

A HISTORY OF ABORIGINAL PROGRAMMING AT CARLETON UNIVERSITY

REPORT

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Carleton University was established in 1942 on the traditional unceded territories of the Algonquin Nation. It is one of two provincial universities in the area, both of which have been steadily increasing their awareness and inclusion of the Indigenous population. Situated as it is in the nation's capital, Carleton is uniquely positioned to take advantage of its proximity to several First Nations, Métis, and Inuit organizations, both in the area of curriculum development and in relationship with the Indigenous community. The path of Aboriginal programming at Carleton reflects the sometimes uncomfortable interaction of Indigenous communities with non-Native society but, particularly in recent years, also exhibits an encouraging trend toward reconciliation and collaboration.

A History of Aboriginal Programming at Carleton University illustrates this path from its early beginnings to the present day. It is not always a linear journey; some of the conflicts of the early relationship still make their effects felt today, and knowledge of the past must now inform the association between Indigenous and non-Native stakeholders. In cyclical fashion, the plans for Indigenous content that are currently being determined, both at the grassroots level and by university administrators, incorporate past complexities and future needs. This history begins with an examination of Carleton's first acknowledgements of Indigenous peoples in their media offerings and course calendars, and follows the trajectory of academic and administrative initiatives in regard to Aboriginal programming, from the early 1940s to the present. While the report traces the ongoing efforts toward Indigenous inclusion at Carleton University, it is also a reflection of the contemporaneous social changes of the twentieth and twenty-first centuries.



UNIVERSITY NEWSPAPERS

In the early 1940s, there was little visible Indigenous presence at Carleton, aside from the stereotypical references found in the university newspapers, *The Carleton* and *The Charlatan*. At the time of the founding of the university, Aboriginal peoples were a marginal population in Canada, targeted for assimilation along with immigrants into the greater Canadian populace.² Duncan Campbell Scott, Deputy Superintendent-General of Indian Affairs noted in the 1920s that the Canadian government's objective in regard to Indigenous communities was to "continue until there is not a single Indian in Canada that has not been absorbed into the body politic and there is no Indian question, and no Indian department." This outlook persisted and was reflected in the university's initial stance toward Indigenous peoples.

¹ Rebecca Belmore: What Is Said and What Is Done installation view. Photo by Justin Wonnacott, 2013.

² Bohaker, Heidi, and Franca Iacovetta. "Making Aboriginal People 'Immigrants Too': A Comparison of Citizenship Programs for Newcomers and Indigenous Peoples in Postwar Canada, 1940s-1960s." *Canadian Historical Review* 90.3 (2009): 430.

³ Leslie, John F. "Indian Act: an historical perspective." Canadian parliamentary review 25.2 (2002): 25.

The first mention of First Nations communities appeared in Volume 2 of *The Carleton*, in 1947, in an article entitled "Rogue River," in which the author described his encounter with an Indian woman on reserve. The Indigenous people of Rogue River were portrayed as relatively simplistic and inarticulate:

"My father's father, big chief. He go with three more chiefs long way to country where white men come from. They hear white men have book, very good book. Indian want to see this book, they go to white man's country. Bring back book."⁴

This passage, fairly grating to the contemporary ear, stands in stark contrast to the school's later efforts to understand, if not incorporate, Indigenous culture, when Howard Staats, a Mohawk man from Six Nations Reserve near Brantford Ontario, was a featured speaker in 1967 during the school's "Indian Week," in recognition of his status as a law student at Carleton. There was, clearly, significant change to take place in the intervening years.

In 1948, The Carleton reflected a societal tendency to focus upon the accomplishments of White men. Aboriginal people are mentioned peripherally in this reference to the feelings of Duncan Campbell Scott;

They would err greatly who mistook for softness this tenderness in Duncan Campbell Scott. They would overlook his zealous hard work as a government servant in Ottawa and all over Canada until he became Deputy Superintendent General of Indian Affairs. They would not know that when Duncan Campbell Scott wrote of the loon's call he heard it, when he pictured

⁴ *The Carleton.* Volume 2. 1946-47. P 22. ⁵ *The Carleton*, Volume 21. 1966-67: 98.

Indians of the portage, he shared their burdens, when he sang of habitants around the campfire he could smell the smoke and see the trees ringed about.⁶

In that same year, in a more direct allusion to the Native population, reporters focused upon alcohol abuse. Even within the academic milieu, writers were apt to approach this most serious topic with what they perceived as wit. Indigenous people were frequently the object of jokes in the early days of Carleton's journalistic endeavours;

Mounties tell of an Indian who produced a novel excuse for concoct (sic) home brew. He was intoxicated after drinking a mixture of fermented soap berries and ginger ale, but he claimed his...was entirely unintentional; "Damn government don't give me enough sugar," he said, " and my jam spoil."

Despite the creation of the United Nations in the late 1940s, with its attendant goal of eradicating the racial discrimination which reached its height during World War II, references toward Indigenous peoples that contemporary readers would find uncomfortable persisted in Carleton's news reporting⁸, including this excerpt from a 1950 article in *The Carleton*: "While perusing a late copy of the Queen's 'Journal,' we finally came across something that we thought was pretty good, and here are a few examples: "I like foreign language; I tried to pick up a little

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⁶ The Carleton, Volume 3, 1947-48: 52.

⁷ *The Carleton*, Volume 3, 1947-48: 88.

⁸ Backhouse, Constance. *Colour-coded: A legal history of racism in Canada, 1900-1950.* University of Toronto Press, 1999: 7.

Indian, but her mother stopped me." Writing in 1953, the author of "Potted Plants," a column dedicated to humorous observation, included this excerpt:

What's wrong with the good old story of how, just as Chief Slippin-In-Mud (who is wanted in thirteen states, seven territories and four movie companies as the last remaining Mohawk, and who has for the last four years persistently defied attempts by the Texas Rangers, Northwest Mounted Police, the US Seventh Cavalry and the draft board to capture him) is putting the finishing touches to his war paint?¹⁰

The shift to more respectful commentary on Indigenous peoples in Carleton's newspapers, and indeed in those of many universities, was slow in the early years of the institution. Only fairly recently have universities become aware of the issues inherent in naming their sports teams after Indigenous tribes and communities. Some of the first editions of *The Carleton* mention the rival "Indians" football team in reference to the McGill Redmen, whose logo incorporated elements of Indigenous culture. 11 12 This has since changed, but it was not until the 1960s that the moniker disappeared from Carleton's newspapers.

The emphasis on working in, as opposed to with, Indigenous communities in the 1950s reflected the ongoing colonial relationship in Canada. Again, in an attempt to incorporate humour into the suggestion that one might be 'merely' fit for employment with Inuit peoples, this excerpt from a 1954 satirical article in the *Carleton* mirrors the sentiments of the time;

⁹ *The Carleton*, Volume 6, 1950: 94. ¹⁰ "Potted Plants." *The Carleton*. Volume 9, 1953: 65.

¹¹ *The Carleton.* Volume 5, 1949: 147.

¹² *The Carleton.* Volume 6, 1950: 90.

From our knowledge of you, we feel that you are particularly suited and fitted for work amongst the Indians, Eskimos and trappers who inhabit the remoter regions of this great country of ours...We hope that you will consider our suggestion with favor and we take pleasure in sending you [this] R&D publication entitled "How to Make an Eskimo, or Blubber on the Copper Mine is All that You are Going to Get." An additional pamphlet is available on request. It is titled "By the Light of the Whale Lamp They All Look the Same with Their Furs On." A word of warning: 'kyak' is not a mating call. 13

On a less facetious note, but still revealing inequality, a reporter of that same year noted that, "When asked if he didn't find the task of adjusting from a very adventurous life to the everyday life of college, Pete said, 'Well, up North you are like a God to the Eskimo, whereupon here you are just another low man on the Totem pole'." Like most media of the day, Carleton's newspapers were expressing many Canadians' view of the 'disappearing Indian,' although this perception was based more on the fracturing of Indigenous culture than on numbers, which were actually increasing by the 1950s at a rate higher than that of mainstream population. ¹⁴

Articles of this nature were offset by reports of some genuine attempts to initiate relationships with Indigenous communities, although these relationships were admittedly self-serving and were possibly motivated by the desire to rescue the "Indian children." As early as 1948, university journalists described the efforts of academics to be involved in Native communities;

The reward for bringing a little light into their lives is a wealth of writer's material. For any student who desires to increase his knowledge of this country and its peoples, who wants to

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¹³ The Carleton. Volume 10, 1954: 88.

¹⁴ Francis, Daniel. *The imaginary Indian: The image of the Indian in Canadian culture*. Arsenal Pulp Press, 2012.

broaden his understanding of human nature, who wants to do a useful worthwhile job, a summer on an Indian reserve teaching Indian children is one certain way of accomplishing his desires. 15

Occasionally, Carleton University's journalists provided accounts of the study of Indigenous peoples that appeared to bypass the people themselves. The Carleton, for example, reported on an archaeological dig undertaken by students in 1951;

Very early Saturday morning nine diggers met at the college, dressed, equiped (sic) and provisioned to work on the Roebuck site near Spencerville where once stood a palisaded Iroquois village...During the first day they turned up pieces of pottery, old bones, bits of shell, and general refuse that had collected around the Indian campfires. 16

Passages such as this serve to illustrate the former disregard for potentially sacred sites whose bones were they, one wonders?—and, in retrospect, they highlight the relatively recent efforts of archaeologists to initiate a consultation process with Indigenous communities, before disturbing those sites. 17

The dawn of a new decade marked Carleton media's earnest attempts to address Aboriginal issues, despite one article's final effort at humour, in *The Carleton* in 1961, describing the Biology display in the university's Open House;

¹⁵ The Carleton. Volume 3, 1947-48: 107.

¹⁶ The Carleton, Volume 7, 1951: 32.

¹⁷ Thomas, David H. Skull Wars Kennewick Man, Archaeology, And The Battle For Native American Identity: Kennewick Man, Archaeology, and the Battle for Native American Identity, Basic Books, 2001:214.

"in the case entitled 'Carleton's Museum of Un-Natural History' were displayed a sabretoothed Eskimo (pre-Carletonian man), a duck-billed platypus, (which the observant viewer could see was the rear end of a beaver with glass eves...)" 18

From this point onward, in a reflection of the growing social awareness characteristic of the time, university newspapers took Indigenous concerns seriously, and their scrutiny arguably spurred on Carleton's curriculum focus on the Aboriginal population. The path to cultural awareness was admittedly slow, and the motivation for 'helping' Indigenous communities was often suspect. In 1957, for example, a church Elder addressed a group of students regarding church missionaries and their work in Indigenous communities:

Canon Cooke pointed out how the federal government and the church are cooperating to raise the status of Canada's first citizens so that they may take their place in the Whiteman's society. He spoke of the development of the school system for Indians and Eskimos and the work it is doing for them today. 19

This is possibly the most chilling excerpt from the university's media in its report on attempts to put a positive spin on the residential school system. The Carleton's reporting on the subject does, however, help to shed some light on the reasons that this devastating chapter in Indigenous history was able to continue as long as it did; mainstream society appeared largely unaware of the abuse perpetrated in the schools until the 1990s, and saw no reason to question the

The Carleton, Volume 15, 1961: 148.
 The Carleton, Volume 13, 1957: 45.

motivation of the church and the federal government.²⁰ While the church and state were, as they claimed, attempting to elevate Aboriginal people from what they considered an inferior state, academics pointedly addressed the harsh realities of Indigenous life. In 1962, *The Carleton* reported that "Walter MacLean, National President of the National Federation of Canadian University Students, charged here Thursday that Canadians are practicing a subtle form of apartheid with regard to the education of the Indian and Eskimo students," leading the NFCUS to recommend that the Federal Government "support greater participation for higher education for Indian and Eskimo students." The following year, a letter to the editor in *The Carleton* newspaper stated that "students have, since last year's mention of Canadian apartheid, availed themselves of studies on the state of Indian peoples in Canada, as well as government reports," lending credence to the notion that increased exposure to the plight of Indigenous peoples led to a greater academic interest in the topic.

The more serious focus on Indigenous communities, particularly Inuit societies, appeared throughout the '60s. In a 1961 feature entitled "North Lagging," the author noted that,

Canada cannot with pride hold up its record of its treatment of the native population in the north. While there has been little, if any discrimination, there has been injustice...in this underdeveloped country of ours (the North) the life expectancy of the Eskimo is less than 30 years.²³

²⁰ MacDonald, David B., and Graham Hudson. "The genocide question and Indian residential schools in Canada." Canadian Journal of Political Science 45.02 (2012): 432.

²¹ The Carleton, Volume 16, 1962: 166.

²² Ibid: 26

²³ The Carleton, Volume 15, 1961: 33

Reporter Arnold Hakala echoed this pessimistic viewpoint in his article "Last Victory?" an account of the state of Indigenous communities in Canada in the early '60s;

The future of the Indian is far from optimistic. The reserves have been exhausted. He sinks lower and lower into deprivation. What will happen to that once proud and fearless race? It appears that the defeat of General Custer by Sitting Bull at the battle of Little Big Horn was the last victory for the North American Indian. ²⁴

While some reports decried the dire situation of Aboriginal peoples, others focused on the perceived misdirection of funding by the Canadian government to those in need overseas;

The Chieftains of our Indian tribes would be justified in calling for both the Peace Corps and CUSO (Canadian University Service Overseas) for aid. They certainly aren't getting it from Canadian sources. How many of those applying for CUSO would consider getting a \$2000/ year job teaching in an underdeveloped area tackling roads, communication, technology and everything else that goes to make an underdeveloped country? The only trouble with this is that it happens to be in Canada. That's what they're asking for when they apply for CUSO, but Canada, uh-uh, it's off to Africa for them. ²⁵

An editorial cartoon in *The Carleton* in 1964 depicted a man in Native dress tugging on the coattail of Prime Minister John Diefenbaker, who was handing money to a man in stereotypical Asian garb, with Foreign Needs printed on his hat. The First Nations man was labeled "The

 ²⁴ *The Carleton*, Volume 17, 1963: 72.
 ²⁵ *The Carleton*, Volume 18, 1963-64: 73.

Indian Problem" and the cartoon was captioned "Sorry, No Foreign Aid; We have Problems of Our Own."²⁶

Indigenous voices began to be included in Carleton's newspaper reports during the 1960s.

Buffy Sainte-Marie, a Plains Cree First Nation singer, surprised a journalist with her direct response to his question about the best way to address the issues in First Nations communities:

'If you're a writer, write something about it.' This was Buffy Sainte-Marie's straightforward answer to my question on what could be done to help the Indian problems in North America.²⁷

Harold Cardinal, whose name is familiar to many contemporary Indigenous scholars at Carleton, spoke to the university on behalf of the Canadian Indian Youth Council, and was featured in the article, "CUS demand more 'conscious students;"

"An Indian affairs resolution, passed by the congress, was strongly supported by Harold Cardinal, president of the Canadian Indian Youth Council. The resolution seeks to change the 'lack of freedom of the Indian in terms of his legal position and the refusal of the Canadian government and people to accept the Indian community as a full part of society.' Mr. Cardinal said band councils can do nothing significant without the permission of the department of Indian affairs. 'About all we can do for ourselves is control weeds or impound dogs,' he said." ²⁸

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²⁶ Ibid: 166

²⁷ *The Carleton*: Volume 20, 1966: 74.

²⁸ The Carleton, Volume, 1968: 24.

The Charlatan revisited Duncan Campbell Scott's sentimentality toward Indigenous peoples in 1978, in its review of Carleton English professor Robin Mathews' book Canadian Literature, Surrender or Revolt:

As Deputy Minister for Indian Affairs from 1913 to 1932, Scott's handling of the Indians was, in his own words, to ensure the 'gradual assimilation (of the Indians) with his fellow (white) citizens' ... His poems, in particular The Onondaga Madonna, can hardly be described as emphathetic (sic).²⁹

Indigenous issues were beginning to be recognized as a serious matter in the arts, as *Charlatan* reporters Mark Henderson and Dave Pratt noted in 1979. In an article on singer Neil Young, Henderson and Pratt wrote that "Young's concern over the historical plight of the North American Indian is made quite clear in the song Pocahontas: 'From the white man to the fields of green/And the homeland we've never seen'." ³⁰ Buffy Ste. Marie, of course, preceded Young in the folk music milieu, and set a precedent for others to use song to express the problems in Aboriginal society. A column reporting on Christopher Hampton's play *Savages* recounted the story of "an American missionary trying to convert the Indians to the 'right way'...The irony of the play's title is clear. It is not the Indian who is the savage; it is the white man, underneath the façade of the agent of civilization." ³¹ The social upheaval characteristic of the 1960s carried on into the following decade, and this was reflected in Carleton's newspaper reporting. The prochoice debate on abortion was at the forefront of feminist discourse at the time, and a 1978 account on the topic managed to incorporate Aboriginal peoples into the argument;

²⁹ The Charlatan, 1978: 127.

³⁰ The Charlatan, 1978-79: 36.

³¹ Ibid: 358.

Some would argue that the unborn child in the early stages of development is not human, not entitled to the rights of a human being. People have defined various sectors of humanity as non-human throughout history in order to deprive those persons of their lives and rights. A few examples of these are ancient Egyptian and Roman treatment of slaves; European treatment of the American Indian upon the European invation (sic) into these lands... 32

A tendency toward racism, of which Canadian society was yet not fully aware in the late '70s, was still making itself felt in the university's papers. A Charlatan news report entitled "God on Campus" included the following, in 1979, in reference to the relaxed nature of the university's chaplaincy office; "I hate the idea of an office where we sit down and say, 'Hey, you're the problem and I'm the solver and let's get together because I'm the big chief and you're the little Indian and I'll set you straight, young man.' " ³⁴ Again, the arts provided a counterpoint to the less-sensitive references to Indigenous culture; the September 1979 article "The Revenge of The Spirit" informed the reader that "a word should be mentioned about the treatment of the (Australian) native peoples in (Peter Weir's play) *The Last Wave*, as several valid applications could be made to the similar situation in North America." In that same year, Renata Glassman reported on a dance performance at the National Arts Centre; "the last dance, Coming Together, was the most forceful and passionate of the evening. It is dedicated to native people and comments on the injustice inflicted on the large numbers of aboriginal people in our prisons." ³⁶

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³² Ibid: 1/13

³³ Driedger, Leo, and Shivalingappa S. Halli. *Race and racism: Canada's challenge*. McGill-Queen's Press-MQUP, 2000: 16.

³⁴ The Charlatan, 1978-79:527.

³⁵ *The Charlatan*, 1979-80: 88.

³⁶ Ibid: 152.

In the 1980 compilation of *The Charlatan*, a letter to the editor expressed the author's dismay at a previous article the paper had published; "Myths of the North." The offending piece, which the writer called "a piece of trash," outlined several "myths" about Indigenous people, including the fact that they live in harmony with nature, and that the native way of life was dependent on hunting, fishing and trapping.³⁷ The outraged writer recommended that the offending contributor refer to "the Native Peoples, which comprise Indian (treaty and non-treaty) Inuit and Métis," as opposed to "the Indians," and he went on to make several progressive observations about Native peoples, effectively countering the "Myths of the North."

A fascinating story on the tabloids appeared in *the Charlatan* in 1981. Its author, commenting on the power of the owners of sensationalist news sources, noted that,

After submitting a story on unfair government practices in handling Métis fishing rights, I was informed by fellow reporters that Native-rights stories 'are not likely to be published.' Needless to say, the story did run, but only after a veteran reporter threatened to quit if his sister-story was not published.³⁹

The University's newspapers continued to reflect Canadian society's perspectives on Indigenous peoples throughout the subsequent decades, indicating an increasing inclusivity and respect, so lacking in the early years of the University's existence. The 1999-2000 compilation of The Charlatan notes that

³⁷ The Charlatan, 1980-81: 416.

³⁸ Ibid

³⁹ *The Charlatan*, 1980-81.

Fifty years ago, First Nations were policed by RCMP officers from urban centres, who had likely never met an aboriginal before in their lives...In the 1990s, our approach to First Nations policing has at its heart at attempt to encourage First Nations to police themselves, to get people from the community to become officers.⁴⁰

In 2001, columnist Aliya Jiwan highlighted the accomplishments of Metis doctoral student Paula Duhamel, who founded the company Mosquito Point, bringing together Indigenous peoples and the public through conferences, writing and artistic productions, with the goal of promoting Indigenous culture. ⁴¹

Carleton's journalism has been an invaluable indicator of the growing visibility of the Aboriginal population, both within the academic community and in Canadian society, often providing a cutting edge exposition of the issues facing Indigenous peoples. *The Carleton* and *The Charlatan*, from the early days of the University's journalistic offerings, have provided a thoughtful commentary into Indigenous inclusion in the university and in the broader community, beginning with the perception of "Indians" and "Eskimos" as lesser members of the Canadian population, and leading to the more reconciliatory tone of contemporary reporting.

⁴⁰ The Charlatan, 1999-2000: 18.

⁴¹ The Charlatan, 2001-2002: 28.



MacODRUM LIBRARY ARCHIVES

The MacOdrum Library archives hold numerous files on Indigenous culture, communities, and initiatives, dating from the 1970s. ⁴³ The files were searched electronically using the keywords Aboriginal, Indigenous, First Nations, Indian, Inuit, and Métis. This search, of course, could not necessarily uncover all Library files regarding Indigenous culture and peoples; several of those entries might not include the keywords in their description, but still have something to

 ⁴² CUAG Johnson Female, Non-status, Urban, L'nuwelti'k (We Are Indian) (2012-ongoing), presented in Making Otherwise: Craft and Material Fluency in Contemporary Art. Photo by Justin Wonnacott, 2014.
 ⁴³ See Appendices for full listing of archival files.

do with Aboriginal matters. Several of the entries were undated; thus, it was not possible to know just when they were included in the Library Archives.

One of the earliest files, entered in 1973-74, was a correspondence entitled *Canadian Association in Support of the Native Peoples*, part of the Library Historical Collection in the Social Sciences Division. It is unfortunately beyond the scope of this history to undertake a physical examination of the hard copies in the library, but this first intriguing file discovery encourages such an archival search.

Many of the files were concerned with government and governance; the term "Indian and Northern Affairs" appeared most often, in such entries as "Penitentiary Building: Lower Fort Gary. Architectural Investigation" by Indian and Northern Affairs. This file was created in 1972 by Jacques Dalibard, one of Canada's most celebrated heritage conservationists; he pursued this interest by joining the Department of Indian Affairs and Northern Development in 1967, a department which was responsible for the National Parks and Historic Sites Branch, later Parks Canada, as well as Indigenous issues.

Faculty and prominent Indigenous authors were among those contributing to the archives. The President's Files included the work, "Aboriginal Communities and Urban Sustainability by Kathryn Graham and Evelyn Peters, Executive Summary, December 2002," in the Archives and Research Collections. Prominent philanthropist and benefactor of the New Sun Chair, Joy McLaren appeared in the file, "Aboriginal Centre's Invitations-Joy MacLaren, August 1995." This archival document is dated before the New Sun Conferences, founded by Allan Ryan in the early 2000s.

Several architectural drawings are included in the archival files; Douglas Cardinal being predominant among the contributors, not only for his vision of Ojigkwanong, but also for such

works as his conception of the Oneida Indian Nation of New York Shopping Mall Building in 1992-93, and a mini data cassette pertaining to the Institute of American Indian Arts project. A complete listing of the archival files is located in the Appendices.⁴⁴



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CARLETON UNIVERSITY ART GALLERY

The Carleton University Art Gallery (CUAG) has exhibited and collected the work of Canadian Aboriginal artists since its founding in 1992. Its inaugural exhibition of contemporary art was *KANATA: Robert Houle's Histories*. The collection has grown largely by donation; in 1999, for example, Métis artist Rita Letendre donated forty-nine of her own works, including thirty eight prints, documenting four decades of her printmaking activity. Two years later, Saulteaux artist Robert Houle donated, from his personal collection, thirty nine works by Aboriginal and Inuit artists such as Arthur Renwick, Bonnie Devine, Alex Janvier, and Bob

⁴⁴ Archival documents list is included in the Appendices.

⁴⁵ CUAG Inuit Prints, Japanese Inspiration exhibition vernissage. Photo by Justin Wonnacott, 2014.

Boyer. The collection featured large bodies of works on paper by contemporary artists such as Carl Beam, Shirley Bear, Ann Beam, and Lance Belanger, as well as a group of drawings and paintings by Norval Morriseau and artists he influenced who work in the Woodlands style, including Brian Marion, Goyce Kakegamic and Doug Kakegamic.

Several prominent collectors of Aboriginal art have also enriched CUAG's holdings. Victoria Henry, who owned and operated the Ufundi Gallery in Ottawa from 1975-1992, has donated work made by artists she represented there. Henry's gift encompassed some major works on paper by Carl Beam, including *Portrait as John Wayne*, *Probably* (1991), Gerald McMaster's drawing *Warrior* (1989), and several beautiful quillwork baskets by Delia Bebonang and Josephine Bondi. In 2007, Dr. Andrew and Carolle Anne Armour donated a large collection of mainly Inuit art that comprised several historical Aboriginal objects, the most notable of which were two museum-quality argillite panel pipes carved by anonymous nineteenth-century Haida artists.

The most significant donation of Aboriginal art to the Carleton University Art Gallery came in 1999 from Dr. George and Joanne MacDonald. Dr. MacDonald, an authority on Haida art, and former director of the Canadian Museum of Civilization, along with his wife, Joanne, were avid collectors of prints made by Aboriginal artists of the Northwest Coast of British Columbia. Their donation featured nearly six hundred works by such acclaimed artists as Bill Reid, Susan Point, Tony Hunt, Robert Davidson, Freda Diesing, and Ron Hamilton. The George and Joanne MacDonald Collection of Northwest Coast Graphic Art is a virtual catalogue raisonné of the achievements of coastal Aboriginal artists from the 1960s through the 1980s. 46

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⁴⁶ Sandra Dyck. Carleton University Art Gallery. Website.

Inuit art has been a defining feature of CUAG's collecting and exhibition programmes. In 1992, Dr. Marion Jackson, a scholar of Inuit art, facilitated the generous gift to CUAG of the Priscilla Tyler and Maree Brooks Collection of Inuit Art. The collectors, both Americans, travelled extensively throughout Alaska, the Canadian Arctic, and Greenland in the 1970s and 1980s, meeting artists and buying their work. Their passion for Inuit narrative resulted in the 1995 co-publication by the gallery and Carleton University Press of Lela Kiana Oman's *The Epic of Qayaq: The Longest Story Ever Told by My People*. Their art collection ultimately comprised approximately 1275 works in all media, with a strong concentration of prints by artists from Qamanittuaq (Baker Lake), Kinngait (Cape Dorset), Ulukhaktok (Holman), Panniqtuuq (Pangnirtung), and Puvirnituq. Exhibitions drawn from the Tyler/Brooks collection are frequently on display in the gallery.

The Tyler/Brooks donation attracted other significant gifts of Inuit art to the collection. Major donations include the R.D. Bell Collection of Inuit Art of fifty-seven sculptures, with several large and impressive works, particularly by Cape Dorset artists, and the Josephine Mitchell and Lowell Schoenfeld Collection of Inuit Art, composed of fifty sculptures. Most recently, John Andrew and Carolle Anne Armour donated ninety-one sculptures as well as one hundred and seventy one works on paper, including thirty—two drawings by the acclaimed Cape Dorset artist Parr, and fifteen drawings by Luke Anguhadluq, a senior Baker Lake artist. A medical doctor, Armour was especially interested in the activities of the shaman or *angikoq* – the doctor and healer of Inuit society – and as such, a number of the sculptural works in the collection address shamanic themes.⁴⁷

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⁴⁷ Sandra Dyck. Carleton University Art Gallery. Website.

Priscilla Tyler and Maree Brooks intended their collection to foster greater understanding of and appreciation for Inuit art, a goal achieved through exhibitions, research, and publications. Indeed, CUAG's Inuit collection is a rich resource for such activity, in particular by students. Many of the exhibitions have been curated by undergraduate and graduate art history students, who gain invaluable curatorial experience working with the collection in a professional setting. The gallery has published several exhibition catalogues featuring their research, including Qiviuq: A Legend in Inuit Art (1996) by Jennifer Gibson, Making Art Work in Cape Dorset (1997) by Shannon Bagg, and *The Arctic Lithograph* (1998) by Jennifer Cartwright. In late 2009 CUAG launched its first collections catalogue, Sanattiagsimajut: Inuit Art from the Carleton University Art Gallery Collection, a full-colour, richly-illustrated, 232-page hardcover book documenting the highlights of this important Inuit art collection and featuring the work of thirtyfour guest writers. This book was awarded first prize in catalogue design by the American Association of Museums' publication design competition in 2009 and was given special recognition in the category of Art Publication of the Year by the Ontario Association of Art Galleries (2010).

In addition to the creation of exhibits and collections, CUAG initiates events and discussions dealing with Indigenous art. In 2012, Linda Grussani, a curatorial assistant in Indigenous Art at the National Gallery of Canada, and Jeff Ruhl, a PhD candidate in the School of Canadian Studies, were featured in the dialogue "Truly Canadian," which explored the ways that Inuit art was deployed by the Canadian government as a means of expressing national identity in the postwar period. Their discussion focused on a collection of iconic Inuit prints and sculptures juxtaposed with the stamps, coins and souvenirs that they inspired. A portfolio of prints by Kenojuak Ashevak released to commemorate Canada's centennial year, prints by the World

Wildlife Fund and examples of prints given to foreign dignitaries as gifts were also included in the collection.

In conjunction with exhibits by Anishnaabe-Canadian artist Rebecca Belmore, and various artists included in *The Past is Present: Memory and Continuity in the Tyler/Brooks Collection of Inuit Art*, the gallery presented *Words and Music* with Métis spoken word artist Moe Clark, musician Melody McKiver and poet Vera Wabegijig, in 2013. In June of that year, CUAG hosted a *Conversation on Contemporary Indigenous Art* with Rebecca Belmore, Mi'kmaq artist Ursula Johnson, media artist Melody McKiver, and CUAG curator Heather Anderson, focusing on Belmore's exhibit *What is Said and What is Done*, and what it means to be a contemporary Indigenous artist today.

2014 saw the introduction of the *Lunchtime Lecture Idea and Form: Indigenous Interventions in Film and Media Arts*, which considered the ways in which Indigenous media artists challenge cultural forms to denaturalize the destructive behaviours of settler society. A gallery exhibition, *Formline Modern: The George and Joanne MacDonald Collection of Northwest Coast Graphic Art*, prompted a *CUAG in Conversation* event between the Nuu-chah-nulth artist and Elder Chuuchkamalithnii and former Canada Research Chair in Modern Culture, Dr. Ruth Phillips. Later in 2014, the Carleton Film Studies program and CUAG collaborated in the presentation of a film screening of Kent Mackenzie's 1961 film, *The Exiles*, chronicling a night in the lives of Native American youth living in the Bunker Hill district of Los Angeles. The screening was accompanied by rare selections from the Audio-Visual Resource Centre's collection of 16mm films, curated by Devin Hartley.

Each semester, Carleton University Art Gallery showcases a Carleton academic whose research interests complemented one of their exhibitions. In November of 2014, Dr. Paul Litt was invited to speak at the CUAG Lunchtime Lecture: National Identity and Inuit Art about the role of Inuit art in Canadian nationalism and identity formation of the mid-twentieth century, and the ways in which southern policy makers encouraged Inuit art as a means by which Inuit could develop a new economy. This lecture was inspired by the exhibition Inuit Prints: Japanese Inspiration, co-curated by Queen's National Scholar in Indigenous Visual and Material Culture, Norman Vorano, and Ming Tiampo, Associate Professor of Art History at Carleton. Also in 2014, Haida-Quebecois artist Raymond Boisjoly was the inaugural presenter at the Carleton University Art Gallery's Collection Invitational exhibition series with a new body of work generated by his research of the George and Joanne MacDonald Collection of Northwest Coast Graphic Art. Boisjoly considered Indigenous artists' use of printmaking, and the status, production and circulation of prints in relationship to Indigenous literary traditions.

In recognition of National Aboriginal Day in 2014, and in conjunction with *Making Otherwise:*Craft and Material Fluency in Contemporary Art, CUAG presented a conversation between Mi' kmaq artist Ursula Johnson and performance artist Cara Tierney about Johnson's interactive work L'nuwelti'k (We Are Indian).

The National Arts Centre's Northern Scene opening weekend took place at the Carleton University Art Gallery in April 2013, and featured the film screening of *Kinngait: Riding Light into the World*, as part of the Dorset Seen events offered by the NAC. CUAG also hosted a public dialogue between Cape Dorset artist Tim Pitsiulak and the Associate Curator of Indigenous Art, Christine Lalonde.

In 2015, the Gallery presented Walking With Our Sisters, in collaboration with Gallery 101, in recognition of the more than 1180 Indigenous women, girls, and Two-Spirit people who have been reported missing or murdered in Canada over the past thirty years. Many vanished without a trace, and their cases have often been inadequately investigated, neglected or ignored. Walking With Our Sisters was a commemorative art installation that honoured and respected the lives of these women, girls and Two-Spirit people; sisters, mothers, aunties, daughters, cousins, grandmothers, wives, and partners. Walking With Our Sisters displayed over 1800 pairs of moccasin vamps—including children's vamps, dedicated to the memory of the children who did not return from residential school—all arranged on the floor in a winding path formation. Visitors removed their shoes to walk alongside the vamps, on a pathway of cloth, in symbolic acts of solidarity and respect. The vamps were intentionally not sewn into moccasins in order to represent the unfinished lives of the missing and murdered women and children. These vamps were created by caring and concerned individuals from across North America, who responded in overwhelming numbers to a public call issued by Métis artist and activist Christi Belcourt, who initiated the project. Walking With Our Sisters was a collective, collaborative, community-based memorial that creates a ceremonial public space so that people could come together to honour, to mourn, to remember, and to raise awareness. CUAG has compiled a comprehensive list of exhibitions, collections and events.⁴⁸

⁴⁸ See Appendices for the full list of CUAG's exhibitions, collections, events and contributors.



CONFERENCES AND INSTITUTES

The New Sun Chair in Aboriginal Art and Culture, held jointly between the School of Canadian Studies and the department of Art History in the School for Studies in Art and Culture, was established at Carleton in 2001 by philanthropist Joy Maclaren. Maclaren was given the name "New Sun" by Blackfoot, Mohawk, and Ojibwa Elders at a special naming ceremony at Carleton University in 1995, in recognition of her support for Indigenous culture and education across Canada. She was made a Member of the Order of Canada in 2011, just three years short of her

 $^{^{\}rm 49}$ New Sun Conference. Photo by Allan Ryan, 2015.

death in 2014 at the age of ninety-two. Carleton has also benefited from her gift of the New Sun Joy Maclaren Adaptive Technology Centre in the MacOdrum Library, which offers students with disabilities a technologically assistive environment in which to complete their work.

Dr. Allan J. Ryan was appointed the first New Sun Chair in Aboriginal Art and Culture at Carleton in 2001. A seasoned songwriter and performer, as well as a published academic, Ryan brought from Western Canada a background in Native Studies and Indigenous Art History and has translated his interests and experience into a visual manifestation of Indigenous issues. He has taught several courses in Indigenous studies at Carleton, including Canadian Indigenous Self-Representation in Film, Video and New Media. Reflecting on his fifteen years at Carleton, Professor Ryan openly recognizes the possible incongruity of a White academic being granted the position of New Sun Chair in Aboriginal Art and Culture, but is committed to elevating the profile of Indigenous artists and cultural activists, featuring them as guest speakers in several of his classes and presenters at the popular New Sun Conference on Aboriginal Arts, now in its 15th year. Conference themes have included Healing through the Arts in the Aboriginal Community, Trailblazers and Life Lived Like a Story, and celebrated the achievements of such luminaries as Tom Jackson, Joseph Boyden, Susan Aglukark, Tantoo Cardinal, and A Tribe Called Red. 50 Each year, this one-day midwinter gathering attracts upwards of two hundred attendees many of whom return year after year for inspiration, enlightenment and the family-like atmosphere of the event.

The university's Centre for Indigenous Research, Culture, Language, and Education (CIRCLE) was created to facilitate the delivery of linguistic and cultural content of Indigenous

⁵⁰ See photos and feedback in the New Sun Conference archive at www.trickstershift.com

peoples, with particular focus on music and languages. CIRCLE offered their first conference, *Praxis and Allies: Decolonization, Alliances and the Possibility of Space*, in March, 2014.

Reflecting current social issues, the one-day conference's presentations explored the categories of the legacy and experiences of residential schools, narratives of decolonization, and storytelling as praxis. Encouraged by the positive response to their inaugural event, CIRCLE organized a second conference, *All Research is a Story: Reclaiming Indigenous Relationships in Academia*, in 2015. CIRCLE conferences have become an annual Spring event; 2016 saw the organization of a third gathering, in collaboration with Carleton's Word Warriors Society; *Aditawazi Nisoditadiwin: Reconciliation, Responsibilities, and (Re)Creating Relationships.* These conferences, along with the New Sun gatherings, begin and end with ceremony, and incorporate the work and art of both Indigenous people and non-Indigenous allies.

Carleton University frequently hosts the conferences of external organizations, which focus on Aboriginal topics. In June of 2014, the second International Conference on Social Identity was held at the university, featuring a *Symposium on Aboriginal Identity and Health: Rooting Aboriginal Health and Wellness in the Rich Soil of Culture.* More recently, in collaboration with the Gwich'in Tribal Council and Nunavut Sivuniksavut, Carleton University's School of Public Policy hosted *Modern Treaties and Citizenship: The Next Forty Years*, a conference examining northern land claim agreements negotiated with the Crown and their relationship to Canadian citizenship. In 2012, the Centre for Aboriginal Culture and Education (CACE) presented a one-day conference; *Knowledge Keepers and Learners-Celebrating Lifelong Learning*, with a keynote address by Elijah Harper, former Chief of the Red Sucker Lake reserve and a key player in the rejection of the proposed Meech Lake Accord of 1987.

In keeping with their commitment to the precepts of the Aboriginal Co-ordinated Strategy, the university created the Carleton University Institute on the Ethics of Research with Indigenous Peoples (CUIERIP) in 2014. In 2015, the CUIERIP was a week-long institute during which Indigenous and non-Indigenous researchers came together to learn about the ethics of research with Indigenous communities; in particular, First Nations, Métis and Inuit in Canada. Building upon a successful pilot of the CUIERIP in 2014, and featuring such speakers as Laura-Lee Balkwill, a Policy Analyst at the Secretariat on Responsible Conduct of Research, then-New Sun Visiting Aboriginal Scholar Kahente Horn-Miller, and Leslie MacDonald-Hicks, coordinator for the Carleton University Research Ethics Board, Carleton launched a full six-day gathering the following summer of 2016, which presented speakers such as Anna Hoefnagels, with expertise in research ethics and community engagement, as well as in research design and review. Elders were present for consultation throughout the event, and the institute closed with a model ethics review body providing feedback. The CUIERIP, co-facilitated by Katherine Graham, professor emerita of Public Policy and Administration and John Medicine Horse Kelly, is now an annual initiative, reflecting the significant role the institute plays in disseminating knowledge about the importance of conducting appropriate research in partnership with rather than for Indigenous communities. Graham brought with her to Carleton a strong belief that the university should do more to promote Indigenous initiatives. This was particularly evident to her during the hiatus in Indigenous programming in the '90s, stretching into the early part of the new millennium.⁵¹ In 2002, with the creation of a task force on Aboriginal issues, and with the aid of provincial government funding, the initiatives she had hoped to see began to take shape.

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⁵¹ Personal correspondence, March 17, 2016.



UNIVERSITY AND STUDENT INITIATIVES

In the past two decades, there have been concerted efforts to introduce university-led Indigenous platforms at Carleton, spearheaded by a few dedicated individuals. Recognition of Indigenous culture was a growing priority for Carleton University in the 1990s, and much of the early work in that regard was undertaken by Professor Simon Brascoupé, a member of Kitigan Zibi Anishnabeg First Nation. Brascoupé was the driving force behind a proposed Native Studies Research Center in 1990, in response to recommendations by the Vice-President's Committee on

 $^{^{\}rm 52}$ New Sun Conference. Photo by Allan Ryan, 2015.

Aboriginal Education and Research at Carleton University, and the Department of Sociology and Anthropology. He headed the initial Aboriginal Studies program at the university, and over his career has been active in the larger community, as Acting Director, Primary Health Care Division, First Nations and Inuit Health Branch, Health Canada and as Director of the Aboriginal Affairs Branch of Environment Canada.

Another of the earliest advocates for university-instigated Aboriginal initiatives was

Madeleine Dion Stout. After several years working in the healthcare system, throughout the '70s and '80s, Dion Stout returned to university to complete a Master's degree in International Affairs in the Norman Paterson School of International Affairs at Carleton. Born and raised on the Kehewin Cree First Nation in Alberta, she was no stranger to Indigenous issues, and throughout her life served on several Aboriginal and non-Aboriginal committees, including the Resolution Health Support Advisory Committee for Health Canada and the First Nations Health Society in British Columbia. She was President of the Aboriginal Nurses Association of Canada and a member of the National Forum on Health.⁵³

Madeleine Dion Stout's return to academia, after what many would consider a full and rewarding career as a registered nurse, was pivotal in the university's move toward increased involvement in Indigenous programming. In 1993, having completed her Master's degree, Dion Stout became a professor in the Canadian Studies department and was the founding Director of the Centre for Aboriginal Education, Research and Culture at Carleton (CAERC), established in 1992. She played an integral part in the increased inclusion of Native-based programs both in the School of Canadian Studies, and in other departments. CAERC was subsequently headed by John Medicine Horse Kelly, who took on the post of director in 2002.

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⁵³ Thunderbird Partnership Foundation. 2016.

Kelly is from Skidegate, Haida Gwaii, Eagle moiety, and has had a rich and varied academic career. In 1992, he began work with Indigenous language and cultural preservation and revitalization programs, developing unique electronic and editing systems for the creation of language resources. He later co-authored the Encyclopedia of Native American Music of North America (Greenwood Press, 2013). In 2005, he was designated as a leading language and culture authority, one of fifteen Indigenous experts chosen by the government's Department of Canadian Heritage to advise a task force on an Indigenous language strategy. At the time of Kelly's arrival at Carleton, there were only two full-time faculty members identified as Indigenous people of the many hundreds of faculty in the institution. ⁵⁴ Although much interest had been expressed in increasing Aboriginal awareness at Carleton University in the decade before John Kelly took on CAERC's directorship, efforts were hampered by financial struggles across the institution, but he persisted in his belief that his responsibility was to build a bridge between Indigenous and non-Native cultures through mutual respect and understanding. 55 In 2016, John Kelly was still active at Carleton, co-directing with Anna Hoefnagles and Miranda Brady the Centre for Indigenous Research, Culture, Language, and Education.

Little is accomplished in academia without the support of administrators, and Carleton's path toward the inclusion and promotion of Indigenous programming is no exception. University President and Vice Chancellor Roseann O'Reilly Runte was a strong proponent of improving Aboriginal education at Carleton University, from her arrival in 2008, and was a leading catalyst for change in Indigenous programming. The following year, Peter Ricketts took on the post of Provost and Vice President (Academic) and immediately put into action his desire to make Carleton a more open and welcoming destination for Aboriginal students. Ricketts recognized

⁵⁴ Personal correspondence, March 28, 2016.⁵⁵ ibid

the need to develop a clearer strategy that would make the university as attractive a destination to Aboriginal students as the smaller and less urban universities, such as Nipissing. ⁵⁶

Carleton University Press was established in 1982 to provide students and the public with essential Canadian-based texts and to keep them in print as long as possible. The 1998-99 course calendar noted that the main body of their list comprises works from the major fields of Canadian study, including history, politics, law, economics, sociology, anthropology, geography, science, business and media studies, but that they also cover such topics as art, international affairs and Aboriginal peoples. It is interesting to note that, at that time, the topic of Aboriginal peoples was not considered to be one of the main areas of Canadian study.

From the time of the founding of the university, continuing on well into the 1980s, substantial supports for Aboriginal students at Carleton simply did not exist, but Carleton, as a Canadian post-secondary institution, was not unique in this respect. The complexity of the situation of Indigenous university students cannot be understated: Aboriginal students entering university up until the 1990s were actively encouraged to hide their identity, and if they were able to "pass" as non-Native, they believed it was only to their benefit. ⁵⁷ Many Aboriginal students entered university having received elementary and perhaps secondary education in their home communities, and the difficulties inherent in trying to adapt to a vastly different cosmology often had a detrimental effect on their academic achievement. Students coming to post-secondary institutions from reserves frequently carry a "community backpack;" the added stress of achieving academically in order to be able to help their community. ⁵⁸ In response to this gap in Indigenous student support, the Word Warriors Student Society came into being in the new millennium; a group organized by several Aboriginal students at Carleton who provided informal

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⁵⁶ Personal correspondence, March 29, 2016.

⁵⁷ Personal correspondence, May 6, 2016.

⁵⁸ Personal correspondence, May 6, 2016.

peer to peer support and understanding, guided by the Seven Grandfather Teachings. In 2008, the group membership included Sheila Grantham, Rodney Nelson, Mallory Whiteduck, Howard Adler, Kim Morf, Ashley Sisco, Briony Taylor, and Victoria Tenasco. From humble beginnings, meeting in Mike's Place after classes, the Word Warriors subsequently went on to attend a meeting of the United Nations, and organized with CIRCLE in 2016 the third annual student-focused conference *Aditawazi Nisoditadiwin: Reconciliation, Responsibilities, and (Re)Creating Relationships*. The support provided by the Word Warriors Student Society cannot be overstated: one student felt smart for the first time since she had come to the University. ⁵⁹

Student-led groups were the primary source of Aboriginal initiatives at Carleton in the '90s, partially as a result of the period of relative austerity at the university at the time, but also because of the efforts of students who chose to promote, as opposed to hiding, their Aboriginal identity. One of the most active of these was Rodney Nelson. Nelson came to Carleton as an undergraduate student in 1986, earning a degree in Anthropology, and experiencing firsthand the leading role that the department of Sociology and Anthropology took in the promotion of Indigenous culture in course development. In 2016, Rodney Nelson was the co-ordinator of the Aboriginal Enriched Support Program and Chair of the Aboriginal Education Council.

In keeping with its leadership in offering Indigenous-based undergraduate courses, the Department of Sociology and Anthropology, in collaboration with members of the Vice-President's Committee on Aboriginal Education and Research at Carleton University, recommended in 1990 that the university create an Aboriginal Studies Center (sic), modeled on the University of British Columbia's First Nations House of Learning. The department suggested that this Center be led by a Chair in Aboriginal Studies, which they recommended the

⁵⁹ Personal correspondence, May 6, 2016.

⁶⁰ See appendices to read the full document

university create as part of their dedication to promoting Indigenous culture, education and research. Visiting Elders were viewed as integral to the success of such a Center, to act as counselors and advisors.

Although the Aboriginal Education Council (AEC) at Carleton would not be established for another twenty three years, this memorandum from Sociology and Anthropology closely mirrored the AEC's mandate by proposing that the Center be recognized as a partnership within and between Aboriginal communities and the University, and that it include an Advisory Board comprised of people of Aboriginal ancestry to provide counsel on the establishment and operation of such a Center. 61 With considerable foresight, the memorandum also suggested that Aboriginal language teachers receive training in linguistics and literacy in Indigenous languages as well as French and English.⁶²

As a result of the recommendations of the department and Committee, several faculty members proposed the creation of a Native Studies Research Centre, including supporters from the departments of Sociology and Anthropology, Canadian Studies, Art History, Law, and Northern and Native Studies. This group sought to undertake scholarly and community-based research on contemporary and historical Indian, Inuit, Métis and non-Status Indian topics. Similarly to both CACE and CIRCLE, their mission was to collect, store, research, and disseminate works pertinent to contemporary issues facing Aboriginal peoples, as well as acting as a resource and cultural centre for students. They hoped to foster and promote communitybased research and techniques to undertake innovative research and leadership in the area of Aboriginal studies. The proposed Native Studies Research Centre was intended to be open to all students and faculty, multi-disciplinary in its approach and method, and a catalyst for students

⁶¹ Personal files, Darlene Gilson, 1990.⁶² Ibid.

and research for Native and non-Native students studying in all faculties at Carleton.⁶³ These tenets would later be taken up by the Centre for Aboriginal Education, Research and Culture (CAERC), created in 1992.

The commitment to Aboriginal-based programing included the need for guaranteed funding to establish a central organization to offer oversight, create a Chair, and provide space within the university for Aboriginal students to gather. When CAERC was first established, Indigenous students were encouraged to meet in Dunton Tower, but organizers found that few students were taking advantage of that space. Funding for any new initiative was hard to come by in the early '90s, and it was the generous donation of Joy Maclaren which allowed, ultimately, for the creation of the New Sun Chair in 2001.

Seeing the need for a central point of contact for Aboriginal students and non-Indigenous students seeking information regarding Aboriginal culture and history, the Carleton University Students' Association introduced the Aboriginal Service Centre in 2006. The Aboriginal Students' Centre aimed to be a safe(r) space for Aboriginal students at Carleton and addressed the unique needs of Carleton's various Aboriginal communities. The Centre featured Aboriginal speaker events such as Mohawk Stories Night with Elder Paul Skanks, Coffeehouse Poetry Night: Reclaiming Indigenous Voices, in collaboration with CACE, and Mental Health DeStress Night, in partnership with the First Peoples' Council and the Student Alliance for Mental Health. Still operating in 2016, the Aboriginal Service Centre also offers resources for Indigenous students, and panels and workshops regarding issues such as the environment, and sexuality.

⁶³ Personal files, Darlene Gilson.

⁶⁴ Personal correspondence, March 28, 2016.

One of the most significant university initiatives in Aboriginal programming was the inclusion of Elders. In 1993, Wilfred Pelletier, an Odawa graduate of the Master's program in Canadian Studies at Carleton, became the first Elder-in-Residence at the university, and held this post for three years. As part of this role, Pelletier was a popular guest lecturer in many departments, sharing his knowledge with Aboriginal and non-Native students. Between 1996 and 2002, the Elder-in-Residence post was vacant, until British Columbia Elder Mali-hat-kwa was invited to take on that responsibility. Mali-hat-kwa, of the Salish and Shuswap Nations, was a Sun Dancer, Pipe Carrier Healer and Counselor. In 2003, several Elders came to meet with Carleton students, including Cree Elder Walter Bonaise; Theresa Dion, a Métis Elder; John Mayo; and Louise Wawatie.

Over the years, Carleton has invited many distinguished Aboriginal speakers to address the school. In the late 1980s, the University arranged to have an Aboriginal colleague from the Department of Indian and Northern Affairs join its faculty ranks annually, through the Canada Interchange Program. The Distinguished First Nations Visitors series was created in 1991 to honour eminent Indigenous people and to encourage dialogue with the Native community in Canada. In 1991, Carleton hosted Distinguished First Nations Visitor Alanis Obomsawin, one of Canada's foremost documentary film-makers, from the Abenaki Nation. Douglas Cardinal, renowned Blackfoot and Métis architect, visited the university in 1994 to receive an honourary degree from Carleton, as did Obomsawin. In 1996, many prominent leaders from the Aboriginal community participated in a Conference on Aboriginal People and the Canadian Union, including former Grand Chief of the Assembly of First Nations, Ovide Mercredi; Elijah Harper,

⁶⁵ Centre for Aboriginal Culture and Education. "Elders @ Carleton U." http://carleton.ca/aboriginal/programs-2/visiting-elders/elders/.

member of parliament; Mary Sillett, President of the Inuit Tapirisat of Canada; and Amartha Flaherty, President of the Inuit Women's Association of Canada.

Several honorary degrees have been bestowed at Carleton upon distinguished Aboriginal people, including Nellie J. Cournoyea, former Government Leader of the Northwest Territories and advocate for the Inuit; Chief Billy Diamond, chief of the Waskaganish, Quebec Cree in 1970, grand chief of the Grand Council of the Crees from 1974 to 1984, and the founder of Air Creebec; First Nations family and health expert Marlene Brant Castellano and Buffy Sainte-Marie.

In January of 2001, Jose Kusugak, President of the Inuit Tapirisat of Canada, former president of Nunavut Tunngavik Incorporated, and a long-time manager of CBC Radio North visited the University to speak on "Inuit Culture in a Fast Changing World." Carleton University's Inuktitut students and faculty members participated in an open question and answer dialogue on the subject. Around the same time, Peter Irniq, the Commissioner for Nunavut, was on campus to talk about the present and future of Nunavut, Canada's newest northern territory. Also in January of 2001, Dr. Taiaiake Alfred, Director of the Indigenous Governance Program at the University of Victoria; Candace Metallic, National Fisheries Coordinator for the Assembly of First Nations; Karen Somerville, Burnt Church Representative; Stephen Augustine, Historical Researcher for the Canadian Museum of Civilization, and Mi'kmaq Hereditary Chief visited the University to participate in a panel on Burnt Church.

In March of 2001, award-winning Aboriginal authors, Marilyn Dumont, winner of the Archibald Lampman Award for poetry; and Eden Robinson, Giller Prize nominee for Fiction, came to Carleton to give readings. The following autumn, Douglas Cardinal returned to the

University to deliver the address on the occasion of the official opening of the Azrieli Pavilion and Theatre and the inauguration of the David J. Azrieli Institute for Graduate Studies in Architecture. Olive Patricia Dickason, Professor Emerita, University of Alberta and Adjunct Professor of History at the University of Ottawa, member of the Order of Canada and recipient of the National Aboriginal Lifetime Achievement Award, visited Carleton in 2002 as the keynote speaker of the symposium "The Métis, Canada's Forgotten People: The Years of Achievement?" In 2003, Alanis Obomsawin returned to the University to speak about "Our Life under Religious Control" at the Sun Life Financial Public Lecture. Her 2002 film, "Is the Crown at War with Us?" addressed the conflict over fishing rights between the Mi'kmaq people in New Brunswick and their non-native neighbours. The fourth annual Rheal Brant-Hall Memorial Lecture was presented by Cindy Blackstock, a member of the Gitksan Nation, in 2004. Blackstock, an avid proponent of child welfare, has been involved with several Indigenous organizations and ministries, including the Assembly of First Nations, the Department of Indian Affairs and Northern Development National Policy Review Committee, as well as the First Nations Summit Action Committee for First Nations Children and Families.

In March 2004, Equity Services hosted a half-day welcome for mature students from the Inuit Art Foundation interested in learning more about post-secondary education at Carleton University. Representatives from programs with Aboriginal content, those providing support to Aboriginal peoples on campus, and an Aboriginal graduate student were invited as speakers.

In recent years, Aboriginal people were recognized as an integral part of Canadian universities' rituals. Elder Thomas Louttit of the Moose Cree First Nation participated in the opening of the 2010 fall convocation, the first Aboriginal person to be invited to play a central

role in this ceremony at Carleton. The following year, Wikwemikong Elder Elsie Eshkibok-Trudeau was asked to represent First Nations at the 2011 convocation opening. Elder Thomas Louttit returned to participate in the 2014 ceremony. In recognition of other Aboriginal groups in the country, Carleton invited Elder Lois McCallum, a senator of the Ontario Métis Nation, to be involved in the 2015 convocation, and in 2016, Algonquin Elder Annie (Kishkwanakwad) Smith St-Georges from Kitigan Zibi was the Indigenous representative at Carleton's convocation ceremony; her name appears in the Convocation booklet as "Annie St George Smith."

In 2012, the Assembly of First Nations, the Carleton University Centre for Aboriginal Culture and Education and the School of Canadian Studies collaborated to present a special panel discussion entitled *Where to Next?: Beyond the Indian Act, Fulfilling the Promise of Section 35*. The panel featured former Assembly of First Nations National Chief Ovide Mercredi; Assembly of First Nations BC Regional Chief Jody Wilson-Raybould; President of the National Association of Indian Friendship Centres Vera Pawis Tabobondung; Kitigan Zibi Anishinabeg First Nation councilor Caitlin Tolley; and Leo Baskatawang, an Anishinaabe graduate student at the University of Manitoba who walked, that summer, from Vancouver to Ottawa with a copy of the Indian Act chained to him.

The Carleton University community continues to offer many programs and events, initiated by students and faculty in several departments, highlighting the university's ongoing commitment to the inclusion of Indigenous programming within the curriculum, and in the broader context.



ABORIGINAL CO-ORDINATED STRATEGY

Carleton has made significant gains toward recognizing and including First Nations, Inuit and Métis cultures, traditions and worldviews on campus, and the implementation of the Aboriginal Co-ordinated Strategy will serve to distinguish the university as a leader of *Indigenous initiatives at post-secondary institutions.* ⁶⁷

The Aboriginal Co-ordinated Strategy was the result of efforts by the Aboriginal Vision Committee, under the aegis of Carleton's Equity Services. The Aboriginal Vision Committee

⁶⁶ Ursula Johnson, performance of Male 6.2, Disenfranchised, Off-reserve, L'nuwelti'k (We Are Indian), 20 June 2014. Photo by Justin Wonnacott, 2014.

67 Centre for Aboriginal Culture and Education. "Aboriginal Co-ordinated Strategy" pamphlet.

was a Presidential Advisory Committee created in the summer of 2008, which met monthly from September 2008 to June 2009. It was co-chaired by Carleton's Vice-President (Academic) and Provost, Feridun Hamdullahpur, and Jaime Koebel, a student/community representative. The membership comprised Carleton faculty, staff, and students, community representatives and an Aboriginal Elder, Jim Albert.

Along with the Aboriginal Co-ordinated Strategy, six additional working groups were created to develop short and longer term recommendations related to student services, human resources, academic programming, research programs, community outreach, and cultural programs. During the creation of the Aboriginal Co-ordinated Strategy in 2009, the Centre for Aboriginal Culture and Education was central to Carleton's commitment to diversity, working collaboratively with the greater Aboriginal community and with groups on campus to support Aboriginal students. The Strategy itself recognized that a holistic approach would be needed in the development of academic programs, focusing on the mental, emotional, physical and spiritual needs of Indigenous students. It was evident, then, to those on the committee that Aboriginal mentors and support services would be essential to the needs of Indigenous students, as well as increased access to research opportunities, and the ability to build community relationships. In August 2009, the University's Task Force on Aboriginal Affairs, created on the recommendation of the Vision Committee, accepted the *Aboriginal Vision Statement*:

Carleton University recognizes the historical and contemporary contributions of Aboriginal peoples to the development of Canada. We aim to affirm these contributions, incorporate them into the life of our university, and build on them moving forward. Carleton University

aspires to become a noted centre for Aboriginal learning and innovative research as it embraces diverse populations in a caring community.⁶⁸

In 2010, the Aboriginal Academic Initiative, a component of the Carleton Academic Plan, was approved by the university Senate, with the commitment that Carleton University would take a leadership role in Aboriginal teaching and research, including reaching out to Aboriginal communities, welcoming Aboriginal students, promoting research on Aboriginal affairs, and opening the curriculum to the inclusion of Indigenous knowledge. Carleton University recognized that strategic planning is an ongoing process and took the first steps toward the implementation of a guiding framework, through the development of strong partnerships and relationships with Aboriginal organizations and communities, encouragement of academic and research priorities, and investment. They were supported in this by the Ontario government, who provided \$974,433 in funding in early 2010 to help enhance the university as a principal centre for Aboriginal teaching, culture, and innovation. The provincial funding was earmarked to assist Aboriginal students in the transition from high school, to increase the number of Indigenous students at the university and to help students complete their degrees.⁶⁹

⁶⁸ Centre for Aboriginal Culture and Education. "Aboriginal Co-ordinated Strategy" pamphlet.

⁶⁹ Carleton Newsroom. "Carleton's Push on Aboriginal Issues Gets Nearly Million-Dollar Boost from Ontario Government" January 20, 2010.



COURSE OFFERINGS

One would be forgiven for assuming, based solely on the early, less-than-serious descriptions of Indigenous peoples in Carleton's newspapers, that Aboriginal-based courses would be unlikely to make an appearance in the university's course offerings much before the 1960s. In fact, the first mention of Aboriginal peoples in the course calendar was made in 1947, just five years after the founding of the university, in the general Bachelor of Arts history course, "British

 $^{^{70}}$ New Sun Conference. Photo by Allan Ryan, 2014.

Expansion Overseas." In addition to considering the history of the colonization of North America from a Western perspective, the course dealt with "the question of relations with Aboriginal peoples and the exploitation of primary resources in the new territory." The discovery of this entry was an encouraging beginning; however, the course description was altered the following year, and any reference to Aboriginal peoples was removed, not to be seen again in its outline during the remaining fifteen years that this course was offered. "British Expansion Overseas" did include mention of "undeveloped estate" in its 1952 course description, which could be taken to refer to the lands upon which Indigenous communities lived, but again, no specific reference was made. Additionally, the course looked at the "problems of plural societies" in 1954, but who comprised those pluralities is not evident.

Several of Carleton's early course descriptions appear to refer vaguely to Indigenous culture. For example, one could extrapolate that the 1951 course offering "Canadian Art and its Cultural Background" might include Indigenous art, but the course description does not explicitly state whose art is encompassed in this overview. Native art was certainly part of the Canadian art landscape at that time and earlier, but it was not until 1977 that a course in the Art History department was dedicated to Indigenous art; "Prehistoric Art of the Canadian Arctic" considered the art forms of the Canadian Arctic during the previous 3000 years, examining and comparing "archaeological data and art forms of Siberia, Alaska, and Greenland in relation to regional and local Canadian developments." Several years would pass between these

⁷¹ Carleton University Course Calendar, 1947-48.

⁷² Murray, Joan. *Canadian art in the twentieth century*. Toronto: Dundurn, 1999.

⁷³ Carleton Course Calendar, 1977-78.

ambiguous course descriptions of the 1950s and the more explicit later descriptions, indicative of the active interest that Carleton would come to take in Indigenous peoples.

In 1955-56, Carleton's Bachelor of Arts program introduced the Sociology course "Race and Cultural Contacts." Again, the course description circumvents the notion of whose race and culture is examined, offering "a survey of the problems arising from the contacts of peoples of different race and cultures." Particular attention was given in this course to un-specified "Canadian problems." Indigenous culture was largely ignored by the general society in Canada in the mid-fifties, despite the creation of organizations like the North American Indian Brotherhood in the previous decade; thus "Race and Cultural Contacts" may or may not have included issues involving Indigenous people. 75

History 220, offered in 1957, provided students with a "general comparison of primitive and civilized societies," demarcating the perceived line between Western nations and those they colonized. This course was not based solely on Canadian history and was removed from the calendar of BA course offerings by the mid-1960s. It is worth noting that, in 1957, the School of Canadian Studies was established, and it was this department which would later go on to house much of the future Aboriginal academic programming at Carleton University. In that same year, Sociology 320, "Race and Cultural Contacts," was changed to Sociology 335, carrying the same name, and this new offering examined "racial and cultural contacts and their consequences." Once again, for the purposes of this history, we note that the description does not explicitly mention Aboriginal peoples, but its base in Canadian studies might imply a study of Indigenous communities. "Race and Cultural Contacts" was discontinued in the 1959-60 school calendar. In the following year, the Sociology 210 course description stated that, in this class, "attention

⁷⁴ Carleton Course Calendar, 1955-56.

⁷⁵ CBC Digital Archives. "North American Indian Brotherhood Meets in Ottawa, 1948." CBC Radio.

⁷⁶ Carleton Course Calendar, 1957-58.

[was] paid to the simpler peoples and complex societies." Sociology 330, "Culture and Communication," first offered in 1963, considered the "contrasts between oral and written traditions." These are all possible examples of a sociological examination of Indigenous peoples in the classroom, but a lack of specific detail prevents us from knowing whether or not these are the cultures to which the descriptors "simpler peoples" and "oral traditions" refer. The department of Geography introduced the course "Geography of the Northern Lands," in 1964, a study of the arctic and subarctic regions which considered "resource potential and the problems of settlement." Presumably, one of the problems of settlement was the Inuit society already inhabiting the land, but, once again, the course description does specify that this is so.

In the mid-1960s, Carleton's administration began to take concrete steps toward the inclusion of Indigenous peoples in the university's course offerings, and the first instance of this finally appeared in the discipline of Sociology, after several years of skirting around the issue of clearly naming Aboriginal peoples in the course descriptions. In 1966, "Ethnology of Canada" (Sociology 420) introduced "a study of some ethnic groups in Canada, including Eskimo, Indian, and Métis. Emphasis [was] placed on the social and cultural background of each group, problems of adjustment to changing conditions and current governmental and other programs designed to meet these problems." Twenty years after the first mention of Aboriginal culture in Carleton's course calendar descriptions, it appeared once again here, in the 1966-67 course offerings.

Several societal shifts may have prompted the study of the "Eskimo, Indians, and Métis" at that particular point in time. In 1960, preceding the social upheaval of that decade, Indigenous peoples were given the right to vote, significantly increasing their political power.⁷⁸ They were

⁷⁷ Carleton Course Calendar, 1966-67.

⁷⁸ Wilkes, Rima. "The Protest Actions of Indigenous Peoples A Canadian-US Comparison of Social Movement Emergence." *American Behavioral Scientist* 50.4 (2006): 511.

finally able to address treaty rights issues and Indian Act violations just a few years later, through the Specific Claims Commission of 1973. 79 In the 1950s and '60s, federal programs provided increased funding for Indigenous communities, leading to the creation of such organizations as the National Indian Brotherhood, the Congress of Aboriginal People, and the Native Women's Association of Canada, all enhancing the visibility and political clout of Indigenous people. 80 Works were beginning to emerge, such as Charles Hendry's 1969 report, Beyond Traplines: an Assessment of the Work of the Anglican Church of Canada with Canada's Native Peoples, which offered a reassessment of the role of missionaries in Indigenous communities. 81 From a less positive perspective, hidden government practices such as the Sixties Scoop, which saw an inordinate number of Aboriginal children, including most newborn Aboriginal babies in British Columbia, taken into care or put up for adoption, were at their height. 82 Residential schools, at that time, were more active than they had yet been, but no one was making any move to dismantle them. 83 The federal government was seeking to solve the " Indian problem" that had been articulated by the Hawthorn Report in 1967 by simply assimilating Aboriginal people into Canadian culture. They expected to accomplish this through the abolition of the Indian Act, outlined in the 1969 White Paper.⁸⁴

A perfect storm was in the making in regard to Canadian Indigenous issues, and Carleton University would have been hard-pressed to avoid directly addressing the issues of the day,

⁷⁹ Ibid: 512.

⁸⁰ Ibid: 512.

⁸¹ Miller, James Rodger. *Shingwauk's vision: A history of Native residential schools*. University of Toronto Press, 1996: 82.

⁸² Sinclair, Raven. "Identity lost and found: Lessons from the sixties scoop." *First Peoples Child & Family Review* 3.1 (2007): 66.

Niezen, Ronald. *Truth and indignation: Canada's Truth and Reconciliation Commission on Indian residential schools*. University of Toronto Press, 2013: 27.

⁸⁴ Dyck, Noel, and James B. Waldram. *Anthropology, public policy, and native peoples in Canada*. McGill-Queen's Press-MQUP, 1993: 81.

much past 1969. In that year's course calendar, the Sociology and Anthropology department included "Indians and Eskimos of North America" (54.470) a survey of the prehistory and physical and cultural characteristics of Indian and Eskimo people. The course description noted that social and cultural changes and the "contemporary situation" of groups in the northern part of North America would be studied. This course carried on into the '70s, dropping from a three hour seminar each week to just two in 1973-74.

In 1976, perhaps in response to a growing government awareness of the issues of Indigenous people, the department of Law presented "Law and Native Peoples of Canada," (51.354), a study of the legal situation of Indigenous communities, dealing with treaty and Aboriginal claims. This new course offering considered the notion of special status for Indigenous people in Canada and presented a comparison of Native policy to the United States, New Zealand and Australia. ⁸⁶ "Law and Native Peoples of Canada" would remain a constant in the Law department until well into the 1990s.

Anthropology was the discipline in which one might reasonably have expected to encounter some innovation in Aboriginal-based course offerings, and this proved to be so. "The Prehistory of New World Indians and Eskimos," first listed in 1977, provided an examination of the agriculture and civilization of the continent and the regional culture histories of Indian and Eskimo societies of Canada. Along with this exploration of the history of Indigenous culture, the department also added "Ethnography of New World Indians and Eskimos" and "Selected Problems in the Study of New World Indians and Eskimos." The political correctness so characteristic of the early 2000s began to make itself apparent in the academy in the late '90s, when Carleton followed the lead of the Law department and used "Native" and "Aboriginal" in

⁸⁵ Carleton Course Calendar, 1969-70.

⁸⁶ Carleton Course Calendar, 1976-77.

course titles. Despite this advance in choosing more respectful terminology, the word "Indian" appeared in the course calendar as late as 1997 in the Art History course "Topics in Canadian Indian Art" and in the course outline for "Religion and Contemporary Moral Issues," which considered cultural integrity in Indian, Inuit and Québécois societies. ⁸⁷

Small changes occurred in other disciplines as well. Fine Arts' Art History course "Prehistoric Art of the Canadian Arctic" (11.407) made its debut in 1977, although the course description was fairly vague regarding the provenance of the art it was examining. The course promised a survey of "the art forms of the Canadian Arctic during the past 3000 years," as though the works had sprung, fully formed, from the land; no Inuit artist or community was mentioned in this outline. A concurrent course, "Contemporary Inuit Art in the Context of Art History" did, however, give some consideration to individual artists of the 19th century. ⁸⁸

During the intervening years, between the establishment of the School of Canadian Studies in 1957 and the focus of the School some twenty years later, there was no explicit reference to any study of Aboriginal peoples in the required courses on offer. This state of affairs continued well into the 1980s. Archival research indicated a notable absence of Aboriginal studies courses in the Department of History during this time.

Much like the newly-minted "Prehistoric Art of the Canadian Arctic," Political Science's policy seminar "Problems of Northern Development" tackled the issues inherent in political and economic development in the north, but failed to mention Inuit people in its outline. It was a step forward for that discipline, however, in potentially recognizing Indigenous communities, although they may have been perceived as problematic. In 1980-81, the Department of Sociology and Anthropology addressed this gap with the course "Anthropology of the Polar Basin."

⁸⁷ Carleton Course Calendar, 1997-98: 400.

⁸⁸ Carleton Course Calendar, 1977-78.

Students were invited to conduct a comparative study of the social and cultural anthropology of the Native peoples indigenous to the Polar basin.

One challenge currently facing contemporary Indigenous (and non-Indigenous) students at Carleton is the lack of Inuit-specific course material, as well as an absence of Inuit professors.⁸⁹ It is probable that this 1980 course on the Polar Basin suffered from the same lack of culturallyappropriate instruction, and in the midst of a significant increase in Indigenous studies programs in many Canadian universities in 2016, it is worth considering who is providing the education about Aboriginal peoples and their cultures. Despite the gap in Inuit-based course material, there has been some progress made in the past decade: the university's Geomatics and Cartographic Research Centre introduced an interactive online Inuit Siku (sea ice) Atlas in March, 2011. The Siku Atlas, created in response to the desire of Inuit Elders and hunters to share traditional knowledge with Inuit youth, was an online educational resource sharing knowledge, stories, maps, language and curricula. One of its primary goals was to incorporate Inuit knowledge and northern content in the northern education system, while sharing knowledge with scientists and the general public. The project itself, led by Dr. Claudio Aporta, was initiated in recognition of the International Polar Year and was one way in which Carleton communicated the results of the Inuit Sea Ice Use and Occupancy Project (ISIUOP). 90

After this burst of activity in Aboriginal-based academic programming in the '80s, a sudden lull continued for another ten years, with a few notable exceptions. In the early part of the decade, Anthropology 54.219— "North American Native Peoples"— came into being and provided an introduction to the "Indians, Inuit and Métis of North America" and their traditional cultures, displacing the "Ethnohistory of New World Indians and Eskimos." In 1983, the "

⁸⁹ Personal correspondence, March 29, 2016.

⁹⁰ Nunavut Arctic College. Carleton University launches new interactive Inuit Siku (sea ice) atlas. 10 March 2011.

Prehistory of New World Indians and Eskimos" enjoyed a name change to "Prehistory of New World Native Peoples." The department of Art History followed suit, with the introduction of "Arts of the Native Peoples: the Americas" and "Topics in Canadian Native Art."

Near the end of the decade, the Department of History created the course "The Spanish and English Colonies in North America," which made specific reference to "the frontier, native peoples and the emergence of a colonial sense of identity." This marked the History department's first explicit reference to Indigenous peoples in the course calendar since 1947, in their initial promising course description of "British Expansion Overseas." Aside from the initiation of a new offering in 1988 from the Department of Sociology and Anthropology; "Issues in Canadian Native Studies," which explored policies concerning Canadian Indian, Inuit and Métis peoples, little changed in the course calendar regarding Aboriginal content in that department. In 1989 the Department of Geography brought in its first course dealing with Inuit landscapes, "Northern Lands," which was similar in tone to Political Science's "Problems in Northern Development."

During the 1970s and '80s, Carleton's interest in providing Aboriginal academic content showed definite signs of life, but in 1989, developments in the Department of History indicated that the university was dedicated to a renewed and accurate focus on Indigenous culture. Two new courses were introduced— "Aboriginal Peoples of British North America to 1867" and "Aboriginal Peoples of Canada since 1867" (24.352 and 24.353, respectively)— which looked critically at the impacts of contact, attitudes of Europeans toward Indigenous people, and the Indian Act. In addition, "The Indian Peoples of Northern Canada" was added to the History

⁹¹ Carleton Course Calendar, 1988-89.

roster, examining the history of Aboriginal peoples of the subarctic through an ethno-historic lens. 92

The Department of Art History ushered in a more culture-specific examination of Indigenous art in 1992, with "Arts of the First Peoples: the Woodlands, the Plains, and the Subarctic." This course provided an introductory survey of the visual artistic traditions of Aboriginal peoples of the eastern and central regions of North America from prehistoric to contemporary times. "Arts of the First Peoples: the Southwest, the West Coast, and the Arctic," offered concurrently, covered the same material in different geographic areas. ⁹³ This recognition of First Nations as separate tribal societies, in the development of course selections, was indicative of the university's increasing consciousness of, and dedication to, understanding Indigenous culture. Carleton's growing dedication to working alongside Aboriginal communities was also reflected in the establishment of a School of Social Work option, in 1991; "Aboriginal Peoples and Social Policy," which acquainted students with the specific social welfare issues of First Nations, Métis and Inuit peoples, including such topics as child welfare, racism, the justice system, violence against women and children, substance abuse, and housing. This course outline went into great depth, emphasizing the political and economic issues faced by Indigenous peoples from their own standpoint. Building upon the notion of presenting Aboriginal issues from an Aboriginal perspective, a second Social Work course was established, considering the cultural identity of First Nations peoples, their traditional values, culture-based behaviour and the effects changing times and relationships had upon them. This course, "Social Work from an Aboriginal Perspective," paid particular attention to culturally-specific skills and approaches, including traditional means of helping others within community. In a departure from the more succinct

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⁹² ibid

⁹³ Carleton Course Calendar, 1992-93.

course descriptions, this lengthy outline went on to inform the reader that students would learn about the role of politics in the legal and constitutional status of Canadian Aboriginal peoples, and how these would create many of the problems that bring Aboriginal people to service agencies in the first place. ⁹⁴

1995-96 saw the introduction of Carleton's Educational Equity Policy which, in acknowledgment of Section 15 of the Federal Charter of Rights and Freedoms, and Sections 4 and 13 of the Ontario Human Rights Code, outlined Carleton's commitment to providing equity in educational programs and services, along with a welcoming environment for all individuals, regardless of race, creed, colour, age, sex, sexual orientation, marital status, family status, ancestry, ethnic origin, or disability. The groups designated for educational equity included Aboriginal peoples, along with women, people with disabilities, and visible minorities. The introduction of this policy was the earliest mention of educational equity in regard to Indigenous groups, within the institution's course calendars.

During this same calendar year of 1995, Aboriginal Studies as a discipline was introduced, co-ordinated by Simon Brascoupé. The discipline description noted that "individual departments at Carleton offer[ed] courses concerned with Aboriginal issues. Growing interest in Canadian first peoples... promoted a gradual increase in courses about aboriginal cultures and an increase in related activities on campus." No degree program in Aboriginal studies existed at the time, of course; another twenty years would pass before the School of Canadian Studies would be successful in creating such a program. The new Aboriginal Studies department offered the first Applied Language Studies courses dealing with Indigenous languages; 23.190, "Introduction to an Indigenous Language," and 21.195, "Intensive Introduction to an Indigenous Language." The

⁹⁴ Carleton Course Calendar, 1991-92.

⁹⁵ Carleton Course Calendar, 1995-96: 4.

⁹⁶ Carleton Course Calendar, 1995-96: 4.

School of Canadian Studies contributed to this new department as well, offering the course "
Northern and Native Issues" (12.510). This was Canadian Studies' first mention of Indigenousbased course offerings directly connected to the department. Several courses dealing with
Aboriginal issues from other departments, such as Sociology and Anthropology, had been listed
as electives to that date, but none had been offered by the School as part of the Canadian Studies
requisite courses.

Despite the fact that Aboriginal culture had not previously been mentioned in their course descriptions, three options from the department of Music were included in the Aboriginal Studies program: "An Introduction to Ethnomusicology," "Music in Canada," and "History of Canadian Music III." Also incorporated into the inaugural Aboriginal Studies program were several long-standing courses from the department of Sociology and Anthropology, as well as some fresh offerings: "the Anthropology of Conquest" (54.207), the re-named "Archaeology in Canada" (54.318) and "The Anthropology of Art, I and II." In 1998, Armand Garnett Ruffo, an Ojibway scholar with ties to the Sagamok Ojibwe First Nation and the Fox Lake Chapleau Cree First Nation, assumed the role of coordinator of the Aboriginal Studies program.

The Department of Law altered the course "Law and Native Peoples," which had been part of its selection for several years; "Aboriginal Peoples and the Canadian Criminal Legal System" was offered in its place in 1995. This course took a critical look at "the interaction between Aboriginal peoples and the systems involved with the administration of Canadian criminal justice, including policing, courts, corrections and aftercare." In a far more comprehensive manner than that of earlier offerings, "Aboriginal Peoples and the Canadian Criminal Legal System" discussed the effects of past and present policies, processes and laws as they related to Aboriginal peoples, and considered alternatives such as self-government and self-determination

as contributors to a culturally-appropriate Aboriginal justice system. ⁹⁷ Aboriginal rights were mentioned for the first time, in Law 51.464, "Legal Aspects of the International Protection of Human Rights," which examined the development of human rights laws on the global stage. ⁹⁸ Additionally, the Political Science department made direct reference to Indigenous peoples in "The Politics of the Canadian Charter of Rights and Freedoms," placing emphasis on the politics of Aboriginal, language, and equality rights.

A new College of the Humanities option offered in 1997, "Myth and Symbol," drew upon ancient Greek and Hebrew texts, as well as Aboriginal and other non-Western works to explore the role of symbols and myths in human thought. ⁹⁹ Madeleine Dion Stout, who had been teaching in the School of Canadian Studies, assumed the role of director of Native Studies in the 1997-98 calendar year. Other disciplines were incorporating Indigenous thought into their course offerings; the Department of English, for example, carried "Canadian Writing and the Literature of the First Nations" for the first time in 1997.

In 1999, Carleton initiated an Inuit law program, and support was offered to those students entering the program who struggled with differing pedagogies. The law program itself turned out to be relatively short-lived. This assistance, however, was the precursor to the current Aboriginal Enriched Support Program.

Introduced to the School of Canadian Studies in 2006, a Minor in Indigenous Studies was made available as an option for students enrolled in degree programs, through the completion of four credits. Through interdisciplinary courses in Indigenous Studies that employed innovative approaches to learning and research, students discussed a wide range of topics regarding First Nations, Inuit, and Métis communities, histories, cultures, social and political systems, and

98 ibid

⁹⁷ Carleton Course Calendar, 1995-96.

⁹⁹ Carleton Course Calendar, 1997-98:

contemporary issues. The courses also offered insight into the relationship between settlers and Indigenous peoples, and Indigeneity in a global context.

Carleton University's bid to become a recognized centre of Aboriginal learning was enhanced in 2015 with the introduction of two new Indigenous-based graduate programs, and an increased focus on providing more services and events to ensure that Indigenous students felt at home. In the summer of that year, the School of Public Policy and Administration developed a concentration in Indigenous Policy and Administration (IPA), an element of its existing Master's degree in Public Administration (MAPA), along with a graduate diploma in IPA. This program, unique in the province, was awarded funding by the Ontario government, in response to the province's call for proposals for the development of an Indigenous public policy program.

Under the direction of Frances Abele, the IPA programs provide students, many of whom came to the diploma program from existing positions in the public and private sectors, with a focus on practical policy, dwelling less on theory than the typical university program. Students gained the tools and knowledge to combine First Nations, Métis and Inuit perspectives with non-Indigenous views in policy and administrative work, through mainly online course offerings in financial management, leadership, community development, and organizational design. One benefit of web-based programming is its accessibility to remote communities; many of the students in the fledgling diploma program continued working while enrolled in IPA and this option allowed them to expand their skills and qualifications while still maintaining their current employment. The university currently encourages the hiring of Indigenous professors, and one of Carleton's new Aboriginal faculty hires, Heather Dorries, was brought in in 2015 to be a part of the IPA programs.

¹⁰⁰ Personal correspondence, March 28, 2016.

The curricula in Indigenous Policy and Administration are developed using as much Indigenous-sourced material as possible, but faculty face the challenge of being able to include information from many Indigenous cultures. There is a need to recognize the knowledges of peoples whose territory Carleton rests on, the Algonquin Nation, but it is also vital to incorporate the perspectives of the Métis and Inuit, as well as the Nation-specific knowledge of faculty members, and other relevant communities. Deciding whose Indigenous knowledge to foreground is a struggle in all departments, not only Policy and Administration.



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 $^{^{\}rm 101}$ New Sun Conference. Photo by Allan Ryan, 2014.

ABORIGINAL ENRICHED SUPPORT PROGRAM

Throughout the past 74 years, Carleton has maintained a connection with the North. Many of the University's faculty and alumni have been closely involved in the development of the territorial North: Chancellor Gordon Robertson, after whom Robertson Hall was named, was the former commissioner—and the last absentee commissioner—of the Northwest Territories. Richard Van Loon, past president of Carleton University, was the Assistant Deputy Minister of Indian and Northern Affairs, and received an honorary degree for his work in the establishment of Nunavut. Currently, the School of Public Policy and Administration in the Faculty of Public Affairs offers a Certificate in Nunavut Public Service Studies, geared toward practicing public service employees in Nunavut seeking special training in public service subjects at the undergraduate level. In 1999, the University, in collaboration with Nunavut Arctic College, initiated an Inuit Law program. During its brief tenure, the program offered additional support to Inuit students experiencing difficulty with the transition to mainstream education; Chris Turnbull and Frances Abele, working with the Centre for Initiatives in Education, provided invaluable assistance to students in need. Over the years, Carleton has worked in collaboration with several communities, including Fort Francis, and Moose Factory.

The Aboriginal Enriched Support Program evolved directly from the initial outreach to Inuit communities and students. Operating within the Centre for Initiatives in Education and in the context of Carleton's Enriched Support Program, the Aboriginal Enriched Support Program (AESP) offered personalized support to Aboriginal students with the aim of ensuring that Aboriginal students have a successful entrance to university studies. Established in 2002, under the guidance of Patricia Reynolds, Susan Burhoe and Dennis Forcese, the AESP originally

provided assistance to Aboriginal students who had difficulty meeting Carleton's academic requirements. Indigenous students also took advantage of AESP services if they felt they needed help in adapting to the university environment, so different from that of their communities, or if they were simply looking for an Aboriginal cohort. The program has grown from offering assistance in acclimatizing to new expectations to offering alternative first year courses, more in line with Indigenous pedagogy. Presently, instead of using a "catch and release" practice, the AESP hires second year students as mentors for those coming in to the program, or as mentors to high school students considering post-secondary education. Students are also given the opportunity for internships with Indigenous and Northern Affairs Canada and the Aboriginal Financial Officers Association Canada. Personal and accessible help with application processes, course registration, program selection and academic career planning are provided to students through a network of instructors, academic subject facilitators, peer mentors, writing and study skills coaches, and program coordinators who work together to ensure the participants' success.

The AESP offers an Aboriginal Studies First Year Seminar, guided by Aboriginal peer mentors who provide AESP participants with personal and front-line support in accessing both AESP and Aboriginal resources on campus. The program provides links with the First People's Student Council, the Aboriginal Student Centre and CACE.



OJIGKWANONG

Carleton University began to promote supports and services for Aboriginal students more actively in the 1990s, concurrent with the upsurge in Indigenous-based course offerings. This decade, however, ushered in a time of austerity for the institution, and aside from the creation of the Centre for Aboriginal Education, Research and Culture, there was little that Carleton was able to provide to Indigenous students and faculty, from a financial standpoint. In the early '90s, Aboriginal students were encouraged to gather in a room on the 20th floor of Dunton Tower, but few students took advantage of the offer. A dedicated space was subsequently provided for Indigenous students too meet, just off the tunnel system, below the Tory Building, and this move increased student participation, given the room's more central location. The members of CACE, however, and the broader Aboriginal community at Carleton envisioned a larger area for Aboriginal students to gather.

¹⁰² Carleton News. "New Ceiling Art Installation to be Revealed at Ojigkwanong, Carleton University's Aboriginal Centre." 30 May, 2016.

The relocation of the some classroom space formerly used by the Faculty of Arts and Social Sciences in Paterson Hall created the opportunity for the new Aboriginal student centre,

Ojigkwanong (Morning Star), named for William Commanda, Band Chief of the Kitigan-Zibi

Anishnabeg First Nation. Commanda was an Elder, a spiritual leader, and an active steward of the environment, as well as a recipient of the Order of Canada.

The space itself was designed in 2013 by Douglas Cardinal, with an overall theme of connectedness, inspired by its namesake, Ojigkwanong. Following Elder Commanda's vision of the Circle of All Nations—where all people from all walks of life come together with one heart, mind, love, and determination—the Centre's logo is based on a circle. Inside the circle are four basic elements: a braided tail of sweetgrass, the Morning Star, the Sky, Land and a Tree of Life. The sweetgrass braid signifies the coming together of nations, the strength that we hold when working together. The ceremonial purpose of sweetgrass is also to create a clean, safe and healthy environment, which is the kind of atmosphere Ojigkwanong provides its visitors. The Morning Star is representative of William Commanda and his vision. The sky and land are also acknowledged, along with the tree of life, which is representative of all knowledge, values and teachings of people. All of these ideologies foster a healthy environment, where knowledge and education can be shared with everyone, regardless of age, gender or race. Viewed by many Indigenous students as a home away from home, the Centre includes a kitchenette, a dedicated study space, a phone booth, a bank of computers, and an Elder's room, where students and faculty are encouraged to smudge. The design of the Centre incorporates a separate air quality system, allowing for smudging to take place without impacting the rest of Paterson Hall.

An addition to Ojigkwanong, in the form of a new ceiling installation, was installed in May 2016. Entitled "Light Keeper," the installation was designed by Manuel Baez, Associate Professor in the Azrieli School of Architecture and Urbanism, and some of his students, in consultation with the Centre's architect, Douglas Cardinal, and incorporates two themes: light, and Carleton's presence on Algonquin territory.

Ojigkwanong offers peer support through the position of Ojigkwanong Student Ambassador. The Ambassador helps support new Aboriginal students' transition into university by orienting new students to campus life, meeting with them one on one, organizing campus tours, providing information on student services and campus resources such as the Student Academic Success Centre, Library specialists, Paul Menton Centre, Health and Counselling Services, Awards and Financial Aid, and helping students locate their classes. Additionally, Ojigkwanong Student Ambassadors assist first-year students with developing skills and strategies to attain their academic goals. Reflecting Indigenous focus on relationship and community, the Ambassador helps build a social network between new students and returning students and encourages new students to access Ojigkwanong, the Aboriginal centre, and services, events and activities provided by CACE. New students are encouraged by the Ambassador to become involved with student groups; particularly, the First Peoples Council and the Aboriginal Student Centre, and to connect with organizations and programs outside the university, including the Odawa Native Friendship Centre, Wabano Centre or Aboriginal Health and Minwaashin Lodge.

Ojigkwanong provides a meeting place for many Aboriginal events and gatherings. An Ojigkwanong Community Meeting took place in September 2015, for students to contribute ideas regarding potential events and activities for the upcoming school year, and to provide an

opportunity for those attending to meet other students. In October 2015, the Centre hosted a conversation, *Families of Missing and Murdered Indigenous Women and Girls: Family Stories, Support Services and Systemic Challenges*, in collaboration with Carleton University Art Gallery, Gallery 101, and the Walking With Our Sisters Ottawa Committee, featuring the thoughts of Deborah Chansonneuve, Roxanne Morrisseau and Mallory Whiteduck of CACE.

Food is central to Ojigkwanong's day to day culture; the kitchenette allows the preparation of traditional meals, as well as weekly free smoothie days, and monthly birthday celebrations. The Centre also provides a venue for ongoing cultural workshops such as Métis finger weaving, moccasin making, a pow wow pump, and Indigenous art shows.

In May, 2015, the Social Sciences and Humanities Research Council launched its new initiatives to support Aboriginal research, and the Centre again played host to media and members of the Carleton community to participate in the discussion of SSHRC's path forward in this endeavour. Ojigkwanong was also a focal point for the third annual student-led conference, *Aditawazi Nisoditadiwin: Reconciliation, Responsibilities & (Re) Creating Relationships*, hosted by Carleton University's Centre for Indigenous Research, Culture, Language and Education (CIRCLE) and the Word Warrior Student Society in May of 2016. The Visiting Elders program, sponsored by CACE, was also held in the Centre. This program provided a culturally safe and relevant space for First Nation, Métis and Inuit students, faculty, staff and community members to obtain assistance and cultural enrichment through Elders' teachings. Until 2015, Aboriginal-focused counseling was provided to students at Ojigkwanong by Jackie Tenute.



RESEARCH

Carleton University's course calendar descriptions carried scant mention of Indigenous culture and peoples before the mid- to late 1960s; however, one cannot assume that the course content itself was devoid of information regarding Aboriginal people. The theses and

 $^{^{103}}$ CUAG Locavore unveiling. Photo by Justin Wonnacott, 2015.

dissertations of the time bear this out. The earliest thesis papers found in the library collection concerned with Indigenous issues appeared in Carleton's records in the early 1960s, and these addressed their topics with increasing sophistication. The first instance of an Aboriginal-based work in the library archives was Brian Marshall's Public Administration Master's research paper, *Some problems in Indian Affairs field administration*, published in 1962. Two years later, Clenwart Richins presented his Master's thesis paper, *Administrative methods of achieving programme objectives, as illustrated by the Education and Economic Development Divisions of Indian Affairs Branch*. Richins, incidentally, received his MA during the same convocation as Delphin Muise, a Nova Scotian Métis man who would go on to a professorship in the Department of History at Carleton.

Graduate student theses and dissertations did not address the subject of Aboriginal communities again until 1967, when Robert Surtees defended his Master's degree paper, *Indian Reserve Policy in Upper Canada*, 1830-1845. Surtees later went on to author *Indian land cessions in Ontario*, 1736-1862: the evolution of a system, for his 1983 doctoral dissertation in History at Carleton. There was a substantial gap between Surtees' initial work and the subsequent graduate student paper dealing with Indigenous issues. In 1972, John Milloy presented his MA thesis paper, *The Plains Cree: a preliminary trade and military chronology*, 1670-1870. Ten years later, after completing his PhD at Oxford, Milloy was hired by Trent University in the Canadian Studies program— which Trent conducts jointly with Carleton University— and was the author of such books as *A National Crime: The Canadian Government and the Residential School System*, 1879-1986, and *The Plains Cree: Trade*, *Diplomacy and War*, 1790 to 1870.

Six years after John Milloy's study of the Plains Cree, Brenda Gainer became the first woman to defend a graduate paper on Indigenous issues, writing *Catholic missionaries as agents of social change among the Métis and Indians of Red River: 1818-1845*, in 1978. She was followed in 1979, by Margaret Wheatley, whose MA thesis, *Indigenous people and industrialisation in the North: a study of employment, adaptation and stress*, was the first to consider issues of Northern Aboriginal populations. 1979 also marked the beginning of multiple Indigenous-based thesis and dissertation offerings in the space of year; Alfred Fraser penned his Law dissertation on *Aboriginal Rights in International Law and Politics*.

There were twenty dissertations and theses from various departments defended at Carleton University during the 1980s. Four of these papers dealt with Indigenous rights, varying from explorations of comprehensive land claims to the rights of animals and the role of Indigenous Survival International. Clothing was the topic of two graduate papers; in 1984, Leslie Tepper based her Anthropology dissertation on *Thompson Indian painted clothing: an analysis of clothing and art as visual communication*, and Michele Kerisit's 1989 thesis paper, also for the department of Anthropology, considered *Feathers, furs and fringes: a semiological analysis of powwow regalia*. Two of the theses presented in that decade dealt with the subject of Arctic peoples and development, and an additional two considered Indigenous welfare.

The number of graduate works based on Indigenous topics significantly increased in the 1990s, concurrent with Carleton University's heightened focus on Aboriginal culture. Sixty-two Masters and doctoral students' theses and dissertations had to do with Indigenous concerns in the '90s, ranging from First Nations spirituality to Aboriginal self-interpretation and heritage.

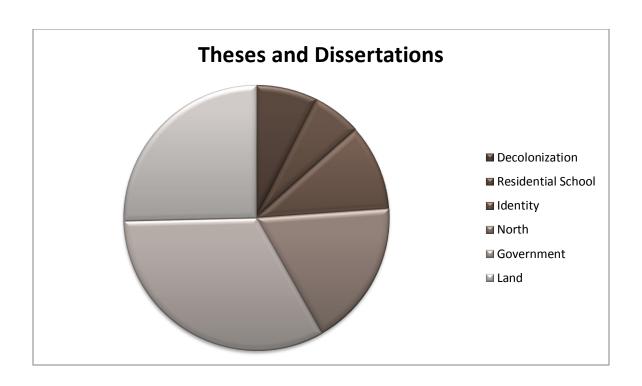


Figure 1: Theses and Dissertations; a comparison of specific topics.

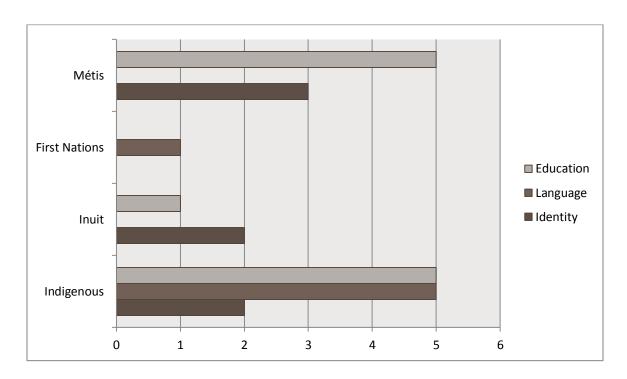


Figure 2: A comparison of the occurrence of Language, Education and Identity in graduate papers

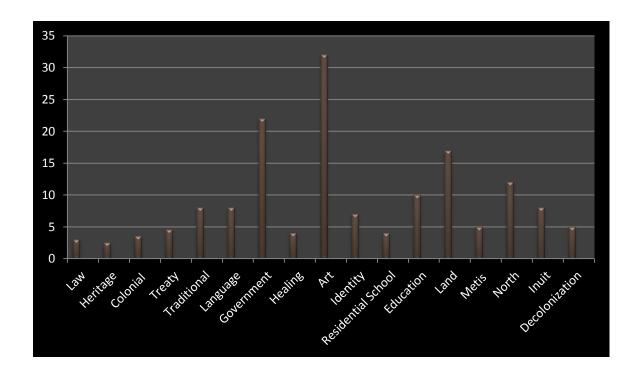


Figure 3: Occurrences of various topics in all 210 graduate papers

In total, two hundred and ten graduate papers dealt with Aboriginal issues between the time of the founding of the University in 1942 and 2015. Of these, five addressed decolonization— some in unexpected forms; for example, *Manomin* (wild rice) in the Kiji Sibi (Ottawa River) Valley: an exploration of traditional food, development and decolonization was defended in 2012 by Geri Blinick for the Department of Geography and Environmental Studies. Theses focused on art were by far the most numerous; thirty two graduate students examined Indigenous art in one form or another. It is beyond the scope of this history to identify which authors were of Aboriginal heritage, but some names do stand out—William Kingfisher, for example, who wrote Constructing locality in contemporary Canadian aboriginal art for his 2004 Master's degree in Sociology and Anthropology, and Madeleine Dion Stout, who addressed *The Ethical dimensions of participatory development in reserve communities* in 1993.



CENTRE FOR INDIGENOUS RESEARCH, CULTURE, LANGUAGE AND EDUCATION

The Centre for Indigenous Research, Culture, Language and Education at Carleton University (CIRCLE) originated in the Centre for Aboriginal Education, Research and Culture (CAERC), which was created in 1993 to serve First Peoples' communities, students, youth and researchers. CAERC's mandate was to ensure Aboriginal representation and presence on campus by providing consultative services on First Nations, Métis, and Inuit matters and initiating specific educational, research, and cultural projects in cooperation with students, faculty, staff and the

¹⁰⁴ Performance of Lisa Meyer's *Shore Lunch*, in conjunction with the exhibition *Human Nature* and the performance event *Good Afternoon*. Photo by Justin Wonnacott, 2015.

community at large. CAERC, housed on the 20th floor of Dunton Tower, operated under the administration of Equity Services. Around 1997, a time during which Carleton University was financially challenged, CAERC was placed under Equity Services, an administrative department. However, in 2003, Feridun Hamdullahpur, Vice President (Research and International), requested that CAERC be split, because research centres were required to be directed by academic faculty members, not non-academic administrators. Consequently, the split required name changes. CIRCLE kept CAERC's "R" for research. The administrative arm, the Centre for Aboriginal Culture and Education (CACE) dropped the "R" from its new name.

. 105 CIRCLE, therefore, focuses predominantly on the academic promotion of Indigenous culture, whereas CACE works mainly on administrative issues. CIRCLE is an amalgamation of the academic research operations of CAERC, the Canadian Musical Heritage Society, and other Organized Research Units, including the Centre for Canadian Cultures and Heritages and the Centre for First Peoples' Music and Research. In 2003, the combined research centre's directors, musicology professor Elaine Keillor and John Kelly, a journalism professor, became CIRCLE's first co-directors. In 2012, Keillor retired with the status of Distinguished Research Professor Emerita. She was appointed to the Order of Canada in 2016 partly for her work with Indigenous and Canadian heritage music. Musicology Professor Anna Hoefnagels became the new co-director in 2012. Professor Miranda Brady, of the School of Journalism and Communication, joined Kelly and Hoefnagles as a co-director in 2016.

The projects CIRCLE pursues often build on accomplishments achieved through the research of these organizations including Keillor's work during the past 30 years. CIRCLE has worked in close collaboration with First Peoples' communities and likeminded organizations

¹⁰⁵ Personal correspondence, March 28, 2016.

such as BlackCherry Digital Media, Inc., Pinegrove Productions, Carleton's Centre for Aboriginal Culture and Education (CACE) and others.

Over the past years, CIRCLE has facilitated three student-led conferences, including the most recent, *Aditawazi Nisoditadiwin: Reconciliation, Responsibilities and (Re)Creating Relationships*, and film screenings, with the 2015 *Trick or Treaty* film screening and discussion with Aboriginal film-maker Alanis Obomsawin. CIRCLE's offerings also include several webbased projects, including the game First Encounters, and the interactive site Native Drums.



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CENTRE FOR ABORIGINAL CULTURE AND EDUCATION

The Centre for Aboriginal Culture and Education (CACE) focused on Indigenous student recruitment, retention, support and support services, and was part of Carleton's Equity Services. CACE, along with the Centre for Indigenous Research, Culture, Language and Education (CIRCLE) at Carleton University, also had its origins in the Centre for Aboriginal Education, Research and Culture at Carleton. In 2010, increased funding from the Ministry of Training,

¹⁰⁶ Frank Shebageget: Light Industry, installation view. Photo by David Barbour, 2010.

Colleges and Universities allowed the Centre to employ Mallory Whiteduck and Naomi Sarazin as full time cultural liaison officers along with Irvin Hill, who was instrumental in the creation and oversight of the Ojigkwanong Student Centre, located in Paterson Hall. CACE also facilitated orientation for incoming students beginning their studies at Carleton University, from the undergraduate level upward. Along with welcoming Indigenous students, the one-day orientation program introduced them to the support services available to them through CACE, the university's student services, and Aboriginal community centres in the city of Ottawa.

Student recruitment is vital to the success of any university, and CACE advanced this aim through the Soar Like A Raven program. This program, led by Mallory Whiteduck, worked with the Aboriginal Post-Secondary Information Program to contact young and mature First Nations, Inuit and Métis students in Ontario and Quebec who were considering attending university. The tour also visited high schools in the Ottawa-Gatineau region to present detailed workshops about Carleton University and what it had to offer prospective Aboriginal students. Soar Like An Eagle included current Carleton students in its presentations, giving potential students a first-hand account of the positive experiences of Aboriginal students at the University.

One of CACE's notable contributions to Indigenous-based learning was the *Kinàmàgawin* project. *Kinàmàgawin* originated as an Undergraduate Honours thesis by filmmaker Melissa Santoro Greyeyes-Brant, a student in the Institute of Interdisciplinary Studies at Carleton University. Inspired by a research project undertaken at the University of British Columbia, Melissa created a similar project that reflects the diversity of Indigenous voices at Carleton. *Kinà màgawin* featured instructors and faculty members, students from across various disciplines and stages in their academic programs, and perspectives from First Nations, Inuit, and Métis, in addition to non-Indigenous voices. Three components made up the *Kinàmàgawin* project; a

documentary film, a resource guide, and workshops, all combining to provide information about Aboriginal culture to Indigenous and non-Indigenous people. The Centre for Aboriginal Culture and Education offered the hour and a half *Kinàmàgawin* workshops to all groups on campus; Indigenous and non-Native faculty, teaching assistants, classrooms, and staff departments.

In 2015, CACE, in collaboration with Manitobah Mukluks, presented a six-week Storyboot school, reviving the traditional Aboriginal art and skill of making moccasins by hand. This project was undertaken as part of Carleton University's commitment in the 2011 Aboriginal Coordinated Strategy to incorporate Indigenous knowledge into the learning environment.

Using social media, the Centre for Aboriginal Culture and Education actively engaged students in events, conferences, and opportunities through Facebook, Twitter, and YouTube, and through CACE's weekly email newsletter *Minwàdjimowin* (Good News). The Centre has worked in collaboration with Carleton University to respectfully facilitate and support Indigenous ceremony, including smudging, pipe ceremony or lighting of the qulliq. Smudging is an Aboriginal ceremony that is central to many Indigenous communities, involving the burning of sacred medicines such as sweetgrass, sage and cedar for purification and cleansing, and to help create a positive learning environment. A pipe ceremony is a First Nations traditional practice carried out by a pipe carrier, which produces smoke from the lighting of tobacco; one of the sacred medicines. The Inuit qulliq is a crescent-shaped lamp carved from soapstone, and fueled with seal oil, with a wick made from moss or Arctic cotton grass, traditionally used for lighting, heating and cooking. Today, qulliq lighting ceremonies often mark the start of important

events. 107 CACE works with the University's Fire Prevention Officer, Environmental Health and Safety to allow for the safe use of traditional medicines on campus.

Despite the ongoing efforts of post-secondary institutions to foster inclusion and a sense of welcome, Indigenous students are faced with a myriad of academic, cultural, and social challenges upon entering university, particularly if they have spent a good portion of their previous academic careers on reserve or in their home community. CACE, in partnership with Algonquin College, Heritage College, La Cité, the University of Ottawa, the Cree School Board and the Canadian Museum of History, recognizes successful Aboriginal students annually at the Aboriginal Graduate Honouring Ceremony.

Late summer 2016 marked the sixth year the School of Linguistics and Language Studies and the Centre for Aboriginal Culture and Education have partnered to offer the course *Introduction to Anishinaabemowin*, using a community classroom model. As a language revitalization initiative, members of the Aboriginal community in Ottawa were invited to register to study Anishinaabemowin (Ojibwe) alongside Carleton University students for no credit and at no cost. This initiative was first introduced by Mallory Whiteduck of CACE in collaboration with Randall Gess of the School of Linguistics and Language Studies.

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¹⁰⁷ Centre for Aboriginal Culture and Education. "Use of Traditional Medicines on Campus." http://carleton.ca/aboriginal/resources/use-of-traditional-medicines/



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ABORIGINAL EDUCATION COUNCIL

Carleton University has a strong history of initiatives to support Aboriginal learning, research and culture and has made significant gains toward recognizing and including First Nations, Mé tis and Inuit cultures, traditions and worldviews on campus. Our ongoing commitments are embedded in the Aboriginal Coordinated Strategy, approved by Senate in 2011, and in Carleton's Strategic Integrated Plan, approved by the Board of Governors in 2013. The Aboriginal Coordinated Strategy defines the fundamental values governing Carleton's relationships with Aboriginal peoples as it advances its position as a noted centre for Aboriginal learning and

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¹⁰⁸ Raymond Boisjoly: *Interlocutions* exhibition vernissage. Photo by Justin Wonnacott, 2014.

innovative research. Carleton is dedicated to welcoming more Aboriginal students and faculty to campus while increasing community partnerships. ¹⁰⁹

Carleton University's Aboriginal Education Council (AEC) was established in October 2013, with a mandate to promote, guide and oversee the implementation of Carleton's Aboriginal Coordinated Strategy. The Aboriginal Education Council reported directly to the President and Vice-Chancellor and, through the President, to the university's Board of Governors and Senate, regarding progress related to the achievement of the Aboriginal Co-ordinated Strategy. The AEC was preceded by the Task Force on Aboriginal Affairs, in place from 2009 to 2013, and the Aboriginal Vision Committee, which was active from 2008 until 2009.

The Task Force on Aboriginal Affairs was launched to meet Carleton's priority, in the first decade of the new millennium, to make the university more open and welcoming to Indigenous students. The Aboriginal Vision Committee, which recommended the creation of this Task Force, was founded in 2009 as a Presidential Advisory group. Their aim was to "scope out the good and not-so-good things" related to Aboriginal programming and inclusion at Carleton. The Vision Committee developed a report at the end of 2010 which identified the need for Carleton University's recruitment department to develop a clearer strategy in their attempts to make the university more attractive to Aboriginal students, many of whom were drawn to campuses such as Nipissing, which had a smaller, more familiar atmosphere, situated closer to a First Nations community.

Aboriginal Education Council. "Annual Report to the President from the AEC for submission to the Board of Governors and Senate no progress toward the implementation of Carleton's Aboriginal coordinated strategy." 2015.

¹¹⁰ Personal correspondence, March 29, 2016.

One of the Aboriginal Vision Committee's recommendations in its final report was the creation of a Task Force on Aboriginal Affairs. Additionally, the committee suggested that the proposed Task Force review all the recommendations included in its final report, during the 2009-2010 year, to determine their feasibility, including assessing the required investment of resources for their implementation; no small task. The Vision Committee recognized that one of the "good things" already in place at Carleton was the Centre for Aboriginal Culture and Education, which, in the opinion of the committee, was central to Carleton's ongoing commitment to diversity and to the Aboriginal community. ¹¹¹

A significant part of the AEC's contribution to the visibility of the Aboriginal community at Carleton is derived from the work of subcommittees. The Faculty Recruitment and Development Subcommittee, co-chaired by Dr. Joy Mighty, has been guided by a mandate to help increase Indigenous faculty recruitment. They have worked in collaboration with departmental hiring committees to find ways to eliminate barriers for Indigenous applicants in the recruitment process. The AEC has helped to incorporate Indigenous information in the entire recruitment and appointment process, including references to Indigenous knowledge as essential qualifications in job descriptions, advertising, and reviewing of applications. The second part of this subcommittee's mandate is to develop awareness of Indigenous culture and programs among faculty who are not Indigenous and to assist them in including Indigenous knowledge and ways of knowing in their classes. Additionally, the Faculty Recruitment and Development Subcommittee has worked with CACE to provide faculty development workshops to help faculty incorporate such issues in their teaching. This committee's mandate is particularly beneficial to the university's Aboriginal programming because of the impact their work is having on changing

¹¹¹ Equity Services. "Aboriginal Vision Committee Final Report." Carleton University, 2009:3.

attitudes at Carleton and in operationalizing the Aboriginal Coordinated Strategy. The number of Indigenous faculty at Carleton has increased from four when the AEC began to nine in 2016, in part because of some of those initiatives.



VISION FOR THE FUTURE

The progress that has been made from when I was a student to what we're doing now just makes me feel really proud to be part of the changes and the moving forward. 113

Aboriginal programming holds a prominent place in the minds of administrators, faculty and staff at Carleton, as the university approaches its 75th anniversary in 2017. Following this renewed attention, the School of Canadian Studies will introduce its inaugural Combined

¹¹² Presentation of Walking With Our Sisters at CUAG. Photo by Melody McKivor, 2015.

Naomi Sarazin, quoted in Zilio, Michelle. "Carleton Boosts Aboriginal Leaning and Services." Carleton Now, 2015.

Honours Bachelor of Arts degree in Indigenous Studies in the fall of 2017. The proposal for the degree program initially grew from the efforts of the School of Canadian Studies' curriculum committee, Peter Thompson, Jennifer Adese, and Peter Hodgins. The committee learned from Jennifer Adese that the Aboriginal Education Council (AEC) subcommittee on curriculum had identified developing a Combined Honours in Indigenous Studies as a priority. The development of this degree was acknowledged as an institutional priority in Carleton's Strategic Mandate Agreement. ¹¹⁴ In addition, Carleton's Strategic Integrated Plan 2013-2018 emphasized recruiting and retaining Indigenous students as a priority. ¹¹⁵

After receiving approval to move forward with this plan from the Dean, John Osborne, the School of Canadian Studies and the AEC, the committee started developing the proposal, adding Kahente Horn-Miller and Samah Sabra to the committee to help with creating the program's architecture and learning outcomes. The committee moved deliberately slowly at the beginning to allow for ample discussion, debate, and revision of the goals and structure of the program. This group met four or five times in the fall of 2014 to develop the program's potential learning outcomes, which were ultimately expressed in the form of courses and a full curriculum. 116

In February of 2015, the School of Canadian Studies' curriculum committee members presented their proposal to the AEC and met with both the subcommittee on curriculum and the AEC membership to field questions. A team of external reviewers, including two Elders, visited the Carleton campus to review the proposal in October of that year. The program went through various approval steps at the university level in the winter and spring of 2015; this included financial approval by the University, and the endorsement of the School of Canadian Studies in April 2015. The Faculty of Arts and Social Sciences and the Faculty Board and Senate gave their

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¹¹⁴ A full copy of the agreement is included in the appendices

A full copy of the plan is included in the appendices

A copy of the proposed curriculum can be found in the appendices.

consent in the fall of 2015, and final approval was given to the program by the provincial government on May 4, 2016.

_ Students, faculty and staff alike share a hopeful vision for the future of Aboriginal programming at Carleton University. In 2016, there is significant interest in post-secondary institutions regarding the inclusion of Indigenous pedagogies, but the means by which this inclusion might take place are under considerable debate.

My vision for the future involves the incorporation of Indigenous content in all courses where this may be deemed appropriate. Obviously there are some, introductory Latin, for example, where it is probably not. To get there we shall need to increase the number of faculty members capable of teaching such content, and this means hiring Indigenous faculty across the campus, and not only in the soon to be renamed School of Indigenous and Canadian Studies. Facilitating this through the provision of resources will require the special attention of the university's senior administration, and especially the President and Provost. I would also like to see a graduate program in indigenous Studies, but that should develop naturally in the coming years. 117

There is guarded optimism regarding the current structure of Indigenous programming at the University. Carleton has certainly made significant strides in including Aboriginal culture in course curricula, and in recognizing Indigenous peoples and their rights, but many believe that there is some way to go in terms of reconciliation and understanding of Indigenous pedagogies before anyone could say that Carleton is truly inclusive of Native people.

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¹¹⁷ John Osborne, personal correspondence, 5 May, 2016.

In a decolonized education space, the hierarchical structure would make room for a collaborative, cooperative learning culture. Hierarchical structures have placed strain on relationships in the past, and have often resulted in disheartened or disillusioned students. That is not what we need to have happen to Indigenous students. Carleton needs a space where professors and instructors come to agreement with the Community about what it means to practice decolonizing spaces as opposed to replicating a colonial institution and history by insisting on rigour, writing and deadlines. It is incumbent upon the University to provide a place where Indigenous ways of knowing and knowledge (re)production can be conveyed in different ways; orally, for example, or through art. It is crucial for students to receive credit for life experience, and be supported regularly through proactive relationship building and maintenance by departmental staff, professors, directors, and supervisors. Community members need to be part of that support circle that breaks down the divide between the institution and the community. 118

Others do not merely have a vision of the future, but have hope for the evolution of practices that have already been put in motion in various departments to incorporate Indigenous ways of knowing. Indigenous languages, which are central to Aboriginal identity, were first included in the course offerings in the 1990s, and it has been a challenge of the School of Linguistics and Language Studies to consistently maintain these language courses, despite their firm commitment to promoting and protecting Indigenous language.

My vision for the future is a hope, really, that one day we will have offerings in at least three Aboriginal languages—Anishnaabemowin, Mohawk, and Inuktitut—and it would be great to have even more; for example, Cree. My hope is that it will become less and

¹¹⁸ Pitseolak Pfeifer, personal correspondence, 5 May, 2016.

less difficult to find Indigenous teachers who are qualified to teach language and who are prepared to do so in a university setting. It would be nice also to be able to have language offerings beyond the first year. To help us get there, I hope that programs like our own degree program in Applied Linguistics and Discourse Studies will attract more and more Indigenous scholars-in-the-making who are interested in language and language teaching and learning. I hope that our School can partner with communities in the region, like Kitigan Zibi and Akwesasne, to both attract more students and to engage in language documentation, maintenance, and revitalization projects in those communities. Our School is developing a strength in language documentation, maintenance, and revitalization, with a brand new hire this year joining others in our scholarly community already working in these areas. One problem in getting qualified Indigenous teachers to come and teach here is that one course per term is not enough to live on. I hope that the university community can come together to find creative solutions to this problem, whether it be collaborating with other institutions, teaching language classes here, at the University of Ottawa and at Algonquin, or finding ways for potential instructors to contribute to more than one department here at Carleton. 119

There have been significant hurdles to overcome in what are admittedly preliminary steps in the acceptance and incorporation of Indigenous knowledges across the University. Some believe that Indigenous students should be encouraged to enter Carleton without special recognition of their culture; that the University should perhaps focus on attraction and retention of students, as opposed to introducing Indigenous pedagogy across the board. This argument, according to some observers, has merit: mandatory Indigenous

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¹¹⁹ Randall Gess, Personal correspondence. 10 May, 2016.

programming, for example, has the potential to dilute Indigenous knowledge, which might be better acquired in First Nation, Métis and Inuit communities. ¹²⁰ Carleton, however, is on a path toward not only inclusion, but the elevation of Indigenous knowledge and pedagogies, seeing these as valuable in all disciplines, not only those specifically devoted to the study of Indigenous culture.

My vision of the future of Aboriginal programming at Carleton University is that the insights and wisdom of Indigenous knowledge are acknowledged and incorporated into curriculum, including curriculum in the natural and applied sciences and business. I have a vision of an institution that continues to make major contributions to ethically-based research that enriches understanding and engages with issues of concern to Indigenous peoples. I see an institution that continues to recognize the power of learning as a means of building understanding and engagement on well-being, sharing the land and sharing a future based on mutual recognition, mutual respect, sharing and mutual responsibility; the four RCAP principles. ¹²¹

Aside from the more practical aspirations for Aboriginal programming at the University, there is a desire for the incorporation of Indigenous ways of doing things on a more human level. As opposed to instituting specific Indigenous –based courses or programs, some see the inclusion of a different worldview as central to the changes necessary at Carleton to truly reconcile non-Indigenous people with First Nations, Inuit and Metis communities.

One of the things that I've been thinking about is less prescriptive and more about the spirit of Aboriginal programming at Carleton. My vision for Aboriginal programming and the

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¹²⁰ DeHaas, Josh. "Why Indigenous Studies shouldn't be mandatory." Maclean's. 23 February, 2012.

¹²¹ Katherine Graham, personal correspondence, 9 May, 2016.

growth of the Aboriginal community at Carleton is of a place where we are able to laugh.

One of the things that I appreciate at Carleton now, and I hope will continue in the future, is that at Carleton I have encountered many Indigenous people with a very good sense of humour.

One of the things that I think defines us as Indigenous peoples is our sense of humour.

Humour is a really important part of many Indigenous cultures. Humour is an important indicator that we are succeeding in our objective to build a strong and vibrant Indigenous community at Carleton because it signals that:

- We have a vibrant and strong community. We are surrounded by other Indigenous peoples who understand and value our humour and who can laugh with us.
- We have a safe and supportive community. We have the knowledge to be able engage with each other in humorous and respectful ways.
- We are confident and resilient community. We can see the humorous side of life even when we are confronted with challenges.

Finally, I think that we can use humour to remain connected to our diverse cultures and traditions. 122

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¹²² Personal correspondence, 12 May, 2016.



New Sun Conference. Photo by Allan Ryan, 2016.

APPENDICES

Appendix A

MacOdrum Library Archival Documents:

Keyword-Aboriginal

-Various media,

Contents: 78.76 m textual records, approx. 1775 Photographs, 12 Architectural Models, 30,000 Architectural Drawings, 534 3.5" Floppies, 445 5.25" Floppies, 32 CDs, 49 Back-Up Tapes, 29 Audio Cassette Tapes, 5 Small Back-Up Tapes, 4 Diction Tapes, 1 Hard Drive. **Douglas Cardinal, creator**

- -President's Files "Aboriginal Communities and **Urban Sustainability** by Kathryn Graham and Evelyn Peters, Executive Summary, December 2002" Archives and Research Collections –2002 **Aboriginal peoples in urban settings draft**. "Strengthening Democracy through Town Hall meetings." List of possible subjects, including biotech and genetic privacy, environment.

 -President's Files "Exploring Possibilities for Aboriginal and Municipal **Self-government** by Russell Banta August 20, 2002"
- "A national **overview** of the Department of Communications consultation with aboriginal peoples on Canadian archaeological heritage." 1991
- "Intellectual property and aboriginal people: a **working paper**." Indian and Northern Affairs, 1999
- -The Social Contract Project The Kind of Canada We Want: "Aboriginal Participants" 2002
- -NTW Aboriginal **Heritage Garden**: Correspondence, proposal, agenda, reports, 1996
- File: Centre for Aboriginal **Education, Research and Culture**, 1992-1993
- -File: Summer **Institute** for Aboriginal Peoples brochure, Mar. 1992

- -File: Aboriginal Communities and Urban Sustainability, 2002
- -Video: "Royal **Commission** on Aboriginal Peoples Focusing the Dialogue" [n.d.] (VHS)
- -File: Aboriginal Centre's Invitations-**Joy MacLaren**, August 1995
- -File: Centre for Aboriginal Education, Culture and Research, n.d.
- -Photo: Convocation photo of unidentified Aboriginal woman, n.d.
- -University of Saskatchewan, Aboriginal Student Space Project

Contents: Textual record, Architectural drawing

- -File: 1998 Family Network, Aboriginal Aids Prevention Strategy
- -File: 1995 Royal **Commission** on Aboriginal Peoples
- -File: Aboriginal Peoples Summer **Institute**, Mar. 1993
- -Correspondence: "Update on **Aboriginal Paper**" [2009]
- -Wabano Centre for Aboriginal Health 2010

Contents: Textual record, Architectural drawing

-Miziwe Biik Aboriginal **Housing Development** 2007

Contents: Textual record, Architectural drawing

-File: 1996 Aboriginal **project**

Keyword: Indigenous

- -File: "Indigenous peoples and the use of **intellectual property rights** in Canada: Case studies relating to intellectual property rights and the protection of biodiversity", 1997.
- -File: "Intellectual property rights, **biodiversity** and indigenous knowledge: a critical analysis in the Canadian context", 1997

- -File: "Our culture, our future: proposals for the recognition and protection of indigenous cultural and intellectual property", 1997
- -File: Indigenous People: Seating guide, Journal issue, 1992
- -File: Centre for Indigenous Environmental Resources, 1997
- -Textual record: University of Alberta Indigenous Centre Concept
- -File: Indigenous Peoples **Support Network**, n.d.

Keyword: First Nations

- -Engagement Files; Meeting with Bob Watts, Assembly of First Nations, May 6, 2004
- -File: Neeginan **Development**

Contents: Textual record, Graphic material, Architectural drawing

- -File: **First Nations**: Publications, pamphlet, Indian Act, correspondence, newspapers, 1988-1991 (2 parts).
- -File: Inactive Project Contract Files; First nations youth and Oil Sands, proposal, C221, 2008
- -File: Canadian Museums Association/Assembly of First Nations Conference, 1991-1992
- -File: Sioux Lookout Meno-Ya-Win Health Park

Contents: Textual record, Architectural drawing

- -File: First Nations College Guide Ad, 1997
- -File: Manitoulin's First Nations: booklet, photographs, 1994-1995
- -File: Kitigan Zibi Anishinabeg First Nations. Contents: Architectural drawing, n.d.

Keyword: Indian

The Indian; a **farce** by John Fenwick. / [microform], 1954

- -File: Cooperation and Liaison with Federal Government –Indian and Northern Affairs:
 Contents: Pamphlet, reports, correspondence, speech notes, programs, draft, order paper and notices, 1973-1979
- -File: Indian and Northern Affairs, Construction Costs Manual, 1982
- -File: Indian and Northern Affairs Guidelines and Manuals: Drafts, 1979
- -File: Indian and Northern Affairs **Guidelines and Manuals**: Drafts, 1974-1980
- -Cassette: 1 mini data cassette pertaining to the Institute of American Indian Arts project, n.d.
- -File: **Engagement** Files; "Telcon w/Randy Cleveland, Indian Northern Affairs, Jan 26/05"
- -File: First Nations: Publications, pamphlet, **Indian Act**, correspondence, newspapers, 1988-1991
- -Thesis chapter: Draft Chapter 2 "The Movement of Indian Relations Between the Wars", n.d.
- -File: Inactive Project Contract Files; Indian Affairs and N. Devel., C221, 2008-2009
- -File: "Indian land claims in Canada: edited by Bradford W. Morse", n.d., 2 parts
- -File: Appropriate Building and **Energy Systems** for **Quebec** Indian Communities: Report (photocopied), 1976
- -File: Legal protection of Indian Art, Indian and Northern Affairs, n.d.
- -Textual record, Architectural drawing: Kamloops Indian Band Land Use, n.d.
- -Textual record: Saddle Lake Indian Community Masterplan, n.d.
- -Textual record: Gila River Indian Community Governance Centre, 1996
- -File: Judith Maxwell; **Indian Affairs**, 1996
- -File: McDougal, Robert, creator. "Indian Writing in English", n.d.
- -File: Canadian Historical Association (CHA) Indian **History**, Sydney Wise, creator. 1982

- -File: The Politics of **Special Status**: Indian Associations and the Administration of Indian Affairs, Sydney Wise, creator. 1981
- -File: Indian Art: Journal issues, publication, 1986-1990, Dalibard, Jacques, creator. n.d.
- -File: Canadian Indian Policy: A Critical Bibliography, Dalibard, Jacques, creator. n.d.
- -Architectural Drawings: Oneida Indian Nation of New York **Shopping Mall** Building, Douglas Cardinal, creator. 1992-93
- -File: National Museum of the American Indian, Sydney Wise, creator, n.d.
 - Contents; Graphic material, 184 Architectural Drawings, Sound recording. 47 Photographs 4 Slides 0.3 Feet Textual Records, n.d.
- -File: Inactive Project Contract Files; Indian/Northern Affaire, F82, 2003-2004
- -File: Bleasdale, Ruth. "Manitowaning: An Experiment in Indian Settlement", 1974. Sydney Wise, creator.
- -File: Indian and Northern Affairs Publications: Reports, 1974-1977 (2 parts). Dalibard, Jacques, creator.
- -File: "**Penitentiary** Building: Lower Fort Gary. Architectural Investigation" By Indian and Northern Affairs, 1972. Dalibard, Jacques, creator.
- -File: "The **Indian Question** in Canada: An Appraisal in the Light of Gauder", 1973. Sydney Wise, creator.
- -File: **Indian and Northern Affairs** Guidelines and Manuals: Guidelines, standards, Heritage Canada Foundation, creator. 1979
- -File: Appropriate Building and **Energy** Systems for **Quebec** Indian Communities: Report (photocopied), Heritage Canada Foundation, creator. 1976
- -File: "Indian land claims in Canada: edited by Bradford W. Morse" Denhez, Marc, creator. n.d.

- -File: Inactive Project Contract Files; Indian Affairs and N. Devel., C221, 2008-2009
- -Engagement Files; "Telcon with Randy Cleveland, Indian Northern Affairs, Jan 26/05"
- -File: First Nations: Publications, pamphlet, **Indian Act**, correspondence, newspapers, 1988-1991, Dalibard, Jacques, creator.
- -Cassette: 1 mini data cassette pertaining to the Institute of American Indian **Arts** project. Douglas Cardinal, creator. n.d.
- -File: Indian and Northern Affairs, **Construction** Costs Manual, 1982 <u>Heritage Canada</u> Foundation.
- -File: "Procedures, **licensing, legislation** and all that", Indian and Northern Affairs guidebook, 1977
- -File: "Intellectual property and aboriginal people: a working paper" Indian and Northern Affairs, 1999, <u>Denhez, Marc</u>, creator.
- -Cassette: 14 audio cassettes pertaining to the National **Museum** of the American Indian project, Douglas Cardinal, creator, 1996.

Keyword: Inuit

Note: (The term 'Eskimo' does not appear in the archival search)

- -File: "Agreement between the Inuit of Nunavut settlement area and Her Majesty the **Queen** in right of Canada", n.d.
- -File: "Inuit Tapirisat of Canada report on proposals to establish national **wilderness parks** in Inuit Nunangat", 1979
- -File: Inuit **Art** Collection Tyler/Brooks 1991-1992
- -File: Inuit **Art** Collection Tyler/Brooks II 1993

-File: **Inuit**, 1988 [one photocopied article]

Keyword: Métis

-File: Métis: Archival Sources for Treaties and Historical Research Centre, n.d.

-File: The Métis: Study prints, atlas, teacher's guide, ca. 1970s

Keyword: Native

-File: National **Museum** of the American Indian

Contents: Textual record, Graphic material, Architectural drawing, Sound recording

-File: Native Indians 3

Contents: Chapters (photocopied), lists, bulletin, table of contents (photocopied), correspondence, publication, 1987-1990 (3 of 5) creator: Heritage Canada Foundation

-File: West Coast Native

Contents: Maps, publications, guides, reports, articles (photocopied), information package, booklet, pamphlet, 1980-1988 (4 parts).

-File: Library Historical Collection. Social Sciences Division. Canadian Association in **Support** of the Native peoples. Correspondence. 1973-4.

-Audio file: "Friendship **Treaty Signing**, Manitoulin Native **Protest Rallies** and Newscasts" VHS n.d

-File: Lecture VI native peoples & the west, n.d.; [H330B c.1977]

-File: Native **Heritage**

Contents: Reports, publications, guide, newsletter, pamphlet, correspondence, 1991-1992 (3 parts).

-File: **Native** Indians 1

Contents: Program, publications, study, report, 1984-1989 (1 of 5)

-File: Annual Debate Series - Native Governments **Sovereign** States? (116 mins)

-File: "What We Can **Learn** from Native People", n.d. (pre 1997)

-File: People of Native Ancestry: Curriculum Guide, ca. 1970s Creator: Jacques Dalibard

-File: Native Indians 1: Reports, pamphlet, 1993-1994 (5 of 5) Creator: Heritage Canada

Foundation

-File: Native Indians 1: Publications, cards, 1986 (4 of 5) Creator: Heritage Canada Foundation

-File: School of Work "Native **Graduate Training** Program", n.d.

-File: Women's Issues - Native **Women**, 1974-1991

-File: Native Issues, **News** Campaign Package, 1991

-File: Blue Quill Native Education Centre

Contents: Textual record, Architectural drawing

-File: Dawson Creek Native Housing Society, n.d. Architectural Drawing. Creator: Douglas

Cardinal

-File: Native Studies **Conference**, Sydney Wise, creator. 1975

Appendix B

CUHAP Dissertations and Theses

1962-2015

Collier, Brittany. A new partnership or collaborative colonialization?: A case study of Torngat Mountain National Park. Diss. Carleton University, 2015.

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- MacNeil, John Grant. *The construction of Identity among Inuit Men in Ottawa through*Foodways. Diss. Carleton University, 2015.
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- Seguin, Alisha. Remembering the Civil Service: Work and Life Stories of Indigenous Labourers in the Canadian Federal Civil Service. Diss. Carleton University, 2015.
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- Cooper-Bolam, Trina Johanne. *Healing Heritage: New Approaches to commemorating Canada's Indian Residential School System.* Canadian Studies, Carleton University, 2014.
- Gagnon, Marie-Anne. "A recipe for colonialism": representations of Aboriginal peoples in 1960s Canadian cookbooks. Diss. Carleton University, 2014.
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- Crete, Jean-Philippe. *A disciplined healing: The new language of Indigenous imprisonment in Canada*. Diss. Carleton University Ottawa, 2013.
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Carleton University Art Gallery (CUAG)

The exhibition, acquisition, and publication of artwork by Indigenous artists have been defining

features of Carleton University Art Gallery's program since it opened in 1992.

As settlers working within a colonial society and framework, we at CUAG aspire to decolonize

ourselves, our work, and the gallery. We understand conciliation as an ongoing process realized

through respectful relationships, in which art has a vital role to play. Through our work with

Indigenous artists, curators, writers, Carleton students, professors, staff, and members of the

National Capital region, we will continue to make Indigenous programming will continue to be a

pillar of CUAG's activities.

Collection: First Nations and Métis artists

CUAG has collected the work of Indigenous artists since its founding in 1992. Of the 29,784 works in CUAG's collection, 2822 are by Indigenous artists. The collection is a rich resource for display, research, and scholarship: approximately half of CUAG's exhibitions have featured the collection.

The collection has grown largely by donation. In 1999, for example, the Métis artist Rita Letendre donated 49 of her own works, including 38 prints documenting four decades of her printmaking activity. Two years later, Saulteaux artist Robert Houle donated from his personal collection 39 works by Aboriginal and Inuit artists such as Arthur Renwick, Bonnie Devine, Alex Janvier, and Bob Boyer.

The collection features large bodies of works on paper by contemporary artists such as Carl Beam, Shirley Bear, Ann Beam, and Lance Belanger, as well as a group of drawings and paintings by Norval Morrisseau and artists he influenced who work in the Woodlands style, including Brian Marion, Goyce Kakegamic and Doug Kakegamic.

Several prominent collectors of Indigenous art have also enriched our holdings. Victoria Henry, who owned and operated the Ufundi Gallery in Ottawa from 1975-1992, has donated work made by artists she represented there. Henry's gift includes some major works on paper by Carl Beam including *Portrait as John Wayne*, *Probably* (1991), Gerald McMaster's drawing *Warrior* (1989), and several beautiful quillwork baskets by Delia Bebonang and Josephine Bondi. In 2007, Dr. Andrew and Carolle Anne Armour donated a large collection of mainly Inuit art that

also included several historical Aboriginal objects, the most notable of which are two museumquality argillite panel pipes carved by anonymous nineteenth-century Haida artists.

The most significant donation of Indigenous art came in 1999 from Dr. George and Joanne MacDonald. Dr. MacDonald, an authority on Haida art and former director of the Canadian Museum of Civilization, and his wife, Joanne, were avid collectors of prints made by Aboriginal artists of the Northwest Coast of British Columbia. Their donation featured nearly 600 prints by acclaimed artists like Bill Reid, Susan Point, Tony Hunt, Robert Davidson, Freda Diesing, and Ron Hamilton. The George and Joanne MacDonald Collection of Northwest Coast Graphic Art extensively documents the achievements of coastal Aboriginal artists from the 1960s through the 1980s.

Collection: Inuit Artists

CUAG's collection includes close to 1600 works by Inuit artists, which is divided more or less equally between works on paper (prints and drawings) and sculptures. Highlights of the graphics collection include major bodies of drawings by Luke Anguhadluq and Parr; other well-represented artists include Kenojuak Ashevak, Jessie Oonark, Davidialuk, Helen Kalvak and Françoise Katalik Oklaga. The sculpture collection includes impressive works in stone, bone, ivory and antler by John Pangnark, Andy Miki, Irene Taviniq Kalurak, John Kavik, Tiktak, Pudlo Pudlat, Pauta Saila, Barnabus Arnasungaaq and Ovilu Tunillie.

Public Art on Campus and Recent Major Purchases

Zacharias Kunuk / Igloolik Isuma Productions

Nunavut (Our Land) 1995

DVD set (13-part TV series was produced, directed, written, and acted by Inuit. It brings to life the people, setting, and story of how Inuit in the Igloolik region of the Arctic lived on the land in the 1940s.)

Kent Monkman

Dance to Miss Chief (2010)

Digital Video, 5 minutes

Edition 1/3

Jamasie Pitseolak

The Student (2010)

Drypoint on paper

Edition 12/12

Purchased with the support of the Herb and Cece Schreiber Foundation

The Day After (2010)

Drypoint on paper

Edition 12/15,

Purchased with the support of the Herb and Cece Schreiber Foundation

Kananginak Pootoogook (Canadian, 1935-2010)

Untitled (man with snowmobile) (2006)

Coloured pencil and ink on paper

Untitled (women's tools) (2006)

Coloured pencil and ink on paper

Mary Anne Barkhouse

Locavore (2015)

Cast bronze

Purchased and installed with the generous support of President Runte, the Faculty of Arts and Social Sciences, and the Canada Council for the Arts Acquisition Grants Program.

On 1 September 2015, Mary Anne Barkhouse's sculpture *Locavore* was unveiled in a ceremony with the artist. The first public art work by an Indigenous woman in Ottawa, *Locavore* is located in the campus quad outside Paterson Hall, which houses *Ojigkwanong* (Algonquin for "morning star"), the University's Aboriginal Centre.

Rebecca Belmore

March 5, 1819

Two-channel video installation (2:44 running time to be projected on opposing walls and looped)

Edition 3/3

Purchased with the support of the Canada Council for the Arts Acquisition Grants Program.

In 2016, CUAG acquired Rebecca Belmore's major video installation *March 5, 1819* which was featured in her 2013 solo exhibition at CUAG. CUAG is co-publishing an artist book featuring *March 5, 1819* with McMaster University Art Gallery and The Rooms, Provincial Art Gallery Division, who also hold an edition of this work in their collection and there are plans to tour this video installation as an exhibition.

Performance on Campus

In conjunction with the exhibition *Making Otherwise: Craft and Material Fluency in Contemporary Art*, Ursula Johnson performed *L'nuwelti'k (We Are Indian)* (2012-ongoing) on 20 June 2014 to mark National Aboriginal Day. Images from the performance are on the *Making Otherwise* exhibition page of the CUAG web site.

Lisa Myer's *Shore Lunch* (2015) was presented on campus beside the Rideau River as part of the exhibition *Human Nature* (2015) and *Good Afternoon* performance event.

Exhibitions

CUAG has regularly presented solo and ambitious thematic group exhibitions of leading Indigenous artists since it opened in 1992. Solo exhibitions have featured such artists as Robert Houle (1993 and 2001), Gerald McMaster (1994), Jeff Thomas (2000), Kenojuak Ashevak

(2000), Carl Beam (2005), Glenna Matoush (2006), Shuvinai Ashoona (2009), Helen Kalvak (2009), Frank Shebageget (2010), Zacharias Kunuk / Igloolik Isuma Productions (2009), Nadia Myre (2011), Rita Letendre (2011), Rebecca Belmore (2013), Raymond Boisjoly (2014). In the summer of 2016, CUAG debuted *Meryl McMaster: Confluence*, a touring survey exhibition that will be presented at six venues across Canada from 2016-2018.

A select list of the many group exhibitions in which Indigenous artists have been prominently featured includes: Human Nature (2015), Making Otherwise: Craft and Material Fluency in Contemporary Art (2014); Dorset Seen (2013), Patriot Loves: Visions of Canada in the Feminine (2011), Sanattiaqsimajut: Inuit Art from CUAG's Collection (2009), Anthem: Perspectives on Home and Native Land (2008); Red Eye: First Nations Short Film and Video (2006); The Raven Revived: The George and Joanne MacDonald Collection of Northwest Coast Graphic Art (2001), Objects of Admiration: Selections from the Collection of Robert Houle (2000), From Icebergs to Iced Tea: Photographs and Films by Inuit and First Nations Artists (1994).

Walking With Our Sisters

Walking With Our Sisters, presented in partnership with Gallery 101, stands out as a unique, powerful, and highly significant project in CUAG's history. Walking With Our Sisters is a commemorative art installation of more than 1800 pairs of beaded vamps that honours and respects the lives of missing and murdered Indigenous women, girls, and Two-Spirit people. Initiated by Métis artist and activist Christi Belcourt in 2012, Walking With Our Sisters has grown to involve a dedicated core of volunteers and is realized by local committees and teams of

volunteers as it tours across Canada. The presentation in Ottawa of Walking With Our Sisters

was supported by the WWOS Ottawa Committee and many volunteers.

For CUAG director Sandra Dyck's reflections on the project, see

http://carleton.ca/fass/2015/fass-blog-walking-with-our-sisters-and-other-journeys-by-sandra-

dyck-director-of-the-carleton-university-art-gallery/

List of exhibitions featuring Inuit artists

CUAG has consistently presented exhibitions featuring the work of Inuit artists since it opened in

1992. This is a comprehensive list.

1992

A Collection is Only Human

1993

Cape Dorset and Baker Lake Prints from the Tyler/Brooks Collection of Inuit Art

Selections from the Tyler/Brooks Collection of Inuit Art

Poetic Visions: The Tyler/Brooks Collection of Inuit Art

1994

Patiently I Sing: Selections from the Tyler/Brooks Collection of Inuit Art

From Icebergs to Iced Tea: Photographs and Films by Inuit and First Nations Artists

1995

Shamanism as Subject Matter, curator Rose Ann Hoffenberg, 6 August – 22 October

Qiviuq: A Legend in Art, curator Jennifer Gibson

1996

A Living Tradition: The Work of Inuit Women and Men

Lithographs by Pitseolak Niviaqsi

1997

Qamanittuaq, Where the River Widens: Drawings by Baker Lake Artists, touring exhibition

organized by the Macdonald Stewart Art Centre

We Do Not Believe, We Fear . . . : Spirits and Legendary Figures

Making Art Work in Cape Dorset

Song and Dance in Inuit Art

1998

Inuit Art from Povungnituk

Motherhood in Inuit Art

The Arctic Lithograph

1999

Assisted by Magic: Prints by Helen Kalvak

Celebrating Nunavut: Inuit Art from the Tyler/Brooks Collection

The Intelligent Eye: The R.D. Bell Collection of Inuit Art

A Parallel Vision: The Tyler/Brooks Collection of Inuit Art

The View from Here: Interpretations of Life in the North

2000

The Dance in Inuit Art

Inuit Myths of the Sea and Sky: The Tyler/Brooks Collection of Inuit Art

Flights of Fantasy: Kenojuak and Birds

2001

Making Markets: The Priscilla Tyler and Maree Brooks Collection of Inuit Art

Visions: Selected Works from the John and Mary Robertson Collection

Creatures of the World: The Tyler/Brooks Collection of Inuit Art

Private Myths and Public Dreams: Inuit Art and Surrealism

2002

Territories of Mind and Spirit: The Priscilla Tyler and Maree Brooks Collection of Inuit Art

2003

The Ways of the Past Live Today: Ten Years of Collecting Inuit Art

Jessie Oonark: Drawing on Memory

Arches and Awnings: Architecture in the Arctic

2004

Inuit Drawings: Sentinels of Memory

In-Grained: Woodcuts of the Canadian Landscape

From Within – Materials and Forms of Inuit Sculpture

2005

Struggle and Survival: The Priscilla Tyler and Maree Brooks Collection of Inuit Art

An Enduring Partnership: Introducing the Lowell Schoenfeld and Josephine Mitchell Collection

of Inuit Art

Drawn Together: Cape Dorset Graphic Artists

2006

By the Book?: Early Influences on Inuit Art

Living Landscapes

Sanavik Impressions

2008

Not a Trivial Pursuit: Hunting in Inuit Art

Nanuit: The Polar Bear in Inuit Art

2009

The Art of Transformation: The Fantastic in Inuit and Northwest Coast Art

Shuvinai Ashoona Drawings

Sanattiaqsimajut: Inuit Art from the Carleton University Art Gallery Collection

"Inuit Piqutingit/What Belongs to Inuit": Videos and Films by Igloolik Isuma Productions

2010

In the Hands of Women: Inuit Uluiit and Qulliit

Ijurnaqtut: Whimsy, Wit and Humour in Inuit Art

2011

Parr and Luke Anguhadluq: Drawing from Life

"Truly Canadian": Inuit Art and National Identity

2012

The Past Is Present: Memory and Continuity in the Tyler/Brooks Collection of Inuit Art

2013

Dorset Seen

2014

Inuit Prints: Japanese Inspiration, touring exhibition organized by the Canadian Museum of

History

Inuit Art: Skin Deep

2016

Keeping Record: The Documentary Impulse in Inuit Art

Publications

Anthem: Perspectives on Home and Native Land (2008)

The Arctic Lithograph (1998)

The Epic of Qayaq

Frank Shebageget: Light Industry (2010)

From Icebergs to Iced Tea (1994)

Kanata: Robert Houle's Histories (1993)

Making Art Work in Cape Dorset (1997)

Nadia Myre: Encounters (2011)

Palisade: Robert Houle (2001)

Patiently I Sing: Selections from the Tyler/Brooks Collection of Inuit Art (1994)

Qiviuq: A Legend in Art (1996)

Requicken: Glenna Matoush (2006)

Sanattiaqsimajut: Inuit art from the CUAG Collection (2009)

Shuvinai Ashoona Drawings (2012)

Meryl McMaster: Confluence (2016)

Rebecca Belmore (forthcoming, 2016)

Dorset Seen (forthcoming, 2016)

In 2009 CUAG produced a major collection catalogue entitled *Sanattiaqsimajut: Inuit Art from the Carleton University Art Gallery Collection*. This full-colour, richly-illustrated, 232-page hardcover book documenting the highlight's of CUAG's important Inuit art collection and featuring the work of 34 guest writers. This book was awarded first prize in catalogue design by the American Association of Museums publication design competition (2009) and "special recognition" in the category of art publication of the year by the Ontario Association of Art Galleries (2010).