



Board Approved
Rec'd 4/30/08 of \$4800

- Conditional on confirm of all other funding
- Not wages / Artistic Support

**GWAI TRUST
ARTS PROGRAM
APPLICATION**

The Gwaii Trust Arts Program provides funding to three main elements (please check the appropriate box):

- Mentoring Projects
- Collaborative Projects
- Education and Training
- Workshops

Legal Name of Applicant: Judith McKinley

Contact Name: - same -

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(until June 30, 2008)

Project Name: In The Company of Elders

Project Description: _____

Location of Project: Haida Gwaii

PLEASE SEE ALSO ATTACHED PROJECT BUDGET

Estimated Project Costs: _____ Source of Funds:

please see Budget Gwaii Forest Society - \$20,000 CONFIRMED
in-kind donations - \$3100 CONFIRMED
BC Arts Council - \$13,000 APPLIED
Gwaii Trust - \$4800

TOTAL \$45,075 other sources as per budget TOTAL \$45,075

Amount Requested from Gwaii Trust: \$4800

Project Timeline - Start date: overall: July 2008 Completion date: March 7, 2009
Gwaii Trust portion August 2008

Have you applied for other funding? Yes or No
If yes, please identify the program and status of applications:
please see attached also: Gwaii Forest Society - \$20,000
In-kind donations - see attached
BC Arts Council - sent (deadline April 15)

Certification:
I/we certify that the information contained in this application and attached proposal are correct and complete at the date of this submission.

[Signature]
Applicant (signature)

Applicant (signature)

Date: April 28, 2008

In the Company of Elders

Contents:

Proposal

APPENDICES

Text – in the Company of Elders

Project Budget

Project Workplan

Gwaii Forest Society Confirmation of Funding

Bios

- judy mckinley
- Jack Litrell
- Vern Williams
- Thomas Arnatt
- Jonathan Dunsmore
- Kynaan Pettigrew

Supporting multi-media

- Sample Photos - In the Company of Elders – Quick Time, play full screen
- 3-Dimensional Poetry – video feedback sample DVD – play full screen, first sample
- (music and voice samples if you choose)

Quotations/ Support for Gwaii Trust portion of funds:

Haida Heritage and Repatriation Society - archival photo honorarium, & SUPPORT

Dixon Maritime Museum – archival photo honorarium, & SUPPORT

Haida Gwaii Museum – quote for Skidegate Elders' Translation and in-kind donation of archival images

Stephen Brown – Masset Elders' Translation

Agnes L. Mathers Work Experience Program – Quote for Tech Trainees

Additional Support or Participation Letters/ Letter of Intent/ Quotations

- Forest Guardians
- Haida Heritage Centre at K'aay Lnagaay
- Jack Litrell
- Vernon Williams Jr.

Schools

- Tahayghen'
- Living and Learning
- Chief Matthews
- George M. Dawson

for judy mckinley

- Resh Budhu, dramaturge, PhD candidate
- Jani Lauzon, co-Artistic Director Turtle Gals

Quotations

- Green Church Rental
- Thluu Xaada Naay Rental
- Jack Litrell Photography

In the Company of Elders Project Proposal

1. Project description (indicate community benefit);

WHAT IS YOUR INITIATIVE?

Summary:

In the Company of Elders will be presented in Haida Gwaii as a multi-media (slide and digital stills projection, video loop and live performance), live (music and performance) presentation for Haida Gwaii audiences. These performances will provide all the raw material and footage for the project to be developed as a gallery installation.

The theme of the project is the recognition/ appreciation of the forest Life around us elders.

The Project:

Imagine this:

The room is dark, the audience is hushed. There is a still screen at the back of the room, another longways on the right-hand side at an angle; there are 4 white pillars, upright rectangles, staggered, 3 towards the left and 1 toward the right. On the right also, there is a small, low light area where there are three live musicians. You hear the sound of wind, then water, and on the right screen is an image of tall cedars, almost still except you can see the occasional movement of a branch in the wind. A voice begins to sing, a gentle song, and the light goes up on a lone woman performer. She tells a simple story of walking in the forest, amongst her elders, and as she begins we enter a magical world where the forest is alive, and where we can become so small that the moss is a magnificent rainforest, or horse tails are the giant bamboos they used to be in millennia past; a world where times before and times now are all one. The images on the pillars make us feel at times we are walking through the forest; other times that we are seeing with the eyes of an ancient cedar or an eagle. The whirring of the slide projectors remind us of home slide shows and family memories being shared. The feeling is one of comfort and of vibrant colours, of living beings and of beauty - sometimes our elders as we know them, sometimes seeing them in a new way - as sensual, from a different angle, not quite recognizing them, getting to know them better.

This is what I imagine with *In the Company of Elders*.

The project draws on the very old ways of knowing and seeing of our original ancestral cultures. When we give meaning to the Life around us, we begin to respect it more. When we tell stories about the Life around us, we remember more easily. In this project, understanding and seeing, in a storytelling way, the striking individuality of each kind of moss, (for example) - their tiny little rainforest world in which they exist, the way that they interact with the towering trees above them, the way that humans are a part of a much longer history - understanding this helps the forest come live to us, helps us to respect it, want to explore it more, want to know more about it, just like going to Tsinni or Grandma's house.

Using the text attached as a beginning point, Jack Litrell (Tech Coordinator and photographer), Tom Arnatt (Set and Sound Design) and I will gather further digital, video and film images and sound clips over the next few months. I will create a text in conjunction with the images, using the attached essay for inspiration. The text will be poetic storytelling, English will be woven with Haida plant names in both dialects. English is most of our first language, while Haida is the language of this place. My guide for the images and the concept will draw on how we respond to human elders - that respect, the lives they live that often

younger people know nothing about, the glimpses we sometimes get of wisdom, humour, sensuality, a broadened perspective, practicality. Some of the images will be literal – mosses on a large scale, for example, some will be of colour, or of familiar objects seen in a different way, or of a mood conjured by these elders, - evoking the spirit, the essence of them as well as their familiar visage. Some images will offer a sense of entering into a different world where this new seeing is possible. The video image to the right is two looped images of forest, a quiet constant presence. We will play with different projection surfaces – the pillars are one example, sheets and transparent, flowing surfaces are another. We will include archival images from (among others) the Dixon Maritime Museum, the Haida Memories projects, a virtual exhibition curated by Lucille Bell, and the Haida Gwaii Museum (see attached *Quotations/ Support*).

Jack, Tom and Vern with Kynaana and Jonathan (musicians) will see these images and text as they evolve so we will feed each other in the months of the project – my text will respond to their music, their music will respond to the images and so on, for example. Tom will sample landscape/ bird sounds and the musicians will improvise with those sound, and with drums, flute, horn and keyboard. With this in mind I will come up with a basic concept for presentation and Jack and I will spend some time exploring possibilities with images – rhythms, projections on different surfaces, sequences, along with the video feedback (see enclosed DVD sample). Over the last few weeks, we will bring in a performer, and the rest of the team, to rehearse for public presentations in Old Massett and in Skidegate, 2 night presentations and 2 – 4 day presentations (for schools) in each location. The performer will be a storyteller and her voice will add to Vern's. The tech trainees will perform lives in their roles. We will invite audience feedback. A special presentation will be videotaped and sound recorded towards creating an installation where the music and text is automated for a gallery space.

The second stage of the project, not included in this budget, will be to take the feedback and work towards creating a final automated gallery installation. This stage, Stage One, is the significant bulk of the project. Stage Two centres around the technological and logistical aspects of mounting an installation.

Materials, equipment, composition:

I want to use technology that is accessible, in innovative ways. You will see some of this reflected in the attached video feedback sample which was done in half a day. Still the project requires multiple projection devices, and sound equipment. Jack will coordinate the use and rental of equipment (see list in *Project Budget*), and since the cost of rental of equipment for the period of development and presentation would be quite expensive, I am fortunate Jack has offered to donate equipment and to use his experience to find equipment at reasonable costs. Both the set design and music will be created with the live performance and installation in mind. Costs reflect that the artists are being compensated also for the installation.

WHY IS YOUR INITIATIVE PROPOSED?

We have been developing some great 'documentary' projects in video, film, curricula which have been very exciting. This project aims to complement and build on that work artistically, in the way of our oldest traditions. I hope the audience will go away better knowing our plants and creatures and systems as *characters*, as families and as alive, knowing the work they do. And I trust they will be entertained and have a delightful experience that will make them want more. From teachers and schools, I understand that the nature of this project can complement their existing curricula, mandates and visions (see attached *Additional Support or Participation Letters*). Understanding the forest for its "natural, cultural and sacred values" (see attached

Forest Guardian Letter in *Additional Support or Participation Letters*) as well as its historical place, facilitates respect, and also helps to retain specific information. I trust that the projects will catalyze further exploration by audience members, either in their career choices directly, or as citizens at large whose understanding of eco-systems from these perspectives can influence their choices in their play, study, home, investments, offices, child rearing, resource use etc. I hope too that this project facilitates sharing of our individual knowledge bases. And I hope it encourages artistic exploration and innovation. It is definitely a vehicle for the artists involved, very talented, to share the range of their talents and to have an opportunity to apply them. I trust too that in its content, process, and form, this project will develop a respect and excitement about the forest that leads to an ethos of conservancy and sustainability. The project aims include a diversity of histories. I believe the collaborations in this project create some new ways to educate, entertain and dialogue across different disciplines, peoples and ages. The key personnel will expand their skill set, specifically applying our artistic and technological skills in the realm of our interconnectedness with nature, which we all value so highly. I hope some audience members will be inspired to apply their talents in new ways as well. The project is designed to respond to different levels of funding, and can adapt to timing/personnel changes, as well as school schedules and what will work best with other island happenings.

WHO DOES IT TARGET AND BENEFIT?

The show will take place in Haida Gwaii and is for all ages. There will be shows specifically for schools, and evening performances for wider audience.

WHEN WILL IT OCCUR?

Please see attached *Workplan*.

WHERE WILL IT OCCUR

The development, performance and content of the project is all about Haida Gwaii. The next stage of the project, the installation, is aimed also primarily for a Haida Gwaii, or Haida Gwaii visitor audience. If the project travels, it hopes to be an ambassador for the islands and our uniqueness in culture and in initiatives.

I really want a space and way for this presentation that will bring Haida and non-Haida to the same space. I'm hoping Tlu Xaada Naay longhouse is such a space in Old Massett. The Haida Heritage Centre at K'aay Lingaay has already shown itself to be such a space. They have agreed to host the show there, and to be part of developing it into an installation. (see attached *Project Budget*)

HOW WILL YOUR INITIATIVE TRANSPIRE FROM START TO FINISH?

Please see attached *Project Workplan*

2. Statement of purpose

See also below question 7: *Explanation of how the project meets the Constitutional goals and objectives of the Gwaii Trust*

In the Company of Elders offers an opportunity to create a show that is in the tradition of our ancestors – live performance with the ‘media’ of the time (be it regalia or video) – one that tells a story and entertains and also passes on history and values and ways of being. I trust it will be part of developing a deeper connection to our Forest Elders. It is a chance for this ensemble of island artists to collaborate in a unique way, and for collaborations of all kinds with the amazing organization we have on the islands. And I hope it offers encouragement to

artists to improvise and innovate with their talents, and to all of us to respect our forest relations.

3. Identify management structure

Project Leader and Key Personnel (also see attached *Bios*)

In addition to their specific roles in this project, I feel blessed that the named personnel are also people who live the themes of this project in quite profound ways. For me this project has an added benefit of showcasing their more hidden talents and knowledge.

- *judy mckinley* is the project initiator, and will act in the capacities of script/ concept development; producer, director and photographer. I will also do tech as required
- *Jack Litrell* is the Technical Coordinator for the project, a role which includes sound design and production; lighting design and production; and visual projection coordination and mentoring of trainees (see attached bio)
- *Vernon Williams* is a musician for the project, and will compose as well as perform. He is a beautiful singer and a talented flute player.
- *Tom Arnatt* will be creating a set design for the performance. He will also do sound design and sound for the performance. He is an island painter with significant naturalist knowledge, as well as being trained as a sound technician.
- *Jonathan Dunsmore (born and trumpet)* was trained in *and Kynaana Pettigrew (drums)* is known as the island's best drummer, and is trained in a variety of African rhythms.
- There is **one performer** who will be a part of the project, a young woman who has some experience with performance and as a singer. There will be an audition call
- There are **three Assistants** who are tech/ camera operator trainees. One will act also as Stage Manager, and two will be a part of the project for the development process as well as the rehearsal and the performances; the others will be a part of performance and rehearsal. These will be recruited through our local schools

4. Identify source of funds, project costs and Cashflow forecast

Please also see attached *Project Budget* and the Cashflow Forecast section of the *Project Workplan* for the Gwaii Trust portion of the funds.

5. Explanation of 'in-house' bookkeeping and accounting.

I will manage the funds. I have experience in arts administration, and funds are wages and simple operational costs.

6. Explanation of attempt(s) to secure other funding from government or private agencies

Please also see attached *Project Budget*.

As you will see, we have already received \$20,000 from the Gwaii Forest Society and in-kind donations from the K'aay Centre, Jack Litrell and the Haida Gwaii Museum. I have applied to the BC Arts Council, and will to the Canada Council for the Arts, and the Northern Savings Credit Union.

7. Explanation of how the project meets the Constitutional goals and objectives of the Gwaii Trust

I feel *In the Company of Elders* meet several of the goals and objectives of the Gwaii Trust Society, including

- a. assisting in promoting the cultural and economic health of the Community;
- b. fostering the spirit of cooperating, cultural understanding and trust by promoting the concept of the Islands as the Community;
- c. stimulating employment in the Community through improvement in Islands infrastructure;
- d. assisting in the promotion of education and artistic expression in the Community;
- e. providing for research into the land and marine ecosystems and archaeology of the Islands;
- f. providing for conserving and sustaining the land and marine ecosystems and archaeological sites of the Islands;

I am totally excited about the different kinds of expressions, learnings and collaborations in this project, and their potential ripple effects

- First and foremost: To walk into the forest and see more than a wall of green, to recognize other beings, to know how they work together with each other and with us
- All of us – those who develop the show and those who come to see it, will know a heck of a lot more about the forests which surround and nurture us. This act of being immersed, the notion of being surrounded by our elders, I believe, and have known in my own experience to be profoundly transformative. That understanding and meaningfulness we give to our forest relations can ripple out in so many ways – from the work we choose, to the harvesting practices we have, from political activism to artistic practice. It really support a way of seeing ourselves as community on a broad and deep level, and encourages us to see who we nurture, protect and celebrate our relations
- There is a level of research that will go into the developing of the script, and the creation of the piece which will require and develop some in-depth knowledge of flora and fauna characters and Haida names for plants. This will complement work already being done by Forest Guardians, SHIP, Chinni Stephen, the K'aay Centre and island biologists and bring it forward in a layperson way.
- The integration of archival images in the project will carry a number of benefits. It will give wider exposure to the dedicated work of a diversity of people, and to the diversity of island history that they have preserved. It will contribute to making that history a part of our collective island memory. And it will connect our human history to that of our flora and fauna history – part of building a way that we do not see ourselves as separate from the 'natural' world, but of it – responsible to it, cared for by it, as we would do for any of our relations
- We will build a bank of images accessible to our partners
- We will create a show that will continue as an installation, and thus be accessible to a wider island audience; and a live show (as well as the installation) that has the potential to travel beyond Haida Gwaii. We know from experience that an exposure to and an understanding by our own and

wider populations has been crucial to the protection and sustainability of our lands and populations (flora, fauna and human)

- 3 assistants will be trained on the job in the skills and sound and lighting design and production, video camera operation, and production of visuals. One of those trainees will also receive training in stage management. These skills will be useful in a number of capacities, I hope some in similar ways and with similar themes to this project
- The opportunity for three musicians from different cultures to collaborate is quite exciting – in a literal way and also in a metaphorical one.
- The project will give us as artists a chance to develop, to explore, and to showcase the result. I trust it will also encourage the very many talented youth and adults we have on this island to showcase and innovate with their talents.
- This project has all sort of collaborations – among artists, among cultures, among organizations. There is so much good work going on on this island, and it's exciting to create partnerships that mean that rather than re-create the wheel, we can build on what has already been done. Partners include: The **Haida Heritage Society** will be the main contributor of archival images, as well as the **Dixon Maritime Museum** (see attached letters of support).
- The Council of the Haida Nation's **Forest Guardians** will act as advisors in plant identification, and we will seek out There are our **funding partners**, working perhaps in some new ways together, and seeing art as education the way our ancestors did (through story passing on knowledge and values); the **Island Schools** will be invited to the show, and will have an outline of the script to use for curricula; and the **K'aay Centre** and the **Haida Gwaii Museum** are collaborating to both present the show and too look to the future of the project as an installation. **Jack Litrell Photography** will coordinate the technical equipment (rental and set-up) and film purchasing and processing (into slides). He is donating the use of a substantial amount of equipment. We hope during the project there will be other collaborations with island businesses.

8. Confirmation that operational and maintenance funds exist once the project is completed;

Not Applicable. This project is divided into two distinct stages. This is Stage one and funds are specifically to complete this stage.

Support documentation - cost quotation(s), letters of support

Please see attached *Quotations/ Support for Gwaii Trust Portion of Funds* specifically related to the Gwaii Trust Society request, and to the remainder of support materials for the project support.

9. Evaluation process - demonstrate how you will determine the success of your project, and indicate willingness to have Gwaii Trust Board site visits.

- Please feel free to attend rehearsals or development session, and we will of course extend and invitation to the show
- There will be feedback forms at performances, for contacts in schools, and to any collaborators, as well as amongst ourselves
- Official attendance by schools will be an indicator of success.
- Attendance by elders of all backgrounds will be an indicator
- Numbers of attendees at public shows will be an indicator

In The Company of Elders

With thanks and respect for Gwaai Edenshaw's knowledge and willingness to share.

On my way here, my coming to Haida Gwaii, I read a book called *Gathering Moss*. Robin Wall Kimmerer fires my imagination with her love for mosses, and with her delightful imagination. Around her neck, Kimmerer always carries a magnifying glass, and I feel I am right there with her as she crouches down to the forest floor, entering together into marvelous tiny bustling worlds. She takes me on walks through microscopic rainforests, filled with creatures like the “plump and gelatinous” waterbear, and the shiny red Oribatid mites. They waddle and scurry through moist miniature jungles, unwitting aids in fertilization, or resting gadabouts, lolling about in tiny glistening droplet ponds.

A couple of months after my arrival, Gwaai Edenshaw and I go for a hike on the trail of Kiud K'iyaas, called in English the Golden Spruce, by the mouth of the Yakoun River. Garbed in a sunbleached cruiser vest, (a souvenir from his days as a biological fieldworker), his trademark curly locks accompanied by a newer bushy beard, Gwaai is perhaps the best partner and mentor I could ask for as I seek to come to know Haida Gwaii.

As we enter the trail we first look at the mosses, k'inxaan/k'in.aan. Step moss, the “Doctor Seuss plant”, he says, grows in crazy winding levels, like trees in a, well, Doctor Seuss world. Fan moss and badge moss are an iridescent emerald green, their shininess in part owing to the fact that they are one thin-walled cell thick and reflect the water, their shimmering beauty evoking visions of little people dancing on nights of full moons. The common haircap k'in.aan are funky dwarf palm trees that could line any long stretch of white tropical sand, and the plush softness of Menzie's tree moss entices me to lie in its embrace.

At the beginning of the trail is sgidllgu hlk'a7ii/sgidlúu hlk'a.aay, a huckleberry bush, hard to identify for a neophyte because although young, it has no leaves. A favourite of deer, its leaves are all eaten, its branch tips bright green wounded where the deer have grazed. Older huckleberry plants that have managed to survive have grown to ‘escape height’, a term used to describe the 1 and a half metre height the plants need to reach to escape the grasp of the deer.

These deer are an introduced species, smaller now than their mainland counterparts. ‘Introduced’ is a term I re-learn later with Gwaai, along with ‘indigenous’ (native to the region); and endemic (unique to this/a particular region). The deer were introduced in the early 1900's for the colonial hunters. Since the deer have no natural predators on the island, their numbers increased beyond the capacity of the land to support them. But the huckleberries adapt – they grow to ‘escape height’ and grow old, and modern hunters are assured of abundant stocks over the winter months. After a peak in population about 30 years ago, and an exhaustion of their food supply, the deer are forced to survive on what herbaceous growth is left to them – leafy material with little nutrients, what Gwaai calls “white bread”, and on “multi-vitamins” – sk'yaaw spiny wood fern roots which they dig up, and lung lichen, hlk'inxa kwiiawaay, rich in nutrients as it falls from the trees.

Gwaai's mission here is to take pictures of plants for identification at different stages of growth. Usually, the picture in guidebooks are of plants at the peak of their growth cycle, at their tallest, their greenest; as they burst into flowering and fruit. The dried hlk'iud, cow's parsnip by the river, crown hanging and grey-brown, looks nothing like the proud length, the lacy white flowers, the garden green and fuzzy leaves of its summer counterparts. Yet this frail riverside version is as vital to its life cycle as the adolescent.

As we walk, we eat. The tiny leaves of the siberian miner's lettuce, hlk'uuxay, are still juicy, like a milder version of baby spinach. The roots of dkaaying7waal, the licorice fern, looks like a bright green caterpillar with multiple eyes down the length of its body. After Gwaai gently brushes away dirt and tree bark, the dkaaying7waal has the nippy taste of its namesake, and the taste lingers long after I've nibbled. A few weeks

ago on a bog walk we had found an abundance of dah, bog cranberries, tart and juicy, the two of us laughing as we followed its dah hlk'a.aay winding vine trail through the diminutive bog hills and vales. Here, by the Yakoun, he pulls some k'aas, spruce pitch, "just like gum" he says, but we discover too late is not yet firm, and it sticks tenaciously to our teeth and gums. The slight minty taste nestles in the space between my teeth, lingers for hours in my mouth.

We take a small detour to see a CMT, Culturally Modified Tree, off to the side of the trail. Someone has walked here long before us in these woods, asking the tree for permission to tap its healing pitch. I can see the frightened eyes of a wounded girl or boy, the large gash on their leg now tight and swollen, I can smell the nervous sweat on their skin. I can feel the cooling hand and calm voice of the healer before she heads to just this tree; the soft sound of her feet on the forest floor as she walks this familiar path; the quiet request for another small amount of the k'aas to wick the poison away from the wound. The patient's small body relaxes when the pliable slave is laid on their skin. I feel their breath begin to even, the peace of their first restful sleep in days.

Some trees, kaang, western hemlock, have long scrapes down their sides, strips right down the gahlda and the giixida/ gi-id, the cambium, the underside of the bark that protects the tree. "It's beaver," Gwaai says, and this stripping will eventually kill the tree. They too are an introduced species, introduced around the same time as the first deer, for trappers to find and market furs. I can imagine the beavers' sleek bodies, and the way they natter at each other, their resolve to industry when they first came to this new place, the flat warning slap of their tail as they dive under cool lake water. Here in Haida Gwaai, where the land has not caught up to them, they flood whole ancient lakes with their dams, and ancient stickleback fish who have developed uniquely over millennia, mix gene pools, their distinctiveness lost forever.

Back at home, an old church, Gwaai and I look at the pictures from this most recent outing. I am still delighted by new advents in technology, so I put the photos into slide mode, add music and the dissolve function. As we watch the slides meld into one another, I enter into the green bamboo world of the dal xaw, 'rain liquid', horsetails, once in fact towering ancient trees, in the time of the dinosaurs. I walk at their base, protected amongst their curved and weaving trunk, looking way up at their multi-shaded mosaic towards the sky, their trademark black bands creating a moving pointillist picture. Their trunks are smooth and cool to my touch, exquisitely round. I enter into the hollow cavern that is their belly, stretch my hands up over my head, swim on an air current up into the evening sky. Drifting gently down again across time and space, my landing is cushioned by the softest sweetest k'in.aan of the forest floor.

My breath deep and calmed, it is the sure feeling again that, here, in the forests of Haida Gwaii, I am in the presence of elders.

judy mckinley, January 2006

Notes:

Haida words are taken from *Plants of Haida, Gwaii, Xaadaa Gwaay gud gina k'aws, Xaadaa Gwaayee guu giin k'aws* (see References below) and are the most common and/ or sure I could find. When there are two words they are Skidegate and Masset forms, in that order, as in the reference material.

References:

1. **Edenshaw**, Kiddmann Gwaai, personal conversations. Haida Gwaii, 2006.
2. **Turner**, Nancy J., *Plants of Haida, Gwaii, Xaadaa Gwaay gud gina k'aws, Xaadaa Gwaayee guu giin k'aws* . Sono Nis Press, Winlaw, 2004
3. **Pojar**, Jim and **MacKinnon**, Andy (Ed.), *Plants of Coastal British Columbia*. BC Ministry of Forests and Lone Pine Publishing, Vancouver 1994
4. *Haida Laas, Journal of the Haida Nation*. **Council of the Haida Nation**, October 2005.
5. **Kimmerer**, Robin Wall, *Gathering Moss: A Natural and Cultural History of Mosses*. Oregon State University Press, Corvallis WA, 2003.

PROJECT WORKPLAN for *In the Company of Elders*

DATE	ACTIVITY	FUNDERS	CASHFLOW FORECAST FOR GWAI TRUST PORTION OF FUNDS
December 2007	<ul style="list-style-type: none"> advised of Gwaii Forest Society funding 	➤	➤
April 2008	<ul style="list-style-type: none"> received first funds from GFS 	➤	➤
April – Oct/Nov	<ul style="list-style-type: none"> 	➤	➤
April 20 → 2008	<ul style="list-style-type: none"> approach schools to be scheduled in their 2008/2009 fall 	➤	➤
April 15	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> ➤ deadline for BC Arts Council 	➤
April 30	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> ➤ deadline for Gwaii Trust 	➤
May 15	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> ➤ deadline for Canada Council for the Arts Inter Arts 	➤
<i>ongoing</i>	<ul style="list-style-type: none"> Application for funds as deadlines arise 	➤	➤
July	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> ➤ Advised of GWAI TRUST FUNDING ➤ Advised of BC ART COUNCIL FUNDING 	➤
July - October	<ul style="list-style-type: none"> develop script, take images, collect relevant archival footage, initial exploration, beginning music composition exchange, initial sound recording (= 1/2 musician week) 	➤	➤
August - December	<ul style="list-style-type: none"> writing (= 4 weeks writing time) 	<ul style="list-style-type: none"> ➤ Advised of CANADA COUNCIL Funding 	➤
October 31	<ul style="list-style-type: none"> Completion of draft script 	➤	<ul style="list-style-type: none"> ➤ Elders paid for translation (\$1000) ➤ Archival images paid

			(\$500 (Haida Heritage)+ \$100 (Dixon Maritime) = \$600
	<ul style="list-style-type: none"> • Advertise audition and trainee positions 	➤	➤
November – December	<ul style="list-style-type: none"> • more in-depth exploration (video and still techniques, adapt text) • hiring for trainees Contact schools re: script connection with curricula • Music development (= 2nd musician week) 	➤	➤ <i>one trainee is Gwaii Trust Trainee 1</i>
December	<ul style="list-style-type: none"> • auditions for performer • 2 trainees on board • final script & images 	➤	➤ <i>Gwaii Trust Trainee 1 – 1 week in total over December</i>
December 22	•	➤	➤ Trainee 1, pay week 1 = \$400
January 4 - 31, 2009	<ul style="list-style-type: none"> • in-depth exploration with final images and text (= 3rd musician week) • 3rd trainee on board (hired) • all of necessary equipment • performer on board (hired) 	➤	<ul style="list-style-type: none"> ➤ <i>Gwaii Trust Trainee 2 hired – start date rehearsal</i> ➤ <i>Gwaii Trust Trainee 1 – 1 week in total over January</i>
Jan 31	•	➤	➤ Trainee 1, pay week 2 = \$400
February 1 - 14	<ul style="list-style-type: none"> • Rehearsal (= 4th musician week) 	➤	➤ Trainees 1 & 2 paid per week
February 7 February 14	•	➤	<ul style="list-style-type: none"> ➤ 2 x \$400 = \$800 ➤ 2 x \$400 = \$800
February 15 - 21	<ul style="list-style-type: none"> • Week of presentations 	➤	➤
February 21	•	➤	➤ Trainees final pay (2 x \$400 = \$800)
February 22 – 28, March 1 - 7	<ul style="list-style-type: none"> • Reports/ feedback with school 	➤	➤ TOTAL = \$ 4800

	A	B	C	D	E
1	Project Budget	In the Company of Elders			
2					
3	EXPENDITURES				
4					
5	KEY PERSONNEL				
6					
7	Judy mckinley	Script development & res	5 weeks x \$500/ week	2500	
8		Producing	coordination, show, grants, hiring, publicity, reports	2000	
9		Directing	Development, Rehearsal, Performance: 5 weeks x \$500/wk	2500	
10		Photography	Honorarium	500	
11	Jack Litrell	Tech	Development, Rehearsal: 4 weeks x 6 days x 7hours x \$30/hr	5040	
12		Performance	flat rate	600	
13		Photography	Honorarium	500	
14	Vern Williams	2 original songs	\$500 x 2	1000	
15		Musician	Development, Rehearsal: 4 weeks x \$500/week + one week performan	2500	
16	Jonathan Dunsmore	Musician	Development, Rehearsal: 4 weeks x \$500/week + one week performan	2500	
17	Kynaana Pettigrew	Musician	Development, Rehearsal: 4 weeks x \$500/week + one week performan	2500	
18	Actor		Development, Rehearsal: 4 weeks x \$500/week + one week performan	2,500	
19	Assistant 1 (trainee)	Tech/ Video / Stage Man	4 weeks rehearsal x \$400/week + one week performance @ \$400	2,000	
20	Assistant 2 (trainee)	Tech/Light	2 weeks rehearsal x \$400/week + one week performance @ \$400	1,200	
21	Assistant 3 (trainee)	Tech/ Live Camera	4 weeks rehearsal x \$400/week + one week performance @ \$400	2,000	
22	Tom Arnatt	Sound & Sound design	Development, Rehearsal: 4 weeks x \$500/week + one week performan	2,500	
23	Tom Arnatt	Set Design		750	
24	Archival video person		2 rehearsal/ 2 performance	500	
25	Elders translation	Haida Language (plant na	2 elders or elder program/ two dialects @ \$500 each	1,000	
26					
27					
28	EQUIPMENT RENTAL				
29			3 monitors, switcher, 3 video projectors, 3 slide projectors, 3 screens, PA system (microphones, mixing console, amplifiers, speaker, cabling), stage lighting equipment x 5 weeks	3,000	
30					
31	VENUES				
32	Rehearsal Hall	Green Church	4 weeks x \$ 600/week	2,400	
33	Tluu Xaada Naay		3 days x \$ 250/day	750	
34	Skidegate United Church		4 days x \$ 275/ day	1100	
35					
36	ADMINISTRATIVE AND PRODUCTION COSTS				

A	B	C	D	E
37	Image Honorariums	Haida Heritage \$500; Dixon Maritime Museum \$100 (honorarium); archival/ other images @ \$50/ image x 10 images = \$500	1100	
38	Slide Film Costs			
39	Photocopy costs	25 pages x 100 copies (drafts and final) x 10c/ copy	250	
40	Script	Promotional material, Audition Call, Hiring Assistant 200 copies x 10c	200	
41	Poster Design	made from project images	250	
42	Advertising	3 weeks advertising Obse	195	
43	Costume Materials	3 weeks - \$95(1/4 ad) + \$50 +\$50 (1/8 ads)	200	
44	Set/ Prop Materials		262	
45	Transportation	4 return to Skidegate/ Charlotte 108 km x 50c/km	432	
46				
47				
48	TOTAL PRODUCTION EXPENSES		45075	
49				
50				
51				
52	Notes			
53	> musicians' development time will be spread out over weeks/ not present at all rehearsals			
54	> some of musician allotted 'rehearsal' time will be composing music as well, (we will work in rehearsal also with recorded music) - there			
55	is a differentiation in this project between 'music' and 'song', as Vern will be paid for traditional-rooted songs			
56	> some images will be shot on film and converted into old style slides, most will be digital			
57	> longer trainee time will be distributed over weeks until rehearsal - all trainees full-time			
58				
59	Contingency Plans (if full funds do not come available)			
60	> change Masset performance venue to Green Church			
61	> decrease number of musicians			
62	> double director role with tech and have one less trainee			
63	> translate in only one dialect			

A	B	C	D	E	F	G
1	Project Budget -In the Company of Elders					
2						
3						
4	PROJECTED REVENUES					
5						
6	Gwaii Forest Society	CONFIRMED	20000			
7	Gwaii Trust	deadline: April 15, 2008: for 2 trainees (\$3200), elders (\$1000)				
8		& archival images (\$600)	4800			
9	E-bus program	1 trainee	2000			
10	Canada Council for the Arts	Inter Arts program, due May 15 for 4 weeks judy writing	2000			
11	Northern Savings Credit Union	for: Community projects	175			
12	K'aay Centre	in-kind donation of space	1100			
13	Haida Heritage Centre	in-kind donation of archival images	500			
14	British Columbia Council for the Arts	project funding	13,000			
15	Jack Litrell Photography	in-kind donation of equipment	1500			
16						
17	Box Office	100 attendees x \$5/ person; schools at an average of				
18		\$100/ school x 7 schools (free for Sandspit (they have to travel)				
19		and pre-schools	1200			
20						
21	TOTAL PROJECTED REVENUES					
22			45075			
23						
24						
25						
26	Notes:					
27	> I will apply to additional sources,, to ensure we have enough funds, including private donations. If we are blessed enough to have EXTRA funds,					
28	they will go towards working towards the next stages of development					

GWAII FOREST SOCIETY

Box 210, QCC, V0T 1S0
250.559.8064 gfs@haidagwaii.net

30 January 2008

Judy McKinley
PO Box 646
Masset, BC V0T 1M0

**Re: Application to the Gwaii Forest Society
Sustainable Forest Management — In the Company of Elders**

Dear Judy,

The Gwaii Forest Society Board of Directors recently made their final deliberations as to funding allocations for 2008. We are pleased to inform you that your project was approved-in-principle with conditions.

Decision:	Approved with conditions
Funding:	Full Funding - \$20,000
Conditions:	Video/photo copies of the live performance as deliverables

In order to access the approved funding, you must be willing to accept and abide by the following additional conditions:

1. No funds will be distributed until you have entered into contract with Gwaii Forest Society
2. Confirm in-kind or matching equity.
3. Confirm project timeline and deliverables.

4. Submit invoices for payment — the Gwaii Forest Society will advance up to 30% of an approved contribution and will allocate a maximum of 90% of the approved contribution until the project is complete, disbursed on a quarterly basis (e.g. 25% each quarter). An Interim Report must be submitted six months into the project to receive further funding. Once the project is complete, you will submit a Final Report and deliverables to receive the remaining 20%.

If you have any questions or require further information please do not hesitate to contact me.

Sincerely,



John M. Farrell
Executive Director

In the Company of Elders
Bios of Key Personnel

judy mckinley

judy mckinley is an interdisciplinary artist who integrates movement, video, photography, music and theatre as 'text' in her work. Her multi-media story cycle *Brown Girl Jouway*, a contemporary ritual, is composed of seven small connected performances that integrate these media. It has been supported by the Canada Council for the Arts (2x), The Ontario Arts Council, The Laidlaw Foundation, Obsidian Theatre Company, (all funding); and Sarasvati Theatre Company, and Nightwood Theatres (workshops). She is director of a video image-poem which along with a monologue is the first cycle of *Brown Girl Jouway*.

In Haida Gwaii, she was the co-creator and co-director of *Orange*, a multi-disciplinary street show as a three dimensional canvas in conjunction with the 15 artist show *Artists of the New Moon*. That involved live painting, music, improv performances and audience interaction with a unifying movement and colour centred around 'orange'. More recently she wrote and directed *The Dream*, a live storytelling performance with audience effects and participation, and music and voice accompaniment improv. She was also the dramaturge and producer for the first stage of *Sounding Gambling Sticks*, a Haida Language play with K'aalts'idaa K'ah (Laughing Crow).

judy has worked in several creative – ((co)-playwright, dramaturge, production dramaturge, performer, assistant director, director) and administrative (producer, artistic consultant, arts administrator) capacities in theatre and non-profit organizations, with companies like Shakespeare in the Rough, Nightwood, Obsidian, b-current and kytes, as well as with various community-based organizations, and has fundraised and managed/co-managed productions and projects with budgets ranging from \$10 – 350,000 and up. She has a strong background as a facilitator, facilitator trainer and adult educator and she is working on advance level interdisciplinary studies entitled *Nature as Teacher*.

Jack Litrell, Technical Coordinator

Jack Litrell has been working on photographic and multi-media projects since the 1960s. His work has been shown in such venues as the Museum of Natural History, New York and locally at the Haida Gwaii Museum and Sitka Studios. His early work involved outdoor installations, and collaborations with dancers, musicians, and painters, and he was one of the first collaborators in the innovative Experiments of Art and Technology in New York. In addition to camera generated images, he uses painting techniques to create images for projection.

In the 1980s & 1990s Jack worked extensively with projected multi-image themes using slide projectors, cinema, and video projection, combined with live music and dance. For ten years he was the technical Coordinator for the National Film Board, North West Studio, and for five years he designed all the slide shows for Alberta Provincial Parks. He has worked for 20 years as a stage manager (ongoing) for the Edmonton Folk Festival. He has done theatre photography in Edmonton for 15 years; sound design for independent plays and extensive sound mixing in venues like the Harrison Festival of the Arts (Harrison Hot Springs BC), the Edmonton Folk Festival, Calgary Folk Festival, Banff Eric Harvey Theatre and here in Haida Gwaii.

Locally Jack is the founder of the Haida Gwaii Film Society. Currently, Jack is exploring large format photography and cinematography. Most recently his short film, about South African singer Blind Lemon, screened in October at the Edmonton Film Festival, and he has been commissioned by the Dixon Entrance Maritime Museum to do a heritage documentary.

Jack is also probably the leading mushroom specialist on the island! ..and lived for many years off the grid on Haida Gwaii.

Vern Williams, composer, singer, lead musician

Vern Williams is well-known and respected as a singer, composer and regalia artist. He writes his songs for all Haida people, and is often asked to compose for specific occasions, including the Ngystile Healing Society and a recent dance performance directed by Karen Jamieson in Vancouver. Vern is very knowledgeable in Haida traditional ways. The forest is the first to hear his work; his rattles, instruments and regalia are all made with

his knowledge of wood, and bark and hooves; he has immense respect and commune with these elders. Many of the young Haida's look to him for guidance and inspiration.

Thomas Arnatt, set and sound design

Tom Arnatt is a multi-talented artist – a sculptor, painter in various media, and a musician/ sound mixer. He is particularly known on Haida Gwaii for his landscape work and has shown in Haida Gwaii, Vancouver and Alberta. He has been commissioned for several large scale murals, and combined sound and performance in live black light shows. He has designed sets for other Haida Gwaii productions, most recently for *Waiting for Godot*. He is working on a project on birds - paintings and recordings - across based on a cross-Canada tour, and recently released *Yo Tommy!* An interplay of sound, voice and music. He lives off the grid on Tow Hill Road.

Jonathan Dunsmore, musical team

Jonny D. began his musical career in high school, playing trumpet in a jazz focused program. A year and a half later he played his first gig with the Lower Alley Blues Band in the Montreal Blues Festival. Over the next few years he played in small jazz combos in the McGill Conservatory of Music and continued gigging around Montreal. He was the lead trumpet in the Montreal All-City Big Band and 2nd trumpet in the McGill Conservatory Swing Band, both of which were award winning in various competitions. His formal study continued at Vanier College and maintained a focus on jazz but also included classical training. While in this musically rich environment he began playing in classical ensembles and bands in the blues, rock, reggae and funk genres. Eventually his playing began to push beyond the rigid parameters of most musical styles and he dove into 'free' music using both traditional acoustic instruments and contemporary electronic sound devices. Jonathan continues to play various styles of music but increasingly he is fusing different styles and musical themes while exploring sound and mood.

Kynaan Pettigrew, musical team

Kynaan Pettigrew is widely acknowledged as the finest hand drum player on the islands. He has played in Haida Gwaii for several years with Harmonie Rose and with Island Reggae. He is well-versed in African diasporic rhythms, and his studies of drums and diverse rhythms have taken him all over the country.



Haida Heritage and Repatriation Society
C/O Box 543, Old Massett, Haida Gwaii, BC, V0T 1M0
Phone: (250)626-3310 Email: heritage@mhtv.ca

October 15, 2007

Judy McKinley
Masset, Haida Gwaii BC
V0T 1M0

RE: Support for In the Company of Elders

Dear Judy,

I am writing to offer my support of your collaborative project **In the Company of Elders**. I am excited about the possibility of integrating some of the images of the *Haida Memories Project*, which I recently curated: <http://www.virtualmuseum.ca>

I offer my wholehearted support for this project. Its multi-media nature is a fresh way to affirm our respect and admiration for the life around us. We look forward to your contribution of \$500 towards our participation. If we include images from the Haida Memories Project it will both enhance the themes of **In the Company of Elders**, and give us a different way to bring the Haida Memories Project to our community. We will all enjoy seeing this group of artists work together in our community.

Sincerely,

<via email>

Lucille Bell
Co-Chair

Dixon Entrance Maritime Museum Society
Box 183
Masset, BC
V0T 1M0

18 October 2007

Re: Letter of support - Judy McKinley

To Whom it May Concern:

Dear Sir or Madam:

I am happy to provide a letter of support for Judy McKinley. I have read her proposal and feel that it is a great project for our community.

The Dixon Entrance Maritime Museum Society will be happy to provide her copies of any pictures and footage that we have in our collection. We will welcome an honorarium of \$100 to help with our costs

Sincerely yours,

Barbara Rempel
Chair DEMMS Board of Directors.



HAIDA GWAII MUSEUM AT QAY'LLNAGAAY

April 30, 2008

Gwaii Trust Society
PO Box 397
Old Massett, BC
V0T 1M0

Re: In the Company of Elders

To the Gwaii Trust Arts Jury,

On behalf of the Haida Gwaii Museum Society, I am writing in support of "In the Company of Elders" project. The museum is collaborating with the principals of the project to provide in-kind support toward the production and to share resources.

The Museum works with the Skidegate Haida Immersion Program in Skidegate to acquire translations and written transcriptions of a range of words and phrases related to plants, birds, mammals, etc. This information is integrated into exhibits and public programs. Currently, the museum is working on a project with SHIP elders to identify plant names in the Skidegate dialect. We would welcome a contribution of \$500 towards the elders to translate and record plant names in Haida for *In the Company of Elders*.

In the Company of Elders production team has asked for the use of museum archival images. The museum will be providing digital image files to the production and assisting in the selection. The estimated value of this donated service is \$500 or \$50 per image.

We hope that you will give favourable consideration to the *In the Company of Elders* production proposal

Sincerely,

A handwritten signature in black ink, appearing to read 'N. Macfarlane'.

Nathalie Macfarlane
Director

SECOND BEACH ROAD, SKIDEGATE • HAIDA GWAII • V0T 1S1
PHONE: 250 559-4643 • FAX: 250 559-4662
EMAIL muse@haidagwaii.net

April 22, 2008

To whom it may concern:

I will do translation for Judy McKinley's project. We have known each other for a long time now, and talked about plants and the Haida language.

I think it is important to do things in a new way. It helps us learn more easily. It would be good to hear the Haida names for our plants more.

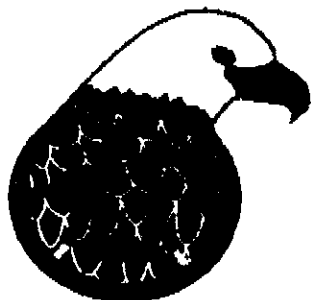
A good wage for this work is \$500 for each dialect.

Please call me if you need to know more

Sincerely,

A handwritten signature in cursive script that reads "Stephen Brown". The signature is written in black ink and is positioned to the right of the word "Sincerely,".

Stephen Brown
626-5506
408 Frog Street
Old Massett, BC
V0T 1M0



AGNES L. MATHERS
ELEMENTARY - SECONDARY SCHOOL

P.O. BOX 227, SANDSPIT, B.C. V0T 1T0

TEL: (250) 637-5454 FAX: (250) 637-5451

E-mail: almoffice@sd50.bc.ca

Gwaii Trust Society
PO Box 397
162 Raven Avenue
Masset, BC
V0T 1M0

To Whom it May Concern,

I am writing to you in support of a funding application for an artistic project called "In The Company of Elders". It is our understanding that this project would provide valuable work experience to students on island. The students in these communities can benefit greatly from new and interesting work which will better prepare them for the world after their schooling and provide them with new and varied lifeskills.

As facilitators of a Work Experience Program we believe that \$400 a week is a fair and reasonable wage to pay students for this work and we support Ms. mckinley's project.

Sincerely,



Dennis Baran



Haida Heritage and Forest Guardians
Box 202
Masset, Haida Gwaii
V0T 1M0
Phone (250) 626-6058
Fax (250) 626-6059

Thursday, 18 October 2007

To Whom it May Concern,

The Haida Heritage and Forest Guardians program is pleased to participate with Judy McKinley's application for funding to create the multimedia project 'In The Company of Elders'. This project is aimed at providing community, including our youth, with a closer insight to what our sacred forests mean to us through variety of mediums. We believe there is a critical importance of this understanding throughout all of the islands communities and their youth. For far too long our trees, plants, ecosystems, and island been looked at from a strictly western economic perspective. Placing a more natural, cultural, and scared value to our resources allows for all people to have a better understanding of what can actually be found in our forests.

The Haida Heritage and Forest Guardians would like to provide in-kind time for any technical support Judy may require in regards to questions, descriptions, and explanations of different forest Values. This may be done at our office or in the field which ever is required.

Please contact me if you have any questions about Haida Heritage and Forest Guardians participation in and support for this project.

Your Truly
Gerry Johnson, Program Manager

Haida Heritage Centre

AT KAAY LLAGAAY

April 15, 2008

To Whom It May Concern:

The Haida Heritage Centre at Kaay Llnagaay fully supports this application to fund the "In Company of Elders" project. This endeavour is a great fit for the centre and aligns with our mission to present the past, present and future of Haida culture.

We are prepared to offer in kind support to the project by serving as the host venue for the initial live performance stage of the project. For a period of 4 days we will provide our Performance House area free of charge to host the performance. This translates to a value of \$1100 in rental fees that will be waived for this project.

This is an exciting project that creatively combines traditional Haida knowledge and culture with new technology to create a foundation for future ideas. We hope this project is supported and we are able to participate in its creation.

Sincerely,



Jason Alsop

Operations Manager

Phone: 250 559-7885 ext. 233

Fax: 250 559-7886

Email: jason.alsop@haidaheritagecentre.com

JACK LITRELL

Box 156 Masset, BC V0T 1M0 Canada 250/626-3436

judy mckinley
Masset, BC

Via email

RE: "In the Company of Elders"

I am pleased to be part of this multi-media performance project. I enjoy using my skills with sound and imagery in the art of storytelling. I'm excited to be working with artists in other disciplines in this collaborative effort. I'm sure that that the talented group of people involved in the production will ensure that it's an exciting and successful project.

Regards,

Jack Litrell

April 10, 2008

Vernon Williams Jr.
250-626-3517
Box 1025 V0T-1M0
Masset, BC
V0T 1M0

To Gwaii Trust,

I will be happy to be a part of this project, and to share my songs and music. We really need this kind of show, and to respect our forests.

I am interested also in working with other kinds of music in addition to my own.

Sincerely,

Vernon Williams Jr.



Tahayghen Elementary School, P.O. Box 290, Masset B. C., V0T 1M0
SD. No. 50 (Haida Gwaii/Queen Charlottes)
Phone 250-626-5572
Fax 250-626-3214
Tahayghen Family Pole

RE: Support for the “Gwaii Trust Proposal – In the Company of Elders”

October 18th /07

Dear Honoured Representatives of Gwaii Trust:

I was fascinated when I was asked to support this initiative after having worked for 8 years with the Ojibway of Northern Ontario and specifically their elders I found this approach very exciting and ‘timely’.

In The Company of Elders, uses stills, video and live music performance to talk about the forest as our elders. This would include some presentations for schools, the nature of the project means the students would come to the show possibly one at the longhouse or Green Church and one in the south at the Heritage Centre/ museum. This letter is to express my support for this upcoming proposal Judy McKinley has compiled. I have already supported one proposal for Outdoor Education and am fully in support of this one. As a long time advocate of blending the ‘real world’ into the educational process I am fully aware of the exceptional learning opportunities presented to students when participating in these activities.

I usually don’t get into my personal beliefs in items/actions such as these but I am so enthusiastic about this that I am going to break my own rule and insert as part of my support for this proposal a section of my ‘Philosophy of Education’. This is normally what I have put forward when in conferences, job applications of general discussion with educators about learning and life. So with you indulgence this is how I choose to support his proposal.

“Children are the focus. I choose the analogy that follows to support the concept of nurturing the earth as we would nurture our children – when we fail at either one we fail at both.

Much like trees children grow and they gain strength and become rooted in the knowledge and sustenance that the school, the community and home environment provide for them, much like the earth and the sun and the rain provide a nourishing environment for trees.

Some grow in a forest surrounded by others as if huddled together for protection from the elements. Some grow in a small glade within a valley in the midst of a meadow sheltering a small brook, as if to protect it with their branches. Some grow along a windswept ridge between the sand and the shore with the wind shaping them. Others grow where none believe they can, solitary – their roots grasping at the rock clefts in the high, craggy places silhouetted by the horizon as if they are reaching for the sky.

They are all trees and yet they are all different. What each requires is the same to some degree and yet simultaneously unique. That is the joy of providing education, to find the material that works for each one for their distinct needs. The physical, the spiritual, the intellectual, and the emotional are all factors in the growth and development of a young person – all aspects.

..... and when we fall, as we shall all fall, and if we have done well in having tried to grow and guide throughout our existence, a new growth will begin to someday take on our task. Learning is life and life is learning; there is no end for either only a new beginning.”

As a visual artist I am excited and enthralled by this proposal and I ask that you give it your full consideration. The possibilities for children to learn and grow artistically and as caring sensitive beings is embedded in the concepts of this proposal. In closing let me thank you for taking the time to read the proposal and the accompanying letters of support.

With Respect

A handwritten signature in cursive script, appearing to read 'Steve Bentley', with a long horizontal flourish extending to the right.

Steve Bentley, Principal Tahayghen Elementary School

To Whom It May Concern,

October 18, 2007

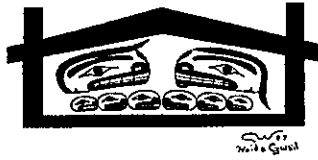
I am writing this letter on behalf of the students, parents and teachers of the Living and Learning School in Queen Charlotte. We as a school community have decided to write this letter to show our support of the project "In the Company of Elders" by Judy McKinley. From what we have heard and read of this proposed artistic creation, we eagerly anticipate being able to attend a performance!

"In the Company of Elders" will highlight our local forest habitat and present it dramatically along with music, visual and human accompaniment. Active, visual and musical art forms are all able to engage the mind of a young student to help them see the world in a new way. Combining all three of these art forms into a performance that also uses Haida Language sounds like an extremely powerful project indeed. We look forward to seeing the completed project and strongly recommend you support Judy McKinley for its creation, development and presentation.

Thank you for your time and consideration.

Sincerely,

Russ Fleming
Principal and Teacher
Living and Learning School
Box 850
Queen Charlotte
V0T1S0
(250) 559-8757



49 Eagle Avenue • PO Box 6
Old Massett • Haida Gwaii • V0T 1M0
Phone: (250) 626 5620 • Fax: (250) 626 5690
E-mail: chiefms@island.net

Chief Matthews School

"The vision of Chief Matthews School and staff includes a safe environment in which motivated learners demonstrate self-esteem and Cultural confidence"

October 8, 2007

RE: Requests for Letters of Support

Please accept this letter of support for the proposal, 'In the Company of Elders', submitted by Judy McKinley.

Chief Matthews underwent an assessment process during the 2006/07 school year. As a result of this process, parents and staff placed a high emphasis on the blending of the provincial Science curriculum with the teachings of traditional Haida knowledge. The project description of 'In the Company of Elders' sounds like it would be a very valuable teaching tool in supporting this goal and I am excited to see the final project.

Please call if you have any questions.

Yours truly,

Leslie Bellis

Leslie Bellis



George M. Dawson Secondary School

02/10/2007

Re: In the Company of Elders

To Whom it May Concern,

I am pleased to write in support of the proposal for the production of “In the Company of Elders”. This proposal seeks to provide a unique opportunity to experience respect for the forest through a dramatic multi-media presentation.

We have done a fairly decent job at attracting the outdoorsy types to forestry stewardship program and career directions. It’s a natural affinity. However, this proposal seeks to take a different perspective in promoting forestry stewardship- cultural and spiritual. This will attract a different but just as important person towards a career in forests. At the same time, I can see that such a production can reach a different aspect of those are already leaning towards a future in the woods or on the land. I have seen similar productions in other countries and they have a very powerful affect on a person.

If the project goes on into stage two – an installation- this would be an excellent asset to our various collections on the islands that are geared towards celebrating the connections between people and the forests, culture and the land.

I fully support this project and hope to see it move into something in which students can participate in further developing on their own in the future.

Sincerely,

Lorrie Joron
Principal
(250) 626- 3226

April 8, 2008

To Whom It May Concern,

I have known and worked with judy mckinley as dramaturge on *Brown Girl Jouvay* for the better part of a year. Initially matched to the project through the FemFest program, I was further drawn in by the sheer volume of its dramaturgical possibilities. Endlessly provocative around themes of diversity and difference, rituals of self-discovery and social hegemonies, truth and masks, dominant narratives and those that exist along the margins and all things betwixt and between – I was not long in finding that the bridge between play and playwright was indeed a short one. That is, the sheer breadth of discussion held by the work is only outdone by the very passionate personality behind it.

Of no common ambition, judy mckinley is quite remarkable in her avid and constant desire to know. From her personal investigation into questions of science and philosophy she is also just as likely to lead a canoeing expedition, apprentice herself to an admired scholar or sojourn with a community of like-minded artists – all of which she has done. Indeed, what is perhaps most outstanding about judy, is her drive to explore all of the possibilities around even a single line of questioning, leaving no stone unturned. Her respect for knowledge is highly inspiring and really just fun.

Despite (or perhaps because of) the magnitude of her curiosity and the diversity of influences that informs her work, her process is one of intense focus. Otherwise contentious or complex subjects are handled within a atmosphere of equanimity and respect. The theatrical forum becomes a point of access to an open and balanced approach that must by necessity accompany investigations into themes of social justice, community, difference, etc. Her work is always mediated between the integrity of the creative process (of playwright, cast and crew) and needs of the audience. In fact, it is these very qualities of commitment, respect and integrity that informs all of Judy's dealings and it is indeed a great pleasure to work with her and to support *In the Company of Elders*.

Sincerely,

Resh Budhu,
Dramaturge

**282 Brunswick Avenue
Toronto, Ontario
M5S 2M7**

**Phone: 416-927-8985
Fax: 416-927-1595
reshb@rogers.com**

April 1, 2008

Letter of Support

To Whom it May Concern,

First let me introduce myself. My name is Jani Lauzon and I am a Metis actor/ musician with extensive background in theatre and music. Until recently I was co-artistic director of Turtle Gals Performance Ensemble, www.turtlegals.com, and previously held the Artistic Directorship at the Centre for Indigenous Theatre after re-addressing curriculum and financial stability. During my tenure there I successfully produced four productions, one of which I directed. At one time I served on the Artistic Directorate of Native Earth Performing Arts and I worked on my third play through the Barker Fairley Writer in Residence at U of Toronto. I also work as a solo artist in various disciplines.

I am writing on behalf of judy mckinley in hope that you will consider supporting the development of *In the Company of Elders*.

I have known judy for several years, having shared many intriguing conversations with her around the possibility of a new theatrical aesthetic which explores the combination of ritual aspects of ceremony, song, dance and text combined with cultural identity. This is not entirely new territory, as we ride on the backs of those experimental theatre masters who came before us; Spiderwoman Theatre, Joseph Chaikin, American Indian Dance Theatre, and all of our ancestors who made theatre every day. But it does, in the standards of today's theatre making, require a different kind of commitment to development than that of the writer in isolation, support not unlike in some ways the community-based support in ceremony itself. What judy needs most is time, with creative team support, in order for the work through the piece's multi-disciplinary nature to connect with the magic of this way of working. Some things you often don't know for sure until you are on your feet working in the space.

As a member of an ensemble collective, Turtle Gals Performing Ensemble, I am aware of the support that a project like *In the Company of Elders* requires. We are challenged to re-member tradition and find its contemporary forms. We must access this through improvisation, repetition, storytelling and cultural re-connection, which often takes a longer gestation period than that of writing from an intellectual source. She thus needs support to have time to prepare for her work. The project is such that it can be developed with different partners and in creative ways, and the support you give her will also facilitate these partnerships. I believe that both judy and the larger Canadian theatre canon would benefit greatly but the development of this work, and she has the creative ability to bring the project to fruition.

I will also mention that judy has been an invaluable support to both my work at CIT and also for Turtle Gals Performance Ensemble. It was a struggle to re-track the de-railed train at CIT and required the help of many volunteers to do everything from write grants to fundraise and provide emotional support. judy was there for me in both administrative and friendship capacities. Turtle Gals Performance Ensemble also hired judy to assist us with the development of a study guide for our first full-length play *The Scrubbing Project*. Unlike the usual one/two page format judy compiled an extensive and impressive 20

page guide that was hailed as “superb” by teachers and facilitators. We will continue to access this document as we tour our show in the future.

She has the experience and skills, and has done the research to envision an exciting project. She needs the support to now execute the practical. She has the administrative and organizational skills to pull the threads together. What she needs is Someone to help her to have time so that she may concentrate on the creative process.

Please consider *In the Company of Elders* a worthy project and judy mckinley a worthy artist for support by the BC Arts Council.

If you have any questions, please feel free to contact me by e-mail at ra@janilauzon.com

Warm regards,

Jani Lauzon

Hello Judy,

The rates for St. Paul's Parish Hall (Green Church) rentals are as follows:

Evening - 4 hrs max	\$60
AM or afternoon 4 hrs max	\$60
Full day 8 hrs max	\$100
Day/evening	\$120
Kitchen use	\$25

Hope that helps

Best Regards, Margo Heame

626-5015

TLUU XAADA NAAV LONGHOUSE
107 RAVEN AVENUE,
OLD MASSETT, HAIDA GWAI
VOT IMO
(250) 626-5670

Rates for Longhouse rental:

\$100/ evening

\$250/ full day

Use of space includes use of facility, equipment, amenities and utilities.

**Lisa Boyko,
Board
626-3718**

JACK LITRELL ~ PHOTOGRAPHY

Box 156 Masset, BC V0T 1M0 Canada 250/626-3436

Oct 18, 2007

QUOTATION

To: judy mckinley
Masset, BC

RE: Production "In the Company of Elders"

Technical services for the production

Technical coordination, production, and training will be billed at \$30/hour.

Photographic services, flat rate	\$ 500
Performances set up, operation, and teardown, flat rate	\$ 600.
Coordination & rental of audio, video, projection, and stage lighting equipment	\$3000.
Subtotal	\$4100.
Donation of rental fees on equipment	-\$1500.
Total	\$2600.

Slide film costs:

10 rolls, 36 exposure, 400 ISO film, 360 slides	\$204
Film processing	\$ 92
Shipping	\$ 50
(2 slide trays = 160 slides approx 2: 1 shooting ratio)	
Total	\$346

supported the text and the set. For example, the choice of music was very conscious to reflect the themes of the play - we wanted to expand 'listening' and 'seeing', so we integrated jazz and polyrythms as well as music like reggae which originated as a deceptively simple music which offered a population a way of voicing deep concerns.

It was so gratifying to see so many community artists working together to create this piece. It offered us all an opportunity to grow professionally, in collective work. Each person that took part took on a new role - most of the performers had never acted for example, I certainly grew as a director, Jack Litrell vastly expanded his technical skills, the tech assistants learned new ways to use technology, we all learned more about working in ensemble. I also learned a lot about working on Haida Gwaii - the challenges of conventional professionalism (directorial expectations, punctuality) and the richness of working here where people can adapt and roll with challenges and new roles with greater ease than in an urban setting. Working in an organic workshopping environment was new to most of the ensemble, and they adapted well (once they got over it ☺) We worked with both artistic and cultural diversity as an ensemble and that was so important for me and for all of us involved as well as for the audience.

The time was very short to develop this kind of piece. We rose to the challenge, but we could have used just a bit more breathing room.

Youth & schools

Students from all the island schools came to see the show, and many came back to see the show a second time.

The schools also received curricula suggestions and have access to the script and to the Haida language component of the play.

We also employed 3 youth in working on this project. Jade Boyko really found herself as an actor (her first acting role) and in doing this work she also earned high school credits. She is part of the e-bus program and this role has shifted her possibilities (she has not been getting many credits over the last few years.) Tow Stocker and Kristy Bell were also part of the project, for both of them it was the first time they have been paid for their video/ photo editing skills, and Tow also received high school credit.

I think the play also opened up a sense of possibility for a lot of students - there was a huge response by the students in support of Jade in her role, and students asked questions about all aspects of the play- costumes, tech aspects, music and set.

Student response was great too to specific characters - the Moss Man was a big hit, as was Otter, and Mushroom Man, Story as a character and Deer woman was a big attraction. I feel this really helps to

Final report, 'In the Company of Elders'

If I had to pick a couple of words to describe my response as I reflect now on the play and process of this project, I would pick 'gratified' and 'thankful'. The process and 'product' and reception far exceeded my expectations: it was like the vision I had of the project but deeper and wider than I could have ever anticipated. It was only accomplished on every level by the collaborative efforts of a talented ensemble, so as I write I represent the group effort that it took to bring this play to fruition.

For reporting I have listed some subject categories to make it simpler to pick out what you need, but as you'll see they are all interrelated. My reflections are connected also to my goals for this project when you first read the proposal.

Forest education

My goal was to focus not only on learning specifics of the forest (ie. 'how does moss propagate?') but on values about the forest. I also wanted to draw on local value systems, not abstract ones from my mind. So, there were lots of 'specifics'. As you will see from the script, there was a lot of research in the wide-ranging topics that one can draw from when thinking of the forest. The play included local bird calls, information about moss, local plant names and categories, including the old Haida category of 'Leafy herb' plants (Xil Xaadee in the play) drawn from Nancy Turner's research with local elders. The Otter scene was based on a naturalist tracking program and introduced some of the wildlife, habitat, roles and habits of creatures on the islands (bear, goshawk, otter, deer, beaver). We also touched on, in various ways, the threats to our forests.

There was a combination of biological and cultural information intertwined, which is so vital on these islands.

Values were 'drawn from' a combination of sources, including long conversations with Tsinii Stephen Brown about old Haida values, and the island-wide processes of the Land Use Plan and the Marine Use plan.

Artistic

My artistic work has been rooted in an ancient approach to 'art' - that art as we call it in the modern world, can be simultaneously entertaining, educational; that it can pass on history and values through entertainment and through its entertainment give more of an opportunity to engage and remember the content of the piece. We created a multi-level piece that managed to appeal to a vast cross section of audience as well as reinforcing the story/ message of the play. Images supported performance which supported the music which

us 'per hour' kind of wage. The play happened because of a deep level of personal commitment by all involved. At the same time, the majority of our funding came from island sources. To me that is totally amazing and something to be proud of. Most of the artists had never been paid the way they were for this project. My goal was to do a demo project where we could show what we could accomplish given a bit more time and funds, and I trust we have done that. We are a bit too used to underestimating the full scope of our island talent. I hope this project has opened up the possibility of a whole new level of funding.

It was a challenge to do creative and administrative roles with such intensity. As in any theatre project there were constant adaptations, which seemed to not be the usual especially for Gwaii Forest Society. But we rolled with it, I hope. It would be something to consider if there were more artistic projects in the future, how to keep the established structure and to build in the flexibility that arts projects need.

General Challenges

We definitely need more people skilled in producing and in tech areas on the islands, and I feel it would be proactive to set up opportunities to develop these skills. There are so many people that have the ability to fulfil these tasks, and I know that a much broader level of artistic endeavour would be enabled were they present, and that such people would have plenty of employment.

We had to do a lot in a short time, and that was demanding on all involved, at an unsustainable level.

We had a challenge with technology and tech assistants, which worked out in the end but both took up a lot more time and innovation than we had anticipated.

Thank you so much for your support of this project. Your funds touched so many people on the island in so many ways --- I hope that you will continue to support such projects.

reinforce their connection to the themes - one young student was shouting out to another "respect, have respect!") after they heard the reggae song.

Another student told us this was the best play in the whole wide world! We heard various reports back that the play was used before/ after as part of classroom work.

Community Response & Audience

I am so amazed and touched by the audience response to this piece, and the range of culture and sensibilities and age to which it appealed. I had hoped for this but to see it manifest was beyond what I could have imagined. To me it really shows the space we have on the island to explore media and artistic forms on themes that are important to us. So many people loved hearing the combination of language and music. Many walked away in tears, and I heard so many people talk about how they wanted to walk in the forest after the play. Different audiences responded to different aspects - the music, (and different pieces of music) the images, the performance, the cultural mix).

Community connections

We had unexpected community connections as well as the anticipated ones. We shared space in the Howard Philips Hall with other groups and all of us met and shared with fellow citizens that we would never have met. Many places sold tickets for us, the schools supported us with space and resources, the Kaay Centre and the Village supported us with space.

Language learning

One of the cast said he had never thought of learning Haida but after the play he was interested. So many people said they were moved by hearing the language in song, from Tsinii Stephen and throughout the play. It was very evident amongst us, even for those who already spoke some Haida, that the repetition of the language in song and through application facilitated the learning. We focused as much as possible on using already existing expressions rather than translating an English way of speaking or sentiment. We made a CD with the Haida expressions in the play and this is accessible to language teachers.

Employment

Altogether we employed in various ways 16 people, and I hope also provide a base for future employment in similar fields.

Funding and Administration

There is never enough money to do a project like this, we know that. And I knew when I applied that the funds weren't truly enough to pay

To The Gwaii Trust Funding Committee for the Arts,

Thank you so much for your support of *Here We Speak One Language* (Originally titled *In the Company of Elders*). I apologize for the delay in sending the final report, which is following.

As you know it was quite an intense push to get the show ready in-line with the dates that the Gwaii Forest Society needed as they were closing, and our thanks to you also for being accommodating with the invoicing. (They needed earlier invoices, so you kindly agreed to accept invoices from later parts of the project). These invoices will be in the mail tomorrow (Thursday, August 19th).

You had said you didn't need any archival materials - please let us know if that changes and we'd be happy to send them on.

Please send the final cheque to my current mailbox: Box 496 Masset, V0T 1M0

Thank you so much again. The feedback has been ongoing, and so positive.

Best,

judy mckinley
250-626-5192