

**MANIFESTO
FOR THE ADVANCEMENT OF INDIGENOUS ARTS, ARTISTS,
AND ARTS ORGANIZATIONS IN QUÉBEC**

*Tsi Non :We Tewèn :Teron
Là où est notre maison*



*Source: Proceedings of the State of Affairs of Indigenous Arts in Québec
Tiöhtià'ke / May, 17-18, 2017*

Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.¹

United Nations Declaration on the Rights of Indigenous Peoples, art.11

Whereas the Indigenous arts in *Kanata* and *Kébeq* have boomed in recent decades with the production of seminal works;

Whereas Indigenous artists have the responsibility of sparking awareness, revitalizing their cultures, inspiring, and encouraging their communities to enhance their well-being—in short, of piloting the transformations essential to the future of their nations;

Whereas our viewpoints, dreams, visions, and utopias contribute to a collective vision of what is needed for the advancement of Indigenous arts and artists in Québec;

Whereas the situation of Indigenous artists and arts organizations is precarious;

Whereas Indigenous artists and arts organizations hold the legitimate right to self-determination;

Whereas on May 17-18, 2017, Ondinnok called Indigenous artists in all disciplines and representatives of the principal Indigenous arts organizations to a summit meeting in Montréal, a State of Affairs on Indigenous Arts in Québec, before witnesses from the media and arts funding bodies.²

We, Indigenous artists and arts organizations in Kébeq, publish this manifesto that summarizes the discussions, conclusions, and demands issuing from our gathering. It constitutes, and will remain a testimonial to the presence and affirmation of Indigenous arts in Kébeq. We see this manifesto as a key to eliminate the gap that exists between Indigenous arts in Kébeq and those in the rest of Kanata, and also between Indigenous and non-Indigenous arts in Québec itself. It is a key to help Indigenous arts to flourish at the centre of Kébeq's artistic and culture development, to invent perspectives of arts development both inside and outside the reserves. A key to open the door to a future where our youth can plant themselves in their culture and grow.

¹ *United Nations Declaration on the Rights of Indigenous Peoples, art.11, August 2007.*

² *Orchestrated by Ondinnok, the State of Affairs of Indigenous Arts in Québec was held in Tiohtia:ke (Montréal), May 17-18, 2017, at the Hydro-Québec Agora of the Université du Québec à Montréal (UQAM), attended by some 60 Indigenous creators. In attendance as observers were representatives of the Canada Council for the Art (CCA), Conseil des arts et des lettres du Québec (CALQ), and Conseil des arts de Montréal (CAM), university researchers, and actors from the Indigenous and non-Indigenous cultural and political spheres. Also attending on the second day of the Gathering, May 18, 2017, Ghislain Picard, Chief of the Assembly of First Nations of Québec and Labrador (AFNQL).*

As the provincial government prepares to adopt a new cultural policy, and the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal, and other agencies throughout the regions are becoming increasingly sensitive to the need for programs adapted to the cultural and artistic realities of Indigenous artists, we must keep in mind that without adequate financial means, the best intentions fall flat. Most importantly, we, as Indigenous artists and arts organizations, must affirm our self-determination and make clear demands to implement all the changes required to advance Indigenous arts and artists in *Kébeq*.

Providing Hope

After centuries of colonialism dedicated to erasing our stories and our names, and ridding the land of our presence, the time has come to re-indigenize our physical and imaginary worlds. The time has come to seize the heritage of ancestors/artists who have preceded us and accelerate legitimate claims. The time has come to transmit all the wealth of our arts and cultures.

. . . the visibility and access to Indigenous artistic expression in all our Nations and on every stage of Québec is the best medicine against racism and rejection. Indigenous artistic expression is an opportunity for self-determination, affirmation of identity, and a space of peace and hope.³

Yves Sioui Durand, author, actor, stage director, filmmaker, founder of *Productions Ondinnok*

Art reveals and expresses the essence of our cultures. Artistic practices are powerful, and, at times, critical expressions and representations of the culture. They offer original points of view that draw on the imagination, enabling us to feel, interpret, and reinterpret our existence as human beings. Art sparks dialogue, brings people closer, fosters healing, communicates values and experiences, and reflects visions of the world.

Through their work, Indigenous artists seek to resist and challenge the cultural understandings of settler-dominated versions of Canada

's past and its present reality: they oppose this interpretation. Sharing intercultural dialogue about history, responsibility, and transformation through the arts is potentially healing and transformative for both Indigenous and non-Indigenous peoples.⁴

We, Indigenous artists and arts organizations in *Kébeq*, are the only ones who should or can define Indigenous arts practices, and initiate de-colonized, equitable dialogue. We resist colonialist definitions and government institutions that confine us to simplistic and archaic artistic and cultural categories. Our practices have been discounted, infantilized, and deemed

³ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

⁴ Summary of the Final Report of the Truth and Reconciliation Commission of Canada. 2015: Ottawa.

folkloric or naïve—in other words, not conforming to the unidimensional definitions of what constitutes Art. No longer will we allow others to define our intellectual, cultural, and artistic property. The wealth of references and codes contained in the work of great Indigenous artists in recent decades provides ample basis for appreciating the true worth of Indigenous art in *Kanata* and *Kébeq*. There is no legal basis for colonization, cultural extinction, and artistic exclusion. No nation holds the right to change or crush another nation’s culture. The recognition of ancient alliances, reparations demanded by First Nations, and respect of established rights are elements for reconciliation and the recasting of our identities.

They must have a platform and their voices must be heard. There is a historical and still existing tendency in Québec, among those in research, teaching, museology, and arts conservation and communications, of non-Indigenous experts to speak on behalf of Indigenous peoples. We respectfully ask that you step aside and encourage Indigenous artists in rural and urban areas to express themselves, self-identify, and define and construct their own contemporary identities and cultures.⁵

Some people are not ready to speak; some people are not ready to show their art because they lack confidence in what they have to say. I think this is what we need to work on: Take a moment to sit next to someone and tell them: ‘now you can say it, you have a neutral space to say it, whatever it is.’⁶

Ivanie Aubin-Malo, contemporary and traditional dancer

We, Indigenous artists and arts organizations in *Kébeq*, affirm that we have all the necessary skills and the legitimate right to define and determine our artistic practices and processes, and our organizations’ missions. Accordingly, we call for the recognition of our skills and the right to self-determination and self-definition of our practices and processes, and those of our arts organizations, by all institutions that support and distribute the arts of *Kébeq* in *Kanata*.

We have the responsibility to move forward. The time has come to take action: “Idle no More!” It is our duty. There is no going back. Make images! Tell stories! Dance! Sing! Illuminate! Unveil what is hidden! Walk! Walks to protest and demand, walks like those led by Stanley Volland, Innu women, and Cree youth, walks of spiritual recovery. Get up and out! Walking and portaging are the very essence of our identity.

What I learned was that when members of a community take their destiny and culture into their own hands, politically, socially, and artistically, they vanquish their oppression. In this respect, ownership of our “image” becomes, not only a subversive act, but also, an act of resistance, and ultimately, liberation. This is the fundamental challenge for Indigenous artists and cultural producers.⁷

Rebecca Belmore, visual artist

⁵ *Indigenous Curatorial Collective (CCA/ACC). Brief tabled for the public consultation process for the renewal of Québec’s cultural policy. August 24, 2016.*

⁶ *From the proceedings of the State of Affairs of Indigenous Arts in Québec.*

⁷ *From Steven Loft’s lecture. Reflections on 20 Years of Indigenous Art, given on February 8, 2012, at the University of Victoria.*

We will no longer be forced into a mould. There are so many Indigenous identities, even within one nation or community. In Attawapiskat and Kahnawake, the situations differ completely. It is up to us to decide about our culture, outside the prefabricated boxes.⁸

Émilie Monnet, actor, stage director, and artistic director, *Productions Onishka*

Reinforcing our Alliances

We, Indigenous artists and arts organizations in *Kébeq*, believe we must construct or reconstruct alliances between our nations at every level. Collaborations between artists, artistic exchanges, and the institution of residences will bring us together, enable us to learn from each other, and in so doing, enrich our work and foster the transmission of knowledge and skills. These alliances will allow us to connect with First Nations peoples in the three Americas and around the world. The creation of a network of artists residences in every Indigenous Nation of *Kébeq* and the urban centres is a priority for the cultural reconstruction of our peoples.

. . . we must build bridges between Northern communities and people in the South. . . . I went back to school at the age of 47 to study governance, and how to establish Indigenous governance to ensure inclusion and accelerated social change.⁹

Nadine St-Louis, executive director, *Productions Feux Sacrés*

. . . bringing peoples together . . . it's through music, through the presence of Québécois artists we invite . . . the residence idea is a project that will let us grow together.¹⁰

Réginald Vollant, executive director, *Innu Nikamu* festival

. . . are Indigenous artists in fact integrated into the main art distribution networks? When you see that Indigenous artists are barely represented in exhibitions with non-Indigenous artists it's clear that much remains to be done to ensure that Indigenous artists are genuinely integrated, exhibited, and distributed in all kinds of contexts and for all kinds of occasions around Québec.¹¹

. . . exhibitions of contemporary Indigenous artists are sorely lacking in remote communities. This would inspire the imagination, present critical debates, ideas, emotions, and the strategies of contemporary art to the next generation. You must see art, go to the theatre, dance, experience performances and installations to want to become an artist.¹²

Yves Sioui Durand, author, actor, stage director, filmmaker, founder of *Productions Ondinnok*

⁸ From « *Voix autochtones: les enfants de Riel* » by Mario Cloutier, May 4, 2016, *La Presse* <http://www.lapresse.ca/arts/nouvelles/2016/05/04/01-4978037-voix-autochtones-les-enfants-de-riel.php>

⁹ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

¹⁰ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

¹¹ Priscille De-Lacroix, *Exposer, diffuser, faire entendre sa voix. Thesis on the presence of Indigenous contemporary art in Québec between 1967 and 2013*, master's thesis, UQAM, 2017 [Translation].

¹² From the proceedings of the State of Affairs of Indigenous Arts in Québec.

We emphasize the specificity of artistic practices and the importance of transmitting the knowledge of Indigenous artists and arts organizations to the survival of our cultures and the artistic development of future generations.

I think that transmission also means adapting to and giving opportunities to the young . . . It's our responsibility to go back to our villages and think about new ways of doing things. This is another meaning of transmission.¹³

Elisapie Isaac, singer

I'm an Atikamekw from Opitciwan. Without art, I'd be dead. I grew up in an environment where drugs were a daily reality. Art is why I'm here today. Art allowed me to express myself. It's what helped me deal with all the problems I was facing and lift myself out. I think that art is strength . . . and that's what I try to transmit to youth.¹⁴

Terry Randy Awashish, graphic artist, performance artist, and visual artist

We consider it imperative, in this demanding context, that older/elder artists be viewed as role models to foster the emergence and support the next generation of Indigenous artists. They should be provided with opportunities to transmit their knowledge and skills.

The training of Indigenous artists and cultural producers is fundamental for many reasons. Unquestionably the most important of these is the transmission of traditional knowledge and techniques that are respectfully passed on from one generation to the next. This has been so for millennia. This oral transmission is crucial because it depends on elders and experienced artists. Another important aspect of the transmission of training is the unique character of the art forms practised by Indigenous artists. They emerge from the land. They exist no where else.¹⁵

We demand that our institutions support artistic practices. We call on Indigenous political, cultural, and educational institutions to provide the necessary financial support. The time has come for the Assembly of First Nations of Quebec and Labrador (AFNQL) to recognize that our artists and arts organizations contribute to the advancement and redefinition of our cultures. We call on the AFNQL to acknowledge the important role and function of the arts in our cultures. We demand that the AFNQL recognize that artists contribute through their talent to the social and political advancement of our Nations by expressing our cultures, both nationally and internationally.

Our organization's position on cultural questions is clear. This sector is entirely the responsibility of the Nations themselves and their communities. The responsibility therefore falls on the Chiefs.¹⁶

Ghislain Picard, Chief of the AFNQL

¹³ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

¹⁴ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

¹⁵ Indigenous Curatorial Collective (CCA/ACC). Brief tabled for the public consultation process for the renewal of Québec's cultural policy. August 24, 2016.

¹⁶ Correspondence from Ghislain Picard to Yves Stouli Durand about the public consultation process for the renewal of Québec's cultural policy. May 8, 2017

With *Innu Nikamu*, we pressure our mayors, band councils, and chiefs, but every year we must take on the political power structure. When you're born Native, you're born political. It's important that the Chiefs and Band Councils be made aware of how important art is to well-being, to everyone's well-being.¹⁷

Kevin Bacon Hervieux, filmmaker and artistic director, *Innu Nikamu* festival

We also demand that the AFNQL and band councils come up with the financial resources required to support artistic creation (artists and arts organizations) in all disciplines. We believe that the time has come for the AFNQL to recognize Indigenous artists and arts organizations by creating an award with a \$50,000 fellowship to reward an exceptional contribution or a lifetime of artistic work. In addition, the AFNQL and band councils could encourage and establish an Indigenous sponsorship program to advance Indigenous arts and the cultural reconstruction of our Nations.

Renewing our Relationships

The time has arrived to reshape our thinking and achieve a genuine, balanced, and deep-rooted integration of Indigenous arts and cultures into the social fabric of *Kébeq*. In its new cultural and social action plan, *Do More, Do Better*, the Government of Québec has recognized the harmful relationship between colonial governments and Indigenous peoples:

- The Indigenous peoples must still contend in their daily lives with the destructive effects of a still recent past
- . . . the deplorable conditions in which Indigenous citizens live, which are unworthy of a democratic, prosperous society such as Québec
- . . . the Indigenous languages and cultures have sustained lengthy erosion, the victims of denigration that has sometimes expressed itself through latent discrimination and sometimes through direct attempts at eradication
- Systemic racism and discrimination exist

The Government of Québec also acknowledges its responsibility:

- The Indigenous peoples belong to separate nations, but they are also Québec citizens. The Government of Québec has a duty to assist the least privileged populations and to establish equality of opportunity
- The Indigenous Nations are not simple minority groups. They are the first inhabitants of the territory and occupy a specific place in Québec's history, both culturally and politically. They must be regarded as partners in developing the Québec society.

Whereas the Government of Québec has recognized the concept of Nation in the sociological and political sense:

¹⁷ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

- The concept of an Indigenous nation refers to communities whose historic continuity, cultural conscience, ethnic identity and conception of the political sphere have survived the colonial past and the establishment and rapid growth of a new nation in the territory.

Consequently, the Government of Québec must be guided by these statements when it adopts its new cultural policy. The Ministère de la culture du Québec and its cultural institutions must implement long-term measures that are concrete, appropriate, and reliable to support the development of Indigenous arts.

We demand that these cultural and artistic bodies acknowledge that the codes and references of Indigenous artistic practices are intrinsic to the diversity of Indigenous cultures in *Kébeq*.

. . . as Indigenous producers and distributors, our mission is not only to produce and present art of quality, but also, to support future artists by encouraging, guiding, and teaching them. I want arts funders to take this into account.¹⁸

Charles Bender, actor, stage director and co-artistic director, *Productions Menuentakuan*

We call for extensive catching up in every artistic field to provide an adequate response to the flowering talents of a new generation of Indigenous artists. We affirm that the presence and visibility of Indigenous artists on *Kébeq*'s stages, in every region, including the metropolis, is essential to the work of dismantling the ignorance which feeds stereotypes and racism. Catching up is crucial if reparations are to be made. Reparations are required for any form of reconciliation to take place.

We champion our vision of consensus. It is our opinion that the Conseil des arts et des lettres du Québec (CALQ) and the Conseil des arts de Montréal (CAM) should prioritize the harmonization of their definitions and actions with those of the Canada Council for the Arts (CCA). Healthy synergy between institutions at different levels is essential to raising Indigenous artists and arts organizations to the same level as other players in the *Kébeq* arts scene. Also, we believe that the Ministère de la culture et des communications du Québec should act according to a broader vision that acknowledges the function of the Arts in Indigenous cultures.

We call on the CALQ to overhaul its governance to combat the ignorance and systemic discrimination that has so comfortably permeated the institution since its inception. We demand that their definitions of Indigenous arts and artistic practices be completely revisited. We call for an action plan to advance Indigenous arts in *Kébeq* in consultation with Indigenous artists.

¹⁸ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

We also call for many programs to respond to the multiple needs for consolidation and development of Indigenous arts in urban areas and in our communities.

Without Reserve

We demand that the diverse artistic practices, whether traditional or contemporary, be analyzed based on the artist's description of their work, project, or intention, so that the issues of their work are properly evaluated with regard to both the artist's and their society's social, cultural, and artistic context. The "urban/reserve" distinction is the result of the still pervasive colonial thinking that divides us. This thinking imposes a vision that separates us from each other by categorizing us, when the fact is that we are Indigenous peoples. We are Indigenous wherever we happen to be on the land. All future programs of the government of Québec and its departments, and those of the CALQ must therefore be universal and extend to all artists and arts organizations of the Indigenous nations of *Kébeq*. This requires that the cultural diversity and specificities of each Nation be taken into account.

Let's be realistic. The vast majority of Indigenous artists and arts organizations are located outside the Montréal area. The vast majority are on reserves or other cities: Sainte-Terre, L'Anse-Saint-Jean, etc. . . . If we believe that our nations should be sovereign, if we really believe in our cultural development, then we must develop in a way that is grounded in our respective territories. Artists and intellectuals must be supported where they are.¹⁹

Louis-Karl Picard-Siouï, author, performance artist, and director, *Kwahiatonhk!*

Revitalizing Our Languages

We, Indigenous artists and arts organizations in *Kébeq*, call on the CALQ to create a special program to support the efforts of Indigenous artists and arts organizations in the areas of research, the reappropriation and integration of Indigenous languages in creative processes, and creative works themselves.

When I started out in film, I began by reappropriating the stories, everything to do with the Anishnabek: the names of the lakes, trees, fish, and birds. Everything in the forest. . . . The language lives still. With today's technological tools we can archive it, protect it, and create educational materials . . .²⁰

Kevin Papatie, filmmaker

I teach at the childcare centre in the Wendake elementary school, and starting next fall, there will be a reform. . . . the Wendat language will be incorporated into the art and culture class: Arts, Culture, and Languages . . . For me, I see in the word 'transmission' the word 'mission.' Transmission and mission go along with responsibilities; I have a responsibility.²¹

¹⁹ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

²⁰ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

²¹ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

Andrée Sioui Lévesque, author, singer/songwriter

[Ktahkomiq] was talking about an issue related to identity: 'If I speak my language, does that make me more Indigenous? Will I feel more Maliseet?' In a way, we're poor! . . . For me, if we are going to keep these languages alive, we must hear them. You have to hear it (on stage) to realize that it exists and learn about others. I think that is how we'll be able to move forward on this path to reconciliation, and, also, to mutual respect. I don't just mean between Whites and Indigenous peoples, but between Indigenous peoples too.²²

Dave Jenniss, actor, stage director, artistic director, Productions Ondinnok

I think that our responsibility as artists is to create work that conveys not only the language but also the spirit of our cultures, and constantly revitalizes our cultures, a little like the seasons, and the land. This is where we come from, this is our responsibility.²³

Louis-Karl Picard-Sioui, author, performance artist, and director, *Kwahiatonhk!*

I am from the Abenaki nation. . . I write in French and Abenaki . . . For me, learning the language is a need. I have been taking Abenaki language classes for four years . . . For me, my responsibility as a musician and singer is to transmit the language through my songs . . .²⁴

Élise Boucher-De Gonzague, author, singer/songwriter

Transmission and Teaching

We call on Québec's ministry of education, schools, system of higher learning, and universities to recognize through equivalency older/elder Indigenous artists as teachers and transmitters of knowledge and skills. Older/elder artists are bearers of a unique sensibility and knowledge of the history of traditional and contemporary Indigenous arts. This history should be taught, not only in the reserves, but throughout Québec's educational system.

... recognition is not just a courtesy we owe people. It is a vital human need.²⁵

²² From the proceedings of the State of Affairs of Indigenous Arts in Québec.

²³ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

²⁴ From the proceedings of the State of Affairs of Indigenous Arts in Québec.

²⁵ Charles Taylor, *Multiculturalism and The Politics of Recognition: An Essay*, Princeton University Press, New Jersey, 1992.

Within the Institutions

We call on the leading arts institutions of *Kébeq*, in all of the disciplines, to include Indigenous curators and artists of *Kébeq* in their programming. These institutions have an educational responsibility to Quebeckers; as arenas for artistic recognition, they should also serve Indigenous peoples in *Kébeq* so that we can feel included rather than excluded. We demand that the main museums of *Kébeq* (Montréal Museum of Fine Arts, Musée d'art contemporain de Montréal, Musée national des beaux-arts du Québec, etc.) integrate Indigenous curators and produce, on a cyclical basis, major exhibitions and retrospectives of contemporary Indigenous artists.

Conclusion

We, Indigenous artists and arts organizations in *Kébeq*, repeat that we are an essential part of *Kébeq's* arts scene. Our practices and processes, cultures and languages, stories and conceptions of the world are the only ones to be timelessly rooted in the land. Indigenous nations have always constituted the primary identity of what we know today as *Kanata* and *Kébeq*. And they should continue to be so. We refuse to be excluded, ignored, underfunded, reduced to folklore, or marginalized from the arts world and society. We, Indigenous artists and arts organizations in *Kébeq*, possess the academic and cultural knowledge required to contribute significantly to the social and cultural advancement of our Nations, and to *Kébeq* as a whole. We are determined to reclaim what belongs to us. We will assume our responsibilities in our respective fields to bring hope to future generations.

We, Indigenous artists and arts organizations of *Kébeq* and *Kanata*, demand that the Government of Québec immediately set aside \$20 million for the advancement of the Indigenous arts, or \$4 million annually for the next five years. This fund could be transferred to the CALQ on the condition it institutes the demands presented here, and integrates, both in its senior management and programs, senior Indigenous artists and individuals close to the field as experts and consultants.

***** Manifesto Signatories *****

ARTISTS

Ernest Aness Dominique – Multidisciplinary Artist

Ivanie Aubin-Malo - Dancer

Terry Randy Awashish - Multidisciplinary Artist

Eruoma Awashish - Visual Artist

Sylvie Bastien Paré - Visual Artist and Museologist

Lori Beavis - Commissioner

Charles Bender - Theater Artist and Artistic Co-director of Productions Menuentakuan

Catherine Boivin - Multidisciplinary Artist

Elise Boucher-DeGonzague - Singer and Songwriter

Jean-Eudes "Shauit" Bourdages Aster - Singer and Songwriter

Domingo Cisneros - Visual Artist and Writer

Karl Chevrier - Visual Artist

Moe Clark - Multidisciplinary Artist and Artistic Director of Nistamîkwan

Hannah Claus - Visual Artist

Marco Collin - Theater Artist and Artistic Co-director of Productions Menuentakuan

Dayna Danger - Visual Artist

Beatrice Deer - Singer and Songwriter

Barbara Diabo - Choreographer and Dancer

Yvon Dubé - Theater Artist

André Dudemaine - Artistic Director and Founder of Terres en vues

Guy Sioui Durand - Theoretician, Art Critic, Independent Curator and Performer

Philippe Sioui Durand - Videographer and Sound Engineer

Yves Sioui Durand - Theater Artist, Founder and Mentor of Productions Ondinnok

Marly Fontaine - Visual Artist and Physical Performer

Naomi Fontaine - Writer

Marie-Andrée Gill - Poet

Anne-Marie Gros-Louis Houle "Eadsé" – Singer and Songwriter

Normand Guilbeault - Singer and Songwriter

Carmen Hathaway - Visual and Media Artist

Véronique Hébert - Theater Artist

Jaaji - Singer and Musician

Dave Jenniss - Theater Artist and Artistic Director of Productions Ondinnok

Natasha Kanapé Fontaine - Poet and Multidisciplinary Artist

Sophie Kurtness - Visual Artist

Soleil Launière - Multidisciplinary Artist

Andrée Levesque-Sioui - Singer and Songwriter

Teharihulen Michel Savard - Multidisciplinary Artist

Caroline Monnet - Multidisciplinary Artist and Filmmaker
Emilie Monnet - Multidisciplinary Artist and Artistic Director of Productions Onishka
Natasia Mukash - Visual Artist
Jacques Newashish - Multidisciplinary Artist
Dominique Normand - Visual Artist
Alanis Obomsawin - Filmmaker
Nicole O'Bomsawin - Storyteller
Julie-Christina Picher - Scenographer and Painter
Kevin Papatie - Filmmaker
Esther Pennell - Singer and Songwriter
Virginia Pesemapeo Bordeleau - Multidisciplinary Artist
Louis-Karl Picard-Siouï – Writer and Physical Performer
Stéphanie Pinette-Simard - Visual Artist
Sky Ploson - Visual Artist
Frank Polson - Painter and Sculptor
Eve Ringuette - Actress
Sonia Robertson - Visual Artist and vice-president of Kamishkak'Arts
Kathia Rock – Singer, Songwriter and Actress
Sylvain Rivard - Multidisciplinary Artist
Robert Seven Crows Bourdon - Storyteller, Singer and Songwriter
Nadine St-Louis - Artistic and General Director of Productions Feux Sacrés
Christine Sioui Wawanoloath - Visual Artist and Writer
Anatole St-Onge - Painter
Leticia Vera - Choreographer and Dancer

ARTISTIC ORGANIZATIONS

Cercle des Premières Nations de l'UQAM
Festival du conte et de la légende de l'Innuçadie
Jardin des Premières-Nations
Kamishkak'Arts
Kwahiatonhk!
Nistamîkwan
Menuentakuan
Musique Nomade
Productions Feux Sacrés
Productions Ondinnok
Productions Onishka
Skydreamers Studio
Terres en vues, société pour la diffusion de la culture autochtone
Wapikoni Mobile
WIOT Magazine