

The Eastman **Case Studies**

ANALYZE | QUESTION | ANTICIPATE
ASSESS | STRATEGIZE | SOLVE

The Indigenous Advisory Council of the Regina Symphony Orchestra



EASTMAN
INSTITUTE FOR
MUSIC LEADERSHIP



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

The Indigenous Advisory Council of the Regina Symphony Orchestra

Nestled in the heart of the Canadian prairies, the city of Regina is home to the Regina Symphony Orchestra. Established in 1908, the professional orchestra presents a 39-week season and has a mandate to serve the increasingly diverse communities of southern Saskatchewan. When conductor Gordon Gerrard joined the organization in 2016, he brought with him a musical vision for the orchestra that included more socially relevant programming. An Indigenous Advisory Council was soon established to help with consultation, building trust and navigating relationships among the large local Indigenous community, which had been damaged by the country's grim colonial past. Shortly after the orchestra's inaugural Forward Currents Festival, a serious incident arose that would test the delicate ties between the RSO, the council, and the larger Indigenous community. This case offers insight into the consultation process and examines the conflicting factors the RSO board weighed as they considered the value of meaningful community engagement and a path forward for their organization.



This case study was prepared by Stephania Romaniuk, Community Ambassador at Calgary Opera. The Eastman Case Studies are developed solely as the basis for class discussion. Cases are not intended to serve as sources of primary data. With the permission and guidance of the Regina Symphony Orchestra, certain elements of the organization's case were consolidated, gently altered, or omitted for narrative purposes.



**EASTMAN
INSTITUTE FOR
MUSIC LEADERSHIP**



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Original Peoples and the Regina Symphony Orchestra

The prairie province of Saskatchewan, Canada was named after the Cree word for “swiftly flowing river,” *Kisiskâciwanisîpiy*, and has been inhabited for approximately 11,000 years by Indigenous or Original peoples. Spiritual worldviews; traditional ceremonies; social organization based on extended families, clans, and tribes; and self-determined means of political organization were firmly established when the first Europeans arrived in the area. Their appearance changed Indigenous demographics, resources, tribal distribution patterns, and entire ways of life over the following centuries. As both the fur trade and bison herds declined in the 1800s, Christian missions began to spread across the young Canadian confederation, and four major smallpox epidemics each destroyed over half of the Indigenous population at the time. Additionally, controversial treaties were signed with Indigenous communities, exchanging land rights for government assistance such as education, medical aid, and tax exemptions. Canadian officials repeatedly used coercive tactics to gain more territory, while Indigenous peoples were relegated to living on reserves where the lands were often remote or even non-contiguous. Moreover, Indigenous and European accounts of the treaty negotiation process differ dramatically: for example, some Elders maintain that only the topsoil was given for agricultural purposes and that the land underneath as well as the minerals and wildlife were to be retained by the Original peoples.¹

As conditions worsened for Indigenous populations, the Canadian government encouraged European settlement through the Dominion Lands Act, a policy designed to populate the prairies and prevent the United States from claiming them. For \$10, homesteaders could purchase 160 acres of land. Just 125 miles north of the Montana-North Dakota border stood one of these fledgling agricultural settlements,

known in Cree as *oskana kâ-asastêki* (literally, “bones, which are piled”). As the settlement grew, it was renamed Regina after Queen Victoria, the British monarch at the time. In 1905, Saskatchewan became a province, and Regina was chosen as its capital a year later. By 1913, the city had grown tenfold.

One of the homesteaders was a Scottish immigrant named Franklin L. Laubach who arrived in 1904 from Edinburgh. He quickly gave up farming and turned to his original profession—music. Laubach had played cello in various ensembles, conducted Scottish orchestras, and served as bandmaster to the Edinburgh City Royal Garrison Artillery Band. As luck would have it, many of the early settlers were also talented musicians and vocalists. Within a year of arriving in Canada, Laubach had organized a philharmonic ensemble, and in 1908 the Regina Orchestral Society was officially established.

By the time he retired in 1922, Laubach had paved the way for what would become the Regina Symphony Orchestra (RSO), a full-scale professional organization.

Approximately 60 musicians are now engaged on a per-service basis as well as a full-time core of 12 principal woodwind, brass, and string players. The orchestra's 39-week season features classical masterworks, pops, chamber music, children's concerts, and various specials. The dozen full-time core musicians are known as the Regina Symphony Chamber Players. This group presents many school concerts each season, performs throughout southern Saskatchewan communities, and offers free performances in venues around Regina. The Board of Governors determines the vision of the RSO, which today is run by the music director, executive director, and an administrative staff of seven.

One of the early homesteaders who settled in Regina, Franklin L. Laubach paved the way for what would become the Regina Symphony Orchestra.

¹ Blair Stonechild, “Indigenous Peoples of Saskatchewan,” in *The Indigenous Saskatchewan Encyclopedia* (University of Regina Press).
https://teaching.usask.ca/indigenoussk/import/indigenous_peoplesof_saskatchewan.php

Former RSO board member and historian Dave Hedlund recalled a shift in board structure in the mid-2000s when he was board chair. Following a Saskatchewan Arts Board consultation, the RSO changed from a working board of 25 to a governance board of 12. Hedlund recognized the importance of this structural decision. “Although potentially invisible to the public, it was a big deal for the leadership of the organization. Prior to this decision, key people on the board functioned as an executive committee, working closely with the executive director. That’s where the vision and the strategic direction came from. When we switched to a governance board, we started to have serious, bigger-picture conversations about our way forward. And that’s when we first started having discussions about how we could relate to our Indigenous population.”

Miles Away, Worlds Apart

Several reasons exist for why conversations with Indigenous communities would not likely have taken place earlier. In the late 1800s, policies governing Indigenous movement on and off reserves tightened dramatically. Until 1951, “Indian agents” not only restricted the sale and purchase of goods but had total control over the mobility of Indigenous people travelling to and from reserves. “Probably for the first three or four decades of the symphony’s life, First Nations communities couldn’t come off the reserves without the permission of an Indian agent. I don’t think Indigenous communities were thinking much about symphonies, and the symphony certainly wasn’t thinking about those individual Indigenous communities during that period,” remarked Hedlund.

Additionally, the federal government had adopted a policy of assimilation whereby Indigenous children were forcibly separated from their families and communities and brought up in “residential schools.” Fourteen such schools, both religious and secular, were built in Saskatchewan. A recent federal inquiry on the history of the residential schools documented

not just the irreparable damage of these systematic efforts to erase Indigenous language, culture, and identity, but also widespread instances of verbal, physical, and sexual abuse. Tuberculosis and other diseases contributed to high mortality rates as well. Historians estimate that 150,000 Indigenous children went through the Canadian residential school system. The last school to close, in 1996, was located an hour outside of Regina.

When First Nations individuals’ right to vote in national elections was finally acknowledged

in 1960, a federal report found that those living in Saskatchewan were some of the most poverty-stricken in Canada. Indigenous peoples in Saskatchewan today continue to face serious socioeconomic challenges including disproportionately high rates of suicide, substance abuse, unemployment, crime and incarceration, and youth in the care of social services.

Despite these pervasive and long-standing challenges, Indigenous peoples have begun to reclaim their identities and livelihood, led in part by a surging Indigenous Renaissance in the arts. First Nations communities are reconnecting with their traditional cultural practices and sharing their stories through the media and grassroots educational initiatives. Indigenous musicians and artists are developing major mainstream followings as they continue to advocate for the health and well-being of their rapidly growing community. Nonprofits and corporations alike are listening and learning how best to engage meaningfully with individuals who have lived miles—or even steps—away, but worlds apart.

A recent federal inquiry on the history of the residential schools documented not only irreparable damage to Indigenous language, culture, and identity, but also widespread instances of abuse.

The Truth and Reconciliation Commission

Of the nearly 1.2 million people living in Saskatchewan in 2019, more than 16% identify as First Nations, almost half of whom live on reserves. Today, these peoples include the Nêhiyawak (Plains Cree), Nahkawiniwak (Saulteaux), Nakota (Assiniboine), Dakota and Lakota (Sioux), and Denesuline (Dene/Chipewyan). In Regina, approximately 12,000 people are First Nations, representing 6% of the city's population. An additional 3.4% of the city's population are Métis. Initially descended from French fur traders and Indigenous women, the Métis have traditions and cultural practices of their own.²

In the mid-2000s, when the board of the Regina Symphony Orchestra first considered engaging the local Indigenous community, then-Chair Dave Hedlund recalled the conversations being “relatively unsophisticated, and almost self-serving.” The local Indigenous community was becoming more urbanized; the number of people living on reserves had decreased while the urban Indigenous population had increased substantially. “We were asking questions like, ‘Since we have such a high Indigenous population in Regina, how can we increase our numbers by relating in a better way to the population?’” Hedlund described one joint performance from those years, an outdoor summer concert featuring RSO percussionists and a group of Indigenous drummers. “I think it was interesting, but I don’t think it was pivotal in any way,” said Hedlund. It would take a dozen more years before the symphony would begin to seriously explore ways to acknowledge the colonial past and engage with the local Indigenous community.

In 2015, a federal body inquiring into the history of residential schools called the Truth and Reconciliation Commission (TRC) released its multi-volume final

report (excerpts included in **Appendix 1**). Based on the accounts of 6,000 witnesses, many of whom were residential school survivors, the report culminated in 94 calls to action in areas including child welfare, education, language and culture, justice, business, media, sport, and immigration. Some recommendations were as specific as legislative changes to government policy. The spirit of the document, however, was an invitation to all Canadians to reflect on the injustices and truth of the past and to contribute individually and collectively to the reconciliation process. In response to the report, arts and cultural institutions, including many orchestras, began to examine how they engage their communities and to rethink the ways in which they collaborate with Indigenous nations, people, and organizations.

Less than a year after the TRC report came out, Vice-Chair Judy McCuskee was chairing the RSO Board Nominations Committee. The board had already been looking to engage younger members, but McCuskee felt strongly that they also needed to recruit individuals of diverse cultural backgrounds. Audra Young emerged as an ideal candidate for the RSO board: a member of the Cowessess First Nation, she worked as an Inspector in the Regina Police Service, served on the board of a large lottery-funded provincial sport and recreation organization, and advocated for Indigenous youth and organizational change. Young was initially skeptical about what she could offer a classical music organization, but the fact that this community—like her own—sat outside the mainstream resonated with her. She also connected with the idea that not all youth are interested in or served best by sport: some find their home in the arts. Young accepted the nomination

The spirit of the Truth and Reconciliation Commission report was an invitation to all Canadians to reflect on the injustices and truth of the past and to contribute individually and collectively to the reconciliation process.

² Rebecca Cuddy, personal communication. According to the accepted definition of the Métis Nation Saskatchewan and Métis National Council, “Métis” now officially means a person who self-identifies as Métis, is distinct from other Aboriginal peoples, is of historic Métis Nation Ancestry, and who is accepted by the Métis Nation.

and joined the board as its only Indigenous member just as a new, enthusiastic conductor was taking the helm of the orchestra.

After an international search, the RSO announced in 2015 that Gordon Gerrard would begin as Music Director in the 2016–17 season. Trained first a pianist, then as a conductor, Gerrard had been working as Associate Conductor of the Vancouver Symphony Orchestra and Resident Conductor of the Calgary Opera prior to that. Gerrard arrived with a vision of musical development for the orchestra and a desire to grow its audience, particularly by “developing programming that had a socially relevant tilt.” Even though he was new at building programming of this kind, he felt community-centered content was an imperative and an opportunity: “Orchestras should be doing this kind of programming, and I just didn’t see it happening, at least not that I knew of, not in Canada.” Gerrard’s vision for programming also fit well with the RSO’s mission and vision (**Appendix 2**).

As Gerrard began his tenure with the RSO, one of the orchestra’s first initiatives in response to the TRC report was to hire Eugene Arcand, a member of the TRC’s Indian Residential School Survivor Committee, to speak to the RSO. Gerrard recalled, “At that time, a number of people were going out and doing training for groups—mostly employers would hire them for their workplaces. We decided to bring him in.” In September 2017, over two sessions, Arcand shared his story of ten years as a student in a residential school, its indelible impact on his life, and his ongoing community work. He encouraged those present to discover their own personal response to truth and reconciliation that would help rehabilitate their community. The experience strengthened Gerrard’s resolve to create meaningful programming that spoke to all listeners. “For me, I think the calls to action are more about awareness. That awareness then affects the decisions that we make, the types of programming we do, and how we connect with others, how we educate.”

Buffy Sainte-Marie and the Indigenous Advisory Council

In 2016, the Canada Council for the Arts announced a one-time granting stream that would fund substantial projects celebrating the country’s 150th anniversary of confederation, to take place the following year. “The Canada Council said to everybody, ‘We’ve got lots of money. Put in a pie-in-the-sky project that you would never be able to do otherwise,’” remembered Gerrard, who set to work on building a program around Buffy Sainte-Marie, an Academy Award-winning Indigenous Canadian-American singer-songwriter and activist. Sainte-Marie had strong ties with Piapot 75 reserve just outside of Regina and was a nationally respected performer, speaker, and educator. She had also recently won the Polaris Prize, a prominent national music award. As part of the award, her greatest hits were arranged for a collaboration with the Toronto Symphony Orchestra. Gerrard wanted to invite her to Regina to perform the same program with the RSO, and then to tour together across reserves, including Piapot First Nation, in southern Saskatchewan. Audra Young and the board enthusiastically supported the idea, and the grant proposal was submitted that fall. Out of 2,000 applicants, the RSO was one of 200 projects chosen, and one of only three professional orchestras in Canada to receive funding.

The turnaround for the project was tight. Winners were announced in June 2017, and by the time performance dates were settled with Sainte-Marie, it was the end of August. The concert—a special not yet advertised—was to take place in mid-October. Due to Sainte-Marie’s schedule, the tour was slated for the following May. As the marketing team set to work on spreading the word for the concert, Young began reaching out to her contacts on the local reserves to arrange the tour portion. She wanted to connect with an Elder she knew on Piapot First Nation, but finding a time to speak with a local Elder was challenging, as Elders are continuously engaged in initiatives throughout the community. Any conversation was expected to be brief. When they finally connected, Young told the Elder

that the RSO had an opportunity to bring Buffy Sainte-Marie into Regina to perform with the symphony and that they wanted to bring her to Piapot First Nation as well. Instead of receiving the enthusiastic “Yes!” she had imagined, the Elder responded with: “No, I don’t think that will work.”

The Elder’s response blindsided Young. “I became that person who, no matter how well intentioned, hadn’t done my homework. Instead of consulting in advance, I had assumed the project would be welcomed with open arms—and by doing so, I had put the RSO at risk since the Canada Council had already committed to the project. I knew I needed to reach out before I could move forward.” Young contacted a former colleague on the police service, James Pratt. He was an *Oskapewis*, “Elder’s helper” in Cree, who was active in the community; he reassured Young that there was a solution. With Pratt’s guidance, Young visited an important healer in the community, bringing tobacco and a gift, an important show of respect. She explained the project, including its purpose to connect with and inspire local Indigenous youth. He accepted the gift, acknowledging his support for the project and the respect paid to the community for consultation. With

Members of the Indigenous Advisory Council wanted to contribute meaningfully to reconciliation through their involvement with the RSO.

trust in place, Young knew the RSO could proceed with plans for the tour. “We made it happen, but what it showed is that we can’t make decisions on our own that are of cultural and spiritual importance. They must be supported. We can’t assume,” Young reflected.

Young knew that to coordinate the rest of the tour, she would need more community

support. She recruited not only Pratt but also a dozen other individuals to form the RSO’s Indigenous Advisory Council (IAC). The council included Cheryl McCallum (Community Sport Development Manager for Sask

Sport), whom Young had involved in Indigenous community consultation on behalf of the RSO board throughout the past year, as well as Elder Larry Oakes, former Chief of the Neekaneet First Nation. Others included journalists, academics, and representatives from business, government, philanthropy, and the arts, all of whom wanted to contribute meaningfully to reconciliation through their involvement with the RSO. Gerrard, who provided direct support to the council, recruited mezzo-soprano Marion Newman, an outspoken advocate for Indigenous culture with whom he had collaborated artistically in the past.

The purpose of the council was to broaden the pool of advisors to the RSO as relationships, partnerships, and initiatives with the Indigenous community evolved. IAC members were responsible for providing guidance and advice on traditions, ceremonies, and other aspects of consultation, although terms of reference had not yet been created. Young and McCallum also had strong backgrounds in organizational change as well as diversity, equity, accessibility, and inclusion; both shared a vision for moving Indigenous engagement beyond programming into organizational strategy. Then-Executive Director Tanya Derksen also sat on the IAC in an ex officio capacity and would be integral to the logistical support needed within the organization to accomplish several upcoming projects. The IAC’s first monthly meeting took place in November 2017, shortly after Buffy Sainte-Marie’s successful concert in Regina. In addition to Sainte-Marie’s tour, members discussed incorporating land and treaty acknowledgements into concert programs, hosting a Sweat-Lodge (a traditional purification ceremony) with the board and staff, and engaging audiences with Indigenous programming and education during the orchestra’s inaugural music festival.

Forward Currents Festival

When Gerrard first arrived at the RSO, he recognized there was room for more orchestral activities. “The way that our schedule works is that we have

a certain number of guaranteed services for a core of the orchestra, and we had the capacity to add more programming within our existing structure. We started thinking about what that could look like.” Gerrard considered the idea of a festival but wanted to move beyond a typical composer-based or new music-based theme. “We thought instead we would

Conductor Gordon Gerrard wanted to create a three-day arts festival that would center on Indigenous artists and the theme of truth and reconciliation.

try to build a festival every year around a theme that is socially relevant to our community. For the first festival, we decided to focus on the conversations happening around truth and reconciliation.”

Gerrard wanted to create a three-day arts festival that would span the gamut of RSO programming, which

included classical, pops, and contemporary repertoire, and that would engage Indigenous artists across a variety of art forms and genres. In planning for the festival, the organization searched for—and ultimately secured—funding from sponsors including the City of Regina and K+S Potash, plus several private donors.

Again, the turnaround was tight. The RSO received confirmation of funding in June 2017 with the festival planned the following March. “The smaller size of the organization worked in our favor because such a quick turnaround might not have been possible in a larger one,” Gerrard stated. “We also have a small but mighty admin team that showed an incredible amount of buy-in to the notion. Everyone rolled up their sleeves to get it done.” There were also many young, enthusiastic players who valued this kind of programming and “felt a sense of ownership for their role in the community,” he added.

The performers included Lindsay Knight, a.k.a. Eekwol, a Saskatoon hip-hop artist who had previously toured Canada with the National Youth Orchestra. Jeremy

Dutcher, a classically trained vocalist, composer, and musicologist, sang music inspired by 110-year-old wax cylinder recordings of his ancestors’ songs. Mezzo-soprano Marion Newman, mentioned earlier, also performed, as well as the New Dance Horizons contemporary dance ensemble founded by dancer-choreographer Robin Poitras. Author Drew Hayden Taylor gave an engaging talk on his experiences as an Indigenous artist, and Andrea Menard, a Métis singer-songwriter and advocate for reconciliation, was slated to sing, although an unexpected blizzard led to a last-minute program change. Cowessess First Nation Chief Cadmus Delorme offered remarks throughout the three-day event, called the Forward Currents Festival.

Gerrard also wanted to break down the proverbial fourth wall, the imagined barrier between performers on stage and the audience, so the RSO partnered with the MacKenzie Art Gallery. “We put the orchestra in the middle of one of their galleries and then we sat people around it. So, if you wanted to, you could literally be about five feet away from the first violins, which I think was a very powerful experience,” he recalled.

Coming Back into Community

Local reception of the Forward Currents Festival was overwhelmingly positive. “The crowd was very moved. I think that Forward Currents used art as a technique to educate, to create dialogue,” IAC member Cheryl McCallum said. She recalled audience members, of whom she thought about 80% were non-Indigenous, coming up to her and asking what different elements of the performance meant. “Part of relationship development is being vulnerable enough to have those conversations,” she added. Audra Young was spellbound as Jeremy Dutcher performed. She also vividly remembered two young women sitting close to the stage, mouthing the words to each of his songs (which were in Wolastoqey, a language spoken by only about 100 people today) and turning to each other in shared excitement every time Dutcher began to sing another song they recognized.

Shortly after the festival, the IAC met again to debrief. Comments centered around the inspiring performances, the lasting impact of the festival, and the importance of Indigenous artists being recognized in the artistic landscape of Regina. Members also discussed building learning moments into future festivals that could help audiences understand the rationale behind artistic choices. Before the meeting concluded, Elder Larry Oakes brought a more serious concern to the committee's attention.

In the printed festival program, the RSO had included a photograph of an abandoned residential school where, tragically, many children had passed away. Some audience members were deeply hurt when they saw the image, and Elder Oakes stated that it had caused

After a publicity error with serious cultural and spiritual repercussions, Elders counselled the RSO to contribute to four Feasts to promote reconciliation, healing, and positive movement forward.

significant harm to the spirits of the children and those who had suffered in the residential school system. He felt that to restore their relationship, the Elders of the community would first need to convene and pray on a path forward. They would then share guidance

with the RSO on how to address the suffering caused and how the orchestra could “come back into community.”

Elder Oakes returned to the RSO in May 2018, after a period of prayer and deliberation with other Elders. He shared the Elders' guidance that the RSO would need to contribute to four Feasts—large gatherings from 200 to 1,000 people in the Indigenous community. Each ceremony would include requests for reconciliation and positive movement forward, and Elder Oakes would pray for healing on behalf of the RSO. As Young explained, sometimes reparations could be made with

a single Sweat Ceremony or Feast, but four Feasts represented amends for a substantial offense. “It was serious enough that it had to be four Feasts. I knew that was significant,” Young said. She and the other IAC members felt the weight of the situation, and supported Elder Oakes's recommendation on how to move forward.

How had the photograph passed into the printed program without scrutiny? After all, the IAC had begun discussions on festival imagery in January 2018, and some on the IAC even felt that the image was acceptable. In hindsight, Young stated, “We needed greater consultation. Even on advisory councils, sometimes members speak for themselves or for their individual community, but not for the greater community. Or they don't take into account spiritual concerns, which is why we have to consult with Elders and decide as a group.” Additionally, there were lapses in communication, and without terms of reference in place, protocols were unclear. Under time pressure, the RSO went ahead with the image a week prior to the festival, despite not having a final IAC sign-off. Members reiterated that matters of spiritual importance could not be rushed, as Elders took time to pray and reflect on the right course of action.

Although the RSO had received the Elders' recommendation to help sponsor four Feasts in May 2018, RSO leadership was unsure of how to proceed, and discussion ensued for several months. Buffy Sainte-Marie had already performed at three local reserves in May, shortly after the Forward Currents Festival. The performances were well received and enjoyed success because of IAC members' personal connections with reserves and school principals. Planning and IAC consultation were ongoing for several other projects to take place in the coming seasons, including a follow-up concert featuring Jeremy Dutcher, a chamber opera commemorating missing and murdered Indigenous women and girls, a second Forward Currents Festival, the world premiere of an opera on a controversial Métis historical figure, and

a digital education initiative for Indigenous students living on reserves.

Other IAC priorities in the works included cultural competency training for RSO board, staff, and musicians, as well as a recruitment strategy for engaging more Indigenous youth and professionals, which the IAC saw as one of the best paths forward to meaningful inclusion initiatives, reflected in the orchestra's statement on Inclusion, Diversity, Equity, and Accessibility (**Appendix 3**). The IAC also had a strong vision for the legacy of its work: ultimately, committee members wanted to see Indigenous youth on stage as musicians in the orchestra or even as its conductor and knew that a major part of the IAC's work had to focus on youth and education.

In January 2019, the executive director brought the IAC's recommendation for the Feasts to the attention of the RSO board, who would need to weigh in for several reasons, one of which was that the cost of the Feasts would be an unbudgeted expense. Many board members recognized the importance of the Feasts and understood that flexibility was needed when working across cultures on new initiatives. "It's important

Many RSO board members recognized the importance of the Feasts as a part of vital cross-cultural engagement; others were resistant.

we recognize why we're doing this in the first place. At the heart of consultation is showing people from the broader community, and often marginalized groups, that there is a legitimate place for them in our

organization and community. And we show that by truly listening when they speak," one board member argued. Some members were resistant, however. They wondered whether the Feasts were really necessary and how they related to producing orchestral music. While some were concerned about the RSO crossing a line in supporting a spiritual activity, which was not

within its charitable purpose, others pointed out that sacred music from various traditions, but primarily Christian, was often performed at concerts. Still others opposed the unexpected cost to an already lean organization. Some even took the opportunity to question the need for a council to advise on Indigenous community relations when there were other local groups to consider.

There were separate financial concerns about events the IAC advised on: differences of opinion arose on the use of funds for Indigenous programming as well as on the role of the IAC. Those involved were keen to show the value of the IAC and the benefit to the organization of pursuing Indigenous inclusion strategies and programming. Although the grant, sponsorship funding, and ticket revenue more than covered the \$30,000 of expenses for the festival, questions remained about the rightful place for overhead and advertising efforts.³ Are those costs allocated to each event, or are they accounted for separately and in the aggregate, absorbed by the orchestra's general operating budget? Moreover, should the IAC have a hand in fundraising? If so, were IAC members then responsible for ensuring that events they consulted on met their budgets? There was significant uncertainty surrounding how to proceed, particularly since the financial responsibilities of the IAC had not been clarified when the council was established.

Weighing Priorities

The board considered the challenge at hand, weighing many important factors. Relative to the size of the organization (see financial statements in **Appendix 4**), sponsorship of the Feasts was not an overwhelming sum, estimated in the range of \$2,000–5,000. However, it was an unbudgeted expense that under RSO policy required board approval and could set a precedent for future unexpected costs. Further, Feasts could take place any time throughout the year, but Elder Oakes had recommended they be undertaken

³ Figures are in Canadian dollars.

during the Sun Dance ceremonies, which he, as a Sun Dance Keeper, could host on the RSO's behalf and which are only held during the summer months. That way, the relationship between the RSO and Indigenous community could be reconciled by the start of the 2018–19 season. However, that window had passed, and the lack of action on the Feasts was undermining the fragile and developing trust between the IAC and the RSO and jeopardizing important future work and progress. "Feasts are an integral part of our culture. They are for celebrating, but also for giving, sharing, asking for help, learning a lesson, and understanding. At the beginning of each Feast, an Elder holds a Pipe Ceremony, and we pray for healing," Young explained. "At each IAC meeting in the new season, our Elder reminded us about the need for the Feasts: how could we move forward in our work with the RSO without first addressing this concern?"

The board understood that the IAC was an asset to the organization in several ways. In addition to contributing time, expertise, and guidance on consultation, the IAC had brought in considerable revenue with the initiatives it supported, whether through business sponsorships or other funding organizations. The council also contributed important skills—strategy, communications, finance, even grant review—and a valued Indigenous lens that could support the organization in other ways. The board kept in mind that Gerrard and Young, who had been leading the vision for community engagement, would not remain with the organization indefinitely. Young was limited to two three-year terms, and they sensed that Gerrard's quickly rising career would ultimately take him elsewhere.

Despite the value the IAC brought, the RSO was an organization with limited resources and a small staff.

Major events like the Buffy Sainte-Marie tour and Forward Currents Festival stretched the organization's capacity and, as they had seen, could result in complications, even when the RSO was acting with its best intentions. The IAC also recently recommended the RSO establish a nominal budget to cover essentials related to ceremonies and honoraria for Elders, by now common practice in industries with long-standing relationships with the Indigenous community.

Underlying the dilemma was a challenging reality of cross-cultural collaboration: delicate communication concerns can exacerbate issues of trust between Indigenous and non-Indigenous communities because of deep-seated issues related to colonialization. Conductor Gordon Gerrard was deeply committed to meaningful collaboration and knew that, left unaddressed, these concerns could eventually lead to IAC members walking away and serious fallout in the local Indigenous community. He could tell that how the RSO responded to the IAC's recommendation

How the RSO responded to the IAC's recommendation could demonstrate whether the organization's support of the Indigenous community was about checking boxes or a genuine commitment.

would demonstrate whether the organization's support of the Indigenous community was about paying lip service and checking boxes, or whether it was a genuine commitment.

Gerrard reached out to a trusted colleague experienced in Indigenous consultation and received the following guidance:

"First, if you're going to ask someone for advice, you need to have a really good reason not

to follow it. Following someone's advice is especially important for volunteer advisors who offer their time and guidance without remuneration," which included all of the IAC members. "By contrast, if you've hired an external management consultant and are paying them for contractual services rendered, you have more latitude to follow their advice or not.

“Second, consultation has two parts, in a specific order: first, you explain your situation in as much detail as you possibly can, without withholding any information. Then, you listen. It’s important to remember that consultation is an ask, which implies you wait for an answer.

“Third, true consultation is a form of social contract that you enter into with your advisors. Above all else, it involves trust that, if managed correctly, is mutual. There is a level of risk for those on both sides of the

table. There’s risk that your advisors may tell you something you don’t want to do, or that it may cost your organization in time and resources. For your advisors, there’s a risk that you may damage their reputations in their communities through your action or inaction.”

Gerrard shared this guidance with the board, which had also received the IAC’s recommendation. Board members were preparing to discuss action steps in an upcoming meeting.

APPENDIX 1

Truth and Reconciliation Commission: Introduction (Excerpt) and Select Calls to Action

The complete final report of Truth and Reconciliation Commission can be found here:

<http://www.trc.ca/about-us/trc-findings.html>



Honouring the Truth, Reconciling for the Future

Summary of the
Final Report of the
Truth and Reconciliation
Commission of Canada

**The Truth and Reconciliation
Commission of Canada**

Introduction

For over a century, the central goals of Canada's Aboriginal policy were to eliminate Aboriginal governments; ignore Aboriginal rights; terminate the Treaties; and, through a process of assimilation, cause Aboriginal peoples to cease to exist as distinct legal, social, cultural, religious, and racial entities in Canada. The establishment and operation of residential schools were a central element of this policy, which can best be described as "cultural genocide."

Physical genocide is the mass killing of the members of a targeted group, and *biological genocide* is the destruction of the group's reproductive capacity. *Cultural genocide* is the destruction of those structures and practices that allow the group to continue as a group. States that engage in cultural genocide set out to destroy the political and social institutions of the targeted group. Land is seized, and populations are forcibly transferred and their movement is restricted. Languages are banned. Spiritual leaders are persecuted, spiritual practices are forbidden, and objects of spiritual value are confiscated and destroyed. And, most significantly to the issue at hand, families are disrupted to prevent the transmission of cultural values and identity from one generation to the next.

In its dealing with Aboriginal people, Canada did all these things.

Canada asserted control over Aboriginal land. In some locations, Canada negotiated Treaties with First Nations; in others, the land was simply occupied or seized. The negotiation of Treaties, while seemingly honourable and legal, was often marked by fraud and coercion, and Canada was, and remains, slow to implement their provisions and intent.¹

On occasion, Canada forced First Nations to relocate their reserves from agriculturally valuable or resource-rich land onto remote and economically marginal reserves.²

Without legal authority or foundation, in the 1880s Canada instituted a "pass system" that was intended to confine First Nations people to their reserves.³

Canada replaced existing forms of Aboriginal government with relatively powerless band councils whose decisions it could override and whose leaders it could depose.⁴ In the process, it disempowered Aboriginal women, who had held significant



Alert Bay, British Columbia, school, 1885. The federal government has estimated that over 150,000 students attended Canada's residential schools. Library and Archives Canada, George Dawson, PA-037934.

influence and powerful roles in many First Nations, including the Mohawks, the Carrier, and Tlingit.⁵

Canada denied the right to participate fully in Canadian political, economic, and social life to those Aboriginal people who refused to abandon their Aboriginal identity.⁶

Canada outlawed Aboriginal spiritual practices, jailed Aboriginal spiritual leaders, and confiscated sacred objects.⁷

And, Canada separated children from their parents, sending them to residential schools. This was done not to educate them, but primarily to break their link to their culture and identity. In justifying the government's residential school policy, Canada's first prime minister, Sir John A. Macdonald, told the House of Commons in 1883:

When the school is on the reserve the child lives with its parents, who are savages; he is surrounded by savages, and though he may learn to read and write his habits, and training and mode of thought are Indian. He is simply a savage who can read and write. It has been strongly pressed on myself, as the head of the Department, that Indian children should be withdrawn as much as possible from the parental influence, and the only way to do that would be to put them in central training industrial schools where they will acquire the habits and modes of thought of white men.⁸

These measures were part of a coherent policy to eliminate Aboriginal people as distinct peoples and to assimilate them into the Canadian mainstream against their will. Deputy Minister of Indian Affairs Duncan Campbell Scott outlined the goals of that policy in 1920, when he told a parliamentary committee that “our object is to continue until there is not a single Indian in Canada that has not been absorbed into the body politic.”⁹ These goals were reiterated in 1969 in the federal government’s *Statement on Indian Policy* (more often referred to as the “White Paper”), which sought to end Indian status and terminate the Treaties that the federal government had negotiated with First Nations.¹⁰

The Canadian government pursued this policy of cultural genocide because it wished to divest itself of its legal and financial obligations to Aboriginal people and gain control over their land and resources. If every Aboriginal person had been “absorbed into the body politic,” there would be no reserves, no Treaties, and no Aboriginal rights.

Residential schooling quickly became a central element in the federal government’s Aboriginal policy. When Canada was created as a country in 1867, Canadian churches were already operating a small number of boarding schools for Aboriginal people. As settlement moved westward in the 1870s, Roman Catholic and Protestant missionaries established missions and small boarding schools across the Prairies, in the North, and in British Columbia. Most of these schools received small, per-student grants from the federal government. In 1883, the federal government moved to establish three, large, residential schools for First Nation children in western Canada. In the following years, the system grew dramatically. According to the Indian Affairs annual report for 1930, there were eighty residential schools in operation across the country.¹¹ The Indian Residential Schools Settlement Agreement provided compensation to students who attended 139 residential schools and residences.¹² The federal government has estimated that at least 150,000 First Nation, Métis, and Inuit students passed through the system.¹³

Roman Catholic, Anglican, United, Methodist, and Presbyterian churches were the major denominations involved in the administration of the residential school system. The government’s partnership with the churches remained in place until 1969, and, although most of the schools had closed by the 1980s, the last federally supported residential schools remained in operation until the late 1990s.

For children, life in these schools was lonely and alien. Buildings were poorly located, poorly built, and poorly maintained. The staff was limited in numbers, often poorly trained, and not adequately supervised. Many schools were poorly heated and poorly ventilated, and the diet was meagre and of poor quality. Discipline was harsh, and daily life was highly regimented. Aboriginal languages and cultures were denigrated and suppressed. The educational goals of the schools were limited and confused, and usually reflected a low regard for the intellectual capabilities of Aboriginal



The Mission, British Columbia, school opened in the early 1860s and remained in operation until 1984. Mission Community Archives.

people. For the students, education and technical training too often gave way to the drudgery of doing the chores necessary to make the schools self-sustaining. Child neglect was institutionalized, and the lack of supervision created situations where students were prey to sexual and physical abusers.

In establishing residential schools, the Canadian government essentially declared Aboriginal people to be unfit parents. Aboriginal parents were labelled as being indifferent to the future of their children—a judgment contradicted by the fact that parents often kept their children out of schools because they saw those schools, quite accurately, as dangerous and harsh institutions that sought to raise their children in alien ways. Once in the schools, brothers and sisters were kept apart, and the government and churches even arranged marriages for students after they finished their education.

The residential school system was based on an assumption that European civilization and Christian religions were superior to Aboriginal culture, which was seen as being savage and brutal. Government officials also were insistent that children be discouraged—and often prohibited—from speaking their own languages. The missionaries who ran the schools played prominent roles in the church-led campaigns to ban Aboriginal spiritual practices such as the Potlatch and the Sun Dance (more properly called the “Thirst Dance”), and to end traditional Aboriginal marriage practices. Although, in most of their official pronouncements, government and church



The goal of residential schooling was to separate children from their families, culture, and identity. Saskatchewan Archives Board, R-A2690.

officials took the position that Aboriginal people could be civilized, it is clear that many believed that Aboriginal culture was inherently inferior.

This hostility to Aboriginal cultural and spiritual practice continued well into the twentieth century. In 1942, John House, the principal of the Anglican school in Gleichen, Alberta, became involved in a campaign to have two Blackfoot chiefs deposed, in part because of their support for traditional dance ceremonies.¹⁴ In 1947, Roman Catholic official J. O. Plourde told a federal parliamentary committee that since Canada was a Christian nation that was committed to having “all its citizens belonging to one or other of the Christian churches,” he could see no reason why the residential schools “should foster aboriginal beliefs.”¹⁵ United Church official George Dorey told the same committee that he questioned whether there was such a thing as “native religion.”¹⁶

Into the 1950s and 1960s, the prime mission of residential schools was the cultural transformation of Aboriginal children. In 1953, J. E. Andrews, the principal of the Presbyterian school in Kenora, Ontario, wrote that “we must face realistically the fact that the only hope for the Canadian Indian is eventual assimilation into the

white race.”¹⁷ In 1957, the principal of the Gordon’s Reserve school in Saskatchewan, Albert Southard, wrote that he believed that the goal of residential schooling was to “change the philosophy of the Indian child. In other words since they must work and live with ‘whites’ then they must begin to think as ‘whites.’” Southard said that the Gordon’s school could never have a student council, since “in so far as the Indian understands the department’s policy, he is against it.”¹⁸ In a 1958 article on residential schools, senior Oblate Andre Renaud echoed the words of John A. Macdonald, arguing that when students at day schools went back to their “homes at the end of the school day and for the weekend, the pupils are re-exposed to their native culture, however diluted, from which the school is trying to separate them.” A residential school, on the other hand, could “surround its pupils almost twenty-four hours a day with non-Indian Canadian culture through radio, television, public address system, movies, books, newspapers, group activities, etc.”¹⁹

Despite the coercive measures that the government adopted, it failed to achieve its policy goals. Although Aboriginal peoples and cultures have been badly damaged, they continue to exist. Aboriginal people have refused to surrender their identity. It was the former students, the Survivors of Canada’s residential schools, who placed the residential school issue on the public agenda. Their efforts led to the negotiation of the Indian Residential Schools Settlement Agreement that mandated the establishment of a residential school Truth and Reconciliation Commission of Canada (TRC).

The Survivors acted with courage and determination. We should do no less. It is time to commit to a process of reconciliation. By establishing a new and respectful relationship, we restore what must be restored, repair what must be repaired, and return what must be returned.

Selected Calls To Action

Education

- 6) We call upon the Government of Canada to repeal Section 43 of the *Criminal Code* of Canada.
- 7) We call upon the federal government to develop with Aboriginal groups a joint strategy to eliminate educational and employment gaps between Aboriginal and non-Aboriginal Canadians.
- 8) We call upon the federal government to eliminate the discrepancy in federal education funding for First Nations children being educated on reserves and those First Nations children being educated off reserves.
- 9) We call upon the federal government to prepare and publish annual reports comparing funding for the education of First Nations children on and off reserves, as well as educational and income attainments of Aboriginal peoples in Canada compared with non-Aboriginal people.
- 10) We call on the federal government to draft new Aboriginal education legislation with the full participation and informed consent of Aboriginal peoples. The new legislation would include a commitment to sufficient funding and would incorporate the following principles:
 - i. Providing sufficient funding to close identified educational achievement gaps within one generation.
 - ii. Improving education attainment levels and success rates.
 - iii. Developing culturally appropriate curricula.
 - iv. Protecting the right to Aboriginal languages, including the teaching of Aboriginal languages as credit courses.
 - v. Enabling parental and community responsibility, control, and accountability, similar to what parents enjoy in public school systems.
 - vi. Enabling parents to fully participate in the education of their children.
 - vii. Respecting and honouring Treaty relationships.
- 11) We call upon the federal government to provide adequate funding to end the backlog of First Nations students seeking a post-secondary education.
- 12) We call upon the federal, provincial, territorial, and Aboriginal governments to develop culturally appropriate early childhood education programs for Aboriginal families.

Language and culture

- 13) We call upon the federal government to acknowledge that Aboriginal rights include Aboriginal language rights.
- 14) We call upon the federal government to enact an Aboriginal Languages Act that incorporates the following principles:
 - i. Aboriginal languages are a fundamental and valued element of Canadian culture and society, and there is an urgency to preserve them.
 - ii. Aboriginal language rights are reinforced by the Treaties.
 - iii. The federal government has a responsibility to provide sufficient funds for Aboriginal-language revitalization and preservation.
 - iv. The preservation, revitalization, and strengthening of Aboriginal languages and cultures are best managed by Aboriginal people and communities.
 - v. Funding for Aboriginal language initiatives must reflect the diversity of Aboriginal languages.
- 15) We call upon the federal government to appoint, in consultation with Aboriginal groups, an Aboriginal Languages Commissioner. The commissioner should help promote Aboriginal languages and report on the adequacy of federal funding of Aboriginal-languages initiatives.
- 16) We call upon post-secondary institutions to create university and college degree and diploma programs in Aboriginal languages.
- 17) We call upon all levels of government to enable residential school Survivors and their families to reclaim names changed by the residential school system by waiving administrative costs for a period of five years for the name-change process and the revision of official identity documents, such as birth certificates, passports, driver's licenses, health cards, status cards, and social insurance numbers.

Education for reconciliation

- 62) We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:
- i. Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.
 - ii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms.
 - iii. Provide the necessary funding to Aboriginal schools to utilize Indigenous knowledge and teaching methods in classrooms.
 - iv. Establish senior-level positions in government at the assistant deputy minister level or higher dedicated to Aboriginal content in education.
- 63) We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:
- i. Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.
 - ii. Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.
 - iii. Building student capacity for intercultural understanding, empathy, and mutual respect.
 - iv. Identifying teacher-training needs relating to the above.
- 64) We call upon all levels of government that provide public funds to denominational schools to require such schools to provide an education on comparative religious studies, which must include a segment on Aboriginal spiritual beliefs and practices developed in collaboration with Aboriginal Elders.
- 65) We call upon the federal government, through the Social Sciences and Humanities Research Council, and in collaboration with Aboriginal peoples, post-secondary institutions and educators, and the National Centre for Truth and Reconciliation and its partner institutions, to establish a national research program with multi-year funding to advance understanding of reconciliation.

Youth Programs

- 66) We call upon the federal government to establish multi-year funding for community-based youth organizations to deliver programs on reconciliation, and establish a national network to share information and best practices.

Commemoration

- 79) We call upon the federal government, in collaboration with Survivors, Aboriginal organizations, and the arts community, to develop a reconciliation framework for Canadian heritage and commemoration. This would include, but not be limited to:
- i. Amending the *Historic Sites and Monuments Act* to include First Nations, Inuit, and Métis representation on the Historic Sites and Monuments Board of Canada and its Secretariat.
 - ii. Revising the policies, criteria, and practices of the National Program of Historical Commemoration to integrate Indigenous history, heritage values, and memory practices into Canada's national heritage and history.
 - iii. Developing and implementing a national heritage plan and strategy for commemorating residential school sites, the history and legacy of residential schools, and the contributions of Aboriginal peoples to Canada's history.
- 80) We call upon the federal government, in collaboration with Aboriginal peoples, to establish, as a statutory holiday, a National Day for Truth and Reconciliation to honour Survivors, their families, and communities, and ensure that public commemoration of the history and legacy of residential schools remains a vital component of the reconciliation process.
- 81) We call upon the federal government, in collaboration with Survivors and their organizations, and other parties to the Settlement Agreement, to commission and install a publicly accessible, highly visible, Residential Schools National Monument in the city of Ottawa to honour Survivors and all the children who were lost to their families and communities.
- 82) We call upon provincial and territorial governments, in collaboration with Survivors and their organizations, and other parties to the Settlement Agreement, to commission and install a publicly accessible, highly visible, Residential Schools Monument in each capital city to honour Survivors and all the children who were lost to their families and communities.
- 83) We call upon the Canada Council for the Arts to establish, as a funding priority, a strategy for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process.

MEDIA AND RECONCILIATION

- 84) We call upon the federal government to restore and increase funding to the CBC/ Radio-Canada, to enable Canada's national public broadcaster to support reconciliation, and be properly reflective of the diverse cultures, languages, and perspectives of Aboriginal peoples, including, but not limited to:
- i. Increasing Aboriginal programming, including Aboriginal-language speakers.
 - ii. Increasing equitable access for Aboriginal peoples to jobs, leadership positions, and professional development opportunities within the organization.
 - iii. Continuing to provide dedicated news coverage and online public information resources on issues of concern to Aboriginal peoples and all Canadians, including the history and legacy of residential schools and the reconciliation process.
- 85) We call upon the Aboriginal Peoples Television Network, as an independent non-profit broadcaster with programming by, for, and about Aboriginal peoples, to support reconciliation, including but not limited to:
- i. Continuing to provide leadership in programming and organizational culture that reflects the diverse cultures, languages, and perspectives of Aboriginal peoples.
 - ii. Continuing to develop media initiatives that inform and educate the Canadian public, and connect Aboriginal and non-Aboriginal Canadians.
- 86) We call upon Canadian journalism programs and media schools to require education for all students on the history of Aboriginal peoples, including the history and legacy of residential schools, the *United Nations Declaration on the Rights of Indigenous Peoples*, Treaties and Aboriginal rights, Indigenous law, and Aboriginal-Crown relations.

Sports and Reconciliation

- 87) We call upon all levels of government, in collaboration with Aboriginal peoples, sports halls of fame, and other relevant organizations, to provide public education that tells the national story of Aboriginal athletes in history.
- 88) We call upon all levels of government to take action to ensure long-term Aboriginal athlete development and growth, and continued support for the North American Indigenous Games, including funding to host the games and for provincial and territorial team preparation and travel.
- 89) We call upon the federal government to amend the *Physical Activity and Sport Act* to support reconciliation by ensuring that policies to promote physical activity as a fundamental element of health and well-being, reduce barriers to sports participation, increase the pursuit of excellence in sport, and build capacity in the Canadian sport system, are inclusive of Aboriginal peoples.
- 90) We call upon the federal government to ensure that national sports policies, programs, and initiatives are inclusive of Aboriginal peoples, including, but not limited to, establishing:
 - i. In collaboration with provincial and territorial governments, stable funding for, and access to, community sports programs that reflect the diverse cultures and traditional sporting activities of Aboriginal peoples.
 - ii. An elite athlete development program for Aboriginal athletes.
 - iii. Programs for coaches, trainers, and sports officials that are culturally relevant for Aboriginal peoples.
 - iv. Anti-racism awareness and training programs.
- 91) We call upon the officials and host countries of international sporting events such as the Olympics, Pan Am, and Commonwealth games to ensure that Indigenous peoples' territorial protocols are respected, and local Indigenous communities are engaged in all aspects of planning and participating in such events.

Business and Reconciliation

- 92) We call upon the corporate sector in Canada to adopt the *United Nations Declaration on the Rights of Indigenous Peoples* as a reconciliation framework and to apply its principles, norms, and standards to corporate policy and core operational activities involving Indigenous peoples and their lands and resources. This would include, but not be limited to, the following:
- i. Commit to meaningful consultation, building respectful relationships, and obtaining the free, prior, and informed consent of Indigenous peoples before proceeding with economic development projects.
 - ii. Ensure that Aboriginal peoples have equitable access to jobs, training, and education opportunities in the corporate sector, and that Aboriginal communities gain long-term sustainable benefits from economic development projects.
 - iii. Provide education for management and staff on the history of Aboriginal peoples, including the history and legacy of residential schools, the *United Nations Declaration on the Rights of Indigenous Peoples*, Treaties and Aboriginal rights, Indigenous law, and Aboriginal-Crown relations. This will require skills-based training in intercultural competency, conflict resolution, human rights, and anti-racism.

APPENDIX 2

Regina Symphony Orchestra Mission and Vision Statements

Our Mission

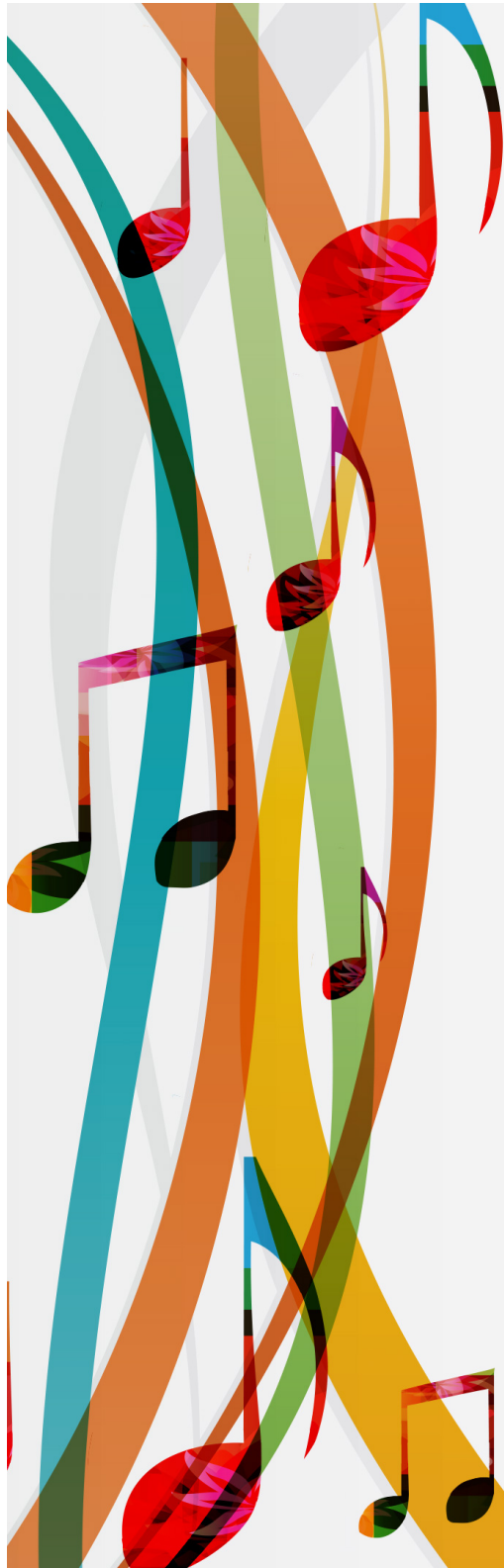
To strengthen our community by reaching people from all walks of life through the power of live orchestral music. We evolve and grow the RSO to provide impactful orchestral music experiences across southern Saskatchewan for generations to come.

Our Vision

- The RSO presents high quality musical experiences that compel audiences and inspire the public to engage and participate.
- The RSO reflects an increasingly diverse community and promotes awareness, involvement and inclusion in programming choices.
- The RSO is acknowledged and known for improving quality of life and community well-being.
- The RSO engages children and youth to learn and be inspired by first hand exposure to, and engagement in, live orchestral music.
- The RSO is financially strong and stable, with an expansive and diverse network of partners and supporters who are connected to the orchestra and committed to its importance in the community.

APPENDIX 3

Regina Symphony Orchestra IDEA Declaration



ORCHESTRAS
ORCHESTRES | CANADA

An Inclusion, Diversity, Equity, and Accessibility Declaration for Canadian Orchestras

COMMITMENTS

The Regina Symphony Orchestra is committed to inclusion, diversity, equity, and accessibility. Because we care about the vitality of our art form, we seek to better understand, reflect, engage, and celebrate our diverse community.

ACKNOWLEDGEMENTS

We acknowledge that Canadian orchestras benefit from supportive public policy and community investment, and we acknowledge our responsibility to Western classical music traditions, to music of other cultures, and to the development of music inspired by the diversity of the people of Canada.

DEFINITIONS

Inclusion: The commitment to ensure active engagement of all people, and the removal or mitigation of barriers to that engagement.

Diversity: The representation of all people, including but not limited to: Indigenous peoples, people of varied gender identities, gender expressions and sexual orientation, ethno-culturally diverse groups, people with (dis)abilities (including physical, mental health, sensory, learning and/or chronic health disabilities), diverse language communities, people of various ages, people of varied socio-economic status, and people living in urban, suburban, rural, and remote communities.

Equity: Access to opportunities for all individuals.

Accessibility: The ability for all individuals to access, connect to, be aware of, and benefit from a system or organization.

GENERAL PRACTICES

We are **supportive partners**, developing mutually beneficial artistic and community collaborations with individuals and groups with diverse perspectives.

We engage in **ongoing internal training and education** to strengthen our work in inclusion, diversity, equity, and accessibility.

We are **familiar with funders' requirements and legislation** governing inclusion, diversity, equity, and accessibility, and seek to meet or exceed these standards.

We acknowledge that **our approaches to this work will evolve over time**.

LEADERSHIP

Leaders champion the commitment to inclusion, diversity, equity, and accessibility.

ARTISTIC PROGRAMMING

Our artistic programming reflects our commitment to inclusion, diversity, equity, and accessibility.

TALENT DEVELOPMENT

We acknowledge and articulate our role in developing future generations of orchestral musicians, conductors, and composers, and we help address inequalities of access to training and development opportunities, on our own or with partners.

RECRUITMENT

We consider tactical, strategic, and systemic factors as we recruit, retain, develop, and promote diverse artists, orchestra and administrative personnel, board members, and volunteers.

AUDIENCES

We gather and use comprehensive, current information about demographics and trends in the communities we serve.

Recognizing that everyone has the right to participate freely in the cultural life of the community, we identify and work to mitigate factors that impede access to involvement in classical and/or orchestral music.

We work with our venues to create genuinely welcoming and safe spaces for all patrons.



APPENDIX 4

Selected Material from RSO 2017-18 Audited Financial Statements

2017-2018 ANNUAL REPORT

REGINA SYMPHONY ORCHESTRA INC.

Statement of Financial Position

May 31, 2018

	2018	2017
ASSETS		
CURRENT		
Cash	\$ 577,021	\$ 352,902
Accounts receivable	118,276	44,583
Prepaid expenses	7,794	12,716
	<u>703,091</u>	<u>410,201</u>
CAPITAL ASSETS (Note 3)	3,177	6,835
INTANGIBLE ASSETS (Note 4)	-	5,908
	<u>\$ 706,268</u>	<u>\$ 422,944</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 78,135	\$ 7,671
Goods and services tax payable	1,372	4,249
Deferred revenue (Note 7)	644,478	538,533
	<u>723,985</u>	<u>550,453</u>
SASKATCHEWAN ARTS BOARD LOAN (Note 5)	100,000	100,000
RESTRICTED CONTRIBUTIONS (Note 7)	12,394	12,394
DEFERRED CAPITAL GRANT (Note 6)	-	3,000
	<u>836,379</u>	<u>665,847</u>
NET ASSETS (DEFICIENCY)	<u>(130,111)</u>	<u>(242,903)</u>
	<u>\$ 706,268</u>	<u>\$ 422,944</u>
SUBSEQUENT EVENT (Note 10)		
LEASE COMMITMENTS (Note 11)		

2017-2018 ANNUAL REPORT

REGINA SYMPHONY ORCHESTRA INC.**Statement of Operations****Year Ended May 31, 2018**

	2018	2017
REVENUES		
Earned revenue (<i>Schedule 1</i>)	\$ 930,148	\$ 903,897
Donations, sponsorships and fundraising (<i>Schedule 2</i>)	1,021,359	969,876
Grants (<i>Schedule 3</i>)	720,081	527,960
	2,671,588	2,401,733
EXPENSES		
Amortization of capital assets	3,658	4,465
Amortization of intangible assets	5,908	5,908
Artistic fees and expenses	1,111,967	1,045,361
Concert production costs	298,244	277,117
Venue and box office cost	215,538	204,459
Publicity and fundraising - purchased	322,417	355,390
- in kind	255,828	140,771
Administration	345,236	314,446
Marketing consulting fee	-	37,754
	2,558,796	2,385,671
EXCESS OF REVENUES (EXPENSES)	\$ 112,792	\$ 16,062

2017-2018 ANNUAL REPORT

REGINA SYMPHONY ORCHESTRA INC.**Statement of Cash Flow****Year Ended May 31, 2018**

	2018	2017
OPERATING ACTIVITIES		
Excess of revenues (expenses)	\$ 112,792	\$ 16,062
Items not affecting cash:		
Amortization of capital assets	3,658	4,465
Amortization of intangible assets	5,908	5,908
	<u>122,358</u>	<u>26,435</u>
Changes in non-cash working capital:		
Accounts receivable	(73,693)	33,477
Accounts payable	70,464	(38,335)
Deferred revenue	105,945	(62,712)
Prepaid expenses	4,922	(57)
Goods and services tax payable	(2,877)	2,697
	<u>104,761</u>	<u>(64,930)</u>
Cash flow from (used by) operating activities	<u>227,119</u>	<u>(38,495)</u>
INVESTING ACTIVITY		
Purchase of capital assets	-	(3,101)
FINANCING ACTIVITY		
Capital grant recognized	(3,000)	(3,000)
INCREASE (DECREASE) IN CASH FLOW	<u>224,119</u>	<u>(44,596)</u>
CASH - BEGINNING OF YEAR	<u>352,902</u>	<u>397,498</u>
CASH - END OF YEAR	<u>\$ 577,021</u>	<u>\$ 352,902</u>

2017-2018 ANNUAL REPORT

REGINA SYMPHONY ORCHESTRA INC.**Statement of Changes in Net Assets****Year Ended May 31, 2018**

	2018	2017
NET ASSETS (DEFICIENCY) - BEGINNING OF YEAR	\$ (242,903)	\$ (258,965)
Excess of revenues (expenses)	<u>112,792</u>	<u>16,062</u>
NET ASSETS (DEFICIENCY) - END OF YEAR	<u>\$ (130,111)</u>	<u>\$ (242,903)</u>

2017-2018 ANNUAL REPORT

REGINA SYMPHONY ORCHESTRA INC.**Earned Revenue****(Schedule 1)****Year Ended May 31, 2018**

	2018	2017
Subscriptions	\$ 470,579	\$ 458,296
Single tickets	367,239	307,645
Contract services - guarantees	62,009	95,702
Ticket fees	19,529	28,237
Other earned revenue	6,458	10,735
Investment income	4,334	3,282
	\$ 930,148	\$ 903,897

Donations, Sponsorships and Fundraising**(Schedule 2)****Year Ended May 31, 2018**

	2018	2017
Sponsorships	\$ 374,100	\$ 352,000
Donations - in kind	255,828	140,771
Donations	203,207	268,154
Supporting foundations and trusts	100,621	88,184
Business Club - donations	38,680	56,857
- sponsorships	12,127	10,959
Event - auction revenue	16,410	21,795
Fundraising	11,985	14,237
Paid program advertising	4,577	10,745
Lottery income	3,824	6,174
	\$ 1,021,359	\$ 969,876

Grants**(Schedule 3)****Year Ended May 31, 2018**

	2018	2017
City of Regina - core funding	\$ 140,000	\$ 140,000
- project funding	40,000	-
Canada Council - core funding	180,000	145,360
- project funding	120,000	-
Sask Arts Board - annual funding	197,439	204,600
- project funding	35,841	38,000
Other grants	6,801	-
	\$ 720,081	\$ 527,960

APPENDIX 5

RSO Indigenous Advisory Council 2019 Terms of Reference

Indigenous Advisory Council

TERMS OF REFERENCE

Approved February 11, 2019

1. Purpose

- 1.1 The Indigenous Advisory Council (Council) provides guidance, advice and recommendations to the Regina Symphony Orchestra (RSO); RSO Board of Governors, the Music Director (MD) and the Executive Director (ED), on matters related to partnerships and initiatives with the Indigenous community. This involves representing the needs of Indigenous people in Saskatchewan and supporting strategies to increase engagement and communicating *this purpose* to the non-Indigenous audience.

2. Reporting

- 2.1 The Council is a committee of the RSO board of governors. A Council update is a standing item on the RSO Board Agenda. The ED and MD will consult with the Council on Indigenous partnerships and program support.

3. Council Structure

- 3.1 The Council members are recruited by the Council and Council Chair and are appointed by the RSO Board of Governors.
- 3.2 The Council Chair is appointed from the RSO Board of Governors.
- 3.3 The Council will have 8-12 members, with most members as Indigenous representatives and most residing in Saskatchewan. At the discretion of the Council Chair, other individuals may be invited to participate in meetings to provide information, participate in specific projects, or offer needed skills and connections. The Council is open to all members of the RSO Board of Governors to attend and participate in meetings. RSO administration staff (i.e. MD, ED, etc.) will also participate, provide support, and seek operational advice as required to integrate the intended purpose of the Council.
- 3.4 RSO staff shall provide ongoing guidance, decision-making assistance and administrative support to the Council, attend all meetings, and act in an advisory capacity when needed.
- 3.5 Current Council members have agreed to commit to a two-year term (September 2017 – September 2019). Council members can be appointed for up to three consecutive two-year terms.

4. Qualifications of Council Members

4.1 Council members should:

- i. Understand issues facing Indigenous people and systems within the community to address such issues;
- ii. Support the understanding as to the belief that music and art have a role in the Truth and Reconciliation Commission's Calls to Action
- iii. Be familiar with the RSO's mission, strategies, and initiatives, and support the RSO as a leader in the arts of Saskatchewan
- iv. Support efforts to include Indigenous musicians/artists in new initiatives supported by the RSO.

5. Responsibilities

- 5.1 Advise and guide the RSO on matters pertaining to the strategy and implementation of partnerships and initiatives inclusive of the Indigenous community
- 5.2 Facilitate effective relationships with Indigenous leaders, influencers, businesses, musicians/artists, individuals, and other interested parties
- 5.3 Represent the interests of Indigenous people, RSO and artistic community in a positive and constructive manner
- 5.4 Advocate for Indigenous musician development within southern Saskatchewan
- 5.5 Advise on quantitative and qualitative benchmarks to measure success of Indigenous musician and artist initiatives and involvement
- 5.6 Provide an Indigenous lens to the arts ecology

6. Time Commitment

- 6.1 The time commitment: regular meetings 6-8 times per year or as determined by the Council and the needs of the RSO. The Council members are expected to prepare in advance of meetings and follow up on action items between meetings.
- 6.2 Preparation in advance of the meeting is approximately one hour.
- 6.3 Council Chair may call upon individual Council members as needed.

7. Reimbursement of Expenses

- 7.1 Eligible Council members and invited guests (i.e. elders, etc.) shall be reimbursed to attend meetings and participate in significant activities
- 7.2 While on RSO Board approved business, Council members will be reimbursed for reasonable expenses incurred with receipts. Reimbursement for all expenses shall be discussed in advance and be approved by the RSO Executive Director.

8. Operations

- 8.1 Attendance: Members are expected to attend all meetings. If members are unable to attend, notice should be given to the chair well in advance of the meeting.
- 8.2 Meeting dates will be set in consultation with members and at least two weeks in advance of the meeting date, by the Chair of the Council in consultation with RSO staff.
- 8.3 Council Chair will set the agenda and meeting materials will be sent one week in advance of the meetings.
- 8.4 Advisory Role and Decision Making: As far as possible, the Council will operate through consensus rather than by formal vote. As this is an advisory Council, if consensus cannot be reached, majority and minority perspectives will be included in reports and recommendations from the Council. When a formal vote is required, a simple majority vote of member's present will be used.
- 8.5 Promotion and Communication: RSO will consult with new council members to determine how they want to be acknowledged for promotion and communication purposes (i.e. title, heritage, etc.).

9. Comportment

9.1 Confidentiality: All discussion held during the Council meetings will be kept confidential.

Members do not have the authority to discuss or disclose the results of recommendations and will be expected to respect the confidentiality appropriate to issues of a sensitive nature.

9.2 If a conflict of interest* or pecuniary interests exist the Council member shall:

- i. Declare in writing, any personal interest they or their family, might have in any issue within the scope of the operation of the organization, immediately on joining the organization, or in the future should it arise.
- ii. Withdraw from the discussion and decision-making process, if the interest has the potential for direct or indirect financial or other benefit for the individual or their family or any business associates or organization with whom they are presently engaged.
- iii. If a Council member perceives that conflict of interest exists, or has the potential to exist, or in situations where a conflict is perceived to exist by others, this situation must be reported to the Chair who shall use his/her discretion in determining whether a conflict exists, then if necessary, move to resolve it.

10. Resources

10.1 The Council will be supported by RSO and to the extent of available resources identified in the RSO budget.

* Conflict of Interest: A conflict of interest occurs when a Council Member attempts to promote a private or personal interest or that of a member of the Council's family, which results in an interference with the objective exercise of his/her responsibilities with the organization. Conflicts of interest may be real, potential or perceived.



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER