning writer Richard Van Camp (Dogrib Nation, NWT) at this fun-filled, family-friendly celebration of Indigenous storytelling. He will wow the audience with humour, imagination, and fun. Prior to the Tuesday event, Aboriginal Arts will host a mask-making workshop for families; all ages welcome.



The Banff Centre
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DIVERSE AS THIS LAND CONCERT SERIES

Thursday, June 30, 7:30 p.m.

Friday, July 1, 7:30 p.m.

MARGARET GREENHAM THEATRE

One of New Zealand's musical leading lights, Moana Maniapoto and her band, *Moana & The Tribe*, will bring their electrifying blend of traditional Maori and contemporary musical influences, and mesmerizing vocal harmonies. Also featuring multi-award winning musicians, Tracy Bone and J.C. Campbell, Ojibwe and Cree from Manitoba.

MIGRATION

Friday, July 15, 7:30 p.m.

Saturday, July 16, 7:30 p.m.

Sunday, July 17, 4 p.m.

MARGARET GREENHAM THEATRE

This highly anticipated new dance collaboration features two of the world's most successful Indigenous companies, Red Sky (Canada) and Black Grace (New Zealand). Red Sky and Black Grace join forces to explore the key catalysts for migration, generational memory, of freedom without borders, tribal bonds, and the power of tradition.

INDIGENOUS KEYNOTE SPEAKER:

JAVIER DZUL (MAYAN, MEXICO)

Friday, August 12, 7:30 p.m.

THE CLUB

New York City-based choreographer Javier Dzul (Mayan, Mexico) will speak about and show DVD excerpts of his visually stunning work that fuses dance with aerial arts as a means to communicate Indigenous pre-Hispanic ritual and mythology with contemporary dance.

EVERY STEP YOU TAKE WITH JOCK SOTO

Wednesday, August 17, 7:30 p.m.

TRANSCANADA PIPELINES PAVILION

Come to the launch of an exciting new memoir by acclaimed dancer Jock Soto, *Every Step You Take: A Memoir*. Of Navajo heritage, Jock Soto was just 16 when George Balanchine selected him to join the New York City Ballet company where he became an unexpected force.

MEMORY & DESIRE PERFORMANCES

Friday, August 26, 7:30 p.m.

Sunday, August 28, 4 p.m.

MARGARET GREENHAM THEATRE

Indigenous dancers from Canada and overseas will premiere a new short work by New York City-based choreographer Javier Dzul (Mayan), whose work explores such themes as mythology, ritual, revolution, humanity, and desire. Audiences will also see a performance by Quebec-based choreographer Lara Kramer, whose work, *Fragments*, gives voice to her journey to understand her mother's experience in the residential school system.

READINGS & SPOKEN WORD

FROM ABORIGINAL WRITERS

Friday, September 16, 7:30 p.m.

Friday, September 23, 7:30 p.m.

BENTLEY CHAMBER MUSIC STUDIO

Aboriginal Arts presents award-winning writers, poets, and spoken word artists including: Bruce Pascoe (Australia), Greg Scofield (Métis, BC), Lee Maracle (Salish/Cree, ON), and Kateri Akiwenzie-Damm (Anishnabe, ON).

MUSIC

DIVERSE AS THIS LAND VOCAL INTENSIVE WORKSHOP

June 27- July 3, 2011

The nature of land and the diversity within Indigenous cultures is the inspiration behind *Diverse as This Land*, a project that explores how land shapes vocal and cultural expression and reveals the spectrum of Indigenous music. At the heart of the project is a dynamic week-long voice-intensive residency for Aboriginal singers from across Canada.

THEATRE

VIEWPOINTS TRAINING WORKSHOP

July 16-17, 2011

Led by instructor Michael Greyeyes (Plains Cree), Theatre Arts at The Banff Centre offers this workshop which will introduce participants to the Viewpoints theatre training technique, addressing essential performance concepts such as active listening, spontaneity, trust, and spatial relationships.

DANCE

INDIGENOUS DANCE RESIDENCY

August 8-29, 2011

This residency provides a transformative training experience with Indigenous dancers and choreographers from various nations, backgrounds, communities, and countries. Professional dancers work with choreographers and instructors at the top of their fields, and perform a new short work during the Banff Summer Arts Festival. Faculty includes: Javier Dzul (Mayan), Jock Soto (Navajo), and Lara Kramer (Ojibwe/Cree).

WRITING

ABORIGINAL EMERGING WRITERS RESIDENCY

On-site: September 12-24, 2011

Online: October 3-December 9, 2011

This program is a unique opportunity for emerging Aboriginal writers to develop their writing and storytelling voices through one-on-one editorial assistance amidst a community of Aboriginal artists. Writers participate in a two-week residency and continue online for 10 weeks working to develop their manuscript with an editor.

VISUAL ARTS

TRADING POST WITH CANDICE HOPKINS

January 4-February 12, 2012

Led by renowned interdisciplinary artist Candice Hopkins (Tlingit), this visual arts residency will be a site for ideas to converge and to explore the potential of trade. *Trading Post* will not address a single theme but instead bring together a diverse group of Aboriginal and Indigenous cultural workers within a collaborative environment in order to consider the potentiality and limits of exchange.

FILM

HI-REZ STORYTELLING FOR SCREEN

March 2012

This program is designed to support mid-level professional Aboriginal filmmakers, writers, and/or writer/producers. Participants develop their project and explore writing for screen, case studies, and digital technologies that provide a continuum for contemporary Indigenous storytelling forms.

OTHER OPPORTUNITIES

AUDITION TOUR FOR PERFORMING ARTISTS

Summer/Fall/Winter 2011-2012

Aboriginal Arts has embarked on Canada's first-ever performing arts audition tour for Indigenous performers. We are traveling to select Canadian and U.S. cities in the search for musicians, singers, dancers, and actors to participate in our innovative programs and residencies.

SELF-DIRECTED RESIDENCIES

The Banff Centre offers self-directed residencies for Aboriginal artists, enabling the time and space for focused work and providing the freedom to conceptualize, create, research, or complete a project. Residencies are open to writers, composers, singers, songwriters, dancers, choreographers, filmmakers, media artists, screenwriters, playwrights, and curators. Financial assistance is available.

Programs and dates subject to change.

Aboriginal Arts Staff

Sandra Laronde, director
Kathy Morrison, program manager
Nikki Cargill, program coordinator

Aboriginal Arts: 1.877.613.6725
www.banffcentre.ca/aboriginal_arts

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Tickets available online and
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The Banff Centre
inspiring **creativity**

INDIGENOUS ARTS

AT THE BANFF CENTRE



Arlo Reva and Jera Wolfe, Indigenous Dance Residency. Don Lee, The Banff Centre.

2013 EVENTS

NATIONAL ABORIGINAL DAY

Friday, June 21, 10 a.m. to 2 p.m.

Shaw Amphitheatre

Indigenous Arts at The Banff Centre, in collaboration with Exshaw School, presents three-time World Champion Hoop Dancer Dallas Arcand and Gemini Award-winning puppeteer DerRic Starlight. Stoney Nakoda Elders, with renowned artist Roland Rollinmud, will lead a showcase of Stoney culture and history including traditional dance and drumming.

DIVERSE AS THIS LAND CONCERT SERIES

Thursday, July 11, 7:30 p.m.

Friday, July 12, 7:30 p.m.

Margaret Greenham Theatre

Diverse As This Land concert series feature Australia's Emma Donovan and Canada's Elisapie Isaac. A multiple award-winner, Emma Donovan is one of Australia's finest Indigenous singer-songwriters making a major impact on the international music scene. Elisapie Isaac is a Juno Award-winning singer, composer, and filmmaker from northern Canada. She easily shifts from English to Inuktitut and from quiet acoustics to synthesized electronics. Her second album, *Travelling Love*, is getting great buzz.

INDIGENOUS DANCE FILM NIGHT

Tuesday, August 6, 7:30 p.m.

The Club

Join us as Indigenous Arts presents an evening of Indigenous dance through the medium of film.

INDIGENOUS KEYNOTE SPEAKER: JOCK SOTO

Thursday, August 15, 7:30 p.m.

Bentley Chamber Music Studio

Of Navajo heritage, Jock Soto was just 16 when George Balanchine selected him to join the New York City Ballet company where he became the most choreographed dancer in the company's history.

BACKBONE: INDIGENOUS DANCE PERFORMANCE

Friday, August 23, 7:30 p.m.

Saturday, August 24, 7:30 p.m.

Margaret Greenham Theatre

This exciting double bill performance features Indigenous dancers from Canada, the United States, Mexico, New Zealand, and from around the world who will premiere a new short work, *Backbone*.

LEADING IDEAS SPEAKER SERIES: TOMSON HIGHWAY & WITI IHIMAERA

Saturday, September 14, 7:30 p.m.

Max Bell Auditorium

Internationally renowned writers Witi Ihimaera (Maori, New Zealand) and Tomson Highway (Cree, Canada) will share the stage together for an evening of unforgettable stories, tales, and laughter. Tomson Highway is best known for his award-winning plays, *The Rez Sisters*, *Dry Lips Oughta Move to Kapuskasing*, and *Ernestine Shuswap Gets Her Trout* and his critically-acclaimed novel, *Kiss of the Fur Queen*. Witi Ihimaera is best known for his children's novel, *The Whale Rider*, that became a smash international film success.

READINGS & SPOKEN WORD FROM INDIGENOUS WRITERS

Friday, September 13, 7:30 p.m.

Friday, September 20, 7:30 p.m.

Bentley Chamber Music Studio

This dynamic reading series showcases award-winning faculty alongside the new voices of participant writers from the Indigenous Writing Program. This year's stellar line-up includes internationally renowned Canadian writers Tomson Highway (Cree) and Lee Maracle (Salish/Cree), New Zealand's Witi Ihimaera (Maori) who wrote the critically acclaimed novel, *The Whale Rider*, that became a smash international film success, as well as Miles Morrisseau (Métis/Cree, Canada). Join us for some unforgettable Indigenous storytelling.

PROGRAMS

MUSIC

DIVERSE AS THIS LAND VOCAL INTENSIVE WORKSHOP

July 6 –13, 2013

The nature of land and the diversity within Indigenous cultures is the inspiration behind *Diverse As This Land*, a seven-year music project that explores how land shapes vocal and cultural expression and reveals the spectrum of Indigenous music, representing rock, folk, traditional and contemporary music genres. At the heart of the project is a dynamic week-long voice intensive residency for Indigenous singers from across Canada. Faculty includes David Smukler, Donita Large (Cree), Elisapie Isaac (Inuk), and Emma Donovan (Australia).

DANCE

INDIGENOUS DANCE RESIDENCY

July 31 – August 24, 2013

The Indigenous Dance Residency provides an inspirational training intensive residency with acclaimed Indigenous choreographers and dancers from various nations, communities, and countries. Professional dancers work with leading choreographers and instructors and perform a new short during the Banff Summer Arts Festival. Emerging dancers train with high-level faculty and develop performance skills in-studio.

WRITING

INDIGENOUS WRITING PROGRAM

September 9-21 (on-site) and September 30-December 6, 2013 (on-line)

The Indigenous Writing Program is a unique opportunity for writers to develop their writing and storytelling voices through one-on-one editorial mentorship amidst a vibrant community of professional Indigenous writers. This program offers an extended period of writing time: two weeks at The Banff Centre plus 10 weeks working on-line from your own home. It offers invaluable one-on-one mentorship with faculty, enables writers to cultivate the art of storytelling in a public reading series, and integrates a story-keeper-in-residence for cultural support.

VISUAL ARTS

GLOBAL POSITIONING SYSTEM OR HACKING THE COORDINATES TO ENABLE SHAPESHIFTING AND SHADOW NETWORKS

January 13 - February 21, 2014

Postcommodity is a trans-disciplinary artist collective comprised of Raven Chacon, Cristóbal Martínez, Kade L. Twist, and Nathan Young. They will lead a group investigation of the complex relationship between art production and 21st century positioning systems of artists as they navigate through their careers. Participants will explore many questions with the goal of rendering strategies capable of empowering their respective art practices. This exploration will involve weekly discussions, readings, screenings, salons, cocktails, collaborations, and studio visits.

FILM

HI-REZ STORYTELLING

February-March 2014

This program is designed to support mid-level professional Indigenous filmmakers, writers, and writer/producers. During an intensive residency at The Banff Centre, participants develop their project and explore writing for screen and digital technologies that provide a continuum for contemporary Indigenous storytelling forms.

OTHER OPPORTUNITIES

AUDITION TOUR FOR PERFORMING ARTISTS

2013-2014

Indigenous Arts continues to travel across North America on its performing arts audition tour for Indigenous performers. We are traveling to select Canadian and U.S. cities in the search for musicians, singers, dancers, and actors to participate in our innovative programs and residencies.

SELF-DIRECTED RESIDENCIES

2013-2014

The Banff Centre offers self-directed residencies for Indigenous artists, enabling the time and space for focused work and providing the freedom to conceptualize, create, research, or complete a project. Residencies are open to writers, composers, singers, songwriters, dancers, choreographers, filmmakers, media artists, screenwriters, playwrights, and curators. Apply to come anytime for any length of time. Financial assistance is available.

Indigenous Arts Staff

Sandra Laronde, director

Kathy Morrison, program manager

Nancy Mullick, program coordinator

supported by:

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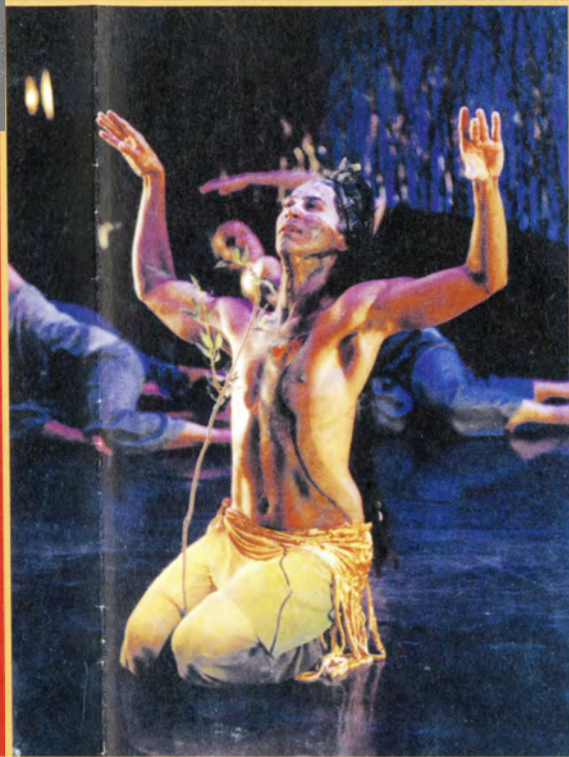


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inspiring **creativity**

Aboriginal Arts



Jeffrey Lee, Ojibway
Participant, Aboriginal Dance Training
and Performance Program



www.banffcentre.ca

Check our website for program details, application form, faculty biographies, and more!

joanne morrow
senior vice-president,
programming

Aboriginal Arts
lou-ann neel,
artistic director



Aboriginal Arts

2004

Over the past 9 years Aboriginal Arts Programs at The Banff Centre have grown significantly to become "one of the most unique Aboriginal arts professional development and training programs of its kind in Canada."

Our exceptional balance of inter-tribal, interdisciplinary and multidisciplinary programs in Dance, Music, Theatre, Film/Video, Media & Visual Arts and Writing have created an environment where exciting artist collaborations and partnerships have taken place, and unprecedented new works have been created.

As we look toward the next year, we will seek to further build and strengthen our partnerships with communities and other arts and culture organizations, and continue to develop innovative arts and culture programs founded upon the traditions and teachings of the Indigenous peoples of this land.

In 2004/2005, we are pleased to offer the following programs:

1. Aboriginal Work Study Program (June-August 2004, and October 2004-January 2005)
2. Aboriginal Dance Training and Performance Program (July-August 2004)
3. Aboriginal Choreographers and Dance Instructors Seminar (September 2004)
4. Aboriginal Film & Video: Aboriginal Screenwriting Workshop (November-December 2004)
5. Creation of New Works Residency Program (January-March 2005)

Note: The term Aboriginal is inclusive of First Nations (Status and Non-Status), Inuit, Metis, and all peoples of Aboriginal/Indigenous ancestry.

Aboriginal Dance Training and Performance Program

Program dates: July 4 to August 3, 2004 (four weeks)
Application deadline: March 5, 2004

The Aboriginal Dance Training and Performance Program is now entering its 9th year at The Banff Centre. Each year, the program offers an intense training and professional development workshop for Aboriginal dancers and singers with backgrounds in traditional and/or contemporary dance, performance and music.

This year, six dancers with modern dance experience and a twenty-member Kwakwaka'wakw traditional dance group will participate in dance training sessions that are designed to encourage and support interdisciplinary and intertribal exchange.

Program participants will work in a professional environment that includes a dynamic combination of:

- a) Training workshops focused on studying and learning various styles of traditional and contemporary Aboriginal dance movement, with a view to gaining an expanded understanding and appreciation for the basic principles and contexts of the dance and song disciplines. Workshops also focus on physical preparation, building strength and flexibility, and developing style and technique.
- b) Professional development sessions that offer participants an opportunity to explore and experiment with traditional and contemporary dance movement and song, and to investigate the fusion of traditional and modern dance styles into new works.
- c) Cultural exchanges that provide participants with an opportunity to demonstrate their respective dance and singing traditions and to discuss similarities and differences in style and technique. Exchanges also provide an opportunity for participants to prepare public presentations and performances during the annual Banff Summer Arts Festival.

Because of the nature of this program, applicants who anticipate a late arrival and/or early departure will not be considered. Applicants to the program must be able to commit to full-time, on-campus attendance over the program's four-week duration.

Financial Assistance and Fees

Program fee: \$1,643
Accommodation: \$794 (shared)
Meal plan: \$616

Successful applicants may receive financial assistance to cover the program fee, shared room accommodation, and a meal plan. To be considered for financial assistance, the "Application for Financial Assistance" form must be completed in full. Participants are responsible for travel arrangements, travel expenses and spending money.

Application Requirements

Applicants to the Aboriginal Dance Training and Performance Program are required to submit:

- a non-refundable application processing fee of \$28 Cdn (or \$23 US);
- a completed Banff Centre application form;
- a cover letter briefly describing your interest in the program, what you bring to the program, and what you expect to achieve by participating in the program;
- a resume that specifically outlines your dance and/or singing performance experience;
- a list of mentors you have worked with, and the dates of your work with each mentor;
- a photo and other materials to support your work (e.g., 10 minute video or CD sample).

Aboriginal Choreographers and Dance Instructor Seminar

Program dates: September 8 to 17, 2004 (10 days)
Application deadline: Friday, May 21, 2004 (firm date, no exceptions)

The Aboriginal Choreographers and Dance Instructors Seminar is an extension of the Aboriginal Dance Performance Program, offering experienced Aboriginal Choreographers and Dance Instructors a unique opportunity to network and refine their teaching and instruction skills amidst a team of highly respected dance professionals. The program also welcomes applications from emerging choreographers and dance instructors.

Participants will have the opportunity to explore a range of teaching styles, lesson planning, program development, arts management, and other useful skills, and contribute to peer dialogue sessions designed to explore the future of Aboriginal dance from a variety of perspectives. Applicants will have a minimum of three years experience in choreography and/or dance instruction, and an interest in pursuing continued work in this field.

Financial Assistance and Fees

Program fee: \$530
Accommodation: \$273 (shared)
Meal plan: \$212

Successful applicants may receive financial assistance to cover the program fee, shared room accommodation, and a flex meal plan. To be considered for financial assistance, the "Application for Financial Assistance" form must be completed in full. Participants are responsible for travel arrangements, travel expenses and spending money.

Application Requirements

Applicants to the Aboriginal Choreographers and Dance Instructors Seminar are required to submit:

- a non-refundable application processing fee of \$28 Cdn (or \$23 US);
- a completed Banff Centre arts program application form;
- a cover letter briefly describing your interest in the program, what you bring to the program, and what you expect to achieve by participating in the program;
- a resume that specifically outlines your experience in the area of dance;
- a list of mentors you have worked with in dance, and the dates of your work with each mentor;
- a photo and other materials to support your work (e.g., 10 minute video or CD sample).

Screenwriting Workshop for Aboriginal Storytellers

Program dates: November 8 to December 18, 2004
Application deadline: Friday, April 30, 2004 (firm date, no exceptions)

2004 will mark the 4th exciting year of the Aboriginal Screenwriting Program. Over the first three years of the program, 23 Aboriginal screenwriters have participated in this intensive training workshop. As a result of their involvement in the program, a number of participants have successfully moved on to screenwriting or related projects in their respective communities, or have gone on to writing projects of national and international scope.

This year, eight Aboriginal writers from across Canada will be selected to participate in the six-week intensive screenwriting program workshop that will run from November 8 to December 18, 2004.

During the first four weeks writers will work with instructors and other industry leaders to examine the demands of writing and storytelling for series television and other film and video media. This process will include story idea pitching sessions, developing a synopsis, beat sheets, outlines and script.

In the last two weeks, writers will continue work on their scripts independently and with the guidance of mentors and instructors. Once each writer has completed their respective scripts, participants will work with a production crew to shoot select sample scenes from participant's scripts. This will enable writers to see first hand how their scripts move from the page to the screen, and will also provide writers with valuable experience in early production processes.

Applicants to the program must be available to attend all on-campus workshop sessions and able to meet all deadlines for the program.

Financial Assistance and Fees

Program fee: \$2,173
Accommodation: \$1,042
Meal plan: \$809

Successful applicants to this program will receive financial assistance to cover the program fee, single room accommodation, and a meal plan. Participants are responsible for their own travel arrangements, travel expenses and spending money.

Application Requirements

Applicants to the Aboriginal Screenwriting Program must submit the following:

- a non-refundable application processing fee of \$28 Cdn (or \$23 US);
- a completed Banff Centre arts program application form;
- a cover letter describing your interest in the Aboriginal Screenwriting Program (e.g. how you will benefit from the program, any related experience);
- a biography and current resume that includes relevant life experience;
- a writing sample of up to 10-15 pages (typed, double-spaced), which could include a first draft script for a television, feature/short film, theatre or radio (e.g., drama, comedy, documentary etc.);
- two letters of reference from professionals who are familiar with your work.

The Creation of New Works Residency Program

Program dates: Two weeks January, February or March, other dates may be considered (see below)*

Application deadline: Friday, August 6, 2004

* Applicants seeking a residency during other times of the year may submit an application at any time, however, priority will be given to those applications submitted by the regular application deadline.

The Creation of New Works Residency Program is an artist-driven program designed to enable Aboriginal artists or artistic collectives to develop a new artistic work or continue the development of a "work-in-progress" in an interactive and supportive environment.

Residencies take place between January and March of each year, and can be anywhere from one to two weeks in duration. During the residency, artists will have access to a studio and other Banff Centre facilities. Materials and supplies are the responsibility of the artist.

Participants may request a non-ticketed studio workshop presentation of their work-in-progress for The Banff Centre community and other invited guests.

Financial Assistance and Fees

Accommodation: \$27.55 per day (shared)
Meal plan: \$19.25 per day

All those accepted for a Creation of New Works Residency will receive financial assistance to cover the cost of shared on-campus accommodation (two per room) and a meal plan.

Applicants are urged to approach arts agencies and other sources for additional financial assistance. Alberta residents can apply directly for funding from the Alberta Foundation for the Arts at: www.cd.gov.ab.ca/all_about_us/commission/arts/

To apply for a residency, artists should submit a short letter of intent (no longer than four pages), outlining the following:

- a short description of the project and the stage of development it has reached;
- preferred and alternate dates for the residency;
- a list of space and equipment resources required for the residency;
- a list of space and equipment resources required for a studio presentation of the work-in-progress;
- a list of all personnel who would be in residence.

Please attach brief resumes or biographies for the principal artistic personnel, supporting materials including photographs, video or audio recordings, and (if application is made on behalf of a company) the organization's mandate or mission statement.

Letters of intent should be addressed to:

Program Coordinator
Aboriginal Arts Program
The Banff Centre,
Box 1020, Stn. 24
Banff, AB T1L 1H5

(Please note -- letters of intent must be received by the Program Coordinator by Friday, August 6, 2004).

Artists accepted for a residency must submit:

- a completed registration form for each residency participant (forms will be provided by the program co-ordinator);
- a non-refundable processing fee of \$28 Cdn per participant, payable to The Banff Centre, submitted prior to arrival, along with the completed registration form;
- a detailed schedule of activities for the residency.

Adjudication

Letters of intent will be reviewed by the Program Coordinator and Artistic Director; and once the viability of the project has been determined, a decision will be made based on the proposal's artistic merit and available resources.

The Program Coordinator will contact the applicant to clarify details of the project and resources available and, if necessary, may request additional support materials. Applicants will be notified within eight weeks of the application deadline. Final acceptance in the Creation of New Works residencies is at the discretion of the Aboriginal Arts Program.

Aboriginal Work Study Program

The Aboriginal Work Study Program is a program that enables Aboriginal artists to receive practical, hands-on experience in the arts, while also carrying out studies related to the artistic discipline of their choice.

This year, there will be five Work Study opportunities available through our partnerships with The Banff Centre's Theatre Arts, Music & Sound, Media & Visual Arts, and Creative Electronic Environment departments.

The Aboriginal Work Study Program provides participants with a combination of learning opportunities and supervised, practical activities related to the participant's learning objectives. Learning opportunities may be formal sessions and/or workshops, or may be informal opportunities arising out of a specific situation. The work portion will focus on activities that complement the participant's learning objectives, as the work relates to the real and ongoing activities of The Banff Centre.

Work components will be in one or more program departments of The Banff Centre, including work associated with studio practice, performance or event production activities, technical support for artists, arts management, research, documentation and administration.

Work study participants receive a training stipend throughout their term, but should note that participation in a Work Study position is considered to be full-time study, rather than employment.

Prospective participants should also note that while reasonable work hours are generally maintained, hours will vary according to the needs of the program schedule and the requirements of individual areas.

Work Studies in Dance

Program Assistant

Program dates: June 14 to August 13, 2004
Stipend: \$350 per week
Application deadline: Friday, April 9, 2004

This year, there will be one Program Assistant Work Study position. The Program Assistant Work Study will work alongside Aboriginal Arts Program Mentors in a range of arts management areas such as: arts and culture project development, special event coordination, protocol management, and program/project planning and budgeting. Applicants should have previous experience in working with Aboriginal community arts and culture groups, a high school diploma, and computer skills.

Assistant Stage Manager

Program dates: June 14 to August 13, 2004
Stipend: \$350 per week
Application deadline: Friday, April 9, 2004

The Assistant Stage Manager Work Study will work under the guidance of a professional Stage Manager in managing the program's performance venue, overseeing technical requirements for performances, program scheduling, and other related responsibilities.

Lighting and Set Design

Program dates: June 1 to August 13, 2004
Stipend: \$325 per week
Application deadline: Friday, April 9, 2004

The Lighting and Set Design Work Study will work directly with the Lighting and Set Design Manager to create and oversee all aspects of the performance venue's set, including design and creation of props, lighting design and management, and other related responsibilities.

Costume Design

Program dates: June 14 to August 13, 2004
Stipend: \$325 per week
Application deadline: Friday, April 9, 2004

The Costume Design Work Study will work closely with the Costume Design Manager and an experienced design team to create costumes for this year's performance. This will involve direct, hands-on experience in textiles design and custom tailoring, and other related responsibilities.

Work Study Financial Assistance and Fees

Program fee: \$185.50 per week
Accommodation: \$44.80 per week (shared)
Meal plan: \$3 plus GST (7%) per meal

Participants accepted into these positions receive financial assistance to cover the full cost of the program fee of \$185.50 per week. Meals can be purchased at the staff dining room at a cost of \$3.00 plus GST (7%) per meal, and on-campus accommodation (shared) is available for \$44.80 per week. Participants are responsible for travel arrangements, travel expenses and spending money.

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Work Study Application Requirements

- All applicants to the Aboriginal Work-Study Program must submit:
- a non-refundable application processing fee of \$28 Cdn (or \$23 US);
 - a completed Banff Centre application form;
 - a cover letter briefly describing your interest in the program, what you will bring to the program, and your learning goals and objectives;
 - a biography and a current resume that includes relevant life experience;
 - two recent letters of support from professional associates familiar with your work.

Work Study in Aboriginal Screenwriting

Story Department Coordinator

Program dates: October 11 to January 30, 2005
Stipend: \$425 per week
Application deadline: Friday, June 25, 2004 (firm date, no exceptions)

The Story Department Coordinator will apprentice for a period of 16 weeks (4 months) under the direction and guidance of the Program Coordinator and the Program Director.

The Story Development Coordinator will be involved in a range of training in arts management, production, and various software programs used by Aboriginal Screenwriters faculty and participants (e.g., Movie Magic Screenwriter and Microsoft Office Suite), and will be expected to assist the program's production crew during the production phase of the project.

Financial Assistance and Fees

Program fee: \$185.50 per week
Accommodation: \$44.80 per week (shared)
Meal plan: \$3 plus GST (7%) per meal

Participants accepted into these positions receive financial assistance to cover the full cost of the program fee of \$185.50 per week. Meals can be purchased at the staff dining room at a cost of \$3.00 plus GST (7%) per meal, and on-campus accommodation is available for \$44.80 per week (shared). Participants are responsible for travel arrangements, travel expenses and spending money.

Application Requirements

All applicants to the Aboriginal Screenwriting Work Study Program must submit:

- a non-refundable application processing fee of \$28 Cdn (or \$23 US);
- a completed Banff Centre arts program application form;
- a cover letter briefly describing your interest in the program, what you will bring to the program, and your learning goals and objectives;
- a biography and a current resume that includes relevant life experience;
- two recent letters of support from professional associates familiar with your work.

General Information

Application Deadlines

Applications must be received in the Office of the Registrar on the deadline date provided. Online applicants may e-mail written supporting materials to the Office of the Registrar at: Registrars_office@banffcentre.ca. Successful applicants will be notified within six to eight weeks of the application deadline.

Age Requirement

The minimum age requirement for applicants to all Aboriginal Arts programs is 18 years of age (no exceptions).

Adjudication and Acceptance

Applications are assessed and selected through a selection committee process. Once the adjudication process is complete, notification of acceptance to the program is given. Final acceptance is at the discretion of the adjudicating committee. In some instances, artists who have not applied may be invited to participate in the program. Travel arrangements should only be made after confirmation is received.

Meal Plan

The meal plan is a declining balance account budgeted on the purchase of at least 14 full buffet meals during a week (depending on meals taken). Participation is mandatory with on-campus accommodation and there is no refund of credits upon completion of the program. Additional meals may be purchased on a cash basis.

Banff Centre programs include:

Aboriginal Arts: Aboriginal Dance Training; program publicity and theatre production work study; and screen-writing workshop

Banff International Curatorial Institute: curatorial symposia, publications, residencies

Banff International Literary Translation Centre

Banff International String Quartet Competition

Banff Media Co-Productions

Banff New Media Institute: workshops, summits, and think tanks in interactive media, multimedia, research, and television

Banff playRites Colony

Creative Electronic Environment: work study programs in television, photography, and computers

Creative Non-Fiction and Cultural Journalism

Professional Dance, Apprentice, and Training

Leadership Development: leadership programs for art, aboriginal, business, and community leaders

Leighton Studios for Independent Residencies: fostering new work by writers, playwrights, composers, singer-songwriters, artists (visual, performance, theatre, dance, film, and television), curators, and arts theorists

Media & Visual Arts Residencies: ceramics, computer arts, paper media, performance art, photography, print media, mixed media, painting, Internet art and Web design, sculpture, video, textiles, and work study

Media & Visual Arts Workshops: ceramics, photography, papermaking and artist's books

Music & Sound: chamber music, masterclasses (strings, winds, piano), career development residencies, jazz programs, audio engineering work studies, CD recording residencies, violin & bow repair and restoration workshops, CCRMA@Banff Summer Workshops (Centre for Computer Research in Music and Acoustics)

Mountain Culture: Banff Mountain Film and Book Festivals, Mountain Summits, and Mountain Communities Conferences

Opera as Theatre

Performing Arts Residencies

Theatre Production, Design, and Stage Management: theatre craft, assistantships, and work study in all areas of production

Voice Workshops for professional or emerging singers and actors

Walter Phillips Gallery: exhibitions, research, public programs, collections, publications

Writing & Publishing: workshops, studios, self-directed residencies

For more information:
The Banff Centre, Office of the Registrar
E-mail: arts_info@banffcentre.ca
Phone: 403.762.6180 or 1.800.565.9989; Fax: 403.762.6345
Website: www.banffcentre.ca



Telefilm Canada

Canada



THE BANFF CENTRE

arts 2003

ABORIGINAL ARTS

Aboriginal Film and Video Programs

Aboriginal Performance Programs

Indigenous Media & Visual Arts Residency

Communion and Other Conversations: A thematic residency
for Indigenous artists on Christianity and Colonialism

www.banffcentre.ca



joanne morrow
senior vice-president,
programming

ABORIGINAL ARTS

marrie mumford
artistic director

margaret alfred
operations manager

debby keeper
program/production
coordinator

patricia marois
operations coordinator

corinne learn
administrative assistant

**ABORIGINAL FILM
AND VIDEO**

jordan wheeler
program director

carol geddes
instructor

carol greyeyes
instructor

**ABORIGINAL DANCE
PERFORMANCE**

georgina martinez
program director

edna manitowabi
cultural director

russell wallace
music director

muriel miguel
guest director/choreographer

deborah ratelle
program manager

**INDIGENOUS MEDIA
& VISUAL ARTS
RESIDENCY**

through Media & Visual Arts, Creative
Residencies Program, in partnership
with the Aboriginal Arts Program

lee-ann martin
curatorial fellow,
walter phillips gallery

**amber-dawn
bear robe**
curatorial intern,
walter phillips gallery

FOR MORE INFO:

www.banffcentre.ca

a place for artists

The Banff Centre is a place for artists. Dedicated to lifelong learning and professional career development in the arts, the year-round continuing education facility serves as a site and catalyst for creative activity and experience.

The Banff Centre is a public institution dedicated to creative excellence and is open to participation from the full diversity of Canadian and world artists.

The Banff Centre wishes to acknowledge the generous support of the Government of Alberta.

Arts training programs at The Banff Centre are made possible by a contribution from the Department of Canadian Heritage and Human Resources Development Canada through the National Arts Training Contribution Program.



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AIR CANADA
The official airline of The Banff Centre



The Aboriginal Arts Program

In August of 1993, Aboriginal artists and storytellers gathered at Sleeping Buffalo Mountain and initiated a working partnership with The Banff Centre, to create new forms of cultural practice within the principles of Aboriginal governance in art. The Aboriginal Arts Program grew from these beginnings, creating access for Aboriginal artists to practice, enrich, and expand their craft through intensive professional development residencies to create and present new work. The program works within an Aboriginal cultural context, respecting a diversity of nations. The theme guiding the program is developing cultural forms that bridge traditional principles and contemporary expressions.



Miingoowezwın ... The Gift, program director/choreographer: Georgina Martinez (Zapotec/Mexican); Tracey Lloyd (Ngati Kahū/Te Rarawa/ Waitaha), Kalamie Queypo (Blackfeet/Hawaiian) in background, photo Donald Lee

The Aboriginal Arts Program has grown immeasurably, and now produces collective, multidisciplinary programs in a variety of forms and approaches, in both contemporary and traditional voices. The Aboriginal Film and Video program includes the Writing for Series Television Screenwriting Workshop, artistic internship, and work study programs that relate to this workshop. The Aboriginal Performance programs in 2003 include the Aboriginal Dance Performance program – workshops in Aboriginal dance, music, and theatre, as well as the artistic internship – and work study programs during the Banff Arts Festival held each summer. The Creation of New Works residencies are also under the umbrella of the Aboriginal Performance program. In the fall of 2002, the Walter Phillips Gallery, through the Media & Visual Arts department in partnership with the Aboriginal Arts Program, embarked on an Aboriginal Curatorial program (currently a three-year pilot project).

The term Aboriginal is inclusive of First Nations, Status and Non-Status, Inuit, Metis, and all peoples of Aboriginal/Indigenous ancestry.

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Aboriginal Film and Video Programs



2002 Cancom Ross Charles Awards – Writing for Series Television: A Screenwriting Workshop for Aboriginal Storytellers; program director Jordan Wheeler; (left to right) Stacey Curtis, director, Les Erskine, director of photography, Matthew Prince, assistant sound recordist (Cree), Stephen Falk, production assistant; photo Donald Lee

- ABORIGINAL PEOPLE HAVE ALWAYS HAD THOUSANDS OF STORIES TO TELL. THESE ARE NARRATIVES THAT HAVE SUSTAINED WHOLE COMMUNITIES AND NATIONS OF PEOPLE FOR MILLENNIA. IN THE MODERN WORLD, HOWEVER, THE NEW TOOLS THAT ARE NEEDED TO TELL OUR STORIES TO OURSELVES AND TO A WIDER AUDIENCE HAVE NOT BEEN WIDELY ACCESSIBLE. A PROGRAM SUCH AS THE SCREENWRITING WORKSHOP FOR ABORIGINAL STORYTELLERS, WHICH ASSISTS CONTEMPORARY STORYTELLERS IN FINDING THESE TOOLS, ACTS AS NOTHING LESS THAN A GATEWAY OF THE IMAGINATION BETWEEN THE OLD AND THE NEW WORLDS.

— CAROL GEDDES, FILMMAKER, INSTRUCTOR, ABORIGINAL SCREENWRITERS PROGRAM

WRITING FOR SERIES TELEVISION A SCREENWRITING WORKSHOP FOR ABORIGINAL STORYTELLERS

PHASE ONE:	Writing instruction and story meetings: March 30 to April 19, 2003 (candidates already selected) March 28 to April 17, 2004
PHASE TWO (OFF-SITE):	Second outline and first draft development: May to September, 2003 (candidates already selected) May to September, 2004
PHASE THREE:	Second draft and production: (Phase three, pending funding for 2003 and 2004) October 3 to 18, 2003 October 1 to 16, 2004

APPLICATION DEADLINE: October 31, 2003

Applications must be received by the Office of the Registrar by October 31.

Screenwriters

Eight Aboriginal writers selected through a jury process participate in this intensive screenwriting workshop, which takes the shape of a story department. Teams of writers share ideas and critique work in "story meetings" with the instructors, in the roles of writer/producers. The workshop examines the demands of dramatic television series writing and storytelling methodologies to develop, shape, write, and produce stories for television. This process includes pitching ideas and developing a synopsis, beat sheets, outlines, and the first and second drafts of a script.

Course time is split into three phases, beginning with three weeks at The Banff Centre to provide writing instruction to take scripts to the outline stage. Prior to the workshop,

successful applicants will receive show 'bibles' – resource materials from a television series in development. Participants will prepare a maximum of six ideas suitable for the series to pitch to the instructors. Working with the instructors, the writers will refine one pitch, which will form the basis for the story they will develop during the workshop. Writers will then return home to convert their scripts to a first draft, returning to The Banff Centre for two weeks to bring their scripts to a second draft.

■ SURROUNDED BY THE MOUNTAINS OF BANFF, ALBERTA, OUR INSTRUCTORS TAUGHT US THE NECESSARY ELEMENTS OF SCRIPTWRITING. THROUGH THEIR EXAMPLE, I LEARNED ABOUT THE TRUE NATURE OF FILM & TELEVISION WRITING – COLLABORATION. AS A RESULT OF THIS EXPERIENCE, I FEEL PREPARED TO ENTER THE WORLD OF TELEVISION & FILM WRITING.

– DAWN DUMONT, OKANESE FIRST NATION, 2002
CANCOM ROSS CHARLES AWARD RECIPIENT

Phase three is subject to receipt of funding. If funding is secured, during the final week a skeletal production crew, actors, and a director will shoot five scenes selected from the first drafts for a screening on the final evening. The nature and demands of the production determine the crew, work study, and acting ensemble positions. Applications for these positions will be posted on The Banff Centre Web site three months prior to the start date of phase three.

Candidates must demonstrate a serious, passionate, and dedicated attitude toward mastering the craft of scriptwriting, as well as a desire to explore storytelling methodologies. Discipline and working well under pressure are key ingredients to television writing, as are typing and computer skills.

Financial Assistance and Fees

Program Fee	Accommodation	Flex Meal Plan
\$ 988	\$ 900	\$ 370

Writers receive financial assistance to cover the program fee, single room accommodation, and a flex meal plan. Participants are responsible for travel expenses and arrangements.

Application Requirements

Applicants to the Writing for Series Television Screenwriting Workshop for Aboriginal Storytellers must submit:

- a completed application form including full name, complete contact information (include e-mail address if available), and nation or tribal affiliation;
- a non-refundable application processing fee of \$28 Cdn (or \$23 US);
- a cover letter of introduction (i.e. why you are applying and how you will benefit from attending the program and a paragraph that states your understanding of contemporary and/or traditional Aboriginal storytelling as it relates to the medium of television);
- a sample script of 10 to 12 pages (typed), which could include a first draft of a script for a television drama or comedy, or a theatre or radio script;
- a biography and current resume that includes relevant life experience;
- two letters of support including names, addresses, and home/business phone numbers from professional associates familiar with your work.

Aboriginal Performance Programs



Miinigooweziwin ... The Gift, program director/choreographer: Georgina Martinez (Zapotec/Mexican); Jeremy Proulx (Chippewa/Ojibwe); photo Donald Lee

- A FACET OF THE [BANFF] CENTRE THAT GIVES THE GEM A SHIMMER IS THE ABORIGINAL ARTS PROGRAM. EACH SUMMER, THE CENTRE IS THE GATHERING PLACE OF A NUMBER OF ABORIGINAL ARTISTS WHO DETERMINE TO MINE THE RICHES OF QUALITY INSTRUCTION AND ENTHUSIASM FOR THE ART OF INDIGENOUS PEOPLES....A VERY UNIQUE LEARNING EXPERIENCE FOR THE STUDENTS IN THE SIX-WEEK PROGRAM; A PROGRAM THAT HAS HAD A HUGE IMPACT ON THE ABORIGINAL COMMUNITY AT LARGE, AS THE STUDENTS TAKE WHAT THEY LEARN IN BANFF BACK TO THE PEOPLE.

— WINDSPEAKER, SEPTEMBER 2002

ABORIGINAL DANCE PERFORMANCE PROGRAM

The Aboriginal Dance Performance program creates a gathering place that provides professional development, training, and performance opportunities for emerging and established dancers, choreographers, composers, and singers, as well as a whole community of workers who support this creative practice in design, production, and in the areas of arts and cultural and program management.

The summer of 2003 marks the eighth year of the Aboriginal Dance Performance program, initiated at The Banff Centre in 1996. The program has nurtured and gathered a team of respected and experienced mentors, each year adding new choreographers and mentors who bring new dimensions to the program. Participants working together in a team-teaching environment create contemporary Aboriginal dance which respects Aboriginal traditions and dance forms.

Since its inception, a selected list of new works created and produced by the program includes: *Chinook Winds* (1996) and *Light and Shadow* (1997) choreographed by Alejandro Ronceria; *Shaping Worlds as Fire Burns* (1998) by Gaetan Gingras; *Throw Away Kids* (1999) by Muriel Miguel; *BONES: An Aboriginal Dance Opera* (2001) co-directed by Sadie Buck and Alejandro Ronceria; and *Miinigooweziwin...The Gift* (2002) by Georgina Martinez.

In the year 2000, the program evolved to respond to the growing needs of the Aboriginal dance community and developed a three-tiered approach to providing challenging artistic opportunities for highly skilled senior and intermediate professional performers, balanced with the needs of training for emerging performers. A three-year cycle (over three summers) was introduced, placing a greater emphasis on process and investigation leading to creation and production, maximizing the time for the dancers' exploration and process, with more time for individual support. We are committed to ensuring the productions become the vehicle to promote community building and the exploration of cultural processes.

2003 begins a new three-year cycle. The creative team in 2003 includes program director Georgina Martinez; cultural director Edna Manitowabi (Anishnaabe); music director Russell Wallace (Stl'at'imx); and guest director Muriel Miguel (Kuna/Rappahannock). The creative team, along with guest instructors of national and international stature, will provide inspiration in both contemporary and traditional Aboriginal dance and music.

Dancers/Singers

June 29 to August 5, 2003

APPLICATION DEADLINE: March 14, 2003

The 2003 Aboriginal Dance Performance program provides intensive professional development and training in Aboriginal contemporary and traditional dance and music. The program is designed for Aboriginal dancers and/or singers with a minimum of five years experience in traditional and/or contemporary dance and/or singing – both for dancers new to the program and those returning. The residency explores the intrinsic and inherent relationship of dance and music as it currently exists within Aboriginal communities.

Dancers and singers work in a professional environment that includes classes, workshops, and rehearsals. Training prepares the body for performance skills and focuses on movement in relation to rhythm and dynamics, memorizing phrases of movement, working in groups, and developing trust and confidence. The program introduces the art of improvisation, bringing together skills learned in other classes – Aboriginal contemporary and traditional dance, music, yoga, and storytelling through storyweaving. The focus is on technique and the process of learning. Flexibility and openness to exploration and experimentation are key to the learning process of the workshops.

Dancers and singers learn excerpts of selected pieces from the existing repertoire of work from the Aboriginal Dance Performance program. They also explore creating new work together. Working with gifted choreographers and instructors, they learn how to receive direction as well as how to lead. They become familiar with rehearsal and performance practice and acquire performance and interpretive skills. The classes build toward an open studio presentation at the end of the session. The work in 2003 lays the groundwork for developing the new performance as a work-in-progress in 2004, to be presented in full production in 2005.

Through Aboriginal dance and songs, the body, mind, and spirit engage with a present linked to Aboriginal history, traditions, and ancestral memories, bringing oral traditions into a contemporary perspective. Contemporary Aboriginal dancers and singers have the opportunity to work with traditional Aboriginal dancers, singers, and mentors from a diversity of nations. Traditional dancers and singers have the opportunity to explore work leading to performance in a contemporary environment. Twelve dancers/singers are selected through a jury process to participate in the Aboriginal Dance Performance program. In addition, artistic interns and senior professional artists who have attended previous Aboriginal performance programs are invited to the program.

APPLICATION REQUIREMENTS

Applicants are required to submit:

- a completed application form including full name, complete contact information (include e-mail address if available), and nation or tribal affiliation;
- a non-refundable application processing fee of \$28 Cdn (or \$23 US);

- a resume outlining performance experience in dancing and singing (or both) which includes:
 - a) the training you have received in dancing/singing,
 - b) mentors; where and how long you trained at your form of dance/singing, including the culture which originated the style of traditional dance/singing,
 - c) which do you consider yourself to be: a dancer/singer, singer, or dancer;
- a one-paragraph biography;
- a letter outlining:
 - a) why you wish to attend the program,
 - b) a short statement of what you will bring to the program,
 - c) what you expect to achieve in this program;
- any documentation (written or recorded) of past work which you feel will support your application, including:
 - a) a photo – traditional or contemporary dance and/or singing;
 - b) a video, if possible (VHS 1/2 NTC format) to support the application which could include:
 - i) two songs, one traditional and one contemporary,
 - ii) two dance/movement pieces, to include:
 - one traditional, one contemporary; each piece no longer than 3-5 minutes.
- name, full mailing address, and home/business phone numbers from professional associates familiar with your work who have agreed to provide a verbal or written recommendation on request. (If you have not attended a previous Aboriginal Performance Program, please provide two written recommendations with your application);
- the completed application for financial assistance form, if applying for Banff Centre financial assistance.

NOTE: All dancers and singers should be in good physical condition. Dancers and singers who have had an injury prior to the program should notify the program of the nature of their injury and submit a medical report. Dancers arriving late into the program will not be accepted.

ABORIGINAL DANCE PERFORMANCE WORK STUDY PROGRAMS

The work study programs offered by the Aboriginal Arts Program in partnership with the Theatre Arts department are rigorous and rewarding, providing participants who have prior training the unique opportunity to enhance their skills in a festival setting. The programs offer professional experience and a high level of excellence, based on the standards set by members of the program faculty and staff. The work study programs present an opportunity to play an active role in the coordination and presentation of the 2003 Aboriginal Dance Performance program. To develop skills in their specific areas of interest, participants are assigned responsibilities to support the Aboriginal Dance Performance program's classes, rehearsals, and presentation. Each participant's degree of responsibility is based on the individual's needs, goals, and experience, as well as demonstrated interest and ability. Learning is predominantly achieved through practical hands-on experience. Opportunities to interact with directors, designers, artists, and colleagues throughout the process are also important learning aspects of the program.

■ THE ABORIGINAL ARTS PROGRAM EXPLORES INDIGENOUS WORLD-VIEWS OF DANCE TRADITIONS AS WE INTERPRET WHAT THESE MEAN TO US AS INDIGENOUS PEOPLES TODAY. CHOREOGRAPHERS AND DANCERS ARE RE-EMERGING THROUGH THIS PROCESS EACH YEAR, THUS BRINGING TOGETHER EVERY ASPECT OF WHAT WE'VE ADAPTED IN OUR ORAL HISTORY. THE PROGRAM ALLOWS US TO FOCUS ON TRAINING, PERFORMANCE, AND ORAL TRADITION. IT HAS HELPED ME GAIN KNOWLEDGE AND EXPERIENCE AS A PERFORMER. MOST OF ALL, IT HAS ENCOURAGED ME TO CONTINUE MY FIELD OF STUDY IN OTHER FORMS OF DANCE AS WELL AS TAKE MY EXPERIENCE IN THE ARTS TO A NEW LEVEL.

- CHERITH MARK, NAKODA NATION, MORLEY, AB
MIINIGOOWEZWIN . . . THE GIFT, SUMMER 2002

Duties vary according to the nature of the classes and presentation, and may include scheduling, documentation of classes, rehearsals, and various other responsibilities related to stage management. A participant's initiative and the nature and demands of the work determine responsibilities.

III Costume/Prop Design Coordination

June 29 to August 5, 2003

APPLICATION DEADLINE: February 14, 2003

The participant will work in conjunction with the wardrobe, prop, and scenic departments on the design coordination for the Aboriginal Dance Performance presentation. The participant will be involved from concept through to presentation. A participant's initiative and the nature and demands of the work determine responsibilities. The costume/prop design coordinator position promotes professional development according to individual goals, objectives, expectations, and experience. Skills in design, sewing, and making regalia and/or crafts are an asset.

IV Program Assistant Work Studies

May 20 to August 16, 2003

APPLICATION DEADLINE: February 14, 2003

Participants work as program assistants under the direction of Aboriginal Arts staff. A participant's initiative and the nature and demands of the work determine responsibilities. The nature of the mentor/participant relationship promotes professional development according to individual goals, objectives, expectations, and experience. Duties may include but are not limited to assistance in promotion, special events, festival and project coordination, and various other responsibilities related to program management. Participants should

I Assistant to the Choreographer

June 22 to August 6, 2003

APPLICATION DEADLINE: February 14, 2003

The assistant will work directly with the program/choreographic director of the 2003 Aboriginal Dance Performance program. The assistant's activities are determined by the particular needs of the program. The program/choreographic director assigns the activities with an emphasis on integrating presentation requirements from a choreographic needs viewpoint. Professional development is achieved according to the individual's goals, objectives, and experience.

II Assistant to the Stage Manager

June 22 to August 5, 2003

APPLICATION DEADLINE: February 14 2003

The participant works as an assistant stage manager/program coordinator under the direction of a professional stage manager.



Persistence of Memory,
Spiderwoman Theatre (left to
right) Lisa Mayo (Kuna/
Rappahannock) co-founder,
Gloria Miguel (Kuna/
Rappahannock) co-founder,
Muriel Miguel (Kuna/
Rappahannock) co-founder;
photo Donald Lee

expect long and intensive working days during the presentation period. A high school diploma, previous experience in an Aboriginal arts environment, and computer experience are an asset.

FINANCIAL ASSISTANCE AND FEES FOR DANCE PERFORMANCE WORK STUDY PROGRAMS

Program Fee \$182 per week

Participants accepted to work study programs receive financial assistance to cover the cost of the program fee. Meals can be purchased at the staff dining room at a cost of \$3 per meal, and on-campus shared accommodation is available for \$43.75 per week. Stipends for the assistant to the choreographer, the assistant to the stage manager, and the costume/prop design coordinator are \$300 per week. The stipend for the program assistant work studies is \$425 per week.

APPLICATION REQUIREMENTS

Applications:

All applicants to the Aboriginal Dance Performance work study programs must submit:

- a completed application form including full name, complete contact information (include e-mail address if available), and nation or tribal affiliation;
- A non-refundable application processing fee of \$28 Cdn (or \$23 US);
- a cover letter of introduction (including a short statement of what you will bring to the program and objectives you would like to achieve during the program);
- a biography and a current resume that includes relevant life experience;
- any documentation (written or recorded) of past work which you feel will support your application;
- two letters of support including names, addresses, and home/business phone numbers from professional associates familiar with your work.

Additional Application Requirements:

In addition to the above requirements the following should include:

I Assistant to the Choreographer

- in the resume, provide details of traditional and/or contemporary dance background and previous choreographic experience and interest.

II Costume/Prop Design Coordination

- a portfolio of related work in design, including regalia and/or crafts. (If possible, send laser copies rather than original works.) For non-Canadian applicants, original works estimated value for declaration should reflect the cost of media used, not the value of the work itself (e.g. photocopies of portfolio: value \$5). Any shipments declared at a value of more than \$20 Cdn will be subject to delays and customs charges, which will be billed back to the applicant. Original works will be returned after adjudication.

CREATION OF NEW WORKS RESIDENCIES

Time Frame: The residencies will take place in February 2004.

Each residency lasts for a period of two to three weeks.

PRELIMINARY APPLICATION DEADLINE: May 2, 2003

This is an artist-driven residency designed to assist Aboriginal artists or artistic collectives in the performing arts with developing the concept and content of a work-in-progress in an interactive and supportive environment.

Participating artists will be provided with available studio space at The Banff Centre during their residency. Banff Centre financial assistance will cover the cost of shared on-campus accommodation (2 per room), and a flex meal plan for a total of \$45.50 per day. The flex meal plan provides 14 buffet-style meals per week in The Banff Centre's Main Dining Room. The artists are responsible for all other costs, including travel.

PRESENTATION OPPORTUNITIES

Participants may request a non-ticketed studio workshop presentation of their work-in-progress for The Banff Centre community and other invited guests.

APPLICATION

Applicants to the Creation of New Works residencies should submit a short letter of intent (no more than two pages) including:

- a short description of the project and the stage of development it has reached;
- preferred and alternate dates for the residency;
- a list of required resources;
- a list of all personnel who would be in residence.

Please attach brief resumes or biographies for the principal artistic personnel, supporting materials including video or audio recordings, and (if application is made on behalf of a company) the organization's mandate or mission statement.

Letters of intent should be addressed to:

Program/Production Coordinator, Aboriginal Arts Program
The Banff Centre, Box 1020, Banff, AB T1L 1H5

ADJUDICATION

An initial review of the proposed residency will be made by the program's artistic director and a planning committee. When the viability of the project has been determined, a decision will be made based on the proposal's artistic merit and available resources. Final acceptance in the Creation of New Works residencies is at the discretion of the Aboriginal Arts Program. The program coordinator will contact the applicant to clarify details of the project and resources available and, if necessary, may request additional support materials. Applicants will be notified within eight weeks of the application deadline.

FINAL APPLICATION AND ACCEPTANCE

Accepted applicants in the Creation of New Work residencies will be required to provide the following:

- a completed registration form for each residency participant (forms will be provided by the program coordinator);
- a non-refundable processing fee of \$28 Cdn for each participant, payable to The Banff Centre, submitted prior to arrival with the completed registration form;
- a revised description of the proposed residency; a final residency schedule (informed by discussions with the program coordinator) outlining rehearsal and presentation time; and potential or planned performances and/or tours following the residency, listing partners or producers, if applicable.

Indigenous Media & Visual Arts Residency

Communion and Other Conversations:
A Thematic Residency for Indigenous Artists on Christianity and Colonialism

Through the Creative Residency Program, Media & Visual Arts in partnership with the Aboriginal Arts Program

October 20 to December 5, 2003

APPLICATION DEADLINE: all materials received by February 28, 2003

This residency provides an important opportunity to support creativity and conversations among Indigenous artists throughout the world. The residency offers a unique forum for exploring the connections, differences, and contradictions of contemporary identities as Indigenous people. While Indigenous peoples in all countries share similar histories of colonization, the diversity of individual experiences and choices results in complex differences. Christianity was used frequently not only as a tool for colonization within Indigenous communities, but also as an attempt to annihilate Indigenous cultural practices throughout the world. However, several generations of Indigenous peoples embraced aspects of Christian religions.

This history has created dissension and divisions among generations of Indigenous people, and that still exist today. Many Indigenous people retain their Christian faith without having access to their languages or cultural practices. Meanwhile, increasing numbers of Indigenous people have come to consider Christianity a corrosive and divisive tool that has denied them access to their culture.

The historical impact of Christianity has immediate relevancy internationally in Indigenous territories. In Canada today, as elsewhere, Aboriginal individuals and communities seek to address the painful legacy of Church-run residential schools through the Aboriginal Healing Foundation and legal processes.

It is timely, at the dawn of the new millennium, to critically assess the impact of colonial histories on the diverse artistic practices of Aboriginal peoples throughout the world.

Thematic residencies focus on a pre-determined theme and capture current and emerging ideas in contemporary art by offering artists the luxury of time. Programs in Media & Visual Arts focus on professional development, research, and training opportunities for artists, researchers, technicians, and diverse communities of cultural producers. Programs support creative research and production and critical endeavours, providing access to emerging

and established technologies in new media, video, television, ceramics, painting, performance, photography, print media, papermaking, sculpture, and textiles. We support artists at all stages of their careers in a multidisciplinary environment. The facilities, located in Banff National Park and surrounded by awe-inspiring vistas of the majestic Rocky Mountains, can accommodate the visual artist, curator, or critic working within any discipline or theme.

CRITERIA

The thematic residency program seeks proposals from Indigenous artists who have completed their basic training (not necessarily in a formal educational institution), produced an independent body of work, and received recognition of their peers through public presentation of their work.

Assessment criteria for the Communion residency are based on artistic merit and relevance to the theme. Consideration is also given to fair representation of artistic specialization, gender, and the various regions and cultures of Canada and the world. The Banff Centre's ability to technically support proposed projects is considered in adjudicating applicants.

ADJUDICATION AND NOTIFICATION

Applications are assessed and selected through a peer selection committee.

Once the adjudication process is complete, written notification of acceptance to the program is given. Travel arrangements should only be made after written confirmation is received. Incomplete and late applications will be considered if places are still available. Final acceptance is at the discretion of the selection committee. In some cases, artists who have not applied may be invited to participate in the program.

PEER ADVISORS

Each thematic residency has peer advisors who in addition to doing their own projects are available for feedback on a peer-to-peer basis, critiques and discussions. They are selected for their special expertise related to the thematic topic. Peer Advisors for Communion and Other Conversations are to be determined.

FINANCIAL ASSISTANCE AND FEES

The package cost to artists is approximately \$4376 and includes:

Studio fee:	\$2444
Shared room:	\$1296
Flex Meal Plan:	\$636

Scholarship is based on artistic merit and criteria. The Banff Centre endeavours to scholarship up to 75% of the package cost for this residency. (Total cost to the artist can be as little as approximately \$1,100). All awards are made on the basis of artistic merit. A limited number of financial aid packages are available and all awards are made at the discretion of the program directors.

Financial assistance is not awarded in cash; the amount will be credited to your account. If you are successful in obtaining support from other agencies, The Banff Centre reserves the right to review and adjust its award.

CURATORIAL COLLECTIVE

This residency develops from an international curatorial collective that is currently exploring the impact of Christianity on Indigenous communities in Aotearoa/New Zealand, Australia, Canada, and the United States. This collective includes:

- Margaret Archuleta, Independent Curator of Native American Fine Art, Long Beach, California, USA (formerly Curator of Fine Art, The Heard Museum, Phoenix, Arizona)
- Brenda Croft, Senior Curator of Indigenous Art, National Gallery of Australia, Canberra
- Lee-Ann Martin, Adjunct Curator, First Nations Art, MacKenzie Art Gallery, Regina, Saskatchewan, and Curatorial Fellow, Walter Phillips Gallery, Banff, Alberta, Canada
- Megan Tamati-Quennell, Arts Development Facilitator, Ngai Tahu Development Corporation, Christchurch, Aotearoa/New Zealand (formerly Art Curator, Te Papa Tongarewa, Museum of New Zealand, Wellington)

General Information

Fees

The flex meal plan is a declining balance account budgeted on the purchase of at least 14 full buffet meals during a week (depending on meals taken). Participation is mandatory with on-campus accommodation (except for work study participants) and there is no refund of unused flex credits upon completion of the program. Additional meals may be purchased on a cash basis.

Fees do not include the Goods and Services Tax (GST – seven per cent). GST does not apply to program fees and meal plans of more than four weeks duration.

All programs, faculty, dates, fees, and financial assistance are subject to change without notice.

The Banff Centre welcomes applications in French. Applicants should be aware that the language of instruction in most cases is English and that all acceptances and official correspondence is in English. The degree of fluency of English required to successfully participate in programs will vary from program to program. Applicants may wish to consult with staff in the appropriate department.

The Banff Centre est heureux de recevoir les demandes d'inscription en français. Il importe toutefois aux candidats de savoir que la langue d'enseignement, dans la majorité des cas, est l'anglais et que la correspondance officielle ainsi que les notifications d'admissibilité sont aussi en anglais. Par ailleurs, comme le niveau de connaissance de l'anglais oral, exigé pour réussir à nos cours, varie d'un programme à l'autre, il est recommandé à tout candidat de s'aviser, auprès des membres du département qui l'intéresse, de ses conditions d'étude.

The Banff Centre honours diversity and encourages applications from all sectors of society.

Adjudication and Notification

Applications are assessed and selected through a selection committee process. Once the adjudication process is complete, notification of acceptance to the program is given.

Travel arrangements should only be made after confirmation is received. Incomplete and late applications will only be considered if places are still available. Final acceptance is at the discretion of the selection committee. In some instances, artists who have not applied may be invited to participate in the program.

Financial Assistance Information

In keeping with the principles of self-governance, applicants are encouraged to apply to the Canada Council, their provincial and/or municipal arts council, band councils, economic development offices, and/or community political, cultural, and arts organizations for funding.

Where assistance is not available, individuals may apply directly to the program for consideration for financial assistance. See Application for Financial Assistance on the reverse of the application form. (Applicants must complete this form in full in order to be considered for an award.) Include a letter outlining why you are applying, other funding sources to which you have applied, and the amount of additional assistance you require. Note that financial assistance is limited. While application for financial assistance does not influence acceptance to the program, consideration for financial assistance is also given to those who have applied to other sources of funding. Participants must provide their own travel and spending money.

Drug and Alcohol Policy

Aboriginal artists in partnership with The Banff Centre guide the Aboriginal Arts Program. Due to the traditional nature of activities within each program, we require that all programs and participants are alcohol and drug free. All participants accepted into the program are required to sign a declaration of adherence to this policy.

Age Requirement

The minimum age requirement for applicants is 18 years of age (no exceptions).

Medical Insurance

Full medical insurance is a mandatory condition of acceptance to The Banff Centre. Non-Canadians are required to have medical insurance, which will cost approximately \$25 per week if obtained in Canada.

Non-Canadians

Non-Canadians will be required to obtain a Student Authorization (\$125 Cdn) from the Canadian Government. Non-Canadians accepted into the program will receive details about entry visas.

Faculty, Staff, and Visiting Artists

The Aboriginal Arts Program staff are multidisciplinary artists and members of the professional Aboriginal artistic community, selected for their expertise and dedication to the support and development of Aboriginal Arts. The Aboriginal Arts Program also works with a community of cultural workers, experts in their field of study that participate in the programs as mentors, instructors, and program directors.

Work Study Programs

Work study programs provide the participant with a combination of learning opportunities and supervised, practical work. Learning opportunities may be formal sessions and/or workshops, or may be informal opportunities arising spontaneously. The work portion of the experience relates to the real and ongoing activities of the Aboriginal Arts Program. Work study positions are determined by the nature and demands of the programs.

It is recognized that work study participants bring prior training and expertise to their term. A high school diploma, knowledge of and previous experience working in an Aboriginal arts environment, and computer skills are assets.

Participation in a work study program is considered to be full-time study, rather than employment. All participants sign a learning contract that assists in the evaluation of their work study experience.

Prospective participants should note that while reasonable work hours are generally maintained, hours vary according to the needs of the program schedule and the requirements

of individual shops. Because of the nature of the profession and the hands-on nature of the program, prospective participants should expect long and intensive working days during the presentation stage of the program. It is neither feasible nor practical for participants to engage in outside employment during the programs. The dates of the programs may vary according to the presentation schedule, which is subject to change.

Other Opportunities

In addition to applying to the Aboriginal Arts Program, Aboriginal artists are invited to apply to residencies, work study programs, and projects offered by the following Banff Centre departments: Media & Visual Arts, Creative Electronic Environment, Music & Sound, Theatre Arts, and Writing & Publishing. Information on these programs is available from the Office of the Registrar (1.800.565.9989).

Paul D. Fleck Library & Archives

The Banff Centre's Paul D. Fleck Library & Archives offers participants both an environment of and virtual access to resources for knowledge acquisition and exploration. The collections reflect programming in Arts, Leadership Development, and Mountain Culture, providing a small yet focused cross-disciplinary resource from which to retrieve information and draw inspiration. From the library or from a studio, participants can access the online catalogue and electronic resources available during their stay. Professional librarians are available to ensure artists' time is productive and enjoyable. In advance of your arrival, view the library Web site – www.banffcentre.ca/library – or contact the library at 403.762.6265 for details on holdings and resources.

Program Directors and Faculty Biographies

Marrie Mumford [Metis/Chippewa-Cree] *Artistic Director, Aboriginal Arts Program* has a BA in Theatre from the University of Alberta and an MFA from Brandeis University in Boston. Her career has spanned over 30 years in professional theatre in Canada and the United States. She has worked with Native Earth Performing Arts, De-Ba-Jeh-Mu-Jig Theatre, Theatre Calgary, Citadel Theatre, Manitoba Theatre Centre, Tarragon Theatre, Theatre Passe Muraille, Factory Theatre, Toronto Free Theatre, and National Arts Centre in Ottawa.

From 1992 to 1995, Ms. Mumford worked with the Ontario Ministry of Culture to implement a cultural industries strategy with established and emerging Aboriginal Arts organizations. From 1995 to the present, she has served as the artistic director of the Aboriginal Arts Program at The Banff Centre, initiating the Aboriginal Dance Performance program, the Creation of New Works program, the Aboriginal Curators' series at the Walter Phillips Gallery, the Aboriginal Screenwriters' program, and Aboriginal

New Media programs. She has participated in activities supporting national and international Aboriginal Arts communities including the Second Aboriginal Advisory Committee for the Canada Council and the Canadian Aboriginal Music Awards. In 1996, she was honoured with the first James Buller Award for the Advancement of Aboriginal Theatre by the Centre for Indigenous Theatre.

Carol Geddes [Tlingit] *Instructor, Aboriginal Screenwriting Workshop* was born in Teslin, Yukon, graduated from Carleton University with a BA and obtained a graduate degree in Communications from Concordia University. After being executive assistant for the Council for Yukon First Nations, her first major film set her on an award-winning career in the industry. Whether writing or producing, her prolific output has highlighted the stories and struggles of Aboriginal life in both the Yukon and other parts of Canada while garnering her national and international awards for documentaries. Animation, drama, magazine writing, and education

series are other methods she has used successfully to tell her stories and the stories of her people. Geddes maintains strong ties in the larger community through serving on the WTN [Women's Television Network] Foundation Board, the National Film Board Aboriginal Selection Committee, Yukon Heritage Resources Board, and the Yukon Arts Centre Board. To maintain close contact with her roots, she sits on the Teslin Tlingit Council as a representative for her First Nation and is the representative for the Dakl'weidi dan for her government.

Carol Greyeyes [Cree] *Instructor, Aboriginal Screenwriting Workshop* is from Muskeg Lake Cree Nation in Saskatchewan and is the former artistic director of the Centre for Indigenous Theatre (CIT) and the founding principal of the Indigenous Theatre School in Toronto. She has worked across Canada as an actor, teacher, director, and writer. Carol worked as junior story editor on *North of 60* and has written for TVO, CBC radio, and series television. Carol holds a BFA and BED from the University of Saskatchewan and an MFA from York University. She has directed over 12 plays for the CIT and has acted in film, television, radio, and on stage. She currently resides in Saskatoon.

Debby Keeper [Cree] *Program Production Coordinator, Aboriginal Arts Program* is a member of the Fisher River First Nation, of the Manitoba Interlake region. She has a Bachelor of Fine Arts General Degree Honours from the University of Manitoba. Her educational and artistic background includes media and visual arts, performance, and writing. Keeper's own art-related video works have been exhibited locally, nationally, and internationally. As an independent media artist, she has worked in camera, editing and sound, as a project consultant, as a production/editing instructor/facilitator, and as a media arts presenter. Debby has worked nationally with Aboriginal Arts communities. She was a member of Canada Council's Media Arts Aboriginal Advisory Committee and was also hired by the Canada Council's Media Arts Department to promote their programs to Aboriginal communities throughout Manitoba.

Georgina Martinez [Zapotec/Mexican] *Program Director, Aboriginal Dance Performance Program* has a professional background that has been a driving force for the creation of a unique dance

form, an integration of a strongly poetic, feminine style with the ancestral knowledge and ritual of ancient cultures. She studied dance and choreography in the United States. Returning to Mexico, her training and artistic vision focused on the exploration of her personal world-view with the history, rituals, and iconography of her Indigenous heritage. Her work has been presented since 1989 in dance venues and festivals in Mexico, the United States, Canada, Europe, and the Philippines. She has received the support and recognition of FONCA and INBA in Mexico as well as various arts councils in the United States and Canada.

Edna Manitowabi [Anishnaabe] *Cultural Director, Aboriginal Dance Performance Program* is Bear Clan of Ojibwe/Odawa ancestry, of Wikwemikong, Manitoulin Island. Edna has been a strong advocate for the past 40 years for Anishnaabe Kwe and the revitalization of Aboriginal traditions, customs, ceremonies, and spirituality. Currently teaching as a professor in the Native Studies Department at Trent University, Edna developed courses in Aboriginal Theatre, Aboriginal Women's Studies, and co-teaches a PhD course in Indigenous Knowledge. Edna was the cultural director for Native Theatre School and the Centre for Indigenous Theatre for five years. She was the language resource person providing translation and interpretation for their productions. She has performed in *Someday* by Drew Hayden Taylor, for which she created the lead role. Following this performance, Edna was invited to perform at Harvard University. Edna also performed a new work she created for The Roots of Theatre Festival in Finland.

Lee-Ann Martin [Mohawk] *Curatorial Fellow, Walter Phillips Gallery, Curatorial Collective Indigenous Media & Visual Arts Residency* is an independent curator living in Ottawa. She is currently working with the Walter Phillips Gallery to mentor emerging curators and develop programming for their Banff International Curatorial Institute. Previously, Martin was head curator at the MacKenzie Art Gallery, Regina (1998-2000), where she continues as adjunct curator, First Nations Art. While at the MacKenzie, she co-curated, with Morgan Wood, *EXPOSED: Aesthetics of Aboriginal Erotic Art*, and, with Bob Boyer, *The Powwow: An Art History*. She held the positions of First Peoples Equity Coordinator

at the Canada Council for the Arts (1994-1998) and Interim Curator of Contemporary Indian Art at the Canadian Museum of Civilization, Hull, Quebec (1992-1994). In 1992, Martin co-curated, with Gerald McMaster, the internationally travelling exhibition *INDIGENA: Perspectives of Indigenous Peoples on 500 Years*. She has curated numerous exhibitions and published essays on critical issues in contemporary First Nations art in Canada, and served as coordinator for the 1990 National Task Force on Museums and First Peoples. She holds a Master's Degree in Museum Studies from the University of Toronto.

Muriel Miguel [Kuna/Rappahannock] *Guest Director/Choreographer Aboriginal Dance Performance Program* is a founding member and artistic director of New York's Spiderwoman Theater. She was an original member of Open Theater and originated the role of Philomena in *The Rez Sisters*, Aunt Shadie in *The Unnatural and Accidental Women*, and Spirit Woman in *BONES: An Aboriginal Dance Opera*. Muriel was an assistant professor of drama at Bard College and now teaches at the Centre for Indigenous Theatre and the Aboriginal Dance Performance program. In 1999, she choreographed *Throw Away Kids* as guest choreographer for the Aboriginal Dance Performance program. In 1999, Muriel was awarded an honorary Doctorate in Fine Arts from Miami University in Oxford, Ohio. In 2002, Muriel received a Fleck Fellowship in the Arts to complete work on Spiderwoman Theater's 25th Anniversary show, *Persistence of Memory*.

Deborah Ratelle *Program Manager, Aboriginal Dance Performance Program* has worked as the production and stage manager for Spiderwoman Theater in New York since 1990. She also has had a long-standing relationship with Native Earth Performing Arts in Toronto, working as both production manager and stage manager. She was the stage manager for the Chinook Winds Aboriginal Dance Program at The Banff Centre for two summers and traveled to Ottawa for the Gala performance of the Aboriginal Dance program for the First People's Arts Conference at the Museum of Civilization in 1998. On April 1, 1999, she stage-managed the Gala performance for the opening of the Nunavut Territory in Iqaluit. She was the stage manager for *The Unnatural and Accidental Women* for the

Firehall Theatre in Vancouver and *BONES: An Aboriginal Dance Opera* for the 2001 Banff Arts Festival. She has been the coordinator for the *playRites* Colony at The Banff Centre for the last five years and is the program manager for the Aboriginal Dance Performance program.

Russell Wallace [Stla'limx] *Music Director, Aboriginal Dance Performance Program* is known as a musician and composer across Canada. Wallace has been the composer for the Aboriginal Dance program since 1996. He has co-recorded numerous CDs and produced *Hearts of the Nations ... Aboriginal Women's Voices ... in the Studio*. In 1999, *Hearts of the Nations* was nominated for a Juno Award, a Native American Music Award, and a Canadian Aboriginal Music Award. Recently the CD *Chinook Winds Aboriginal Dance 96/97*, composed and produced by Russell, was launched as part of the series *Spirit ... I am your Bones* during the Banff Arts Festival in 2001. Russell currently performs with Tzo'Kam, and has established the production company Wallace Media Productions and the record label Red Planet Records.

Jordan Wheeler [Cree/Irish] *Program Director, Aboriginal Screenwriting Workshop* was born to a Cree mother (Bernelda, a CBC journalist) and an Irish father (Peter). With his mother, he learned firsthand about protests and Powwow trails, media scrums, and the urban Native experience. He then became a journalist himself and later published short stories using those early experiences as fodder. To support his writing, Wheeler worked on the technical side of a string of independent productions, from CBC anthology dramas to in-house corporate training videos, moving from production assistant to editing and directing. Starting in 1989, he combined his two occupations by co-writing *Welcome Home Hero*, a half-hour film starring Tom Jackson and Rene Highway. In 1992, Wheeler became writer and story editor with CBC's *North of 60*. After four years and nine scripts, he moved on to other projects such as *The Rez*, *Big Bear*, *Black Harbour*, *The Adventures of Shirley Holmes*, and *Longhouse Tales*. Wheeler still dabbles in journalism with a weekly column for the *Winnipeg Free Press* and teaches the craft of scriptwriting when he isn't writing scripts.



APPLY ON-LINE AT: www.banffcentre.ca

ABOUT THE BANFF CENTRE

The Banff Centre is Canada's only learning centre dedicated to the arts, leadership development, and mountain culture. We serve the needs of accomplished artists, business and community leaders, and members of the global mountain community through year-round programs designed to enrich professional practice beyond the realm of traditional education.

The Centre is also home to a world-class conference facility. The convergence of our resources, multidisciplinary programming, and spectacular physical location affords an inspirational learning experience. Creative excellence is our hallmark.

RECOMMENDER REQUEST

Name, full mailing address and telephone number of two reference people who have agreed to provide a verbal or written recommendation upon request:

DEMANDE DE RECOMMANDEUR

Les noms, adresses postales complètes et numéros de téléphone de deux personnes qui consentent à fournir sur demande une recommandation verbale ou écrite :

1 _____ 2 _____

ARE YOU A MEMBER OF / ETES-VOUS MEMBRE DE:

Canadian Actors' Equity YES / OUI NO / NON

ACTRA YES / OUI NO / NON

L' Union des artistes (UDA) YES / OUI NO / NON

Other – please specify / Autres – précisez _____

APPLICATION FOR FINANCIAL ASSISTANCE / DEMANDE D'AIDE FINANCIÈRE

To be completed by applicants to Aboriginal Dance Performance and Indigenous Media & Visual Arts Residency.

À compléter si vous faites demande aux programmes Aboriginal Dance Performance ou Indigenous Media & Visual Arts Residency.

The Banff Centre provides financial assistance to artists based on talent and need. In order to calculate financial need, we require the following information:

Le Centre de Banff fournit une aide financière aux artistes sur la base de leurs talent et besoins. Dans le but de déterminer cette aide, les renseignements suivants sont exigés:

1 (a) Occupation of self or parent(s) or guardian(s) / votre occupation ou celle de vos parent(s)/gardien(s)

(b) If any dependents, how many? / nombre de dépendants (si vous en avez)? _____

(c) Of these dependents, how many are attending: / combien avez-vous de ces dépendants qui fréquentent: _____

Elementary or secondary schools? / des écoles primaires/secondaires? _____

University or college? / l'université ou un collège? _____

Other education institutions? / d'autres établissements d'enseignement? _____

2 List other agencies or sources from which you will be seeking financial assistance to attend The Banff Centre.

Dressez la liste des divers organismes et sources auprès desquels vous sollicitez une aide financière touchant votre admission au Centre de Banff.

3 State the general and particular financial circumstances which make it necessary for you to apply for financial assistance to attend the program. (Use a separate sheet if required.)

Décrivez, sur le plan tant général que particulier, la situation qui vous oblige à postuler une aide financière pour votre admission au programme. (Joignez une note explicative au besoin.)

4 Anticipated budget / Prévision budgétaire

EXPENSES / DÉPENSES

Program fee / droits d'inscription _____

Room and meal plan / chambre et repas _____

*Travel to Banff / voyage à Banff _____

*Shoes/supplies / souliers/fournitures _____

Total cost / total des dépenses _____

SOURCES OF FUNDS / RESSOURCES

Personal savings / épargnes personnelles _____

Family contribution / apport familial _____

Grants/loan/other scholarships _____

Subventions/emprunts/bourses _____

Other / autres _____

Total sources of funds / total des ressources _____

Amount of Banff Centre financial aid applied for: / Montant de l'aide financière sollicitée auprès du Centre de Banff: _____

* These expenses are not covered through financial aid. / Ces dépenses ne sont pas prises en charge par l'aide financière.

**THE BANFF CENTRE
OFFICE OF THE
REGISTRAR**

PHONE
403.762.6180
or 1.800.565.9989

FAX
403.762.6345

MAILING ADDRESS
Box 1020
107 Tunnel Mountain Dr
Banff, Alberta T1L 1H5

E-MAIL
arts_info@banffcentre.ca

WEB SITE
www.banffcentre.ca

ARTS PROGRAM INFORMATION IS AVAILABLE FOR:

ABORIGINAL ARTS Aboriginal film and video, Aboriginal dance performance, Aboriginal performance work study, creation of new works – performing arts residencies, Indigenous media & visual arts residency

BANFF INTERNATIONAL CURATORIAL INSTITUTE workshops, summits on curating, visual culture, issues in contemporary art, publications, and residencies

BANFF NEW MEDIA INSTITUTE workshops, summits on new media, research, television, and convergent media co-productions

BANFF playRites COLONY

CREATIVE ELECTRONIC ENVIRONMENT work study programs in television, photography, and computers

CREATIVE NON-FICTION AND CULTURAL JOURNALISM

DANCE TRAINING AND PERFORMANCE

LEIGHTON STUDIOS for Independent Residencies

MEDIA & VISUAL ARTS RESIDENCIES ceramics, computer arts, paper media, performance art, photography, painting, print media, mixed media, Internet art and Web design, sculpture, video, textiles, and work study programs

MEDIA & VISUAL ARTS WORKSHOPS ceramics, photography, print media, sculpture, performance art

MUSIC & SOUND chamber music, master classes (strings, winds, piano), song in collaboration, double bass and brass residencies, career development residencies, jazz programs, audio engineering work studies, CD recording residencies

OPERA AS THEATRE

PERFORMING ARTS RESIDENCIES

STAGED COMBAT WORKSHOP

THEATRE PRODUCTION, DESIGN, AND STAGE MANAGEMENT theatre craft, assistantships, and work study in all areas of production

VOICE WORKSHOP for all performers

WALTER PHILLIPS GALLERY contemporary art exhibitions, research, publications, symposia, think tanks, and work study

WRITING & PUBLISHING workshops, studios, readings, and self-directed residencies



INNOVATIVE PROGRAMMING IN AN UNPARALLELED SETTING

Artist James Jones. Photo by Don Lee.



INDIGENOUS ARTS AT THE BANFF CENTRE

Indigenous Arts programming at The Banff Centre contributes to strong and vibrant Indigenous communities in Canada and around the world. We lead programs that offer inspiring opportunities for artists across artistic disciplines. Dancers, choreographers, musicians, singers, spoken word performers, writers, filmmakers, visual and new media artists experience programming that is artistically and culturally relevant, rigorous, innovative, and transformational.

Come be part of what is happening here.

2015 programs include:

RE(CLAIM): AN INTERDISCIPLINARY RESIDENCY WITH A MUSIC FOCUS

September 28 – October 10, 2015
Apply by June 1, 2015

INDIGENOUS DANCE RESIDENCY

August 3 – 29, 2015
Apply by May 4, 2015

INDIGENOUS WRITING PROGRAM

Onsite: September 7 – 19, 2015
Online: September 28 – December 4, 2015
Apply by May 1, 2015

SELF-DIRECTED RESIDENCIES

Ongoing opportunities

**For more information visit
banffcentre.ca/indigenouarts**

Indigenous Arts is
generously supported by:



RBC
Emerging Artists
Project



The Banff Centre
inspiring **creativity**

Aboriginal Arts Programs



Sandra Laronde,
director



The Banff Centre
inspiring creativity



Aboriginal Arts at The Banff Centre

Situated on Sleeping Buffalo Mountain in Blackfoot Territory and in the heart of Banff National Park, The Banff Centre offers an inspiring setting for Aboriginal artists of all disciplines to realize their creative potential. With new leadership and vision, The Banff Centre's Aboriginal Arts programs are creating a variety of exciting opportunities for emerging and mid-career professional artists in all disciplines.

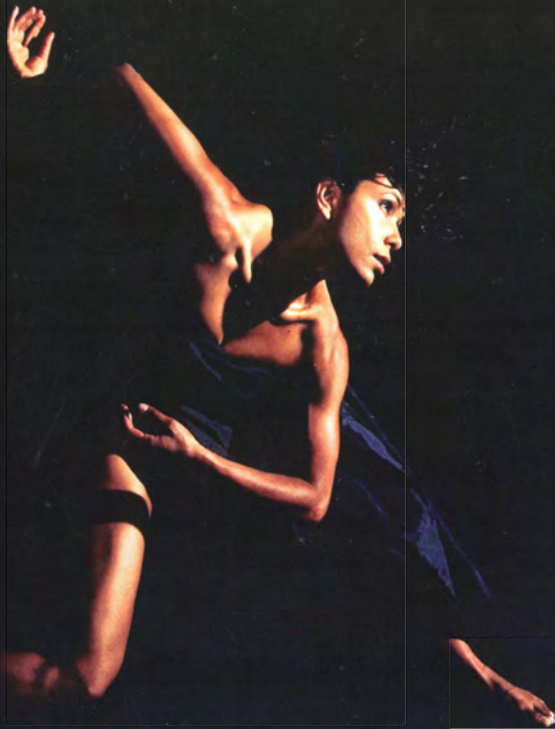
Programs Include:

- Indigenous Choreographers Summit
- Diverse as this Land
- Voice Intensive Workshop
- Aboriginal Emerging Writers Residency
- Visual Arts Creative Residency
- Self-directed Residencies
- Work Study Opportunities

For more information and to apply:
1-800-565-9989 or 1-403-762-6180
arts_info@banffcentre.ca
www.banffcentre.ca



The Banff Centre
inspiring **creativity**



ABORIGINAL ARTS

2010 Auditions

Director, Sandra Laronde

Achieve Your Artistic Vision

Audition for one of The Banff Centre's exceptional programs in dance, music, and theatre. Be in the heart of Blackfoot Territory in the Canadian Rockies.



The Banff Centre
inspiring creativity



About the 2010 Auditions

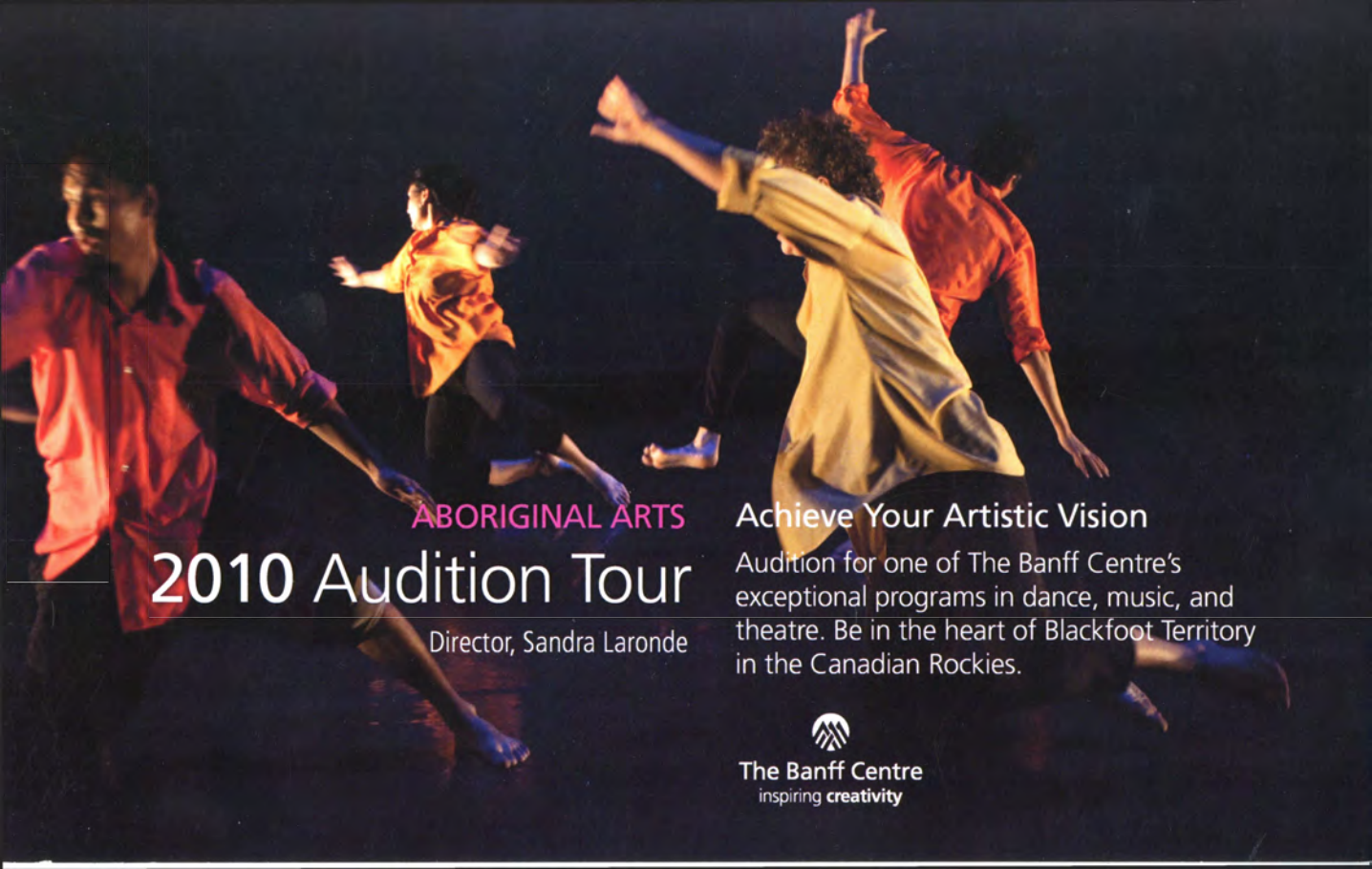
Aboriginal Arts at The Banff Centre has embarked on Canada's first ever performing arts audition tour for Indigenous performers. In 2010, we will be traveling to select Canadian and U.S. cities in the search for musicians, singers, dancers, and actors to participate in our innovative programs and residencies.

All Canadian and international Indigenous artists are encouraged to apply. Artists who cannot travel to selected cities may choose to audition via DVD submission. Applicants must be of Aboriginal descent and 18 years of age or over. Online registration required.

For more information,
please call 403.763.6710
banffcentre.ca/Aboriginal_Arts
aboriginal_arts@banffcentre.ca



The Banff Centre
inspiring creativity



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The Banff Centre
inspiring creativity



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**Interested? Check
www.banffcentre.ca/Aboriginal_Arts
for an up-to-date audition schedule
and requirements.**



The Banff Centre
inspiring creativity



INDIGENOUS ARTS

THE BANFF CENTRE

For more information:
banffcentre.ca/indigenous-arts
403.763.6710 or 1.877.613.6725

A heartfelt thank you from
Indigenous Arts



PHOTO: SHARON KING

BANFF ARTS

aboriginal arts

Chinook Winds Aboriginal Dance Program

Programs for Aboriginal resident artists, dancers and choreographers. Work study programs in Theatre Design and Stage Management, Program Management and Publicity.

Application deadline: February 15, 2000

A PLACE FOR ARTISTS

The Banff Centre for the Arts is a place for artists. Dedicated to lifelong learning and professional career development in the arts, the year-round continuing education facility serves as a site and catalyst for creative activity and experience.

CAROL A. PHILLIPS
Vice-President,
The Banff Centre
Director, Centre for the Arts

MARRIE MUMFORD
Artistic Director,
Aboriginal Arts Program

CAT CAYUGA
Assistant Director,
Aboriginal Arts Program

SADIE BUCK
Co-Director, Aboriginal Dance
Professional Program

ALEJANDRO RONCERIA
Co-Director, Aboriginal Dance
Professional Program

RUSSELL WALLACE
Music Director and Composer,
Aboriginal Dance Professional
Program

GEORGINA MARTINEZ
Choreographer and Training
Coordinator, Aboriginal Dance
Training Program

DEBORAH RATELLE
Production Stage Manager



Sandra Laronde
(Teme/Augama/ Anishnaabe) in
Throw Away Kids. Photo Don Lee.

Aboriginal Dance Professional Residency page 2
Apprentice Artists

Program dates: June 4 to July 11, 2000
Application deadline: February 15, 2000

Aboriginal Dance Training Program page 3

Program dates: June 4 to July 2, 2000
Application deadline: February 15, 2000

Theatre Design and Stage Management page 4
Work Study Programs

Design program dates: June 4 to July 11, 2000
Stage Management dates: May 29 to July 11, 2000
Application deadline: February 15, 2000

Program Management and Publicity page 5
Work Study Program

Program dates: May 1 to July 19, 2000
Application deadline: February 15, 2000

Works mounted by the Chinook Winds Aboriginal Dance program since its inception in 1996 include: *Throw Away Kids* by Muriel Miguel; *Shooting Stars* by Georgina Martinez; *Shaping Worlds as Fire Burns* by Gaetan Gingras; *The Bering Strait* by Donna Bernhardt; *Shaman's Journey* by Raoul Trujillo; *Misabi* by Christine Friday O'Leary; *Seeing Voices* by Jerry Longboat; *Messengers, Light and Shadow, Nunatsiaq – The Good Land, Residential School for Boys, Butterfly Dance, Brass Orchestra, and Four Directions* by Program Director and Choreographer, Alejandro Ronceria.

Chinook Winds Aboriginal Dance Program 2000

Summer is the season of emergence and movement!

SUMMARY

The summer of 2000 marks the fifth anniversary year for the Chinook Winds Aboriginal Dance program.

This program provides contemporary Aboriginal dancers the opportunity to work with traditional Aboriginal dancers and mentors from a diversity of nations. Traditional dancers have the chance to explore new contemporary dance ideas. During the past four years the Aboriginal Arts program has nurtured and gathered a team of respected and experienced mentors, each year adding new choreographers and mentors who bring to the program new perspectives and new dimensions.

Since the beginning, there has been a special cultural spotlight each year. In 1996 dances from the Plains were highlighted in various aspects of the program, which included the classes and the final production. In the second year, the focus was centered on Inuit cultures, which included regions from the Eastern and Western Arctic and Greenland. In the third year, and for the first time, the focus moved beyond Canadian borders to bring in an international component which included dances and songs from across Turtle Island ... from the far North to Central America ... from Inuvik to Chiapas. Last summer the Chinook Winds Aboriginal Dance program celebrated "NUNAVUT" meaning in Inuktitut, "OUR LAND." This was an historic event in 1999, when a new territory was officially recognized in Canada.

The program in 1999 developed a two-tiered approach to create a welcoming and stimulating atmosphere for both senior and emerging artists. In the summer of 2000, this approach has been expanded to include two programs: the Aboriginal Dance Professional residency and the Aboriginal Dance Training program.

The Aboriginal Dance Professional residency will bring together for five weeks highly skilled professional performers, apprentice dancers and a creative team which will work in several disciplines on a new project which will prepare the groundwork for a dance/song performance to be completed the following year.

The Aboriginal Dance Training program will provide, for a period of four weeks, intensive training in contemporary and traditional Aboriginal dance forms. Dancers will become familiar with rehearsal and performance practice through learning selected pieces from the existing repertoire from the Chinook Winds Aboriginal Dance program. These pieces will be presented in an open studio showing at the end of the session.

The Chinook Winds Aboriginal Dance program provides professional development and performance opportunities for emerging and established dancers, choreographers, and singers as well as for a community of workers who support this creative practice - in design, production, and in the areas of arts, cultural and program management.

ABORIGINAL DANCE PROFESSIONAL RESIDENCY

"The Aboriginal Arts program has developed innovative and challenging programs in dance and music. In bringing these two programs together we will bring together four years of research each in Aboriginal dance and music. Now we will begin to explore the intrinsic and inherent relationship of music and dance as it currently exists within our communities. We will use our performance arts to tell our story. A story that started when we were first placed on earth and one that will continue as we move on ..." Sadie Buck

The summer of 2000 will see the gathering of highly skilled professional performers working with a creative team in several disciplines, to begin a process of exploring songs, dance and music to create a new work which will be performed in 2001, completing a two-year development process. Under the program direction of Sadie Buck and Alejandro Ronceria, a new narrative piece will be created drawing on the ground breaking work of past Aboriginal Arts programs: the Chinook Winds Aboriginal Dance program and the Aboriginal Women's Voices projects. The results will be a major new work - an Aboriginal dance opera which will combine Aboriginal dance forms with Aboriginal singing traditions.

Sadie Buck bases this work on a short story that began the development of the narrative in a workshop held in July 1999. This workshop laid the groundwork for the collaboration that will be presented in two performances of a work-in-progress at the Margaret Greenham Theatre in July 2000. Flexibility and openness to exploration and experimentation will be the key elements for the learning process of the workshops.

The company will work in a professional environment with classes, workshops and rehearsals. Classes are offered in contemporary dance techniques and diverse traditional Aboriginal dance forms in a unique school of new movement that integrates both. Classes will also be offered in masking and song creation. The ensemble will work with the music director and composer to create an original score for the narrative. The workshops will research and experiment with approaches to creating a cohesive and strong movement vocabulary to create the movement and musicality of the work - to bring the story into the music.

The creative team for the dance opera includes Russell Wallace as music director and composer, and resident multidisciplinary artists with performing backgrounds in dance, music and theatre as both creators and performers. Making up the Aboriginal Dance Professional residency are: Soni Moreno, Carlos Rivera, Santee Smith and George Leach. Linda Babins and Leah Fontaine form the design team. As part of the team, four dancers will be selected by a jury from submissions to the Aboriginal Apprentice Dance program. Completing the team will be interns who will assist the directors, designers, production and program personnel and who will be selected through an application process.

ABORIGINAL APPRENTICE DANCE PROGRAM

Program dates: June 4 to July 11, 2000

Application deadline: February 15, 2000

Four participants will be selected to work with the Aboriginal Dance Professional residency. Participants familiar with the process from previous years are encouraged to apply to participate in the classes and company workshops and rehearsals. This program is for emerging professional Aboriginal dancers with a strong traditional and/or contemporary dance background, who have successfully completed a previous program or have been part of a dance company or have gained experience on other projects. Wherever possible, consideration is given to those who were in a previous Chinook Winds program and who show evidence of continued growth.

Program fee: \$1,680
Accommodation: \$818 (two per room)
Flex meal plan: \$562 (see Flex Meal Plan)
GST (7%) is applied where required.

Successful applicants will receive an award to cover the full cost of the program fee and a portion of room costs. Meals and transportation costs are not provided.

RESOURCE AND FACULTY

Co-directors, Aboriginal Dance Professional program

Sadie Buck and Alejandro Ronceria

Music Director and Composer Russell Wallace

Design Team-Lighting Design Linda Babins

Costume/Set Design Leah Fontaine

Dance Professional Resident Artists George Leach,

Carlos Rivera, Soni Moreno, Santee Smith

Inuit Masking Karla Jessen-Williamson

Traditional Dance TBA

Stage Manager Jacqueline Carpenter

APPLICATION REQUIREMENTS FOR APPRENTICE DANCE PROGRAM

All applicants are required to submit:

- A non-refundable application-processing fee of \$25 Cdn (\$21 US) and a completed application form.
- The Application for Financial Assistance, if applying for Banff Centre financial assistance.
- A resume of training and performance experience.
- A one-paragraph biography.
- A letter outlining why you wish to attend the Aboriginal Dance program and a short statement of what you will bring to the program and what you expect to achieve in this program.
- One dance photo – traditional or contemporary.
- If possible, submit a video (VHS 1/2 NTC format) to support the application.
- Name, full mailing address and telephone number of two people who have agreed to provide a verbal or written recommendation on request.

ABORIGINAL DANCE TRAINING PROGRAM

Program dates: June 4 to July 2, 2000

Application deadline: February 15, 2000

This program is designed for Aboriginal dancers with a minimum of five years' experience in traditional and/or contemporary dance. The program will assist in the development of a specific and high quality dance training technique, movement vocabulary and dance methodology including elements of yoga, contemporary dance and traditional dance from a diversity of Aboriginal nations.

The relationship between movement and the energy of the earth and earthly movement will be explored. The training will prepare the body for skills needed in performing and will focus on: examining the full use of space; movement in relation with rhythm and dynamics; working in groups; memorizing phrases of movement; and developing trust and confidence.

Participants will be introduced to the art of improvisation bringing together skills learned in other classes to include: voice, storyweaving and masking which are integral to traditional dance and arts. Relationship between the abstract body form and the intention will be learned, bringing into class one of the basic principles in Aboriginal dance forms: movement is not abstract, it has an intention, a direction, a meaning, a feeling, and it is an integral part of a whole vision of life, a vision that among other aspects rescues the relationship between 'the people' and nature, 'the people' and life.

Dance will become an integral part of our communication, a creative and powerful tool to portray our vision, history, traditions and dreams.

This program is designed for dancers new to the program and for those returning. The focus will be on technique and the process of learning. Dancers will learn selected pieces from the existing repertoire of works from Chinook Winds. They will also explore creating new work together. Working with gifted choreographers, dancers will learn how to work in an ensemble, how to receive direction as well as how to lead. They will become familiar with rehearsal and performance practice and acquire performance and interpretive skills. The repertoire classes will build towards an open studio showing at the end of the session.

Program fee: \$1344
Accommodation: \$619 (two per room)
Flex meal plan: \$426 (see Flex Meal Plan)
GST (7%) is applied where required.

Limited financial assistance will be available. Awards may not exceed the program fee. (Travel and meal costs are not provided.)

RESOURCES AND FACULTY

Choreographers and instructors will include:

Choreographer and Training Coordinator, Contemporary Dance

Techniques / Yoga Georgina Martinez

Guest Choreographer TBA

Native Tribal Dance Karen Pheasant

Inuit Masking Karla Jessen-Williamson

Performance/Storyweaving Muriel Miguel

Music TBA

APPLICATION REQUIREMENTS FOR DANCE TRAINING PROGRAM

All applicants are required to submit:

- A non-refundable application-processing fee of \$25 Cdn (\$21 US) and a completed application form.
- The Application for Financial Assistance, if applying for Banff Centre financial assistance.
- A resume of training and performance experience.
- A one-paragraph biography.
- A letter outlining why you wish to attend the Aboriginal Dance program and a short statement of what you will bring to the program and what you expect to achieve in this program.
- One dance photo – traditional or contemporary.
- If possible, submit a video (VHS 1/2 NTC format) to support the application.
- Name, full mailing address and telephone number of two people who have agreed to provide a verbal or written recommendation on request.

PLEASE NOTE: All dancers should be in good physical condition. Dancers who have had an injury prior to the program should notify the program as to the nature of their injury and submit a medical report. Dancers arriving late into the program will not be accepted.

FLEX MEAL PLAN

The flex meal plan provides residents with a spending limit of \$15.20 per day and allows them to apply their credit to meals in the Banff Centre Dining Room or individual food items in the Sally Borden Snack Bar. Assuming that meals are selected at the dining room, the flex meal plan allows for the purchase of at least 14 full buffet meals a week (two meals per day). There is no refund for unused portions of meal plans upon completion of a program. Additional meals may be purchased on a cash basis.

The full meal plan provides three full buffet meals per day in The Banff Centre Dining Room at a cost of \$19.45 per day.

Theatre Design and Stage Management WORK STUDY PROGRAMS

To encourage the development of theatre professionals in a demanding and challenging production atmosphere, The Banff Centre for the Arts offers Theatre Design and Stage Management programs through the Theatre Arts Department. The programs provide an opportunity for participants to play an active role in mounting a work-in-progress production of the Chinook Winds Aboriginal Dance program. The programs are rigorous and rewarding, offering participants professional production experience and a high level of production excellence based on the demanding standards set by members of the staff, guest designers and choreographers.

Work study programs are unique opportunities for professionals with prior training and experience to enhance their skills through work study in a festival setting while enjoying continual, one-on-one contact with professional staff and designers in the Chinook Winds Aboriginal Dance program. To develop skills in their specific areas of interest, participants are assigned production responsibilities for the 2000 Aboriginal Dance program work-in-progress production. Each participant's degree of responsibility is based on individual needs, goals and experience, as well as demonstrated interest and ability. Learning comes through practical, hands-on experience. Opportunities to meet with guest choreographers, designers, artists and colleagues throughout the production process are important aspects of the program. Prospective participants should note that although reasonable work hours are generally maintained, hours vary according to the needs of the production schedule and the requirements of individual shops. Because of the nature of the profession and the hands-on nature of the program, prospective participants should expect long and intensive working days during production periods. The dates vary according to the production schedule and are subject to change. Position descriptions may vary. They will be determined by the nature and demands of the work-in-progress production.

DESIGN

June 4 to July 11, 2000 (dates may vary)

Application deadline: February 15, 2000

The Chinook Winds Aboriginal Dance program, through the Theatre Arts Department, offers a design work study position in lighting design and for the 2000 Chinook Winds Aboriginal Dance program's workshop production at the Banff Arts Festival. Participants are assigned to work under the direction of the lighting designer and, when possible, are involved from conception through production. The nature of the designer/ participant relationship promotes professional development according to individual goals, objectives, expectations and experience. A participant's initiative and the nature and demands of the production determine responsibilities.

STAGE MANAGEMENT

May 29 to July 11, 2000 (dates may vary)

Application deadline: February 15, 2000

Stage Management work-study is offered in the Chinook Winds Aboriginal Dance program through the Theatre Arts Department. Participants work as assistant stage managers under the direction of the Aboriginal Arts production stage manager. Duties vary according to the nature of each production and may include scheduling, prompting, rehearsals and various other responsibilities related to stage management.

Special consideration is given to professionals who require reinforcement of specific skills or who wish to expand their skill base into different disciplines (e.g. a theatre stage manager wishing to learn dance stage management skills).

FACILITIES

The majority of work is carried out in the 246-seat Margaret Greenham Theatre, supported by several studios and extensive production facilities.

FACULTY, VISITING ARTISTS AND ADMINISTRATION

The Chinook Winds Aboriginal Dance program and Theatre Arts staff are members of the professional theatre/dance community selected for their expertise and dedication to training. Joining them are working professionals with talents representing a cross-section of the field, who gained their experience with national and international companies.

APPLICATION REQUIREMENTS

All applicants must submit:

- A non-refundable application processing fee of \$25 Cdn (or \$21 US) and a completed application form.
- A resume.
- A statement of objectives the applicant would like to achieve during the program.
- Name, full mailing addresses and telephone number of two people who have agreed to provide verbal or written recommendations on request (see reverse of application form).
- Design applicants must include with their application a portfolio, which will be returned after adjudication. Please send slides or laser copies rather than original works. For non-Canadian applicants, estimated value for customs declaration should reflect the cost of media used not the value of the work itself (e.g. photocopies of portfolio: value \$5). Any shipments declared at a value of more than \$20 Cdn. will be subject to delays and customs charges which will be billed back to the applicant.

FINANCIAL REQUIREMENTS AND ASSISTANCE

The Theatre Design and Stage Management work-study programs require a full-time commitment. It is neither feasible nor practical for participants to engage in outside employment during the programs. All fees and financial assistance awards are subject to change without prior notification. GST is applied where required. Theatre Design and Stage Management work-study participants accepted into this program receive:

- A financial assistance award to cover the full cost of the program fee of \$168 per week.
- A stipend of \$300 per week.

Meals can be purchased at the campus cafeteria at the cost of \$3.21 per meal. On-campus accommodation is available for \$35 per week (shared). Travel costs are not provided.

- 1 MR 4 MISS
2 MS 5 DR
3 MRS

SURNAME

FIRST NAME

INITIAL

Indicate the program(s) to which you are applying:

PROGRAM NAME

DATES

OFFICE USE ONLY

Indicate below the name of alternate program(s) for which you would like to be considered should you not be accepted to the above program(s). Application for alternate program(s) must be supported by appropriate application requirements.

PRESENT ADDRESS/TELEPHONE

Valid Until

Provide below complete mailing address including codes.

COUNTRY

Provide below complete telephone number(s) including area/city/country codes.

HOME

WORK

FAX

PERMANENT ADDRESS/TELEPHONE

Same as Present or:

Provide below complete mailing address including codes.

COUNTRY

Provide below complete telephone number including area/city/country codes.

E-MAIL

Are you a permanent resident of Alberta (at least 12 months)? YES NO

EMERGENCY CONTACT

NAME

Address Same as Permanent or:

Provide below complete mailing address including codes.

COUNTRY

Provide below complete telephone number including area/city/country codes.

CANADIAN SOCIAL INSURANCE NUMBER

US SOCIAL SECURITY NUMBER

Date of Birth

CITIZEN OF

Canada USA

Landed immigrant in Canada

Nation

Band (if applicable)

Previous Banff Centre participant:

YES NO 19

BANFF CENTRE SCHOLARSHIP/FINANCIAL AID

Do you wish to be considered for Banff Centre scholarship and/or financial aid awards?

YES NO

PROCESSING FEE

An application processing fee of \$25 Cdn (\$21 US) is payable to The Banff Centre and payment must be made by certified cheque, money order, bank draft, or by completing the credit card section. Credit card charges are made in \$Cdn.

VISA MasterCard Amex

NAME ON CREDIT CARD

SIGNATURE OF CARD BEARER

CREDIT CARD NUMBER

EXPIRY DATE

ACCOMMODATION REQUEST AND ASSIGNMENT

Please assign me on-campus accommodation YES NO

- Single room – limited availability
 Shared – roommate requested:

Your age?

Special housing requests?

Male Female

Require information on facilities for the handicapped

Special dietary requirements? Allergies (food or other)

Smoker – *Note: A limited number of rooms are designated for smokers but note that The Banff Centre is a smoke-free environment*

APPLICANT'S SIGNATURE

I affirm that all the information is complete and accurate, and that any work presented represents the achievement of my creative effort.

APPLICANT'S SIGNATURE

All applications must be signed and accompanied by the processing fee.

The personal information on this form will be used for the purposes of admission, registration, issuing income tax receipts, scholarships and awards, accommodation and sending follow-up educational information. It is collected under the authority of The Banff Centre Act that mandates the programs and services offered by The Banff Centre and will be protected by the provisions of the Alberta Freedom of Information and Protection of Privacy Act. For inquiries about the collection and use of this information, or to remove your name from our mailing list, please contact the Registrar, Office of the Registrar, Box 1020, Station 28, Banff, Alberta T0L 0C0 Telephone: 403-762-6180.

FOR OFFICE USE

Code

Status

Fin. Aid

Accom.

Flex

Recommender Request

Name, full mailing address and telephone number of two reference people who have agreed to provide a verbal or written recommendation upon request:

1

2

Are you a member of

Canadian Actors' Equity YES NO

ACTRA YES NO

Other – please specify _____

Application for Financial Assistance

The Banff Centre provides financial assistance to artists based on talent and need. In order to calculate financial need, we require the following information:

1 (a) Occupation of self or parent(s) or guardian(s)

(b) If any dependents, how many? _____

(c) Of these dependents, how many are attending:

Elementary or secondary schools? _____

University or college? _____

Other education institutions? _____

2 List other agencies or sources from which you will be seeking financial assistance to attend The Banff Centre.

3 State the general and particular financial circumstances which make it necessary for you to apply for financial assistance to attend the program. (Use a separate sheet if required.)

4 Anticipated budget

EXPENSES

Program fee _____

Room and meal plan _____

* Travel to Banff _____

* Shoes/supplies _____

Total cost _____

SOURCES OF FUNDS

Personal savings _____

Family contribution _____

Grants/loan/
other scholarships _____

Other _____

Total sources of funds _____

Amount of Banff Centre financial aid applied for: _____

* These expenses are not covered through financial aid.

Program Management and Publicity WORK STUDY PROGRAM

Program dates: May 1 to July 19, 2000 (dates may vary)
Application deadline: February 15, 2000

The Aboriginal Arts program offers Program Management and Publicity work studies for the 2000 Chinook Winds Aboriginal Dance program. Participants are assigned to work with direction from the Aboriginal Arts assistant director and the program coordinator and publicist. The nature of the mentor/participant relationship promotes professional development according to individual goals and experience.

A participant's initiative and the nature and demands of the workshop production determine responsibilities. Prospective participants should expect long and intensive working days during workshop production periods.

Work studies include but are not limited to assistance in publicity, special events and festival coordination, fundraising, project management and research. Positions may change pending program needs.

APPLICATION REQUIREMENTS

- ▶ A non-refundable application processing fee of \$25 Cdn (or \$21 US) and a completed application form.
- ▶ A resume.
- ▶ Name, full mailing addresses and telephone number of two people who have agreed to provide verbal or written recommendations on request (see reverse of application form).
- ▶ A statement of what you will bring to the program and what you would like to achieve in the program.
- ▶ High School diploma, previous arts and computer experience are assets.

FINANCIAL INFORMATION

Participants accepted into this program receive:

- ▶ A financial assistance award to cover the full cost of the program fee of \$168 per week
- ▶ A stipend per week will be negotiated.

Meals can be purchased at the campus cafeteria at the cost of \$3.21 per meal. On-campus accommodation is available for \$35 per week (shared). Travel costs are not provided.

General Information

APPLICATION/ADJUDICATION

Applications are assessed and selected through a jury process. Upon completion of the selection process, written notification of acceptance to the program is given. Travel arrangements should only be made after written confirmation is received.

Aboriginal is inclusive of First Nations, status and non-status, Inuit, Metis and all peoples of Aboriginal/indigenous ancestry.

FINANCIAL ASSISTANCE

In keeping with the principles of self-governance, applicants are encouraged to apply to the Canada Council for the Arts, National Aboriginal Arts Foundation (formerly Canadian Native Arts Foundation) and/or to their band councils, economic development offices, and/or community political, cultural and arts organizations for funding. Equity members may approach the Canadian Actors Equity Association for professional development support.

Where assistance is not available, individuals may apply directly to the program for consideration for financial aid. See Application for Financial Assistance on reverse of application form. (Applicants must complete this form in full in order to be considered for an award.) Include a letter outlining why you are applying, other sources to which you have applied, and the amount of additional assistance you require. Application for financial assistance does not influence acceptance to the program. Participants must provide their own travel and spending money. Limited financial assistance is available. While artistic merit is the basis for selections, consideration for financial assistance is also given to those who have applied to other sources of funding.

MEDICAL INSURANCE

Full medical insurance is mandatory as a condition of acceptance at The Banff Centre for the Arts. Non-Canadians are required to have medical insurance, which will cost approximately \$25 per week if obtained in Canada.

NON-CANADIANS

Non-Canadians will be required to obtain a student Authorization (\$125 Cdn) and work study participants may also require an Employment Authorization (\$150 Cdn) from the Canadian Government. Non-Canadians accepted into the program will receive details about entry visas.

Operation of the program is subject to receipt of funding.



Light and Shadow (left to right) Leslie Qammaniq (Inuit), Shalan Joudry (Mi'kmaq), Pablo Palma (Nahua), Cherith Mark (Nakoda Sioux) (front), Feliks Kappi (Inuit). Photo Don Lee.

Faculty Biographies

Sadie Buck (Seneca)

Co-Director, Aboriginal Dance Professional program Sadie is of the Seneca Nation, Turtle Clan, from Six Nations, Oshweken, Ontario, and is also a member of the Tonowanda Territory in New York. From a noted family of Iroquoian singers, instrument makers, dancers and longhouse members, Sadie has been singing and dancing all of her life. She is the lead singer and artistic director of the Six Nations Women Singers, a unique singing group that has been increasingly in demand throughout North America for performances and festivals and that has its roots in the ongoing traditions of the Haudenosaunee (Iroquoian) Confederacy and the Six Nations of the Grand River in Southern Ontario. They were the first Aboriginal group invited to perform at the New Orleans Jazz Festival. Other performances include the National Museum of the American Indian, New York, the Gathering of Nations Pow Wow, Albuquerque, New Mexico, the American Folklife Festival, Washington, D.C., the Mariposa Festival and the Accappella Gold Concert at Hamilton Place, Ontario. CD recordings include *Edwadrenodo: nyo "We will all Sing"* – a collection of traditional social dance songs from the Iroquois Nations with SOAR Records, *Heartbeat: Voices of First Nations Women*, with the Smithsonian Institute and Folkways Records, and the *Gathering of Nations 1995*. Sadie has recently performed with Robbie Robertson on his CD, *Contact from the Underworld of Red Boy* and for his documentary film, *Making a Noise*. She is also the program director for the Aboriginal Women's Voices projects at The Banff Centre. This program recorded the *Hearts of the Nations* CD, distributed by Sweetgrass Records and EMI. The CD was nominated for a Juno Award and for the Native American Music Awards, both in 1999.

Sadie has taught at York University's Faculty of Fine Arts, an interdisciplinary program of culture and arts of the Iroquois with particular focus on music. She presently teaches at McMaster University. Sadie is a cultural and music resource for various Native performance organizations. She says, "I was lucky to be born into a family to whom music was intrinsic. I didn't know that to sing, all day, every day, was special. We just did it."

Alejandro Ronceria

Co-Director, Aboriginal Dance Professional program Alejandro has been the program director and choreographer for the Chinook Winds Aboriginal Dance program since its inception. Ronceria, born in Columbia, is a choreographer/director based in Toronto. He trained in classical ballet and modern dance in Columbia, the Soviet Union and New York City, and has danced internationally. Currently, Ronceria is internationally acclaimed as a choreographer and director for works that explore Aboriginal themes and aesthetics. His own choreographies include *The Jaguar Project* and *Ayahuasca Dreams* and in Canada, he has presented work at national venues such as the Canada Dance Festival, and the DuMaurier World Stage Festival. His films have premiered at Toronto International Film Festival and at the Sundance Film Festival. He has also worked extensively as a choreographer/director/teacher for various Aboriginal theatres and productions including Native Earth Performing Arts, De-Ba-Jeh-Mujig Theatre Group and the Native Theatre School. He has gained significant recognition as a dance educator, with his unique approach to teaching dance and choreography, which integrates methods and techniques from Aboriginal culture and performance arts. Along with his work as the Program Director of the Chinook Winds Aboriginal Dance program, his recent credits include: choreographer for the 1997 National Aboriginal Achievement Awards, CBC-TV: Artistic

Director (Performance Arts) for Spirits in the Sun Festival Phoenix, Arizona and choreographer of Trickster's Dance Xtravaganze, for Native Earth Performing Arts, Weesageechak Festival. His most recent work was choreographing *Tribe*, an Aboriginal dance production that premiered this June in Minneapolis, MN, with plans for a North American tour.

Georgina Martinez (Mexican/Zapotec)

Choreographer and Coordinator, Aboriginal Dance Training Program

"My work reflects my individuality as a Mexican woman at the end of the 20th century, directly linked to an ancestral Indian history full of rituals and magic."

Georgina Martinez, originally from Oaxaca, resides in Mexico City. She is both Mexican and Zapotec. After receiving a bachelor degree in sociology at the University of Mexico, Georgina entered the world of dance, integrating contemporary dance forms with her passion for anthropology and ethnology. Between 1981-86 she studied modern dance in Chicago and New York. Her interest in the ritualistic and oriental trends in contemporary dance led her to study with Natzu Nakajima, Eiko and Koma and Kei Takei. Her background has been a driving force for the creation of a personal, unique and totally contemporary dance art form, fusing a strongly poetic and feminine style with the rituals of ancient cultures tied to the land. Her performance venues include: Teatro de la Danza, Sala Miguel Covarrubias, Festival Jose Limon in Mexico; Ming Dance Arts Center; Chicago Cultural Centre in the States; Space Tangente in Montreal and the Global Indigenous Cultural Olympic Summit 1996 in the Philippines. Georgina's work is supported and recognized by the Fondo Nacional para la Cultura y las Artes (FONCA), the Instituto Nacional de bellas Artes (INBA), International Theater Institute in Mexico, The Illinois Arts Council, The Chicago Council for the Arts and the Arts Midwest in the United States. Georgina was a guest choreographer for the 1998 Chinook Winds Aboriginal Dance program *Cultures Around the Fire...*

From the Mayan to the Inuit, where her piece, Shooting Stars, based on Mayan art and rituals, was presented. She was the training program coordinator for the 1999 Chinook Winds Aboriginal Dance program which celebrated the newly recognized territory of Nunavut.

Russell Wallace (Sta'at'l'mix)

Music Director and Composer
Russell is of the Sta'at'l'mix (Salish) First Nation and is known nationally as a musician and composer. He has studied performing arts at Spirit Song Theatre School and Information Technology at Capilano College. Russell worked with Aboriginal filmmakers through The Banff Centre on the production of a series of innovative P.S.A.'s which are now distributed nationally. As a composer, Russell has worked on a recent new performance work by Margo Kane, *The River Home*, presented both in Banff and Vancouver. He has been the composer for the Chinook Winds Aboriginal Dance program at the Banff Arts Festival since 1996. Working closely with the program director, Alejandro Ronceria, the resident choreographers, and the company of dancers, Russell has created exciting music scores for full evenings of dance, both traditional and contemporary. He has written original scores for films by Loretta Todd and videos by Dana Claxton, as well as creating original compositions for several plays. He also appeared as a musician on numerous CD's and cassettes and composed the music for a video game. He performs with Tzo'Kam, his family's music group, and is currently starting a music production company.

RESIDENT ARTISTS

Soni Moreno (Mayan, Apache, Yaqui)

Soni is an actress, singer, dancer, poet and composer who has studied at the American Conservatory Theatre in California. She played Chrissie in the original San Francisco and New York productions of *Hair*, danced with the Copasetics, and performed at LaMama and ETC in New York and Europe with their production of *Aladdin's Lamp*, and appeared on Broadway in *The Leaf People*, by Tom O'Horgan. Soni has sung with different country and blues groups and has done studio work for commercials and jingles. Soni is one of the members of Ulali, a singing group that has performed to great acclaim around the world, including France, Italy, and England and throughout the United States. They performed at the gala opening of the Smithsonian's National Museum of the American Indian in New York City, the United Nation's fourth world pre-conference on women, and at Woodstock 1994. Ulali's video, *Follow Your Heart's Desire* recently won Best Music Video at the first Americans in the Arts Awards, and the group performed as special guests at the Juno Awards. Ulali was recently signed by Columbia/Sony Records. Soni participated in Aboriginal Women's Voices in 1997 and 1998. She was featured on the *Hearts of the Nations* CD and performed in the Full Circle Concert. Soni is also a member of the board of directors of the American Indian Community House in New York City, and worked with the Smithsonian Institute on the opening of the National Museum of the American Indian.

Santee Smith (Mohawk)

Santee Smith is a member of the Mohawk Nation. She lives with her family on the Six Nations Reserve in Ontario. Santee is a multidisciplinary artist who works as a dancer, choreographer, actor and pottery maker. Santee, in all of her artistic creations, strives to express the strength, integrity and beauty of her culture. Her work reflects ancient and contemporary elements. Santee began dancing at a young age and attended the National Ballet School of Canada for 6 years. She has completed a bachelor of Kinesiology at McMaster University with a focus in psychomotor behaviour. Santee continued her movement exploration at numerous contemporary studios in Toronto. In 1996 she danced and choreographed two pieces for a NFB documentary, *The Gift*. She is the choreographer and dancer in the documentary series *See and Hear the World*. Santee attended Chinook Winds 1997 as a dancer, and during Chinook Winds 1999 she worked as the rehearsal master and assistant to the choreographer.

Carlos Rivera (Mixteco)

Carlos, from Mixtecos ancestry, was born in Mexico. He is both a dancer and a teacher. His initial training is in indigenous dance. He is a teacher of traditional dances and has been in close relationship with indigenous communities. Carlos graduated from the Escuela Nacional de Danza as dancer and teacher in Mexican Traditional Dance. Later, he studied at Centro de Investigacion Coneogratica receiving a certificate in contemporary dance and choreography. He has been a dancer in various companies such as Teatro Nahauutl de Mexico, Yuran, and Propuesta, touring nationally and internationally. Currently he is a dance teacher of Traditional Mexican Dance at Escuela Nacional de Danza Folklorica Mexicana. Carlos was a dancer in the 1999 Chinook Winds Aboriginal Dance program production and he was also a participant in the Master Class Seminar in 1999.

George Leach (Stl'at'imx)

George comes from Lillooet, British Columbia. Upon completion of high school he began his training in the arts. During four months in Thailand George learned to perform their traditional dances and square dances. He also sang in the performances. On his return to Canada, George was introduced to a circle of artists in the theatre community through the Arts Alternative in Toronto. It was here that he received inspiration to progress further with the support of other artists such as Herbie Barnes, Drew Hayden Taylor and Lee Maracle. After performing for several Arts Alternative productions, where he learned the basics of the theatre, George was accepted into the Centre for Indigenous Theatre program – a six week intensive theatre program that consisted of dancing, singing and acting. George joined the Manitoba Theatre for Young People performing in two plays – *I Am Bear* and *Toronto at Dreamer's Rock*. George was a featured dancer in *Shaman's Journey* and *Seeing Voices* in the 1997 Chinook Winds Aboriginal Dance program.

INSTRUCTORS**Karla Jessen-Williamson** (Inuit)

Inuit Masking

Karla Jessen-Williamson is Inuit. She was born in Greenland in 1954 and has attended school in Greenland, Denmark, and Canada. Karla has a master's degree in education, and has written on the Inuit relationship to the land and the implications of education of Inuit children. She speaks Greenland Inuktitut, Danish and English and currently teaches at the University of Saskatchewan, specializing in cross-cultural education issues. Karla has given numerous lectures nationally and internationally, and is the current editor of *The Journal of Indigenous Studies*. She is married and lives in Saskatoon with her husband and two children.

Muriel Miguel (Kuna/Rappahannock)

Performance/Storyweaving

Muriel Miguel is a founding member and artistic director of Spiderwoman Theatre, the longest running Native American women's theatre group in North America. Muriel was an original member of Joseph Chaika's Open Theatre, one of the leading alternative theatre groups in New York in the 1960s, performing in such shows as *Vietrock*, *Handcuffs* and *Sidewinder*. She also taught drama at Bard College for four years. She originated the role of Philomena Moosetail in *The Rez Sisters* in Canada. She teaches extensively, having worked at The Centre for Indigenous Theatre in Toronto and the Working Classroom in New Mexico, where she has been instrumental in the training of Native youth in theatre and dance. Muriel developed her latest one-woman show, *Trail of the Otter*, at The Banff Centre for the Arts during the Aboriginal Arts program's Winter Village 1996. In 1997, Muriel was selected for the Bread and Roses International Native Women of Hope poster. Also in 1997, she was awarded an honorary doctorate in fine arts from Miami University in Oxford, Ohio, the site of the newly founded Native Women's Playwrights' Archives. Muriel's original dance/theatre work, *Throw Away Kids*, was workshopped by the company during the Choreographers' Workshop in November/December of 1998. Her piece was selected for full production during the 1999 Chinook Winds Aboriginal Dance program in July, when it was staged with senior dancers from the program. Following its successful presentation in Banff, *Throw Away Kids* toured to the Mashantucket Pequot Museum and Research Centre in Connecticut, USA.

Karen Pheasant (Ojibway/Odawa)

Native Tribal Dance

Karen and her family reside on Manitoulin Island, on the Wikwemikong Unceded Reserve. She and her family have travelled extensively throughout Indian Country on the Pow Wow trail as dancers and as Head

staff personnel. Karen has fulfilled roles from Head Lady Dancer, Arena Director, and Head Judge. She has placed at Pow Wows such as Red Earth Oklahoma, California, Florida, Toronto Skydome Pow Wow and the Northern Plains. Karen and her family share their passion for dance to promote greater understanding of Native culture and develop cross-cultural awareness. Workshops and theatre productions have included: Toronto's Nightwood Theatre, De-Ba-Jeh-Mu-Jig Theatre and Chinook Winds Aboriginal Dance program. In 1992, the Pheasant family was selected by the World Council of Indigenous Peoples to participate in the 500 year gathering in Mexico City, and also as Canadian representatives by the Discover Native American Dance Troupe at the 1996 Olympic Games in Atlanta, Georgia. Karen was a Management Major at the University of Lethbridge and has a Political Science degree from Laurentian University. Karen and her family own a retail Native bookstore. Karen currently has been teaching Native Studies at the Wikwemikong High School.

DESIGN TEAM**Linda Babins**

Lighting Design

Working on Chinook Winds has been an exciting and rewarding experience for Linda who is based in Calgary and has worked for the Alberta Ballet Company and School, Calgary Opera, Alberta Theatre Projects, Pleiades Theatre, Theatre Calgary and Lunchbox Theatre. Linda has also designed for the Western Canada Theatre Company, the Globe Theatre, Citadel Theatre and Stephenville Festival. Memorable works include *Oh My Baby*, The Banff Centre for the Arts; *Travesties*, the Globe Theatre; *Waiting for the Parade*, Citadel Theatre; and *Outrageous*, Alberta Theatre Projects. Linda was trained at Concordia University, The Banff Centre for the Arts and the Stratford Festival.

Leah Fontaine (Dakota Sioux)

Costume/Set Design

Leah, of the Dakota Sioux Nations, designed *Misabi* for the 1997 Chinook Winds Aboriginal Arts program. Her first degree is Theatre Design/Cultural Anthology in Native North America at the University of Winnipeg. Leah's second degree in Fine Arts is from the University of Manitoba. Her past experiences in the "art scene" include: puppetry, theatre and design with various arts organizations some of which include: the Aboriginal Achievement Awards, Canada's Royal Winnipeg Ballet, Manitoba Theatre for Young People, Red Roots Theatre and The Banff Centre for the Arts.

ABORIGINAL ARTS PROGRAM PERSONNEL**Marrie Mumford** (Metis/Chippewa-Cree)

Artistic Director, Aboriginal Arts Program

Marrie is Metis/Chippewa-Cree from the Cypress Hills in southern Alberta. She has a Master of Fine Arts degree from Brandeis University in Boston, Mass., and a Bachelor of Arts degree in Theatre from the University of Alberta in Edmonton. Marrie has extensive experience with Native Earth Performing Arts Inc., De-Ba-Jeh-Mu-Jig Theatre Group and the Native Theatre School, as well as Theatre Calgary, the Citadel Theatre in Edmonton, the Manitoba Theatre Centre in Winnipeg, the Tarragon Theatre, Theatre Passe Muraille, Factory Theatre and the Toronto Free Theatre, all in Toronto, as well as at the National Arts Centre in Ottawa. She has worked with the Ontario Ministry of Culture to implement an Aboriginal Cultural Industry Strategy for established and emerging Aboriginal Arts organizations. Marrie has over twenty-five years experience in professional theatre in Canada and the U.S., as an actress, director, producer and instructor. She taught at professional acting studios and at the University of Toronto. During her tenure as Artistic Director of the Aboriginal Arts program (since 1995), Marrie has initiated and facilitated innovative professional development programs in dance,

visual arts, new media, writing and publishing, and music. This includes initiating the Chinook Winds Aboriginal Dance program, the Aboriginal Women's Voices Projects, and the Aboriginal Curators series at the Walter Phillips Gallery. In addition to her work in Banff, Marrie has participated in activities supporting national and international Aboriginal arts communities, including: participation on the First Peoples Advisory Committee for the Canada Council, juries for the Dreamspeakers Festival in Edmonton and the Sundance Festival in Utah, and as a guest speaker for many cultural groups and festivals.

Cat Cayuga (Onondaga/Mohawk)

Assistant Director, Aboriginal Arts Program

Cat Cayuga is Onondaga/Mohawk. She has 14 years of wide-ranging achievements in the cultural, artistic and social fields. She was a founding council member of the Aboriginal Film and Video Art Alliance of Ontario, and was its creative/executive director. Cat was the first Aboriginal woman to be artistic director of the Native Theatre School and the second Aboriginal person to hold the title of artistic director, as well as being former executive director of the Association for Native Development in the Performing and Visual Arts. Her long history in the Aboriginal community includes being an arts activist. Cat is also an artist in video and print. She also holds certificates in computer competency.

Eva Adams (Inuit)

Cultural Coordinator

Eva Adams is Inuit from Iqaluit, Nunavut Territory, and presently resides in Plantagenet, Ontario. Born in Kujjuak, Nunavik and educated in Churchill, Manitoba and Ottawa. Eva has a background in ballet and modern dance – she is also a storyteller Eva has been active in Inuit cultural activities through the promotion of Inuit Art and performances. She is a strong supporter of Inuit culture – ensuring that Inuit artists and youth have equal opportunity in dance, music and art that are afforded to artists across Canada. Recently, Eva hosted a number of events which include: the 1999 Nunavut Celebrations at the Canadian Museum of Civilization in Hull; the McMichael Canadian Art Gallery in Kleinburg, Ontario; the Nunavut Celebrations Party for the Member of Parliament for Nunavut; Wintlude in Ottawa; The Tulip Festival and the Pauktuutit, Inuit Women's Association fashion show. Eva is currently serves as president of Tungnasuvvignat Inuit of Ottawa, board member of the Nunavut Surface Rights Tribunal and is a member of the Aboriginal Advisory Committee to the Canada Council for the Arts.

Deborah Ratelle

Production/Stage Manager

Deborah has worked as the production stage manager for Spiderwoman Theater in New York for the last nine seasons and has traveled with them through Canada, the United States, Europe and Australia. She also has had a long-standing relationship with Native Earth Performing Arts in Toronto, working as both production manager and stage manager over the last nine years. She has been the stage manager for The Chinook Winds Aboriginal Dance program for the past two summers and toured to Ottawa for the Gala performance of the Aboriginal Dance program for the First People's Arts Conference at the Museum of Civilization last September. She recently stage-managed the Gala performance for the opening of the Nunavut Territory in Iqaluit. Deborah is currently the Production Stage Manager for the Aboriginal Arts program.

Margaret Alfred

Administrative Assistant, Aboriginal Arts Program

Margaret is from Manitoba and joined the Aboriginal Arts program in October 1999. Her background is in management. An interest in Aboriginal visual arts led her in recent years to a position in a gallery where she was exposed to Woodlands style art, Inuit art and culture as well as West Coast art.

2000 prospectus offers additional information concerning programs and facilities. For brochures and information contact:

The Banff Centre for the Arts
Office of the Registrar
Box 1020, Station 28
107 Tunnel Mountain Drive
Banff, Alberta, Canada T0L 0G0
TEL (403) 762-6100 or 1-800-565-9989
FAX (403) 762-6345
E-MAIL arts_info@banffcentre.ab.ca
CENTRE FOR THE ARTS HOME PAGE
<http://www.banffcentre.ab.ca/CFA>

The Banff Centre is Canada's leading institution for experienced artists and managers seeking professional development. The Centre's focus on creativity encourages artistic exploration and growth, and inspires corporate cultures that demand and deliver sustained innovation.

AIR CANADA 
The official airline of The Banff Centre

 **THE BANFF CENTRE**
FOR THE ARTS



PHOTO SCOTT ROWED

The Aboriginal Arts Program

In August of 1993, Aboriginal artists and storytellers gathered at Sleeping Buffalo Mountain and initiated a working partnership with The Banff Centre for the Arts, within the principles of self-governance in art. The Aboriginal Arts program grew from these beginnings to create spaces and access to resources so that Aboriginal artists can develop their skills, technological expertise and forms of creation. The theme that guides the program is the development of cultural forms which bridge traditional principles and contemporary expressions for the purpose of enhanced access and professional development for Aboriginal artists. The program works within an Aboriginal cultural context from a diversity of nations.

This program produces collective, multidisciplinary programs in a variety of forms and approaches, in both traditional and contemporary voices. Programs include: the Chinook Winds Aboriginal Dance program, the Aboriginal Women's Voices projects, the Aboriginal Curated Exhibitions at the Walter Phillips Gallery, Interactive New Media projects, and work studies in arts management, audio, media production and post-production, theatre design and stage management.

The Aboriginal Arts program is guided by a national Council of Aboriginal Artists in partnership with The Banff Centre for the Arts. Due to the traditional nature of activities within each program, it is a requirement that all programs are alcohol and drug free.

Further information is available on the Internet at:
www.banffcentre.ab.ca/Aboriginal_Arts/index.html

Other Opportunities

In addition to applying to the Aboriginal Arts program, Aboriginal artists are invited to apply to residencies, work study programs and projects offered by the following Banff Centre for the Arts departments: Media and Visual Arts, Music and Sound, Theatre Arts, and Writing and Publishing. Information on these programs is available from the Office of the Registrar.



ABOVE LEFT Penny Couchie (Mohawk/Ojibway) in *Throw Away Kids*
ABOVE RIGHT Carlos Rivera (Mixteco) in *Throw Away Kids*
FRONT COVER Sandra Laronde (Teme/Augama/Anishnaabe) in *Throw Away Kids*. Photos Don Lee.

Detailed program brochures are available for:
ABORIGINAL ARTS Aboriginal dance, Aboriginal women's voices, Aboriginal new media workshop, Aboriginal curators, Aboriginal arts administration work study

BANFF *playRites* COLONY
BANFF PUBLISHING PROGRAMS
CREATIVE NON-FICTION AND CULTURAL JOURNALISM PROGRAM

DANCE Aboriginal dance, dance professional, apprentice, training, special workshops and projects in contemporary dance

DEEP WEB PROJECT World Wide Web
INTERACTIVE SCREEN

LEIGHTON STUDIOS for Independent Residencies

MEDIA AND VISUAL ARTS RESIDENCIES ceramics, computer arts, paper media, performance art, photography, print media, mixed media, internet art and web design, sculpture, video, textiles, 16mm film editing

MEDIA AND VISUAL ARTS WORKSHOPS ceramics, photography, performance art
NEW MEDIA INSTITUTE workshops, symposia and think tanks in interactive media, software technologies and television

MUSIC AND SOUND short-term and long-term residencies, master classes, chamber music programs, jazz programs, audio engineering work studies, audio product development

STAGE COMBAT WORKSHOP
TELEVISION AND NEW MEDIA CO-PRODUCTIONS

THEATRE PRODUCTION, DESIGN AND STAGE MANAGEMENT theatre craft, assistantships and work study in all areas of production
THEATRE PRODUCTION MASTER CLASSES
VOICE WORKSHOP for all performers
WALTER PHILLIPS GALLERY

WORK STUDY PROGRAMS curatorial, television production and post-production, theatre production, design and stage management, arts administration, audio and computer support

WRITING STUDIO
WRITING WITH STYLE

CONTEMPORARY OPERA AND SONG opera and song training; assistantships in directing, conducting, movement, singing coaching

CAROL A. PHILLIPS
Vice-President, The Banff Centre
Director, Centre for the Arts

MARRIE MUMFORD
Artistic Director, Aboriginal Arts
Program

CAT CAYUGA
Assistant Director, Aboriginal Arts
Program

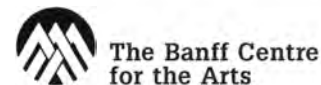
ALEJANDRO RONCERIA
Chinook Winds Aboriginal Dance
Program Director

GEORGINA MARTINEZ
Chinook Winds Aboriginal Dance
Program Training Coordinator

DEBORAH RATELLE
Chinook Winds Aboriginal Dance
Program, Production/Stage Manager

Chinook Winds Aboriginal Dance Program

Programs for choreographers, dancers,
and apprentice assistants to the choreographers.
Work study programs in Theatre Design and
Stage Management, Music Composition,
Arts Administration, Management and Publicity.



NOV 27 1998



"[Chinook Winds]... is perhaps the most active and creative dance study and performance program for Natives in the hemisphere"

— Indian Artist, Santa Fe, New Mexico, Winter 1998



TOP Jonathan Fisher in "Seal people" from *Light and Shadow*, Chinook Winds 1997.
BOTTOM Julia Jamieson in *Misabi*, Chinook Winds 1997. Photos Don Lee.

Chinook Winds Aboriginal Dance Residency page 1

Program dates: June 7 to July 18, 1999
Application deadline: February 1, 1999

Apprentice Assistants to the Choreographers page 3

Program dates: June 7 to July 13, 1999
Application deadline: February 1, 1999

Theatre Design and Stage Management Work Study Programs page 3

Design program dates: June 7 to July 13, 1999
Stage Management dates: May 31 to July 13, 1999
Application deadline: February 1, 1999

Music Composition Work Study Program page 4

Program dates: June 7 to July 13, 1999
Application deadline: February 1, 1999

Arts Administration, Management and Publicity Work Study Program page 5

Program dates: May 17 to July 31, 1999
Application deadline: February 1, 1999

Chinook Winds Aboriginal Dance Program 1999

Summer is the season of emergence and movement!

Summary

The summer of 1999 marks an exciting fourth year for the Chinook Winds Aboriginal Dance program.

Each year the program has a special cultural spotlight. In the first year, dances from the Plains were highlighted in various aspects of the program, including the classes and in the final production. In the second year, the focus was on Inuit cultures which included regions from the Eastern and Western Arctic and Greenland. Last year for the first time the focus moved beyond Canadian borders to bring in an international component which included dances and songs from across Turtle Island ... from the far North to Central America ... from Inuvik to Chiapas.

In the fourth year the Chinook Winds Aboriginal Dance program celebrates "NUNAVUT," meaning "OUR LAND," in Inuktitut, an historic event this year, when a new territory is officially recognized in Canada.

The Chinook Winds Aboriginal Dance program provides intensive training, for a period of six weeks, in both contemporary and traditional Aboriginal dance forms from a diversity of nations, providing the experience of a professional environment for rehearsals in the creating process and in the final production. The first three weeks focus on training and development, the two weeks that follow focus on rehearsals and production, and the final week includes an adaptation of one of the choreographies performed to video. The program culminates with four performances in the Margaret Greenham Theatre, which include the creation and performance of new works by established and emerging choreographers, as well as the performance of previous works in repertoire.

The program provides professional development and performance opportunities not only for emerging and established dancers and choreographers, but a whole community of workers who support this creative practice; in design, production, and in the areas of arts, cultural and program management.

Aboriginal Dance Residency

In 1999, the Chinook Winds Aboriginal Dance residency introduces a two-step program to balance the needs of training, creation and production. It is important that the program grow with the dancers, as well as remaining accessible to new dancers. The program this year strives to balance these needs.

Classes are offered in contemporary dance techniques and diverse traditional Aboriginal dance forms in a unique school of new movement that integrates both. The program includes relevant cultural elements such as drama/storyweaving, masking and music that are integral to traditional dance and arts.

ABORIGINAL DANCE TRAINING PROGRAM

Program dates: June 7 to July 18, 1999

Application deadline: February 1, 1999

This program is designed for Aboriginal dancers with a minimum of five years experience in traditional and/or contemporary dance. All dancers new to the program focus on learning the existing repertoire works from the program. The focus is on technique and the process of learning, to gain a theatrical awareness and an understanding of all aspects of performance.

Program fee: \$2,000

Accommodation: \$858 (two per room)

Flex meal plan: \$602 (see General Information)

GST is applied where required.

Limited financial assistance is available. Travel costs are not provided.

ABORIGINAL APPRENTICE DANCE PROGRAM

Program dates: June 7 to July 18, 1999

Application deadline: February 1, 1999

This year's program introduces a second level of participation. Participants familiar with the process from previous years can apply to participate in the creation of a new work. Four participants will be selected. This program is for emerging professional Aboriginal dancers with a strong traditional and/or contemporary dance background, who have successfully completed a previous program. They may be part of a dance company or may have gained further experience on other projects.

Program fee: \$2,000

Accommodation: \$858 (two per room)

Flex meal plan: \$602 (see General Information)

GST is applied where required.

Successful applicants will be considered for awards which may cover some or all of the full cost of room (shared) and a flex meal plan. Travel costs are not provided.

Works to be Studied and Performed

"Far from a mere display of ethnic dance, this is a high-calibre theatrical production that effectively melds traditional influences with a contemporary aesthetic. A sophisticated blend of ancient and modern ..."

— *Calgary Herald, Summer 1998*

The Chinook Winds Aboriginal Dance program comprises three works for performance at the 1999 Banff Arts Festival. One of the objectives this year is to develop a repertoire of works to provide an element of continuity from year to year. Two works in the program will be presented from the repertoire of previous years.

Works to be studied and performed in the 1999 Banff Arts Festival include *Light and Shadow*, choreographed by Alejandro Ronceria in 1997, and presented at the 1998 Spirits In The Sun Festival in Arizona. The remounting and rehearsals will be led by the assistant to the choreographer (TBA). The 1999 program will introduce a new choreography, *The Sky is the Belly of the Whale* (working title), to be developed and workshopped by the program director. The third piece is yet to be announced.

Resource and Faculty

The classes and instructors and/or choreographers include:

Program director and choreographer/ New movement techniques:	Alejandro Ronceria
Training coordinator and choreographer/ Contemporary dance techniques:	Georgina Martinez
Traditional dances of the Plains regions:	Karen Pheasant and guest instructors
Inuit dance:	TBA
Inuit masking:	Karla Jessen-Williamson
Drama/storyweaving:	Muriel Miguel
Music:	Sadie Buck
Composer:	Russell Wallace
Costume/set designer:	Louis Ogemah
Lighting designer:	Linda Babins
Assistant to the choreographer:	TBA
Production/stage manager:	Deborah Ratelle

Application Requirements

All applicants are required to submit:

- A non-refundable application processing fee of \$25 Cdn (\$21 US) and a completed application form.
- The Application for Financial Assistance, if applying for Banff Centre financial assistance.
- A resume of training and performance experience.
- A one-paragraph biography.
- A letter outlining why you wish to attend the Aboriginal Dance program and a short statement of what you will bring to the program and what you expect to achieve in this program.
- One dance photo – traditional or contemporary.
- If possible, submit a video (VHS 1/2 NTC format) to support the application.
- Name, full mailing address and telephone number of two people who have agreed to provide a verbal or written recommendation on request.

PLEASE NOTE: All dancers should be in good physical shape. Dancers who have had an injury prior to the program should notify the program as to the nature of their injury and submit a medical report. Dancers arriving late into the program will not be accepted.

Apprentice Assistants to the Choreographers

Training and professional development opportunities for apprentice assistants to the choreographers.

Program dates: June 7 to July 13, 1999 (dates may vary)

Application deadline: February 1, 1999

The apprentice assistants work directly with a choreographer and their activities are determined by the particular program needs of the supervising choreographer. Individual programs are designed around the strengths and needs of each assistant. The working principle for the apprentice assistantship is that an in-depth understanding of the dancer's process and a specific desire to work in choreography are the foundations upon which specialized skills are developed.

Resource and Faculty

Program director and choreographer: Alejandro Ronceria

Training coordinator and choreographer: Georgina Martinez

Application Requirements

All applicants are required to submit:

- A non-refundable application processing fee of \$25 Cdn (\$21 US) and a completed application form.
- A resume detailing applicant's traditional and/or contemporary dance background and previous choreographic experience and interest.
- Any documentation (written or recorded) of past work which you feel will support your application.
- A short statement of what you will bring to this program and what you expect to achieve in this program.
- Name, full mailing address and telephone number of two people who have agreed to provide a verbal or written recommendation on request.

Financial Requirements

Accommodation: \$758 (two per room)

Flex meal plan: \$532 (see General Information)

GST is applied where required. Successful applicants will be considered for awards which may cover some or all of the cost of room (shared) and a flex meal plan. Travel costs are not provided.

Theatre Design and Stage Management

To encourage the development of theatre professionals in a demanding and challenging production atmosphere, The Banff Centre for the Arts offers Theatre Design and Stage Management programs through the Theatre Arts Department. The programs provide an opportunity for participants to play an active role in mounting a professional production in the Chinook Winds Aboriginal Dance program for the summer Banff Arts Festival. The programs are rigorous and rewarding, offering participants professional production experience and a high level of production excellence based on the demanding standards set by members of the staff, guest designers and choreographers.

Work Study Programs

Work study programs are unique opportunities for professionals with prior training and experience to enhance their skills through work study in a festival setting while enjoying continual, one-on-one contact with professional staff and designers in the Chinook Winds Aboriginal Dance program. To develop skills in their specific areas of interest, participants are assigned production responsibilities for the 1999 Banff Arts Festival production of *The Sky is the Belly of the Whale* (working title). Each participant's degree of responsibility is based on individual needs, goals and experience, as well as demonstrated interest and ability. Learning comes through practical, hands-on experience. Opportunities to meet with guest choreographers, designers, artists and colleagues throughout the production process are important aspects of the program. Prospective participants should note that although reasonable work hours are generally maintained, hours vary according to the needs of the production schedule and the

requirements of individual shops. Because of the nature of the profession and the hands-on nature of the program, prospective participants should expect long and intensive working days during production periods. The dates vary according to the production schedule and are subject to change.

DESIGN

June 7 to July 13, 1999 (dates may vary)

Application deadline: February 1, 1999

The Chinook Winds Aboriginal Dance program, through the Theatre Arts Department, offers design work study positions in lighting design and set/costume design for the 1999 Chinook Winds Aboriginal Dance program's production at the Banff Arts Festival. Participants are assigned to work under the direction of the appropriate designer and, when possible, are involved from conception through production. The nature of the designer/participant relationship promotes professional development according to individual goals, objectives, expectations and experience. Responsibilities are determined by a participant's initiative and the nature and demands of the production.

STAGE MANAGEMENT

May 31 to July 13, 1999 (dates may vary)

Application deadline: February 1, 1999

Stage Management work study is offered in the Chinook Winds Aboriginal Dance program through the Theatre Arts Department. Participants work as assistant stage managers under the direction of a professional stage manager assigned to the production. Duties vary according to the nature of each production and may include scheduling, prompting, rehearsals and various other responsibilities related to stage management.

Special consideration is given to professionals who require reinforcement of specific skills or who wish to expand their skill base into different disciplines (e.g. a theatre stage manager wishing to learn dance stage management skills).

Facilities

The majority of work is carried out in the 246-seat Margaret Greenham Theatre, supported by several studios and extensive production facilities.

Faculty, Visiting Artists and Administration

The Chinook Winds Aboriginal Dance program and Theatre Arts staff are members of the professional theatre/dance community selected for their expertise and dedication to training. Joining them are working professionals with talents representing a cross-section of the field, who gained their experience with national and international companies.

Application Requirements

All applicants must submit:

- ▶ A non-refundable application processing fee of \$25 Cdn (or \$21 US) and a completed application form.
- ▶ A resume.
- ▶ A statement of objectives the applicant would like to achieve during the program.
- ▶ Name, full mailing addresses and telephone number of two people who have agreed to provide verbal or written recommendations on request (see reverse of application form).
- ▶ Design applicants must include with their application a portfolio which will be returned after adjudication. Please send slides or laser copies rather than original works. For non-Canadian applicants, estimated value for customs declaration should reflect the cost of media used, not the value of the work itself (e.g. photocopies of portfolio: value \$5). Any shipments declared at a value of more than \$20 Cdn. will be subject to delays and customs charges which will be billed back to the applicant.

Financial Requirements and Assistance

The Theatre Design and Stage Management work study programs require a full-time commitment. It is neither feasible nor practical for participants to engage in outside employment during the programs. All fees and financial assistance awards are subject to change without prior notification. GST is applied where required.

Theatre Design and Stage Management work study participants accepted into this program receive:

- ▶ A financial assistance award to cover the full cost of the program fee of \$163 per week
- ▶ A stipend of \$300 per week

Meals can be purchased at the campus cafeteria at the cost of \$3.21 per meal. On-campus accommodation is available for \$35/week (shared). Travel costs are not provided.

Music Composition

WORK STUDY PROGRAM

June 7 to July 13, 1999 (dates may vary)

Application deadline: February 1, 1999

Music Composition work study is offered in the Chinook Winds Aboriginal Dance program through the Music & Sound Department. The participant works as an assistant to the composer for the Aboriginal Dance program and as an assistant in the Music & Sound studios. Duties include assisting in composition, recording, mixing and editing of the sound score. The majority of the work takes place in the state of the art sound studios of the Music & Sound Department.

Special consideration will be given to individuals who have some familiarity with studio equipment and process.

Application

RETURN TO
Office of the Registrar
The Banff Centre for the Arts
Box 1020, Station 28
107 Tunnel Mountain Drive
Banff, Alberta, Canada T0L 0C0
Fax: (403) 762-6345

- 1 MR 4 MISS
 2 MS 5 DR
 3 MRS

SURNAME

FIRST NAME

INITIAL

Indicate the program(s) to which you are applying:

PROGRAM NAME

DATES

OFFICE USE ONLY

Indicate below the name of alternate program(s) for which you would like to be considered should you not be accepted to the above program(s). Application for alternate program(s) must be supported by appropriate application requirements.

PRESENT ADDRESS/TELEPHONE

Valid Until

Provide below complete mailing address including codes.

COUNTRY

Provide below complete telephone number(s) including area/city/country codes.

HOME

WORK

FAX

PERMANENT ADDRESS/TELEPHONE

Same as Present or:

Provide below complete mailing address including codes.

COUNTRY

Provide below complete telephone number including area/city/country codes.

E-MAIL

Are you a permanent resident of Alberta (at least 12 months)? YES NO

EMERGENCY CONTACT

NAME

Address Same as Permanent or:

Provide below complete mailing address including codes.

COUNTRY

Provide below complete telephone number including area/city/country codes.

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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CANADIAN SOCIAL INSURANCE NUMBER

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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US SOCIAL SECURITY NUMBER

Date of Birth

CITIZEN OF

Canada USA

Landed immigrant in Canada

Nation

Band (if applicable)

Previous Banff Centre participant:

YES NO 19

BANFF CENTRE SCHOLARSHIP/FINANCIAL AID

Do you wish to be considered for Banff Centre scholarship and/or financial aid awards?

YES NO

PROCESSING FEE

An application processing fee of \$25 Cdn (\$21 US) is payable to The Banff Centre and payment must be made by certified cheque, money order, bank draft, or by completing the credit card section. Credit card charges are made in \$Cdn.

VISA MasterCard Amex

NAME ON CREDIT CARD

SIGNATURE OF CARD BEARER

CREDIT CARD NUMBER

EXPIRY DATE

ACCOMMODATION REQUEST AND ASSIGNMENT

Please assign me on-campus accommodation YES NO

Single room – limited availability

Shared – roommate requested:

Special housing requests?

Special dietary requirements? Allergies (food or other)

Your age?

Male Female

Require information on facilities for the handicapped

Smoker – *Note: A limited number of rooms are designated for smokers but note that The Banff Centre is a smoke-free environment*

APPLICANT'S SIGNATURE

I affirm that all the information is complete and accurate, and that any work presented represents the achievement of my creative effort.

APPLICANT'S SIGNATURE

All applications must be signed and accompanied by the processing fee.

The personal information on this form will be used for the purposes of admission, registration, issuing income tax receipts, scholarships and awards, accommodation and sending follow-up educational information. It is collected under the authority of The Banff Centre Act that mandates the programs and services offered by The Banff Centre and will be protected by the provisions of the Alberta Freedom of Information and Protection of Privacy Act. For inquiries about the collection and use of this information, or to remove your name from our mailing list, please contact the Registrar, Office of the Registrar, Box 1020, Station 28, Banff, Alberta T0L 0C0 Telephone: 403-762-6180.

FOR OFFICE USE

Code

Status

Fin. Aid

Accom.

Flex

Recommender Request

Name, full mailing address and telephone number of two reference people who have agreed to provide a verbal or written recommendation upon request:

1	2
_____	_____
_____	_____
_____	_____

Are you a member of

Canadian Actors' Equity YES NO

ACTRA YES NO

Other – please specify _____

Application for Financial Assistance

The Banff Centre provides financial assistance to artists based on talent and need. In order to calculate financial need, we require the following information:

1 (a) Occupation of self or parent(s) or guardian(s)

(b) If any dependents, how many? _____

(c) Of these dependents, how many are attending:

Elementary or secondary schools? _____

University or college? _____

Other education institutions? _____

2 List other agencies or sources from which you will be seeking financial assistance to attend The Banff Centre.

3 State the general and particular financial circumstances which make it necessary for you to apply for financial assistance to attend the program. (Use a separate sheet if required.)

4 Anticipated budget

EXPENSES

Program fee _____

Room and meal plan _____

* Travel to Banff _____

* Shoes/supplies _____

Total cost _____

SOURCES OF FUNDS

Personal savings _____

Family contribution _____

Grants/loan/
other scholarships _____

Other _____

Total sources of funds _____

Amount of Banff Centre financial aid applied for: _____

* These expenses are not covered through financial aid.

Application Requirements

- ▶ A non-refundable application processing fee of \$25 CDN (or \$21 US) and a completed application form.
- ▶ A resume.
- ▶ Name, full mailing addresses and telephone number of two people who have agreed to provide written or verbal recommendations on request.
- ▶ A statement of objectives the applicant would like to achieve during the program and a statement of what they would bring to the program.

Music Composition work study participants accepted into this program receive:

- ▶ A financial assistance award to cover the full cost of the program fee of \$163 per week
- ▶ A stipend of \$300 per week

Meals can be purchased at the campus cafeteria at the cost of \$3.21 per meal. On campus accommodation is available for \$35/week (shared). Travel costs are not provided.

Arts Administration, Management and Publicity

WORK STUDY PROGRAM

Program dates: May 17 to July 31, 1999 (dates may vary)

Application deadline: February 1, 1999

The Aboriginal Arts program offers Arts Administration, Management and Publicity work studies for the 1999 Chinook Winds Aboriginal Dance program. Participants are assigned to work with direction from the Aboriginal Arts assistant director and the program coordinator and publicist. The nature of the mentor/participant relationship promotes professional development according to individual goals and experience.

Responsibilities are determined by a participant's initiative and the nature and demands of the productions. Prospective participants should expect long and intensive working days during production periods.

These work studies include but are not limited to: publicity, special events and festival coordination, fundraising, project management and research.

Application Requirements

- ▶ A non-refundable application processing fee of \$25 Cdn (or \$21 US) and a completed application form.
- ▶ A resume.
- ▶ Name, full mailing addresses and telephone number of two people who have agreed to provide verbal or written recommendations on request (see reverse of application form).
- ▶ A statement of what you will bring to the program and what you would like to achieve in the program.
- ▶ High School diploma, previous arts and computer experience an asset.

Financial Information

Participants accepted into this program receive:

- ▶ A financial assistance award to cover the full cost of the program fee of \$163 per week
- ▶ A stipend of \$425 per week

Meals can be purchased at the campus cafeteria at the cost of \$3.21 per meal. On-campus accommodation is available for \$35/week (shared). Travel costs are not provided.

General Information

Applications are assessed and selected through a jury process. After the selection process is complete, written notification of acceptance to the program is given. Travel arrangements should only be made after written confirmation is received.

The flex meal plan provides residents with a spending limit of \$14 per day and allows them to apply their credit to meals in the Banff Centre Dining Room or individual food items in the Sally Borden Snack Bar. Assuming that meals are selected at the dining room, the flex meal plan allows for the purchase of at least 14 full buffet meals a week (two meals per day). There is no refund for unused portions of meal plans upon completion of a program. Additional meals may be purchased on a cash basis. The full meal plan provides three full buffet meals per day in The Banff Centre Dining Room at a cost of \$18 per day.

In keeping with the principles of self-governance, applicants are encouraged to apply to the Canada Council, National Aboriginal Arts Foundation (formerly Canadian Native Arts Foundation) and/or to their band councils, economic development offices, and/or community political, cultural and arts organizations for funding. Equity members may approach the Canadian Actors Equity Association for professional development support.

Where assistance is not available, individuals may apply directly to the program for consideration for financial aid. See Application for Financial Assistance on reverse of application form. (Applicants must complete this form in full in order to be considered for an award.) Include a letter outlining why you are applying, other sources to which you have applied, and the amount of additional assistance you require. Application for financial assistance does not influence acceptance to the program. **Participants must provide their own travel and spending money. Limited financial assistance is available. While artistic merit is the basis for selections, consideration for financial assistance is also given to those who have applied to other sources of funding.**

Full medical insurance is mandatory as a condition of acceptance at The Banff Centre for the Arts. Non-Canadians are required to have medical insurance, which will cost approximately \$25 per week if obtained in Canada.

Non-Canadians will be required to obtain a student Authorization (\$125 Cdn) from the Canadian Government. Non-Canadians accepted into the program will receive details about entry visas.

Operation of the program is subject to receipt of funding.

Chinook Winds Aboriginal Dance Program

Faculty and Visiting Artists/Instructors

Alejandro Ronceria, Program Director/Choreographer, Alejandro Ronceria, born in Colombia, is a choreographer/director and film artist based in Toronto. He trained in classical ballet and modern dance in Colombia, the Soviet Union and New York City, and has since danced with various companies and choreographers around the world. In Canada, Alejandro is an acclaimed independent choreographer and director, renowned for his works exploring Aboriginal themes and aesthetics. *

Alejandro's choreographies include *The Jaguar Project*, *Ancient Rivers* and *Ayahuasca Dreams*. He was co-director/choreographer for *New Voices Woman* and *Lupi The Great White Wolf* with De-Ba-Jeh-Mu-Jig Theatre Group. Alejandro was also a Canadian artist-in-residence in Mexico City, where he worked with a Barro Rojo dance company to create a new choreography, *Prelude To Rain*. His second film, *A Hunter Called Memory*, premiered at the 1996 Toronto International Film Festival. Ronceria has also been developing and gaining significant recognition as a dance educator, bringing his unique approach to teaching dance and choreography which incorporate methods and techniques from Aboriginal dance forms and performance arts. This winter, he was honoured to be the choreographer for the National Aboriginal Achievement Awards in Calgary, where he presented a choreography performed by all-Inuit dancers. The show aired nationally on CBC-TV.

Georgina Martinez, Training Coordinator/Choreographer

"My work reflects my individuality as a Mexican woman at the end of the 20th century, directly linked to an ancestral Indian history full of rituals and magic."

Georgina Martinez, originally from Oaxaca, resides in Mexico City. She is both Mexican and Zapotec.

After receiving a bachelor degree in sociology at the University of Mexico, Georgina entered the world of dance, integrating contemporary dance forms with her passion for anthropology and ethnology. Between 1981-86 she studied modern dance in Chicago and New York. Her interest in the ritualistic and oriental trends in contemporary dance led her to study with Natzu Nakajima, Eiko and Koma and Kei Takei. Her background has been a driving force for the creation of a personal, unique and totally contemporary dance art form, as a fusion of a strongly poetic and feminine style with the rituals of ancient cultures tied to the land. Her performances include: Teatro de la Danza, Sala Miguel Covarrubias, Festival Jose Limon in Mexico; Ming Dance Arts Center; Chicago Cultural Centre in the States; Space Tangente in Montreal and the Global Indigenous Cultural Olympic Summit 1996 in the Philippines. Georgina's work is supported and recognized by the Fondo Nacional para la Cultura y las Artes (FONCA), the Instituto Nacional de bellas Artes (INBA), International Theater Institute in Mexico, The Illinois Arts Council, The Chicago Council for the Arts and the Arts Midwest in the United States.

Sadie Buck, Culture/Music Director

Sadie Buck is of the Seneca Nation, Turtle Clan, from the Six Nations reserve near Ohsweken, Ontario, and is also a member of the Tonowanda Reservation in New York. She has been singing all her life, coming from a noted family of singers, instrument makers, and longhouse members. She is a member of the Six Nations Women Singers, who have performed all over the United States and Canada, and have just released their first CD, *We Will All Sing*, with SOAR Records. Sadie is a cultural and music resource person for various Native performance organizations. She is the program director for the Aboriginal Women's Voices projects at The Banff Centre for the Arts. She says: "I was lucky to be born into a family to whom music was intrinsic. I didn't know that to sing all day, every day was special. We just did it."

Karla Jessen-Williamson, Inuit Masking

Karla Jessen-Williamson is Inuit, born in Greenland in 1954, and has attended school in Greenland, Denmark, and Canada. She has a master's degree in education, and has written on the Inuit relationship to the land and the implications of the education of Inuit children. She speaks Greenland Inuktitut, Danish and English. She currently teaches at the University of Saskatchewan, specializing in cross-cultural education issues. Karla has given numerous lectures nationally and internationally, and is the current editor of the *Journal of Indigenous Studies*. She is married and lives in Saskatoon with her husband and two children.

Muriel Miguel, Drama/Storyweaving

Muriel Miguel (Kuna/Rappahannock) is a founding member and artistic director of Spiderwoman Theatre, the longest running Native American women's theatre group in North America. Muriel was an original member of Joseph Chaikan's Open Theatre, one of the leading alternative theatre groups in New York in the 1960s, performing in such shows as *Vietrock*, *Handcuffs* and *Sidewinder*. She also taught drama at Bard College for four years. She originated the role of Philomena Moosetail in *The Rez Sisters* in Canada. She teaches extensively, having worked at The Centre for Indigenous Theatre in Toronto and the Working Classroom in New Mexico, where she has been instrumental in the training of Native youth in theatre and dance. Muriel developed her latest one-woman show, *Trail of the Otter*, here at The Banff Centre for the Arts during the Aboriginal Arts program's Winter Village 1996. In 1997, Muriel was selected for the Bread and Roses International Native Women of Hope poster. Also in 1997, she was awarded an honorary doctorate in fine arts from Miami University in Oxford, Ohio, the site of the newly founded Native Women's Playwrights' Archives.

Karen Pheasant, Traditional Dances of the Plains and Contemporary Powwow

Karen Pheasant is an Ojibway band member of the Wikwemikong Unceded Reserve. She resides in the rural community of Wikwemikong. She and her three children have travelled extensively throughout Indian Country on the powwow trail as grass dancers and jingle dress dancers. Karen has been head dancer for

the Toronto Skydome Powwow. In the fall of 1995, she was a presenter for facilitating movement in *Jingle Dress for Nightwood Theatre* in Toronto. In 1992, Karen and her children were invited to perform as part of the World Council of Indigenous Peoples Celebrations in Mexico City for the 500 Years Celebration. During the past 20 years, their travel experiences have also taken them to different parts of the world to share cultural knowledge, promoting greater understanding and cross-cultural awareness. Karen is a committed proponent of education, having spear-headed The Path That We Walk program for the youth of Wikwemikong, a cultural program to encourage pride, knowledge and confidence. She was a management major at the University of Lethbridge, Alberta, and completed her political science degree at Laurentian University in Sudbury, Ontario. Karen is an all round dancer.

Design/Production/Program Personnel

Russell Wallace, Composer

Russell is of the Stl'atl'imx First Nation, and is known nationally as a musician and composer. He has studied performing arts at Spirit Song Theatre School and information technology at Capilano College. Russell has also worked with Aboriginal filmmakers through The Banff Centre for the Arts on the production of a series of innovative public service announcements which are now distributed nationally. As a composer, Russell has worked on a new performance work by Margo Kane *The River – Home* which was presented at The Banff Centre for the Arts. He has been the composer of the Chinook Winds Aboriginal Dance program since 1996. Working closely with the choreographers as each piece is developed, Russell incorporates traditional songs with electronic sounds to create a unique musical soundscape. He has written original scores for films by Loretta Todd and videos by Dana Claxton, and has created original compositions for several plays. He has also appeared as a musician on numerous CDs and cassettes, and composed the music for a video game.

Linda Babins Lighting Designer

Working on Chinook Winds has been an exciting and rewarding experience for Linda. She is based in Calgary and has worked for the Alberta Ballet Company and School, Calgary Opera, Alberta Theatre Projects, Pleiades Theatre, Theatre Calgary and Lunchbox Theatre. Further away, Linda has designed for Western Canada Theatre Company, the Globe Theatre, Citadel Theatre and Stephenville Festival. Memorable works include: *Oh My Baby*, The Banff Centre for the Arts; *Travesties*, the Globe Theatre; *Waiting for the Parade*, Citadel Theatre; and *Outrageous*, Alberta Theatre Projects. Linda was trained at Concordia University, The Banff Centre for the Arts and Stratford Festival.

Louis Ogemah, Set and Costume Designer

Louis is Anishinaabe from Lac Seul First Nation. He graduated in 1992 from the University of Manitoba with an honours degree in fine arts. Louis works in a variety of media such as painting, theatre and installation work. Recently, Louis produced a web site at Banff's Aboriginal Multimedia program, from an installation piece about his generational experience at a residential school. He is also the resident designer for Red Roots Community Theatre in Winnipeg. Louis' work straddles the traditional with

the contemporary experience and explores the myriad of Anishinaabe beliefs and mysticism. Last year Louis designed for Gaétan Gingras, the recipient of the 1998 Clifford E. Lee Choreography Award. His piece, *Shaping Worlds as Fire Burns...*, was included in the production of *Cultures Around the Fire ... from the Mayan to the Inuit*, the 1998 production of Chinook Winds.

Deborah Ratelle Production Stage Manager

Deborah has worked as the production stage manager for Spiderwoman Theater in New York for the last nine seasons and has travelled through Canada, the United States, Europe and Australia with them. She also has had a long-standing relationship with Native Earth Performing Arts in Toronto, working as both production manager and stage manager over the last nine years. She has been the stage manager for the Chinook Winds Aboriginal Dance program for the last two summers and toured to Ottawa for the gala performance of the Aboriginal Dance program for the First People's Arts Conference at the Museum of Civilization.

Aboriginal Arts Program

Marrie Mumford, Artistic Director, Aboriginal Arts Program

Marrie Mumford is Metis/Chippewa-Cree from the Cypress Hills in southern Alberta. In July 1995, she began a contract at The Banff Centre for the Arts as Director of the Aboriginal Arts program. Prior to that, Marrie completed a three-year contract with the Ontario Ministry of Culture, developing an Aboriginal Cultural Industries Strategy with the Aboriginal Arts communities to support emerging Aboriginal Arts organizations. These organizations included: Native Women in the Arts, the Aboriginal Film and Video Art Alliance – Ontario, The Centre for Indigenous Theatre, *Aboriginal Voices* – the magazine, the Aboriginal Music Project and 7th Generation Books. She has worked in theatres across the country as a performer and was associate director for Native Earth Performing Arts Inc. and De-Ba-Jeh-Mu-Jig Theatre Group. Marrie has been actively involved in theatre training with professional studios in New York City and Toronto, as well as at the University of Toronto and with the Native Theatre School. She is past-president of the Board for the Association for Native Development in the Performing and Visual Arts (ANDPVA).

Cat Cayuga Assistant Director, Aboriginal Arts Program

Cat Cayuga is Onondaga/Mohawk. She has 14 years of wide-ranging achievements in the cultural, artistic and social fields. She was a founding council member of the Aboriginal Film and Video Art Alliance of Ontario, and its creative/executive director. She was the first Aboriginal woman to be artistic director of the Native Theatre School and the second Aboriginal person to hold the title of artistic director, as well as being former executive director of the Association for Native Development in the Performing and Visual Arts. Her long history in the Aboriginal community includes being an arts activist. Cat is also an artist in both video and print as well as holding certificates in computer competency.

The Banff Centre for the Arts is a place for artists. Dedicated to lifelong learning and professional career development in the arts, the year-round continuing education facility serves as a site and catalyst for creative activity and experience.

The Banff Centre for the Arts 1999 prospect offers additional information concerning programs and facilities. For brochures and information contact:

The Banff Centre for the Arts
Office of the Registrar
Box 1020, Station 28
107 Tunnel Mountain Drive
Banff, Alberta, Canada T0L 0C0
TEL (403) 762-6180 or 1-800-565-9989
FAX (403) 762-6345
E-MAIL arts_info@banffcentre.ab.ca
CENTRE FOR THE ARTS HOME PAGE
<http://www.banffcentre.ab.ca/CFAindex.html>

The Banff Centre is Canada's leading institution for experienced artists and managers seeking professional development. The Centre's focus on creativity encourages artistic exploration and growth, and inspires corporate cultures that demand and deliver sustained innovation.



PHOTO SCOTT ROWE

The Aboriginal Arts Program

In August of 1993, Aboriginal artists and storytellers gathered at Sleeping Buffalo Mountain and initiated a working partnership with The Banff Centre for the Arts, within the principles of self-governance in art. The Aboriginal Arts program grew from these beginnings to create spaces and access to resources so that Aboriginal artists can develop their skills, technological expertise and forms of creation. The theme that guides the program is the development of cultural forms which bridge traditional principles and contemporary expressions for the purpose of enhanced access and professional development for Aboriginal artists.

This program produces collective, multidisciplinary programs in a variety of forms and approaches, in both traditional and contemporary voices. Programs include: the Chinook Winds Aboriginal Dance program, the Aboriginal Women's Voices projects, the Aboriginal Curated Exhibitions at the Walter Phillips Gallery, Interactive Multimedia projects, and work studies in arts management, audio, media production and post-production, theatre design and stage management. The program works within an Aboriginal cultural context from a diversity of nations.

The Aboriginal Arts program is guided by a national Council of Aboriginal Artists in partnership with The Banff Centre for the Arts. Due to the traditional nature of activities within each program, it is a requirement that all programs are alcohol and drug free.

Further information is available on the Internet at:
http://www.banffcentre.ab.ca/Aboriginal_Arts/index.html

Other Opportunities

In addition to applying to the Aboriginal Arts program, Aboriginal artists are invited to apply to residencies, work study programs and projects offered by the following Banff Centre for the Arts departments: Media and Visual Arts, Music & Sound, Theatre Arts, and Writing and Publishing. Information on these programs is available from the Office of the Registrar.



**The Banff Centre
for the Arts**

Detailed program brochures are available for:

ABORIGINAL ARTS Aboriginal dance, Aboriginal women's voices, Aboriginal multimedia workshop, Aboriginal curators, Aboriginal arts administration work study
BANFF [playRites](#) COLONY
BANFF PUBLISHING PROGRAMS
CREATIVE NON-FICTION AND CULTURAL JOURNALISM PROGRAM
DANCE Aboriginal dance, dance professional, apprentice, training, special workshops and projects in contemporary dance
DEEP WEB PROJECT World Wide Web
INTERACTIVE SCREEN
LEIGHTON STUDIOS for Independent Residencies
MEDIA AND VISUAL ARTS RESIDENCIES ceramics, computer arts, paper media,

performance art, photography, print media, mixed media, internet art and web design, sculpture, video, textiles, 16mm film editing
MEDIA AND VISUAL ARTS WORKSHOPS ceramics, photography, performance art
NEW MEDIA INSTITUTE workshops, symposia and think tanks in interactive media, software technologies and television
MUSIC & SOUND short-term and long-term residencies, master classes, ensemble programs, jazz programs, audio engineering work studies, audio product development
STAGE COMBAT WORKSHOP
TELEVISION AND NEW MEDIA CO-PRODUCTIONS
THEATRE PRODUCTION, DESIGN AND STAGE MANAGEMENT theatre craft, assistantships and work study in all areas of production

THEATRE PRODUCTION MASTER CLASSES CAD, wigs, costume breakdown, marionette, dyeing, costume, makeup, scenic painting, millinery, head-dresses
VOICE WORKSHOP for all performers
WALTER PHILLIPS GALLERY
WORK STUDY PROGRAMS curatorial, television production and post-production, theatre production, design and stage management, arts administration, audio and computer support
WRITING STUDIO
WRITING WITH STYLE
20TH CENTURY OPERA AND SONG dramatic integration; assistantships in directing, conducting, movement, singing coaching