

COUNCIL STRATEGIC INITIATIVE FUND – APPLICATION FORM

Name of Event: **Making Treaty 7 Premiere Performances**Date of Event: **September 11-14, 2014**Name of Organization: **Making Treaty 7 Cultural Society**Name of Payee: **Making Treaty 7 Cultural Society**

Contact Names, Phone Numbers, Email Addresses:

- **Michael Green, Creative & Executive Director: 403-874-4011, michael@makingtreaty7.com**
- **Anita Eagle Bear, Administrative Manager: 403-478-6965, anita@makingtreaty7.com**

Mailing Address: **#21, 225 – 8th Ave. SE, Calgary, AB, T2G OK8**Dollars Requested: **\$50,000**

In kind services requested (identify specific services and approximate money value.
Estimates will be available from your City contact for the in-kind service requested)
None

Who have you been in contact or discussion with at the City? (Please list name, department and phone number for each)

- **Councillor Brian Pincott, brian.pincott@calgary.ca**
- **Councillor Evan Wooley, evan.wooley@calgary.ca**
- **Chima Nkemdirim, Office of the Mayor, chima.nkemdirim@calgary.ca**
- **Lorna Crowshoe, Aboriginal Issue Strategist, Lorna.Crowshoe@calgary.ca**

Event Description:

Objectives of event- describe benefits to The City and alignment with Council priorities as per the document "Looking Ahead-Moving Forward"

- **Strengthens Calgary's Voice by launching an Aboriginal Culture Tourism event;**
- **Provides cultural leadership by demonstrating themes of heritage, community, history, human rights and social justice through professional theatre;**

- Tells our stories, and invites all inhabitants of Southern Alberta to learn what it means to be a “treaty person”;
- For further event description, please see the Making Treaty 7 Cultural Society strategic plan, attached.

Attach a copy of the event program or agenda.

As of yet, no program has been produced for the project. However, please find a program from the workshop production of the event (non-public) which was held in April 2015. Also, please see the Project Overview and Foundational Business Plan which outlines how the project is expected to grow and develop over the years.

Contribution to a positive image of Calgary.

Making Treaty 7 explores the historical significance of the events at Blackfoot Crossing in 1877, while investigating the consequences and implications of Treaty 7, 137 years later. It is an immersive, transformational experience that invites people of all ages and backgrounds to consider an enlightened, sustainable future for everyone – together.

Copies of marketing or publicity planned.

As of yet, no program has been produced for the project. However, please find a program from the workshop production of the event (non-public) which was held in April 2015. Also, please see the Project Overview and Foundational Business Plan which outlines how the project is expected to grow and develop over the years.

Scope of Event:

Number of communities supporting the event.

After more than 2 years of research, undertaken with the participation and endorsement of the community of Treaty 7 Elders, The Treaty 7 Chiefs' Association, the Making Treaty 7 Management Corporation and the Aboriginal Friendship Centre of Calgary, our Making Treaty 7 event will receive its world premiere in the Chautauqua Tent, September 11 – 14, 2014, as part of Heritage Park Historical Village's 50th Anniversary cultural program. The work outlined here has been created in collaboration with Banff Centre, One Yellow Rabbit Theatre and Alberta Theatre Projects. Heritage Park is a venue partner, and is contributing valuable in-kind infrastructure to the event.

Projected attendance.

1800 in the first year, 5000 in 2015, 10,000 in 2016, 15,000 in Canada sesquicentennial year 2017.

Does the event have a Local, Provincial, Federal or International profile? Please describe:

The project is of primarily provincial interest, but has an international scope. The Making Treaty 7 Cultural Festival will evolve into an Aboriginal Cultural Festival of interest to an international tourism market, but will always involve local artists, and will be created to involve Calgary and Alberta-based citizens.

Question	Response (Yes or No)	Comments
Is this a one-time request? If held in past years, attach prior year's financial statements.	yes	
Potential for the event to be ongoing?	yes	This project will grow to be An important project for Canada's Sesquicentennial year in 2017.
Is this a non-profit event?	yes	
Is the event a fund raiser?	no	
Other sources of funding accessed?	yes	A wide diversity of funding will be Required to make this project Happen.
Is this event promoting a commercial enterprise?	no	
Does the event duplicate or directly compete with an existing event already being staged?	no	
Scope of opportunities for Calgarians to participate.	yes	As outlined in the Project Overview And Foundational Business Plan, this Project will grow to involve a great diversity Of individuals and groups.

Please attach a budget for your overall event or initiative and also attach any additional information you feel necessary to support your request.

Please see attached

All applications must be received by The City at least sixty (60) days prior to the date of the event or commencement of the initiative. Exceptions to this requirement will be made only with the approval of the Event Advisory Committee or Council.

Requests go to the approving authority monthly, except August. You will receive written notice of the decision of the approving authority within ten days of the date of the decision. If you have any questions or require further information, please contact The City's designated Council Strategic Initiatives Fund contact, Mr. Jordan Miller at 403-476- 4307 or at Jordan.Miller@Calgary.ca

May 22 2014



Jordan Miller
Council Strategic Initiative Fund
City of Calgary
403-476- 4307
Jordan.Miller@Calgary.ca

Dear Mr. Miller,

On behalf of the Making Treaty 7 Cultural Society, I am hereby submitting an application for a Council Strategic Initiative Fund for a grant of \$50,000.

The first annual Making Treaty 7 performance project is being proposed as a strategic contribution to Mayor Nenshi's recent proclamation of Calgary's "Year of Reconciliation". Reconciliation is a major theme within this work.

After more than 2 years of research, undertaken with the participation and endorsement of the community of Treaty 7 Elders, The Treaty 7 Chiefs' Association, the Treaty 7 Management Corporation and the Aboriginal Friendship Centre of Calgary, our Making Treaty 7 event will receive its world premiere in the Chautauqua Tent, September 11-14, 2014, as part of Heritage Park Historical Village's 50th Anniversary cultural program.

Rehearsal and production work for this theatrical premiere will commence on August 18, as an interdisciplinary ensemble of 30 Aboriginal and non-Aboriginal artists - writers, designers, performers, musicians and ceremonial elders - will put the finishing touches on the creative work that began in December 2012, as part of Calgary's year as Cultural Capital of Canada. The work to be performed has been created in collaboration with Banff Centre, One Yellow Rabbit Theatre and Alberta Theatre Projects. Heritage Park is a venue partner, and is contributing valuable in-kind infrastructure to the event.

EPCOR Centre for
the Performing Arts

21, 225 8th Avenue SE
Calgary Alberta
Canada T2G 0K8

www.makingtreaty7.com
info@makingtreaty7.com

Furthermore, the material generated is being utilized as an instructional tool by the Discussing Treaty 7 educational advisory, and the study guides will complement the performance event.

This request is for one-time start up funding for an event that will occur annually, and develop exponentially. It is our intention to ask for a second contribution of \$50,000, to help fund the 2nd annual event, in one year's time.

I look forward to hearing from you.

Sincerely,

A handwritten signature in black ink, appearing to read 'Michael Green', is written over a light gray rectangular background.

Michael Green
Creative and Executive Producer

Making Treaty 7 World Premiere Performances Council Strategic Initiative Fund Request

EXPENSES

Artists' Fees	\$110,000
Production Costs	\$30,000
Marketing	\$7,000
Venue Costs	
rehearsal venue	\$12,000
performance venue	\$10,200
Travel, Accommodation & Per Diems	\$57,000
Elders Engagement	\$20,000
Subtotal	\$246,200
Adminis: 15% subtotal	\$36,930
TOTAL EXPENSES	\$283,130

REVENUES

Public Funding & Grants	
Canadian Heritage	\$50,000
Alberta Gov't Project Grant	\$50,000
(Culture, Aboriginal Relations,Tourism)	
Calgary Arts Development	\$35,000
Council Strategic Initiative Fund	\$50,000
subtotal	\$185,000
Corporate	
Suncor	\$25,000
Calgary Hotel Association	\$35,000
subtotal	\$60,000
Partnership	
One Yellow Rabbit (rehearsal venue)	\$10,300
Heritage Park (performance venue)	\$8,000
subtotal	\$18,300
Earned tickets	\$20,000
TOTAL REVENUE	\$283,300
Surplis/Deficit	\$170

bold inndicates CONFIRMED

Making Treaty 7 Cultural Festival

Project Overview and Foundational Business Plan



MAKING TREATY 7

Cultural Society
PFC2014-0598 Council Strategic Initiative Fund (CSIF) Request - Attachment
ISC: UNRESTRICTED

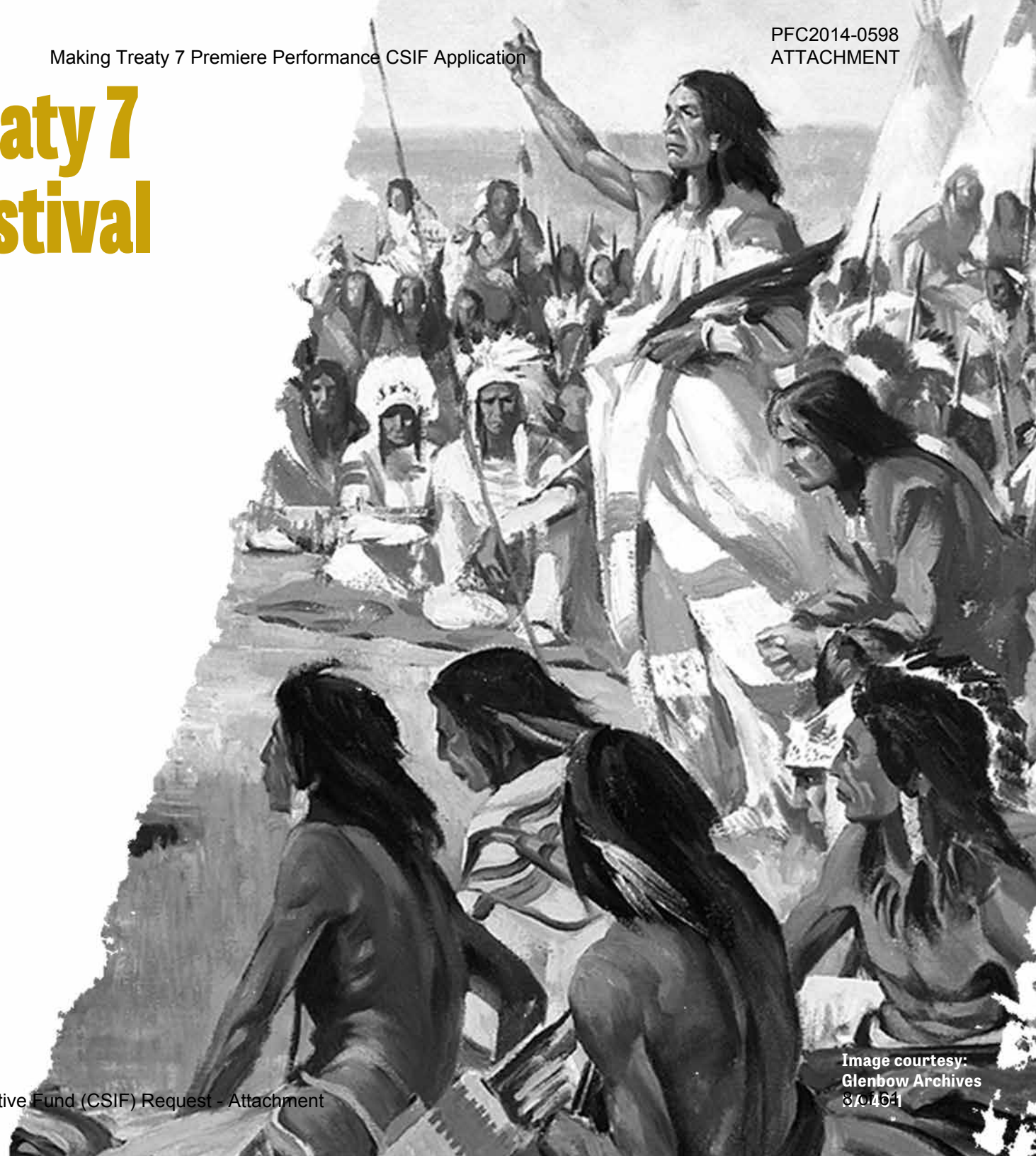


Image courtesy:
Glenbow Archives
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Making Treaty 7 Cultural Festival

*Project Overview
and Foundational
Business Plan*

*Prepared for:
Making Treaty 7 Cultural Society*

January 31, 2014

*Prepared by:
Canadian Ventures Inc.,
Calgary, Alberta*



MAKING TREATY 7

Cultural Society
PFC2014-0598 Council Strategic Initiative Fund (CSIF) Request - Attachment
ISC: UNRESTRICTED

Treaty 7 First Nations

Blackfoot Nations

Kainai
Piikani
Siksika

Stoney-Nakoda Nations

Bearspaw
Chiniki
Wesley

Tsuu T'ina Nation



MAKING TREATY 7

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The Making Treaty 7 Cultural Festival explores the historical significance of the events at Blackfoot Crossing in 1877, while investigating the consequences and implications of Treaty 7, 137 years later. It is an immersive, transformational experience that invites people of all ages and backgrounds to consider an enlightened, sustainable future for everyone—together.

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we are
all treaty
people

Image courtesy:
Platform Design
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EXECUTIVE SUMMARY

The Making Treaty 7 Cultural Festival is the only cultural event in Canada that connects all people with the First Nations heritage of Southern Alberta.

It is a celebration of the living cultures of the Treaty 7 area and an investigation into the historic events that marked the founding of the modern homeland we share today.

This is achieved with the large-scale, theatrical re-enactment of the 1877 signing of Treaty 7. This authentic performance is augmented by an immersive program of community activities, cultural exhibitions and educational opportunities.

Pageantry, music, dance, colour, flavour, tradition and ceremony—the Making Treaty 7 Cultural Festival is at once a deeply traditional cultural experience and very contemporary artistic event. Alberta invites the world to thrill to—and participate in—a performance experience like no other while sharing in the local cultural life, the natural healing power and the holistic global awareness of indigenous people here and everywhere.

At this important time of renewal and regeneration of Aboriginal culture, Making Treaty 7 Cultural Society invites local Calgarians, and visitors from across Canada and around the world to share an appreciation for who we are, why we are here, and how a knowledge of the founding cultures of this place will help make Canada a better home for all of us.

A Message from the Making Treaty 7 Cultural Society

We are all treaty people.

ii MAKING TREATY 7 PROJECT OVERVIEW AND FOUNDATIONAL BUSINESS PLAN

Introduction

The Making Treaty 7 Cultural Society, with assistance from Canadian Ventures Inc., has prepared this Project Overview and Foundational Business Plan (“Business Plan” or “Plan”) for the proposed showcase event—The Making Treaty 7 Cultural Festival. Funding for this Plan was provided by Alberta Tourism, Parks and Recreation, Tourism Division, Destination Competitiveness Branch. This Business Plan outlines the scope of the Making Treaty 7 Cultural Festival, describes its mandate and vision, presents planning frameworks, and an overall action plan for the inaugural Festival in September 2014 and future events.

This Business Plan outlines the evolving operations, production and financial structure of the Making Treaty 7 Cultural Festival. There is tremendous potential for this cultural and heritage tourism product in the field of Aboriginal Tourism with significant opportunities to draw from local, domestic and international travel markets.

Most importantly, The Making Treaty 7 Business Plan is an invitation to the cultural, corporate and public sectors to join in this ambitious and important project as funders, sponsors and/or partners and to participate in one of the most exciting interdisciplinary cultural endeavours in Alberta today.

The Making Treaty 7 Cultural Festival Overview

An annually occurring event centered on a large-scale re-enactment of the treaty signing at Blackfoot Crossing in 1877, the Making Treaty 7 Cultural Festival features one of the oldest forms of community performance. The history pageant is structured to allow any number of groups and individuals to participate in the retelling of the foundational tale of modern Southern Alberta. The larger characters, Chiefs Red Crow, Bearspaw and Bullhead, Colonel Macleod and Commissioner Laird, to name only a few, will be played by professional actors. The larger communities of people who were also there to witness and play their part in history, will be played by amateurs who have been rehearsed into their parts.

The inaugural edition of the Making Treaty 7 Cultural Festival will take place as part of the 50th anniversary of Heritage Park in Calgary, Alberta in September 2014. The Festival will grow and evolve each year, over an initial four-year planning cycle, with the full-scale outdoor event to be unveiled in September 2017—a gift to Canada for its 150th (sesquicentennial) celebration.

The Making Treaty 7 experience will be rooted in history and tradition, while exploring the treaty’s relevance today and tomorrow. The Festival will feature elements of traditional First Nations pageantry, tableaux-vivant, story-telling, horsemanship, music and dance. It will also include the integration of contemporary visual, media and performing arts. The culminating event will be a spectacular synthesis of authentic Western & First Nations culture, and international contemporary art practices, to breathe new life into a modern appreciation for Treaty 7.

EXECUTIVE SUMMARY

Global and Domestic Marketplace of First Nations Tourism

The global and domestic marketplace for Aboriginal Tourism includes authentic First Nations, Métis or Inuit activities, celebrations and festivals that offer Aboriginal and indigenous-themed experiences.

In a Canadian Tourism Commission study of Aboriginal Tourism, a primary directive of positioning Canadian Aboriginal Tourism was that “The most desired benefits of Canadian Aboriginal travel fall under ‘discoveries’ and ‘adventures’. Specifically, this centres on connecting to nature, a purer lifestyle, a more spiritual existence, and gaining an immersive understanding of a very different way of life.” Aboriginal Culture-based activities are considered a vital cluster of tourism products, experiences and services in the Province of Alberta and, according to Alberta’s Tourism Framework 2013-2020, domestic and international demand is high in the Calgary area.

The Making Treaty 7 Cultural Festival will be a showcase event that will attract an audience of Aboriginal people, mainstream Canadians and cultural tourists from around the world. Tourism trends indicate that among the 35 million people that visited Alberta in 2011, including residents of the Province and other parts of Canada, the U.S. and overseas countries, 41% stayed overnight and 39% were pleasure travelers. The Calgary and Area Tourism Region accounted for over 25% of all person-nights spent in the Province. A Travel Activities and Motivation Survey PFC2014-0598 Council Strategic Initiative Fund (CSIF) Request - Attachment
ISC: UNRESTRICTED

(TAMS) reports the largest Canadian and U.S. cultural tourist participation in historical sites, museums and art galleries, with considerable uptake of theme parks and exhibits, and a significant draw to Aboriginal cultural experiences.

Making Treaty 7 Cultural Festival is re-searching global, domestic and Alberta-based Aboriginal-theme tourism including the performing arts (theatre, dance, music), visual arts and crafts, festivals, museums and cultural centres, and historic sites and interpretive centres. This research provides valuable insight into the operations and production of major showcase events and venues, and in particular the programs and promotions of their aboriginal and indigenous cultures and heritage.

Marketing the Making Treaty 7 Cultural Festival

The Making Treaty 7 Cultural Festival will be positioned in the marketplace as an immersive, highly original participatory experience to engage, educate and entertain a diverse audience, and to engender a deeper understanding of Alberta’s roots in First Nations culture. It will be the only cultural event in Canada delivered in a historic pageantry style as a large-scale, theatrical re-enactment of the 1877 signing of Treaty 7.

The Festival will be presented primarily as an Aboriginal Tourism product, with its distinct performances, programs and activities; and also, as an educational cultural experience. Pricing approaches for the theatre tickets,

cultural programs, participation in the re-enactments and other activities are being developed competitively against other local and domestic festivals to attract the target audience groups. A marketing framework with priorities and goals, a set of marketing tools and tactics, and a communications and media action plan provides a foundation for marketing the Festival.

The most marketable venue and location for the staging of the Making of Treaty 7 Cultural Festival has been determined to be Heritage Park in Calgary, Alberta. As the Festival evolves, other Calgary and area sites and venues of note to the First Nations history of southern Alberta will be considered for inclusion, as will the possibility of taking smaller versions of the theatrical performance on the road for further cultural and educational outreach.

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Festival Sponsorship Opportunities

The Making Treaty 7 Cultural Festival offers an exceptional opportunity for First Nations and cultural partners, corporate and other sponsors, as well as government and public funding agencies to extend financial support and other resources. The Festival provides a variety of significant value areas and benefits to its supporters. These value areas centre upon preserving a historical and cultural perspective, meeting the mandates of grants and funding agencies, fostering corporate and brand engagement, and facilitating business among co-sponsors.

The theatrical performances, heritage program and other activities are expected to attract a diverse audience, creating exciting opportunities for sponsors to reach many interesting markets. Those attending the Festival will include Aboriginal people, mainstream Canadians and U.S and international visitors. Supporters of the Festival will benefit from a communications and media action plan that sets out to recognize and offer tributes to all contributors to the operations, development and production.

Groups contributing to the Festival's successful debut and future development will be offered an array of options for publicity, media coverage, advertising and other benefits. A festival benefits sponsor package is being developed for all supporters of the Festival, which includes a variety of benefits to participate directly in the event and receive acknowledgment for contributions.

Producing the Making Treaty 7 Cultural Festival

The Making Treaty 7 Cultural Society is assembling specialized teams to guide and implement the operations, development and production of this ambitious, multi-year project. These teams comprise members from the Society Board of Directors, Society employees and specialized contractors who will join the Festival Team as the project gains momentum. The Society is also benefiting from the expertise of its partners at Banff Centre, Heritage Park, Treaty 7 Management Corporation and One Yellow Rabbit Theatre and particularly from ongoing liaisons with the community of Treaty 7 Elders.

Currently, operations and development tasks are being administered by a streamlined team of three: the Creative Producer (Michael Green), the Administrative Manager (Anita Eagle Bear), and the Production Manager (Rio Mitchell). Consultants are under contract to oversee the developing areas of Strategic, Business, Event, Educational, Outreach and Communications planning. To date, Michael Green has been responsible for raising the funds required to make this development possible.

The Production Group consists of writers, researchers, cultural advisors, performers, musicians, designers and technicians. The artistic and cultural content for this multi-talented team is being generated under the experienced leadership of award winning

One Yellow Rabbit Co-artistic Director Blake Brooker, directing a large cast of First Nations and non-Aboriginal artists and performers. The production team works within an evolving cultural context, under the guidance of Creative Producer, Michael Green.

Over the course of the next few months and years, these teams will be responsible for the the Making Treaty 7 Cultural Festival's ongoing development through a series of stages, including research, creation, public demonstration and community consultation. Expect to see the project grow in size and scope each September, with smaller experimental presentations to invited guests along the way.

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Festival Sponsorship
Opportunities

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Producing the Making
Treaty 7 Cultural Festival

EXECUTIVE SUMMARY

Funding and Financial Framework

The Making Treaty 7 Cultural Festival is building collaborative relationships and seeking financial support for the ongoing and sustainable progress in the areas of operations, development, production and marketing. Our community of supporters includes First Nations and cultural partners, corporate and private sponsors, and government and public funding agencies. To date, financial support and other contributions have been provided by: Aboriginal-related programs with the Canada Council for the Arts; Calgary Arts Development and the Calgary Foundation; Alberta Human Rights Commission; Alberta Ministry of Aboriginal Relations; Ministry of Tourism, Parks and Recreation; Ministry of Culture; Suncor Energy Foundation and the RBC Foundation.

The Festival Team is developing a financial framework with an event operating budget and revenue model. The estimated operating budget through to the inaugural 2014 event is in the order of \$829,300. An additional \$362,000 is estimated for the balance of the 2014/15 fiscal year (ending March 31, 2015) for initial planning for the 2015 event.

The Festival Team is considering a variety of funding sources that are anticipated to provide sustainable financial resources for the event. In calendar 2013 (ending December 31) the financial support received was in the order of \$277,200 with a further \$199,500 forecast to the end of the 2013/14 fiscal year (ending March 31, 2014). The forecast financial support and earned revenues for the 2014 event are

forecast to be \$942,100, and further revenues provide some surplus for initial planning for 2015.

Financial support and other contributions towards the inaugural Making Treaty 7 Cultural Festival represent a significant investment into the event. The financial framework shows benefits to future editions of the Festival, opportunity for enduring support from contributors, and other sources of revenues that will contribute to developing a financially sustainable Festival for years to come.

The Making Treaty 7 Cultural Society

The Making Treaty 7 project grew out of Calgary's year as Cultural Capital of Canada in 2012. In March 2013, the project was incorporated as an Alberta Society. The Making Treaty 7 Cultural Society has a Board of Directors, and by-laws that ensure that no fewer than 51% of the board will consist of members of the seven Treaty 7 First Nations.

The Society's board of directors operates on two levels with an Executive Council that oversees the society's business and operations, and an Advisory Council that guides the Executive in areas requiring specialized expertise, areas requiring cultural knowledge and sensitivity, enhanced community support and professional services.

The objectives of the Society are to:

- promote a greater understanding of the history, contemporary relevance and cultural significance of Treaty 7, entered into between several First Nations tribes in Alberta and Queen Victoria in 1877, to all people of Southern Alberta and beyond;
- achieve the above through the collaborative development of legacy projects, and in particular, the collaborative creation and presentation of an educational, dramatic performance; and
- raise funds and manage all resources required to achieve these objects, without a view to earning a profit

The Making Treaty 7 Cultural Society is in the process of applying for federal charitable status. The society expects to acquire that status in the spring of 2014.

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SEE MORE ABOUT
**Funding and
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SEE MORE ABOUT
**The Making Treaty 7
Cultural Society**

Action Plan and Implementation

The Festival Team is in the process of integrating into this Business Plan a detailed Event Management and Action Plan. This action plan will advance the planning frameworks towards more detailed budgets and schedule of tasks and activities. It will create a practical roadmap to facilitate the evolution of the Festival, an operating model to strategically expand the Festival to a large annual community event, sustainable mentorship opportunities to develop professional community based leadership, and foster the long-term governance and organizational evolution of the Making Treaty 7 Cultural Society for the sustainability of the Festival.

To accomplish this, the Festival Team intends to engage skilled and experienced consultants to “reverse engineer” the festival vision to develop the budgets, schedules, community processes, industry networks and teams that will be required to realize this evolving ambition. It is the intention of the Making Treaty 7 Cultural Society to use this Business Plan as a tool to secure funding for the 2014 Festival and future events.

Festival Outcomes and Benefits

Heritage and cultural tourism offers the pleasure of entertainment, while learning about our shared history. The Making Treaty 7 Cultural Festival has the potential to provide economic, social and environmental benefits, while providing a personal and societal transformative experience that will benefit Southern Alberta for generations to come.

The Festival Team is committed to managing the Festival from development through to production, and to act in response to any challenges that may arise and recognize areas for improvement. Both the Operations and Production Groups will chart key milestones and regularly report to the Steering Committee.

An evaluation and reporting process on a post-festival basis will involve de-briefing meetings, information gathering and reporting to the Steering Committees and Festival contributors, including:

- questionnaires in printed and online forms for Festival attendees;
- post-event meeting(s) with Heritage Park, theatrical performers, the crew and others;
- post-event meeting(s) with the Steering Committee and the community of First Nation Elders; and
- discussion with stakeholders to assess the value and benefits they gained.

A post-event report will be prepared and will be available for select distribution among stakeholders.

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The Action Plan
and Implementation

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Festival Outcome
and Benefits

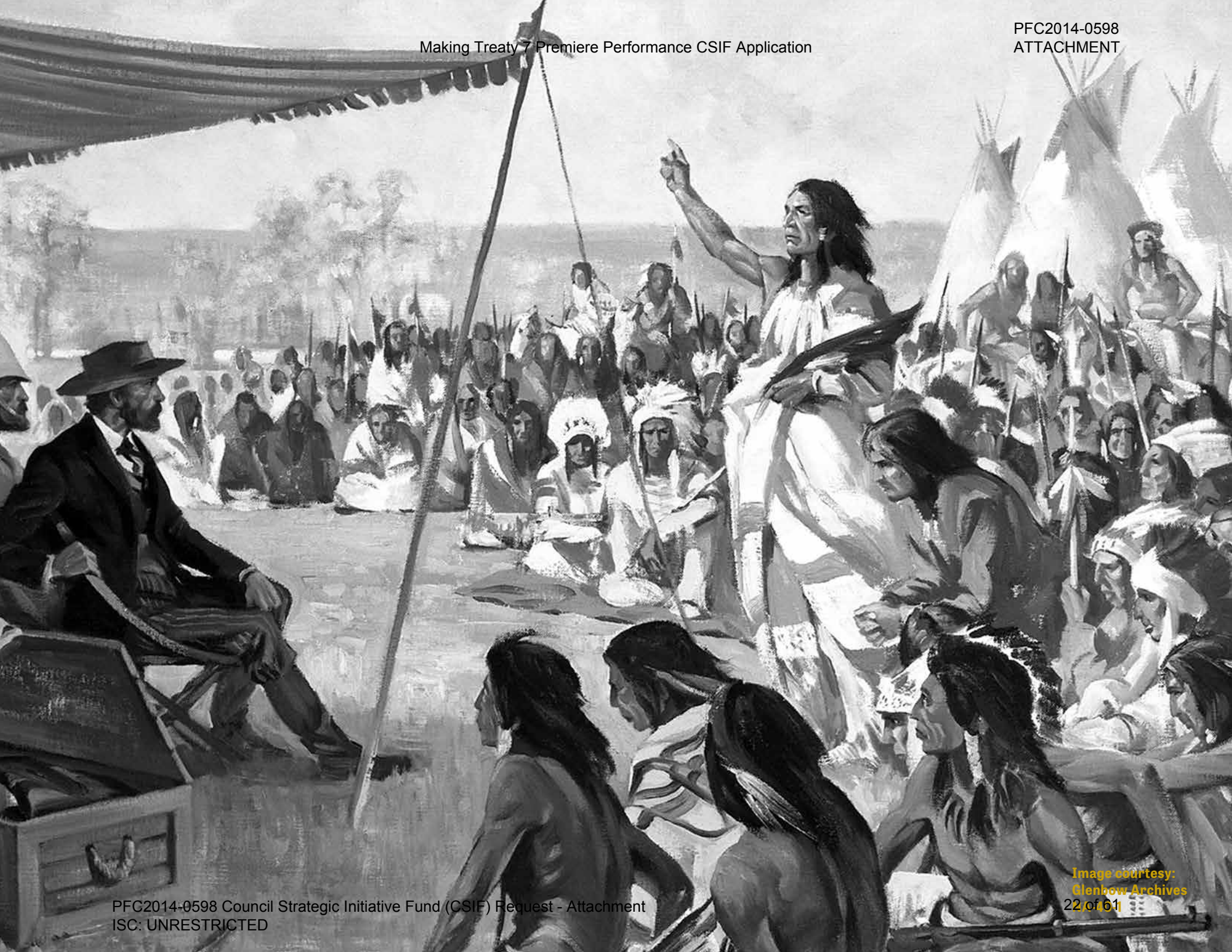


Image courtesy:
Glenbow Archives
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**1 MAKING TREATY 7 PROJECT OVERVIEW
AND FOUNDATIONAL BUSINESS PLAN**

History of the Making Treaty 7 Cultural Festival

**Treaty 7
Elders' brief
narrative:**

The events leading up to, and over the course of a 10-day period in September 1877 occurred without adequate translation, under problematic circumstances, and involved vague promises that are still shrouded in uncertainty, misunderstanding, and a general belief that the true spirit and intent of Treaty 7 was never honoured and that sacred treaty rights have been systematically betrayed. ¶The Treaty 7 First Nations believe the treaty to be primarily a peace treaty to protect a way of life, to preserve peace among the First Nations and the oncoming settler populations, and to help realize the agricultural potential as a consequence of the decimation of the buffalo. ¶The idea of ceding territory could never have been agreed to by the First Nations elders and chiefs. There was no concept of owning the land—the giver of life and the source of everything sacred.

HISTORY OF THE MAKING TREATY 7
CULTURAL FESTIVAL

Blackfoot Crossing and Treaty 7 First Nations

Blackfoot Crossing and Signing of Treaty 7

Treaty 7 is one of a family of numbered treaties signed over a 50-year period - from 1871 to 1921 - between Canada's many and diverse First Nations and the British Crown. Made in 1877, Treaty 7 was a peace agreement between the First Nations of Southern Alberta and the new Government of Canada.

The First Nations of Treaty 7 are the Piikani, Kainai and Siksika nations of the Blackfoot Confederacy, their allies the Tsuu T'ina Nation, and their neighbours the Bearspaw, Chiniki and Wesley nations of the Stoney Nakoda people.

Treaty 7 was intended to allow two cultures to peacefully cohabit 50,000 square miles of land south of the Red Deer River, adjacent to the Rocky Mountains, south to the US border. The Crown was represented by the Honourable David Laird, Lieutenant Governor of the North-West Territories, Lieutenant-Colonel James Farquharson Macleod, Commissioner of the North-West Mounted Police, and a variety of missionaries, traders and recent settlers.

Treaty 7 was made necessary by the Government of Canada's requirement to exercise sovereignty over the new nation's western territories, and to complete the transcontinental railway that would join the country from the Atlantic to the Pacific oceans. The Royal Proclamation of 1763 had recognized "Indians" as the rightful occupiers of their traditional lands. When the British North America Act

was passed in 1867, responsibility for Indians and their lands were transferred to the new Government of Canada.

Southern Alberta's First Nations populations were persuaded to make the peace treaty as a result of waves of decimating epidemics, the violent incursion of U.S. whisky traders, and the destruction of the buffalo.

Treaty 7 occurred in September 1877 at a place called Blackfoot Crossing, which is located on the what is now the Siksika Reserve east of Calgary, Alberta.

The Treaty 7 First Nations

On March 31, 2005, the Treaty 7 Tribal Council was dissolved in favour of creating an organization that better meets the needs of the Treaty 7 First Nations members. On April 1, 2005 the Treaty 7 Management Corporation (T7MC) was formed. The primary purpose of T7MC is to be a continuing advisory organization for the Nations of the Treaty 7 region of Alberta.

The following figure (Figure A) highlights the Treaty 7 First Nations as represented today.

Figure A: Treaty 7 First Nations



Treaty 7 First Nations

Blackfoot Nations

Kainai
Piikani
Siksika

Stoney-Nakoda Nations

Bearspaw
Chiniki
Wesley

Tsuu T'ina Nation



3 MAKING TREATY 7 PROJECT OVERVIEW AND FOUNDATIONAL BUSINESS PLAN

History of the Festival and its Supporters

History of the Making Treaty 7 Cultural Festival

Making Treaty 7 was launched as a legacy project from Calgary's year as the Cultural Capital of Canada in 2012. The Making Treaty 7 Cultural Society was founded as an independently-registered Alberta society in March 2013, to breathe life into the promise of Treaty 7 through contemporary and traditional art and performances, and to tell inspiring stories that educate, entertain and forge relationships across cultures and generations.

The main focus of the society is to create an annual cultural festival that invites all people to share in the spirit and intent of Treaty 7, to better understand our history and to imagine a better future for all of us together. The Making Treaty 7 Cultural Festival will feature a large-scale performance event and parallel educational activities that support and enhance the festival experience.

The following are the accomplishments to date of the Making Treaty 7 Cultural Society.

Creation of the Calgary 2012 Aboriginal Advisory Circle, October 2011

An Aboriginal Advisory Circle was formed with First Nations, Métis and urban Aboriginal members to integrate Aboriginal aesthetics and perspectives into the overall Calgary 2012 cultural program.

Initial foundational work was undertaken with the support of Calgary Foundation.

Meeting of First Nation Elders at Heritage Park, Dec. 1 & 2, 2012

To introduce the vision of the new Making Treaty 7 project, Calgary 2012 convened a meeting of elders from the Treaty 7 First Nations community, along with local historians, artists and cultural workers, at Heritage Park Historical Village. The result of this meeting was the full endorsement of the Making Treaty 7 project with the following values: The process must be "respectful and consultative". The result must be "authentic, true, traditional and contemporary".

This gathering of Elders was made possible by Calgary 2012—Cultural Capital of Canada and Heritage Park.

Creative Residency at the Banff Centre, February 2013

The Making Treaty 7 artistic process was launched with a residency at the world-renowned Banff Centre. A diverse group of 20 Aboriginal and non-native artists spent three weeks in collaboration with the departments of Theatre Arts, Indigenous Arts and Indigenous Leadership to create an 80-minute interdisciplinary exploration of the many themes and ideas at the core of the Making Treaty 7 project.

The Creative Residency incorporated numerous mentorship opportunities for emerging artists, and was supported by the Banff Centre and RBC Foundation.

The Making Treaty 7 Symposium February 23 & 24, 2013

The Calgary 2012 Cultural Capital activities culminated with the Making Treaty 7 Symposium at Fort Calgary. The performance developed at Banff Centre was presented twice to sold-out audiences. The topics of the symposium centred on the cultural and educational potential of the evolving festival concept. The Making Treaty 7 Symposium was filled to capacity with youth and elders from the Treaty 7 community, officials from all levels of government, cultural workers and special guests.

The Making Treaty 7 Symposium was supported by Suncor Energy Foundation, Fort Calgary and Canada Council for the Arts.

HISTORY OF THE MAKING TREATY 7
CULTURAL FESTIVAL

***Residency at the Kainai Sundance ceremonies,
July/August 2013***

For 11 days in the summer of 2013, the Making Treaty 7 artistic ensemble lived at the annual Sundance ceremony at Stand Off, on the Kainai Reserve in Southern Alberta. This extraordinary honour demonstrated the trust that is being cultivated between the Making Treaty 7 project and the community of Treaty 7 First Nations this project will serve.

The Sundance Residency was supported by Calgary Foundation and Calgary Arts Development.

***Making Treaty 7 Elders Weekend
October 5 & 6, 2013***

As a demonstration of the ongoing consultative and respectful nature of the Making Treaty 7 process, the community of Elders was hosted for two days at the Royal Executive Inn. Matters relating to the strategic planning and governance of the project were openly discussed. Plans for the next phase of creative development were presented to continued community endorsement.

This event was supported by Suncor Energy Foundation, Alberta Aboriginal Relations, Alberta Human Rights Commission, Calgary Foundation and Calgary Art Development.

***Banff Centre MT7 Writers Residency
October 7—27, 2013***

For three weeks in October, the creative team undertook a review of all existing material developed to date, and continued script writing for the theatrical event that will form the core of the Making Treaty 7 Cultural Festival. This process took place at Banff Centre, and involved direct participation from elders and cultural advisors from the Treaty 7 First Nations community.

The Writers Residency was supported by Banff Centre, Calgary Foundation, Calgary Arts Development and Canada Council for the Arts.

***Banff Centre MT7 Music & Sound Residency
February 9 - 22, 2014***

For two weeks in February, two musical groups came together, from two very different cultures, to experiment with the music and sound that will form the sonic pallet of the Making Treaty 7 cultural event. Eya-Hey Nakoda is an award-winning traditional drum group from the Morley Reserve. Kris Demeanor is poet laureate for the City of Calgary who, with his Crack Band, have released six critically acclaimed CDs of folk and rock music.

The Banff Music Arts residency was supported by Banff Centre, Calgary Foundation, Calgary Arts Development, Canada Council for the Arts and RBC Foundation.

***Banff Centre Creation and Production
Residency March 3 - 30, 2014***

This four-week Banff Centre Theatre Arts residency brought together a diverse ensemble of over 30 Aboriginal and non-native artists to create the next evolution of theatrical material that will become the Making Treaty 7 Cultural Festival performance.

This Production Residency was supported by Banff Centre, Calgary Foundation, Calgary Arts Development, Canada Council for the Arts and RBC Foundation.

5 MAKING TREATY 7 PROJECT OVERVIEW
AND FOUNDATIONAL BUSINESS PLAN

**Table A: Supporters of Making Treaty 7
Cultural Society and Festival**

The Making Treaty 7 accomplishments listed above, and project work planned for the future, are made possible by a diverse community of supporters, funders, sponsors and collaborators.

Aboriginal Community Partners

**Treaty 7 Management
Corporation**

**Aboriginal
Friendship Centre
of Calgary**

**Native Centre at
University of Calgary**

**Aboriginal Futures
Career & Training
Centre**

**Alberta
Aboriginal Arts**

Cultural Partners

Banff Centre

One Yellow Rabbit

Heritage Park

**Alberta Theatre
Projects**

Fort Calgary

Glenbow Museum



HISTORY OF THE MAKING TREATY 7
CULTURAL FESTIVAL

**Table A (cont.): Supporters of
Making Treaty 7 Cultural Society
and Festival**

**Corporate
Partners**

Suncor

RBC

**Government and
Public Funding**

Alberta Aboriginal Relations

Alberta Culture

Alberta Foundation for the Arts

Alberta Human Rights Commission

Alberta Tourism, Parks and Recreation

Calgary 2012

Calgary Arts Development

The Calgary Foundation

Canada Council for the Arts

Canadian Heritage



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AND FOUNDATIONAL BUSINESS PLAN

Creating an authentic account of the events prior to and during the signing of Treaty 7 at Blackfoot Crossing, Making Treaty 7 is a theatrical performance that highlights the original spirit and intent of the treaty process, the hopes and disappointments on both sides and the challenges and opportunities that lie ahead.

The Making Treaty 7 Cultural Festival

Image courtesy:
Platform Design
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THE MAKING TREATY 7
CULTURAL FESTIVAL

Festival Experience and First Nations Theme

Festival and Cultural Experience

The Making Treaty 7 Cultural Festival offers visitors a fully immersive experience. At the core of the experience is a world-class performance that is both an authentic historical re-enactment of the events at Blackfoot Crossing in 1877 and a fully-professional contemporary theatre presentation. Audiences will feel as though they are actually present, as a historically accurate representation of the 10-day treaty event unfolds before their eyes. At the same time, the performance will use contemporary theatre, dance, music and the visual arts to bring our narrative right up to a present-day perspective.

The Festival conveys the living treaty story, as it is still unfolding. That story includes the thrill of First Nations pageantry, recreating the arrival of the North West Mounted Police and the influx of early settlers. It will be presented with traditional music, dance and horsemanship. But the story also includes more challenging themes – the social and political issues that are the result of how two distinct cultures are still learning to coexist.

The conclusions all participants come to are hopeful, which is the point and purpose of the experience. The Making Treaty 7 Cultural Festival is ultimately intended as a transformative event for an entire community. How can we all learn to live together, to work together, and together build a better home for everyone?

PFC2014-0598 Council Strategic Initiative Fund (CSIF) Request - Attachment
ISC: UNRESTRICTED

The inaugural 2014 event will include three prototype performances on September 12, 13 and 14. Friday evening will feature a dress rehearsal for invited guests, followed by full performances on both Saturday and Sunday evenings. The performance will be 1½ to 2 hours in length (with a short intermission). The Chautauqua Tent at Heritage Park has approximately 450 seats in a theatre-style configuration. The 2015 edition will take place in and around the larger Celebration Tent, which has seating for up to 1,500. Subsequent editions are planned to move outside, and will play for much larger audiences.

First Nations Heritage and Theme

The performance described here acts as a thematic locus of activities that invites participants to become directly involved in the action. That can occur in a variety of ways, depending on how involved a visitor chooses to be. Existing around the performance, for a few days before and after the Festival, is the opportunity to learn and practice crafts and cultural activities as an authentic part of the treaty-making experience. The Festival will offer public workshops in tipi raising, drumming and singing, dancing, animal care, bead and quillwork, hide tanning, food preparation and sharing and storytelling.

The annual Treaty 7 Management Corporation Powwow, which will occur concurrently to Making Treaty 7 Cultural Festival, is a big part of the overall cultural experience.

Meanwhile, those who wish to can participate in the actual performance itself, by taking on the roles of historic participants: A First

Nations tribesman or woman, a member of the North West Mounted Police, or they may choose to work behind the pageantry as a technical assistant, to help make the entire event come to life.

Theatrical Performance and Pageantry

The Making Treaty 7 Cultural Festival is scheduled to debut at Heritage Park, in Calgary, Alberta in September of 2014 with a showcase theatrical performance and the unveiling of a complementing outreach/educational program. This prototype showcase will then evolve into an annually occurring cultural festival, centred around a large-scale theatrical re-enactment of the events at Blackfoot Crossing in 1877.

The pageantry will provide a unique and entertaining cultural nucleus for a much-needed community conversation about who we are, where we are, and where we are going together. These cultural and heritage performances and activities will deliver an undeniable story with authentic and compelling content that recounts the history of Treaty 7.

The theatrical performance is intended to be relevant to the daily lives of First Nations people and mainstream Canadian society. The experience is guided by the wisdom of Elders, to appeal to a younger generation. The Making Treaty 7 Cultural Festival will be a historical and tourism showcase that engages a large audience through an immersive program of activities that is experiential and participatory.

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Outreach and Education Programs

A **complementing** outreach/education program is currently in development, to be launched at the 2014 event. We call this program *Discussing Treaty 7* and it is made possible through funding from the Alberta Human Rights Commission.

Discussing Treaty 7 is intended to initiate informed intergenerational discussion about the main themes of the Making Treaty 7 project. Its purpose is to demonstrate measurable and positive impact throughout the community. Still very much in development, *Discussing Treaty 7* will comprise structured activities and materials that will be available through digital and printed media, live performance, and other curriculum supports. *Discussing Treaty 7* will be delivered onsite, during the course of the Making Treaty 7 Cultural Festival. The program will also run year-round in schools and community centres, as well as online.

A unique and highly original outreach program involves public participation and performance within the theatrical re-enactment itself. The Festival is currently designing programs that will allow community members, tourists and interested individuals to prepare alongside professional actors, with full technical support, and to enjoy a deeply immersive cultural experience.

The Making Treaty 7 Cultural Society is currently in discussions with the Royal Canadian Mounted Police to design a program of this nature specifically for their network of cadet

Making Treaty 7 Cultural Society is also committed to sustainable First Nations mentorship programs as a practical investment in the next generation of Alberta's cultural and hospitality workforce.

Cultural Partners and Contributors

Banff Centre for the Performing Arts

The Banff Centre is described as being "the largest arts and creativity incubator on the planet" The Banff Centre adds to Canada's and the world's cultural repertoire by commissioning, supporting and producing new creative works. To date, all of Making Treaty 7's creative work has occurred in residence at Banff Centre. This brings an extraordinary level of prestige and profile to the artistic core of the Making Treaty 7 Cultural Festival, while making a significant contribution to the mandate and vision of the Banff Centre.

One Yellow Rabbit and Alberta Theatre Projects

The performance that exists at the core of the Making Treaty 7 Cultural Festival experience is being developed with the expert guidance of One Yellow Rabbit, Western Canada's foremost contemporary theatre ensemble. In 2013, One Yellow Rabbit celebrated 30 years of setting the bar for theatrical excellence in Canada. The Making Treaty 7 project injects fresh inspiration into the collective imagination of the artists who founded One Yellow Rabbit, and who continue to work together

to create challenging and meaningful entertainment for audiences in Calgary, Canada, and the world. The Festival also offers One Yellow Rabbit with a rewarding opportunity to mentor the next generation of Alberta's emerging performing artists, both Aboriginal and non-Aboriginal.

The theatrical development of the Making Treaty 7 Cultural Festival has been facilitated to date by Alberta Theatre Projects and their Enbridge playRites Festival – Canada's premiere festival of new and original theatre works.

Heritage Park Historical Village

Heritage Park Historical Village, located in Calgary Alberta is Canada's largest living history museum. With over 180 heritage structures spread over 127 acres of pristine parkland in the heart of Canada's fastest growing city, Heritage Park has a mission of "Connecting People with the Settlement of Western Canada". Recognized as a Signature Experience by the Canadian Tourism Commission, Heritage Park is a world class attraction and a major tourism icon in Canada. Over 600,000 visitors to Heritage Park annually are enriched, educated and entertained by the history of Canada's west.

Heritage Park has agreed to host the Making Treaty 7 Cultural Festival for its prototype debut in September 2014 as part of their 50th anniversary cultural program. Heritage Park and Making Treaty 7 are committed to working together to plan for subsequent development for September 2015 through to September 2017.

THE MAKING TREATY 7
CULTURAL FESTIVAL

Glenbow Museum and Fort Calgary

The Glenbow Museum and Fort Calgary, two of Calgary's most significant cultural institutions, continue to partner with the Making Treaty 7 project in meaningful ways.

Glenbow Museum is home to the permanent exhibit, *Niitsitapiisini—Our Way of Life*, the world's largest collection of Blackfoot culture and artefacts. The museum is also home to an extensive historical archive, and the Hugh Dempsey Reading Room. The Glenbow Museum continues to support the research being undertaken by Making Treaty 7; in return, new historical contributions being made by Making Treaty 7 are contributed to the museum.

Named after the Scottish home of Treaty 7 signatory Lt.-Colonel James Macleod, Fort Calgary is a world-class interpretive centre that exists on the site of the original North West Mountain Police outpost. Situated at the confluence of the Bow and Elbow rivers, the original Blackfoot name for this place is Mohkínsstsisí (which means Elbow). Fort Calgary continues to be the epicentre of Canada's third most populous municipality. Fort Calgary is an important venue partner for some of the research and community-building work that makes this project so important, locally and internationally.

The Aboriginal community in Alberta has been disproportionately affected by racism. The result of this ongoing discrimination has been linked to inequalities in social wellbeing. Having increased understanding about the historic and current implications of Treaty 7 is an important step to healing, learning, and moving forward. Making Treaty 7 is fostering equality as the partners move forward to full reconciliation.

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Cultural Festival Marketplace

Cultural, Heritage and Aboriginal Tourism

Cultural and Heritage Tourism and Trends

The Canadian Tourism Commission (“CTC”) says that “Culture and heritage tourism occurs when participation in a cultural or heritage activity is a significant factor and includes performing arts (theatre, dance, music), visual arts and crafts, festivals, museums and cultural centres, and historic sites and interpretive centres.” Cultural/heritage tourism is the opportunity to participate in a cultural or heritage activity held by a host community.

The following traveller and cultural/heritage tourism trends in Canada, Alberta and the Treaty 7 area reflect strong marketplace conditions and tourism opportunities:

- Canada welcomed 16 million international overnight visitors in 2012, up 1.7% over 2011 and spending grew 2.3% to \$12.3 billion as they tended to stay longer;
- travellers to Canada are becoming younger, as the percentage/proportion of overseas visitors aged 24 and under surged to represent 20% of the total in 2011;
- U.S. leisure visitors represent Canada’s largest inbound market, accounting for 63% of all travellers in 2012 and just over half (52%) of all international expenditures;
- in Alberta, of 35.3 million person-visits, 30.4 million (86%) were provincial residents, 3.4 million (10%) were other Canadians, and 4% were U.S. and overseas visitors; and
- Calgary and area tourism region captured more than 25% of all person-nights spent in the province and 40% of overseas visitors in 2011.

In a *Travel Survey of Residents of Canada* it is reported that large numbers of travellers participate in cultural/heritage experiences. These tourists tended to spend more money per day and stay longer with a notably higher average income than regular tourists.

Aboriginal Tourism and Opportunities

In a **CTC study** of Aboriginal Tourism, a primary directive of positioning Canadian Aboriginal Tourism was that “The most desired benefits of Canadian Aboriginal travel fall under ‘discoveries’ and ‘adventures’. Specifically, this centres on connecting to nature, a purer lifestyle, a more spiritual existence, and gaining an immersive understanding of a very different way of life.”

CULTURAL FESTIVAL MARKETPLACE

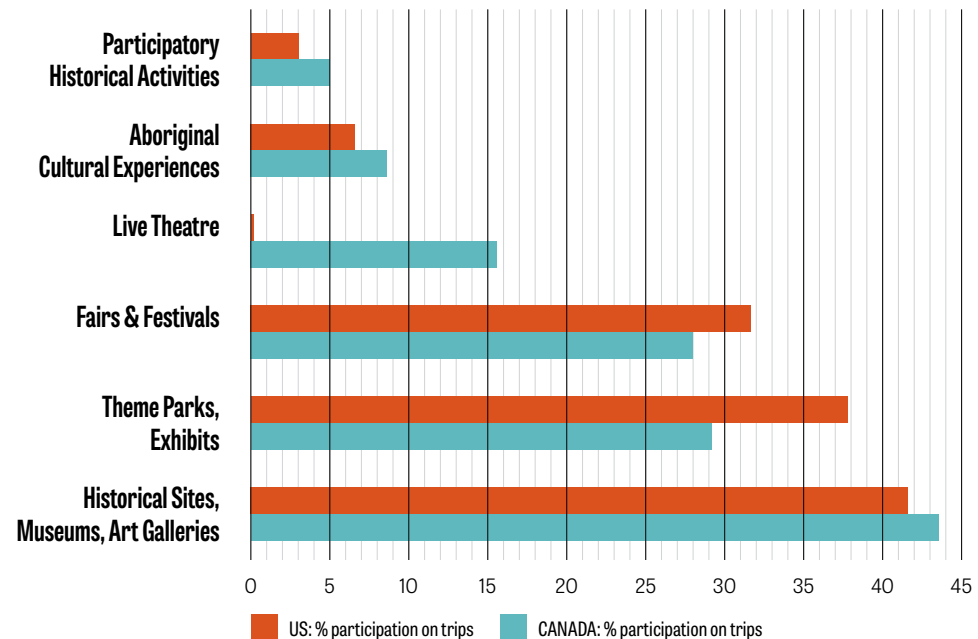
Aboriginal Tourism includes authentic First Nations, Métis or Inuit activities, celebrations and festivals that offer an aboriginal-themed experience. The following are some of the key travel findings regarding Aboriginal Tourism:

- the demand is to meet and interact with Aboriginal people in order to learn about their culture and traditions, and to experience how they live now and how they lived in the past;
- there is great interest in all Aboriginal arts and crafts, dancing and drumming, ceremonies, powwows, and traditional activities (fishing, hunting, trapping, etc.);
- Aboriginal Tourism product needs to be genuine and authentic, as marketing and communications are very important, but authenticity is crucial; and
- Canada's Aboriginal Tourism is thought to be lagging behind some other countries; yet, overseas travellers found their experiences in Canada more welcoming and genuine.

Alberta's Tourism Framework, 2013–2020 has identified Aboriginal culture-based activities as being a vital cluster of tourism products, experiences and services in the province and that domestic and international demand is high in the Calgary area.

A long-running *Travel Activities and Motivation Survey (TAMS)* examines the recreational activities and overnight travel habits of Canadians and Americans and provides insight into the demand for cultural/heritage events. From the *TAMS* series, the following figure (Figure B) demonstrates segments of the Canadian and U.S. traveller by cultural activities groupings.

Figure B: Cultural/Heritage Participation Rates



Source: Travel Activities & Motivations Survey (TAMS) Culture & Entertainment Reports

The above Cultural Activity Groupings represent a considerable market opportunity for the Making Treaty 7 Cultural Festival. The Cultural and Heritage Participations Rates support strong demand for the event with its heritage site, historic theme, country-fair setting, theatrical performances and program of Aboriginal culture and heritage.

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Event Marketplace and Target Markets

International and Canadian Cultural Event Marketplace

The cultural/heritage events marketplace includes: the performing arts (theatre, dance, music), visual arts and crafts; festivals, museums and cultural centres; and historic sites and interpretive centres. Within an international or global context, there are a number of events that celebrate aboriginal and indigenous people. Australia, the United States and various European countries stage world-class events, which include:

Australia's International Indigenous Festival (www.thedreamingfestival.com) features world-class Indigenous dance, music, visual arts, theatre and literature over a six-day period where some 120 indigenous Australian nations and language groups are represented.

Norway's Riddu Riddu International Indigenous Festival (www.riddu.no/en) presents a mix of concerts, seminars, performances, films, a youth camp, stage artists, music and folk arts that has become one of the most significant international indigenous festivals in Europe.

The Gathering of the Nations (www.gatheringofnations.com) is the world's largest gathering of Native Americans. Its 30th annual event in 2013, brought thousands of people from more than 700 tribes. A prominent powwow is held, First Nations dancers and singers perform, and an Indian Traders Market offers arts and crafts.



The annual Battle of the Little Bighorn Re-enactment is held at Crow Agency, Montana to commemorate the history of Custer's Last Stand or the Battle of Greasy Grass. (www.littlebighornreenactment.com) This year, 2014, is the 138th anniversary of this historic event and the 21st annual re-enactment.

In Canada, across the western provinces and in the Treaty 7 area, there are a number of cultural events that showcase Canada's First Nations and Treaty 7 communities, celebrations and traditions. Some of these events include:

Across Canada, National Aboriginal Day on June 21st kicks off the 11 days of Celebrate Canada!, which concludes with Canada Day (July 1).

In Manitoba, the Manito Abhee Festival (www.manitorahbee.ca) unites all peoples with a Powwow, music festival, indigenous marketplace, trade and education conference and music awards.

In Saskatchewan at the Wanuskewin Heritage Park (www.wanuskewin.com) First Nations share cultural demonstrations, traditional cuisines, Aboriginal art and Tipi wilderness camps.

In British Columbia, the Klahowya Village (www.aboriginalbc.com/klahowya-village) in Stanley Park Vancouver Aboriginal people from across the province share authentic experiences, traditions and culture.

In Alberta, National Aboriginal Day events across the province include Aboriginal Awareness Week Calgary (AAWC) during the week leading up to June 21st.



CULTURAL FESTIVAL MARKETPLACE



The Treaty 7 First Nations continue to embody the spirit of the Calgary Stampede since 1912 when Guy Weadick, the creator and organizer requested the First Nations participation.

At Heritage Park, the Treaty 7 Management Corp. has presented Treaty 7 Powwow since 2011 as a full-day celebration in mid-September.

These major international and Canadian aboriginal or indigenous cultural events are showcases that provide attendees with the option of day, weekend or family passes, some with early registration discounts and feature event tickets.

A review of the ticket types and prices of these major cultural events is being considered by the Festival Team while planning for the event in 2014, and future events as the theatrical program and other activities evolve. Pricing for the 2014 Festival—for theatre tickets and for other cultural activities—is currently under consideration, and must address the costs of overall development and production, venue costs, and expenses associated with marketing and communications..

Target Geographic and Society Markets

The Making Treaty 7 Cultural Society recognizes and celebrates the distinct First Nations cultures that live in the Treaty 7 geographic region. The Making Treaty 7 Cultural Festival will celebrate each culture's unique heritage under the themes of diversity and shared values. The Festival will achieve this with a broad and varied program of cultural activities that will be of interest to the different people

who will attend, participate in, volunteer or sponsor different facets of the whole festival experience.

Making Treaty 7 Cultural Society has identified five separate groups that will engage in the Festival in a variety of ways, depending upon their respective relationship to the Festival program (see Table B).

Table B: Geographic Target Markets and Event Experience

- Treaty 7 Nations People and their families
- Non-native Canadians residing in the Treaty 7 area
- Indigenous visitors from outside the Treaty 7 area
- Mainstream Canadians from outside the Treaty 7 area
- U.S. and overseas visitors to Canada and the Treaty 7 area

Depending on the type of direct connection these individuals and their social groups have to the Festival content and programming, their event experience will include the following:

- connecting with family and friends from other parts of the Treaty 7 area;
- reflecting upon and respecting the deep history and traditions of the Treaty 7 First Nations People;
- recognizing the privileges and responsibilities that come from living in the Treaty 7 geographic region;
- broadening Canada's knowledge of the First Nations' historical perspective, and the contemporary social challenges their cultures face;

- enlightening tourists about First Nations culture and heritage, traditional arts and crafts, and how they are practiced in a contemporary Canadian context; and
- learning greater appreciation for the history and character of all Treaty 7 people through direct participation in the performance opportunities, and the arts and crafts activities, that are essential to the holistic program of the Making Treaty 7 Cultural Festival.

The complex matrix of visitor characteristics, and the many different ways in which they are invited to engage in the themes and activities of the Making Treaty 7 Cultural Festival, provides a myriad of opportunities for a rich and sophisticated exchange of ideas about our different, yet interconnected, lives on Treaty 7 land. Families representative of the diversity of Canada's contemporary society, peer groups, church groups, schools and cultural tourists come together to have fun, while learning about the historical and modern realities of our part of Canada. Meanwhile, the Making Treaty 7 Cultural Festival provides a tangible and immersive experience that is both tactile and emotional, which festival-goers will integrate into their own lives.

Marketing the Making Treaty 7 Cultural Festival

Marketing Framework and Tools

Marketing Framework and Priorities

A **marketing framework** and goals as highlighted below, reflect core market activities with goals to reach out to the community of sponsors and supporters as well as those groups who wish to attend and participate in the event.

The marketing priorities and goals listed here (see Table C) will evolve and be advanced during planning for the event in 2014.

Table C: Marketing Priorities and Goals

Market positioning of the Making Treaty 7 Society Cultural/Heritage Event

- Develop an image or brand for the Making Treaty 7 Cultural Festival that reflects the vision of the Making Treaty 7 Cultural Society, Treaty 7 Elders and other stakeholders.
- Elevate the Society's reputation for engaging in open dialogue with the community of Treaty 7 First Nations elders.
- Elevate the Society's reputation for staging high-calibre performances and programming.
- Showcase the key elements that differentiate the Festival's marquee theatrical performance and outreach/education program to appeal to all peoples.

Market mix of the event product, pricing, place and promotion

- Develop the overall event along a path with discerning performance/ program development, a host of historical sites/ venues and authentic experiences.
- Encourage supporters, sponsors and other contributors, to share the vision of the event, relate to its message, appreciate the event's resource needs, and gain an appreciation of Treaty 7.
- Balance the event objectives and resources with development and production costs in concert with the venue partners to offer affordable ticket and program pricing.
- Be an additive element to Heritage Park's overall cultural programming.
- To spotlight other heritage sites in Southern Alberta of significance to the First Nations of Treaty 7.
- Promote the legacy of Treaty 7 with print, direct mail, media and online tools to engage Treaty 7 peoples and other groups to (re)discover the Treaty 7 story.

Making Treaty 7 Premiere Performance CSIF Application

MARKETING THE MAKING TREATY 7
CULTURAL FESTIVAL**Table D: Marketing Tools and Tactics****Marketing Tools and Tactics**

The Festival Team is considering a variety of event marketing and promotional options in terms of types of 'tools' (materials and actions) that can best reach the target audiences and engage the broader social communities (see Table D).

Market Awareness

- Develop media messages within the Treaty 7 area for Aboriginal and mainstream groups.
- Explore channels to inform social groups of the Festival and avenues for participation.
- Inform funding agencies, First Nations and Aboriginal Partners, Cultural Partners and Corporate Sponsors.
- Prepare a bi-monthly newsletter featuring Festival milestones and progress.

Print

- Create event posters for display at Aboriginal and mainstream community centres.
- Produce a Festival leaflet for the Press Kit, Sponsor Packages and for Heritage Park.
- Generate direct mailings to First Nations, Aboriginal and mainstream social groups.
- Design a unique cultural and historical Festival attendee package with tickets and other info.
- Programme materials with a heritage theme produced by Festival Team.

Media Advertising

- Prepare a traditional Press Kit with targeted cover letters, Festival leaflet and press releases.
- Craft a series of for-print articles, media points and interview scripts along Festival milestones
- Establish partnerships with radio, TV and other traditional and on-line media channels.
- Seek out complementary cultural/heritage programs for cross-promotions.

Internet/ Social Media

- Add an "Event Update" section to the Society website with a Subscriber option for newsletters.
- Post released articles, event notices, and interviews on a Festival Update webpage.
- Enhance the Making Treaty 7 Facebook® page applying strategies for non-profits.
- Develop a Twitter strategy with targeted follower invitations and engaging Festival Tweets.
- Explore a Making Treaty 7 mobile application for awareness, promotion and outreach.

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Communications and Media Plan

The Making Treaty 7 Cultural Society, in consultation with the community of First Nations Elders, intends to communicate the Treaty 7 story through performances and activities that are true to the culture and history of the period.

The communications and media plan is a major part of the overall event plan and builds upon many of the marketing strategies and goals. Media channels to be considered include the traditional newspapers and magazines, radio and television stations, and newsletters, with a focus on the contemporary Internet, social networks, bulletins, and freelance journalist avenues.

The Festival Team is considering which advertising and media platforms to use to reach the sponsors, supporters and contributors to the Festival and the attendees from within and outside the Treaty 7 area. The communications and media plan will evolve over the planning period for the initial 2014 Festival. Considerable attention will be paid to the intended media activities relative to scheduling and timelines in terms of the “pre,” “live” and “post” event periods. The following table (Table E) outlines the communications and media plan.

Table E: Communications and Media Action Plan

Getting Started	A media database of key media and specialist journalists with key Treaty 7 First Nations and Aboriginal media contacts and representatives.
Long Lead Information	An outline of event information sent for ‘future scheduling’ of stories at newspapers, magazines, TV and radio stations.
Listings Release	A short release with all key contact information to circulate to some quarterly or monthly publications in advance of our press launch.
Photo and Artifacts	Build a storehouse of available photos, images and artefacts spanning the period of Treaty 7 to present day.
Press Launch Release	A well-crafted announcement of the event details: confirmed dates, venue, key program messages, sponsors and launch activities.
Stories and Features	Develop Treaty 7 vignettes or stories of history for special interest publications with a variety of story themes for our target groups.
Pre-event and Post-event Releases	<p>PRE EVENT RELEASE a general release, as a reminder with full details about the day and any last-minute updates.</p> <p>POST EVENT RELEASE a timely release by email/fax and via social networks at the close of the event.</p>

The Making Treaty 7 Festival Team will include a Marketing and Communications Manager, who will be responsible for deadlines and media-release details, relationships with the local paper and appropriate journalists, program exclusives and interviews, and photo opportunities and previews to particular journalists. All communications to the media will be accurate and honest in its portrayal of the Making Treaty 7 Cultural Festival.

Festival Sponsorship Opportunities

Sponsorship Value and Event Experiences

The Making Treaty 7 Cultural Festival will offer a broader array of programs and activities to visitors than many other festivals that currently exist in Southern Alberta. This diverse program of activity will, in turn, attract a more varied cross-section of cultural tourists. In addition to the theatrical performances, the Festival is designing an educational component that will add significant value to the participants' appreciation for historical and contemporary context.

As a result of the complex and comprehensive nature of the Festival program, the Making Treaty 7 Cultural Festival offers many opportunities to partners who would consider contributing to making the Festival a success. At every level—planning, operations, development and production—the Festival is enriching the society it seeks to serve, making the

project attractive to Aboriginal and cultural partners, corporate and private sponsors, and to government and public funding agencies.

The Making Treaty 7 Cultural Festival brings together distinctly different groups of people for the purpose of sharing a unique experience. The Festival mandate is to produce an immersive event that creates an environment where participants can build that experience together. The Festival program will contribute to a communal sense of curiosity and good-neighbourliness between individuals and groups of people who, previously, have not had the opportunities to engage in a way the Festival makes possible. The different outcomes of the shared Festival experience would include the following values.

Trust and Respect

To deliver authentic, respectful and creative themes through the stories we share;

Humour and Play

To reflect that humour and play are an important part of First Nations' culture, with a playful approach to the themes we share;

Humility, Compassion and Humanity

These humanistic values are central to the First Nations world view and reflect the values of hope and courage required in the face of post-treaty tragedy;

Thriving Cultures

To revive the true spirit and original intent of Treaty 7, for the benefit of all people who live here and to build a better future together, based on an honest understanding of the past.

Intergenerational Vitality

To cultivate a healthy, sustainable and respectful environment in which to preserve the stories and songs of the Treaty 7 people, from elders down to youth, through the generations;

Inclusivity

To foster an appreciation for the connection between all those who live on Treaty 7 land. We are all treaty people. Together, we can build a better future for all.

These values are at the core of the Making Treaty 7 Cultural Society strategic plan.

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Supporter Recognition and Opportunities

The Making Treaty 7 Cultural Festival will offer a broad range of recognition and opportunities to participating supporters, sponsors and contributors, whether those contributors are: First Nations, Aboriginal, artistic and cultural partners; corporate or private sponsors; or government and public funders. The range of benefits for financial, in-kind or other resources fall into two categories—Traditional and Participatory, as highlighted below:

Sponsor Package: Traditional Festival Benefits

Depending on the scope and nature of the contribution, benefits will include:

Tickets to the Performance

An agreed upon number of complementary tickets to the Festival, and to all performance and participatory activities;

Priority Seating

Supporters can have their choice of seating in the VIP area of the theatre;

Staff Discounts

Your group or company can receive discounts on any number of tickets above the number of complementary tickets agreed upon;

Appreciation Event

You will be invited to all staff and volunteer Appreciation Events, after the Festival, and around the year. And:

Advertising

Opportunities exist for advertising in all Festival materials distributed prior to, and during, the Festival;

Sponsor Board

Your company logo will be prominently displayed as part of a “logo garden” at various places throughout the festival site;

Website/Email Presence

Supporting logos will feature prominently on all digital Festival media distributed on the web or via email;

Press Releases

Your company’s name will be mentioned in all press releases;

Other Ideas

Making Treaty 7 Cultural Event remains open to new trends and ideas—please make a suggestion.

Sponsor Package: Participatory Festival Benefits

The Making Treaty 7 Cultural Festival depends on groups of interested citizens assuming more direct responsibility for the preparation for, and undertaking of, the many activities that make up the immersive Festival experience. In addition to the more traditional benefits listed above, the Festival is in the process of designing a wide range of programs that offer participants a chance to be part of the action.

Although it is still early in the creative process, a few of the areas for a more behind-the-scenes experience include (from simple to more demanding):

Drumming and Singing

Learn the basics of traditional drumming and singing, and then participate in the performances;

Dancing

Learn the basics of traditional communal dancing, and then participate in the performances;

Food Preparation

Learn to prepare and serve traditional First Nations cuisine;

Tipi set-up and take-down

Learn how to properly set up a tipi, and be part of the team to take the tipi down at the end of the Festival;

Beadwork and Quillwork

Work with the Blackfoot Women’s Group and learn some of the secrets to traditional bead and quillwork;

Animal Care

For those with experience and an interest to learn, there is the opportunity to help in the care of the many horses and other animals that will be part of the evolving pageantry performance;

Site Management

Before, during and after the Festival, the site will need many volunteers, with a variety of skills and interests to help make the entire event appear effortless.

FESTIVAL SPONSORSHIP OPPORTUNITIES

And finally:

Performers

Those interested in actually being part of the performance are invited to train, rehearse and prepare to be part of the largest community theatre event Calgary has ever seen. Available parts will include:

THE FIRST NATIONS WHO WERE PRESENT

The tribes following the Blackfoot Chiefs (Old Sun and Red Crow), Blood Chiefs (Crowfoot and Medicine Calf), Peigan Chiefs (Sitting Behind Eagle Tail), Sarcee Chief (Bull Head), or the Chiefs of the Stoney Nakodas (Bear's Paw, John Chiniki and Jacob Goodstoney).

NORTH WEST MOUNTED POLICE

There were approximately 100 members of the North West Mounted Police present at the signing of Treaty 7, surrounded by approximately 5,000 warriors and their families.

GOVERNMENT OFFICIALS

Lieutenant-Governor Laird was accompanied by a small number of officials from Central Canada.

THE MISSIONARY PRESENCE

The period parts of either:

- The Roman Catholic Mission, under the guidance of Oblate priest Father Scollen, or;
- The Methodist Mission, under the guidance of Rev. John McDougall and family.

THE HUDSON BAY COMPANY

A small number of officials were present, with a large number of traders in tow;

THE EARLY SETTLERS

The tone of the signing was surprisingly festive, with large numbers of ladies and gentlemen attending, as if at a picnic, in their finest attire to observe the proceedings.

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AND FOUNDATIONAL BUSINESS PLAN

Producing the Making Treaty 7 Cultural Festival

Administration and Management

Event Administration and Team Organization

The Festival Team being assembled reflects the Society's and First Nations' desires, roles, and key areas of involvement in the event. It includes the Board of the Society, which oversees an Event Steering Committee that guides an Operations Group and a Production Group. Figure C (see Page 22) illustrates the general organizational chart of the Festival Team.

The Making Treaty 7 Cultural Society oversees the development, operations and productions of the Festival with a continuum of liaisons with the community of Treaty 7 First Nations Elders and their representatives. The Event Steering Committee is comprised of members of the Society's Board of Directors, First Nation Elders and key festival advisors.

The Operations and Production Groups will be responsible for executing their respective roles in the administration and management, and development and staging of the theatrical performances and cultural programs.

Event Operations and Human Resources

The Making Treaty 7 Cultural Society is building an Operations Team to oversee the successful development of this business plan. Comprising both full-time and contract positions, the team is made up of seasoned professionals, working under the direction of the Creative Producer. The core Operations Team includes the following:

Executive Director / Creative Producer

Michael Green — Oversees the creation of the theatrical work at the core of the festival event, and is responsible for implementing the mandate and mission, as expressed by the Board of Directors. Michael is the artistic director and spokesperson of the overall project.

Administrative Manager

Anita Eagle Bear — Is responsible for the overall daily management and financial accountability for the overall project.

Production Manager

Rio Mitchell — Is responsible for ensuring that the Making Treaty 7 project is on budget, on schedule, and that all appropriate planning takes place as required, as directed by the Creative Producer.

Marketing and Communications Manager

TBA — Is responsible for designing and implementing the marketing and communications strategies, executing marketing options, and assisting the Creative Producer with media appearances, sponsor presentations, etc.

As work on the Festival project evolves, the Making Treaty 7 Cultural Society is able to access the experience needed to fulfil a myriad of roles and responsibilities: advisors, professionals, technicians, educators, Elders and mentors. To date, outside expertise has been retained for website development, strategic plan development, business plan development, event and production management, script-writing and creative content development, and graphic design.

Currently, the Operations Team is based in the EPCOR Centre for Performing Arts, across from City Hall, in the heart of Calgary's entertainment district. The Making Treaty 7 Cultural Society is sharing an office with the One Yellow Rabbit Theatre Association. This is an excellent situation for an emerging organization like Making Treaty 7 Cultural Society. Working alongside one of Canada's most successful theatre and festival producers is an invaluable opportunity to learn from best practices, while having access to highly functioning systems and equipment.

Making Treaty 7 Cultural Society is cultivating a broad network of experienced and imaginative experts. Together, organizers are pulling together a project unlike anything they have encountered.

PRODUCING
THE MAKING TREATY 7 CULTURAL FESTIVAL

Event Production and Venue

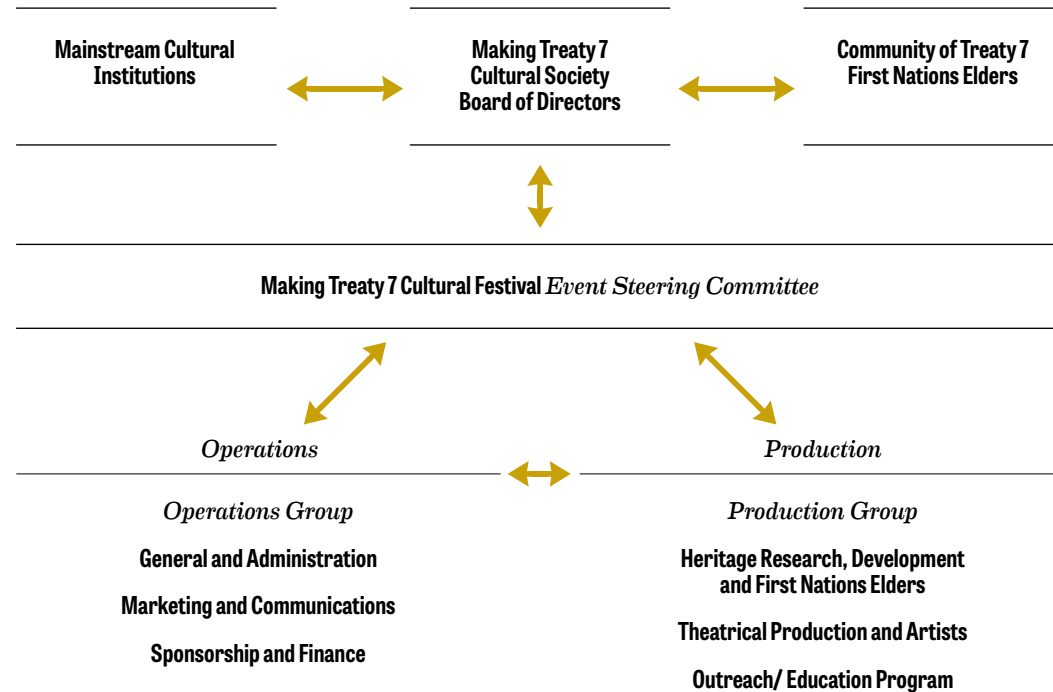
Event Production

The success and sustainability of an event as complex as the Making Treaty 7 Cultural Festival, with its many complementing facets, its educational outreach components, and its deep immersive experiences will require a well-planned, expertly executed approach to production management. This necessity is made all the more acute by the unique nature of the project.

Elements of the Making Treaty 7 Cultural Festival resemble a folk festival or a country fair. Other elements are inspired by powwow or rodeo. Still others take inspiration from large re-enactments like Montana's *Battle of the Little Bighorn* Re-enactment, or Drumheller's *The Passion Play*. At the same time, the professional production requirements are similar to a large opera festival, or even the filming of a western film like Clint Eastwood's *Unforgiven*. Fortunately, here in Alberta, all of that expertise is near at hand.

The challenge remains to bring it all together to create the production and event management plan, complete with schedule and budget. One of the purposes of this business plan is to help Making Treaty 7 to continue to invest in the rigorous and detailed develop-

Figure C: Making Treaty 7 Festival Team – Organizational Chart



The Venue—Heritage Park Historical Village

Meanwhile, Heritage Park has the infrastructure to support an ambitious project like the Making Treaty 7 Cultural Festival and Theatrical Re-enactment. The Park has expressed enthusiasm in hosting the launch of the Making Treaty 7 prototype as part of its 50th anniversary cultural program in September 2014. And they will make an excellent host when we invite the world for the launch of the fully realized Making Treaty 7 Cultural Festival for Canada's 150th birthday in September 2017.

The Production areas, in which Heritage Park excels, include the following:

- performance venues (indoor & outdoor);
- backstage and production support;
- livestock housing and barns;
- electrical and plumbing requirements;
- reception facilities;
- marketing experience;
- box office and ticket sales; and
- customer service.

The Festival Team is in regular contact with representatives at Heritage Park to further the venue, event and other related production planning, and days-leading-up-to and day-of-the-event arrangements and logistics.

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Funding and Financial Framework

Event Operating Budget and Expenditures

Event Operations, Development and Production Budgets

The operating budget for the Making Treaty 7 Cultural Festival includes the categories of administration, professional consultancy and production. The following schedule (Schedule A) outlines the estimated operating budget for the 2013/14 and 2014/15 fiscal years.

The Festival Team has expended in the order of \$175,350 in calendar 2013, with an additional \$265,050 estimated for balance of the 2013/14 fiscal year. The estimated budget for the September 2014 event is \$829,300 with further expenses of \$362,000 through the balance of 2014/2015 in connection with the September 2015 event.

Schedule A: Estimated Operating Budget

EXPENSES *	2013/ 14					2014/ 15				
	Q2	Q2	Q3	Q4-2014	Fiscal 2013/ 14	Q1	Q2	Q3	Q4-2015	Fiscal 2014/ 15
Administration					\$ 47,500					\$ 57,500
					11,250					60,000
					4,000					16,000
					4,550					21,450
					-					45,000
					1,600					1,600
					3,000					12,750
					2,300					1,300
					1,200					1,300
					8,200					5,500
					-					22,300
Sub-total: Administration	\$ 12,000	\$ 12,200	\$ 28,750	\$ 30,650	\$ 83,600	\$ 54,800	\$ 66,600	\$ 61,550	\$ 61,750	\$ 244,700
Professional Consultancy					\$ 21,000					\$ -
					8,400					25,200
					-					5,000
					-					20,000
					4,500					4,500
					2,000					40,000
					2,000					2,000
					3,900					9,800
Sub-total: Professional Consultancy	\$ 1,800	\$ 13,300	\$ 1,800	\$ 24,900	\$ 41,800	\$ 60,000	\$ 32,500	\$ 10,500	\$ 3,500	\$ 106,500
Production	\$ -		\$ -	\$ -	\$ 16,000	\$ -		\$ -	\$ -	\$ 16,000
					36,500					40,000
					16,700					17,400
					14,700					-
					44,800					104,000
					-					98,100
					-					11,300
					-					-
					36,300					-
					37,100					-
					112,900					112,900
Sub-total: Production	\$ -	\$ 16,000	\$ 89,500	\$ 209,500	\$ 315,000	\$ 53,100	\$ 121,900	\$ 37,400	\$ 187,300	\$ 399,700
TOTAL EXPENSES	\$ 13,800	\$ 41,500	\$ 120,050	\$ 265,050	\$ 440,400	\$ 167,900	\$ 221,000	\$ 109,450	\$ 252,550	\$ 750,900

Expenses in calendar 2013 and to September 2014 event

\$ 175,350

\$ 829,300

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FUNDING AND
FINANCIAL FRAMEWORKFundraising and Earned
Revenue Projections*Fundraising Groups and Status*

The **Making Treaty 7** Cultural Festival is reliant on fundraising from cultural partners, corporate and other sponsors, public funding agencies for financial support as well as goods and services-in-kind. The following schedule (Schedule B) outlines the financial resources received to date (in bold) and the forecasts for further financial support during fiscal 2013/14 and 2014/15 periods.

The revenues secured in calendar 2013 are in the order of \$277,200, with an additional \$199,500 forecast for the balance of the 2013/14 fiscal year. The total forecast revenues to the event in September 2014 are about \$942,100. Based on the estimated budget and revenue forecasts, though subject to further refinements, there are forecast accumulated funds available for initial planning for the September 2015 event.

Schedule B: Forecast Revenues

REVENUES *	Q1 April-June	Q2 July-Sept	Q3 Oct-Dec	Q4-2014 Jan-March	Fiscal 2013/ 14	Q1 April-June	Q2 July-Sept	Q3 Oct-Dec	Q4-2015 Jan-March	Fiscal 2014/ 15
Cultural Partners										
Heritage Park	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 500	\$ 19,500	\$ -	\$ -	\$ 20,000
Banff Centre	-	-	-	-	-	-	-	-	-	-
October Residency Contribution	-	-	24,500	-	24,500	-	-	-	-	-
February Residency Contribution	-	-	-	13,200	13,200	-	-	-	-	-
March Residency Contribution	-	-	-	69,300	69,300	-	-	-	113,000	113,000
Alberta Theatre Projects	-	-	-	7,500	7,500	-	-	-	-	-
One Yellow Rabbit	-	-	1,500	1,500	3,000	1,500	-	-	30,000	31,500
Sub-total: Cultural Partnership Contributions	\$ -	\$ -	\$ 26,000	\$ 91,500	\$ 117,500	\$ 2,000	\$ 19,500	\$ -	\$ 143,000	\$ 164,500
Corporate Sponsors										
RBC	\$ -	\$ -	\$ -	\$ 10,000	\$ 10,000	\$ -	\$ -	\$ -	\$ 10,000	\$ 10,000
Suncor	-	25,000	-	-	25,000	25,000	25,000	-	-	50,000
Other Corporate Sponsor(s)	-	-	-	-	-	-	25,000	25,000	25,000	75,000
Calgary Urban Aboriginal Initiative	-	-	-	-	-	-	25,000	-	-	25,000
Sub-total: Corporate Sponsorships	\$ -	\$ 25,000	\$ -	\$ 10,000	\$ 35,000	\$ 25,000	\$ 75,000	\$ 25,000	\$ 35,000	\$ 160,000
Public Funding										
Alberta Culture, Community Initiatives	\$ -	\$ -	\$ 48,500	\$ -	\$ 48,500	\$ -	\$ 48,500	\$ -	\$ -	\$ 48,500
Alberta Foundation for the Arts	-	-	-	-	-	-	17,500	-	-	17,500
Alberta Human Rights Commission	-	30,000	-	-	30,000	30,000	-	-	-	30,000
Alberta Tourism	-	25,000	-	25,000	50,000	25,000	-	-	-	25,000
Alberta Aboriginal Relations	-	-	-	10,000	10,000	-	-	10,000	-	10,000
Calgary Arts Development	50,000	-	-	50,000	100,000	50,000	-	-	-	50,000
Calgary Foundation	-	66,600	-	-	66,600	-	-	65,000	-	65,000
Canada Council for the Arts	-	-	-	-	-	-	-	-	-	-
Flying Eagle	-	4,000	-	-	4,000	3,000	-	-	-	3,000
Aboriginal Peoples Collaborative Exchange	-	-	-	-	-	-	-	-	-	-
Artists and Community Collaboration Program	-	-	-	13,000	13,000	-	13,000	-	-	13,000
Support to Aboriginal Theatre Organizations	-	-	-	-	-	17,500	-	-	-	17,500
Leadership for Change	-	-	-	-	-	-	10,000	-	-	10,000
Theatre Production Project Grants	-	-	-	-	-	-	15,000	-	-	15,000
Canadian Heritage	-	-	-	-	-	75,000	-	-	-	75,000
Calgary Hotel Association	-	-	-	-	-	25,000	-	-	-	25,000
Western Diversification	-	-	-	-	-	-	-	-	-	-
Sub-total: Public Funding	\$ 50,000	\$ 125,600	\$ 48,500	\$ 98,000	\$ 322,100	\$ 225,500	\$ 104,000	\$ 75,000	\$ -	\$ 404,500
Earned Revenue										
ticket sales	\$ -	\$ -	\$ 2,100	\$ -	\$ 2,100	\$ -	\$ 14,400	\$ -	\$ -	\$ 14,400
TOTAL REVENUES	\$ 50,000	\$ 150,600	\$ 76,600	\$ 199,500	\$ 476,700	\$ 252,500	\$ 212,900	\$ 100,000	\$ 178,000	\$ 743,400
TOTAL EXPENSES	\$ 13,800	\$ 41,500	\$ 120,050	\$ 265,050	\$ 440,400	\$ 167,900	\$ 221,000	\$ 109,450	\$ 252,550	\$ 750,900
SURPLUS/-DEFICIT	\$ 36,200	\$ 109,100	\$ 43,450	\$ 65,550	\$ 36,300	\$ 84,600	\$ 8,100	\$ 9,450	\$ 74,550	\$ 7,500
Accumulated (by fiscal year with year-over-year total)	\$ 36,200	\$ 145,300	\$ 101,850	\$ 36,300	\$ 36,300	\$ 84,600	\$ 76,500	\$ 67,050	\$ 7,500	\$ 28,800

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AND FOUNDATIONAL BUSINESS PLAN**

Revenues and Other Contribution Sources

Aside from partner, sponsor and agency contributions, other sources of earned revenue will ensure the long-term sustainability of the Festival itself, including the theatrical pageant, as well as other important pieces of the cultural program. These sources include:

- ticket sales for the performances;
- enrolment fees for the various workshops and participatory activities;
- fees to participate as performers in the pageant performance; and
- in-kind goods and services including value-in-kind as a barter or exchange.

Ticket Sales

In the first years of development, ticket sales will be limited to the sale of seats to watch the performance and the size or capacity of the venue. Industry standard for professional theatre tickets in Calgary range from \$40 (One Yellow Rabbit) to \$150 (Calgary Opera). Theatre Calgary's ticket average is \$80. A suitable average ticket price for the Making Treaty 7 pageant will be lower in its first years than in subsequent years. The rise in ticket pricing will reflect the increased sophistication of the performance event from year to year. Ticket price averages and venue capacities could therefore be:

2014 \$40
Chautauqua Tent, Heritage Park,
capacity 450 seats

2015 \$65
Celebration Tent, Heritage Park,
capacity 1,250 seats

2016 \$85
Main Field, Heritage Park,
capacity 2,500 seats

2017 \$100
Main Field, Heritage Park,
capacity 3,000 seats

Less expensive tickets can be made available through sponsorships and community partnerships.

In the world of theatre, it is industry standard to forecast attendance conservatively, until the event gains traction. As the pageant generates positive word-of-mouth and reviews, attendance will grow year-over-year. A realistic, conservative growth curve for attendance and ticket sales revenues for three performances of the pageant may be as follows:

2014 40% capacity (180 people)
× 3 performances = \$21,600

2015 55% capacity (688 people)
× 3 performances = \$134,160

2016 70% capacity (1,750 people)
× 3 performances = \$446,250

2017 85% capacity (2,250 people)
× 3 performances = \$675,000

These potential revenues from ticket sales represent a significant revenue source for a sustainable share of the Festival budget requirements. As early as 2014, and for future events revenues will also be generated from

the Outreach/Education Program including participation in unique activities, the reenactment, and other elements of the Festival.

Over the course of the development outlined in this five-year plan, the Festival Team is confident we will be celebrating Canada's 150-year anniversary in 2017. This goal will be achieved through a harmonious balance of support from our partners, sponsors and funders with revenues from Festival ticket sales, education/outreach programs and festival participation. The Making Treaty 7 Cultural Festival will be a sustainable event.

Workshop Enrolment Fees

The various workshops and immersive cultural experiences listed above (Drumming and Singing, Dancing, Food Preparation, Tipi set-up and take-down, Beadwork and Quillwork) will be introduced in the third prototype year. These activities will be available to the public when the pageantry performance moves outside in 2016. The pricing structure for these workshops could be two-tiered. The first tier would be for an introductory, drop-in experience, and the cost would be minimal or free-of-charge.

The second-tier model could be based on public workshops that are offered for other interests and activities in other parts of the city throughout the year. Research into the cost of existing cultural workshop opportunities reveals the cost of drumming, cooking, dancing and beadwork classes to range between \$35 per person for 90 minutes, to \$400 for a longer, more focused educational experience. More research is required in this area in time for the launch of these programs in September 2016.

FUNDING AND
FINANCIAL FRAMEWORK

Fees to Perform

Once the Making Treaty 7 event has been effectively established, an important source of revenue will come from those who wish to participate as performers. Prospective participants pay a fee to cover all expenses incurred as they learn how to be part of the production—playing any of the community roles listed above.

There is already at least one excellent example of where this works. The U.S. Cavalry School (www.uscavalryschool.com) offers a series of programs that centre around the themes and plotlines of the *Battle of Little Bighorn*, and *Custer's Last Stand*. Participants come from across the globe to be involved in the horsemanship, trail riding, authentic costuming, and other areas of interest. Four to six-day packages start at \$2,000, not including the horse. Participants bring their own horses, or rent locally.

The U.S. Cavalry School is not affiliated with the U.S. Government or military. It has more in common with the North West Mounted Police Commemorative Association (www.nwmpca.ca), which has a mission to “promote an awareness of the North-West Mounted Police and the Royal North-West Mounted Police; to collect, preserve and display historic police regalia and equipment, and to recreate

the ceremonies, drills, traditions and history as a living museum for public education and enjoyment.”

Making Treaty 7 Cultural Society is currently in conversation with both the North West Mounted Police Commemorative Association, and the Royal Canadian Mounted Police, to investigate how immersive educational programs could be designed to encourage tourists and youth groups to participate in the re-enactment pageant.

Making Treaty 7 Cultural Society

Making Treaty 7 Cultural Society and Board of Directors

The mandate of Making Treaty 7 Cultural Society is an evolving nexus that includes themes of cultural literacy, education, historical commemoration, tourism, and a revitalized appreciation for First Nations identity and perspective. Making Treaty 7 invites participation from a broad cross-section of groups and institutions. The project's potential for partnerships is limited only by the imagination, and by our actual capacity to respond to opportunity.

On Thursday, March 7, 2013, the Making Treaty 7 Cultural Society was incorporated as Alberta Society #5017380410, and federal charitable status is currently pending.

Board of Directors

Chair

Dr. Reg Crowshoe — Spiritual-Cultural Advisor, Former Chief of the Piikani Nation, Ceremonial Grandparent, Dr. Reg Crowshoe is also known as Awakaaseena, meaning Deer Chief in the Blackfoot language. This was also his grandfather's name. His teachings as a Spiritual-Cultural Advisor have been instrumental to cross-cultural learning surrounding Canada's TRTL Solar Decathlon House.

Vice Chair

Leonard Bastien — Blackfoot, Past Chief of the Piikani Nation, Leonard currently works with Native Child & Family Services. Leonard is a strong advocate for community Aboriginal rights, a spiritual leader, and a highly sought ceremonialist in the Calgary community. Leonard has extensive knowledge of the traditional Blackfoot history and way of life.

Lorna Crowshoe, B. Mgt., MBA — A Blackfoot from the Piikani Nation, Lorna currently works for the City of Calgary as Aboriginal Issue Strategist; Social Policy and Planning, Community and Neighbourhood Services and is a well respected and well known presence in the community. Lorna has advocated for Aboriginal education and the betterment of urban Aboriginal people. Lorna holds extensive knowledge of the traditions and way of life of the Blackfoot people.

Carol Mason — Blackfoot, Kainai, Clothing Designer, Artist/Potter, Non-profit Management. Carol has served 18 years of public service in the non-profit sector in Arizona, Montana and Alberta. Carol holds a degree in clothing design and is the current owner of Northern Plains Design & Consulting where Northern Plains develops unique tribal brands that reflect the true beauty of North American Indian culture and heritage.

Michael Green — Co-Artistic Director of One Yellow Rabbit Theatre, and Curator of High Performance Rodeo—Calgary's International Festival of the Arts, Michael was Curator and Creative Producer for Calgary 2012, Cultural Capital of Canada. Michael is a recipient of the Queen's Diamond Jubilee Medal, the Alberta Centennial Medal and the Lieutenant Governor of Alberta Arts Award.

Toni Polchies — Woodstock First Nation in Woodstock, N.B., Executive Director for Aboriginal Futures Career & Training Centre including overall operations, finances and service delivery programs. She is also the primary liaison with legislative bodies, stakeholders, funders and community groups. Toni holds a degree in BA from the U of N.B.

Brent Scout — Blackfoot, Kainai, Liaison for the Grand Chief Charles Weasel Head, Treaty 7 First Nations Chiefs Association. With a background in journalism, Brent is well known for his writing capabilities.

Michelle Thrush — Cree, Actor, Gemini Award-winning actress. Michele has over 40 credits in film, television, theatre and stage. Michele is a premier actress in Canada and is an Aboriginal breakthrough artist in her field.

Advisors

Andy Blackwater, Technician, Kainai

Harley Crowchild, Elder, Tsuu T'ina

Shawna Cunningham, Métis, Director, The Native Centre, University of Calgary

Joseph Weasel Child, Technician, Siksika, Senior Manager, Siksika Land Claims

Frank Weasel Head, Elder, Kainai

Michèle Stanners, Fellow, Arts and Leadership Initiative at Harvard University

Action Plan and Implementation

Action Plan and Timelines

The **festival Operations Group** is in the process of applying the research, planning frameworks and analyses within this Business Plan to create a detailed Event Management and Action Plan (“Event Action Plan”). This Event Action Plan will comprise a detailed budget and a practical schedule of work to be done to allow for reliable and sustainable development. The Making Treaty 7 Cultural Festival will evolve over the next few months and years. It must be allowed to carefully grow to the size and scope required by the Festival’s vision and mandate.

The general objectives of the Event Action Plan are to:

- create a practical roadmap to facilitate the evolution of an indoor theatre presentation, into an immersive community indoor/outdoor event;
- develop the operating model required to strategically orient Making Treaty 7 from an indoor theatre production model, to a large annually occurring outdoor community event;

- develop and engage sustainable mentorship opportunities to develop professional community based leadership; and;
- support the required governance and organizational evolution of the Making Treaty 7 Cultural Society, so that it may grow and succeed, and sustain itself year by year.

To accomplish this, the Festival Team is engaging skilled and experienced consultants to create the budgets, schedules, community processes, industry networks and teams that will be required to realize the evolving ambitions of the Making Treaty 7 Cultural Festival.

General Timelines

- Liaise with the community of First Nations Elders, pre-production development residencies, with meetings and discussions with stakeholders—Ongoing.
- Complete this Making Treaty 7 Project Overview and Foundation Business Plan for release to our current and prospective supporters—January 31, 2014.

- Undertake a Banff Centre residency with artists, choreographers, performers, writer and others alongside the Making Treaty 7 creative—February and March 2014.
- Assemble the resources for the Operations and Production Team to advance the planning frameworks and create the Event Action Plan—March and April, 2014
- Advance the funding and financial framework to complete budgeting, secure financial support and develop other revenues sources—March to August, 2014.
- Implement the marketing framework and Event Action Plan initiatives to launch the Festival with community, media and sponsor campaigns—May to July, 2014
- Formulate all days-leading-up-to and days-of-the event media, production, venue and other logistics in the Event Action Plan for implementation - by August 2014.

Festival Outcomes and Measurements

Cultural Tourism Benefits

UNESCO and Canadian Cultural Tourism Principals

Heritage and cultural tourism delivers unique experiences and benefits for participants and visitors as they take home emotions and mementos, gain knowledge of historical events, and forge new friendships and community ties. The United Nations Educational, Scientific and Cultural Organization (UNESCO) seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity,” and states that: “Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.”

A Canadian Tourism Commission report: Packaging the Potential: A Five-Year Business Strategy for Cultural and Heritage Tourism In Canada (1999) states that cultural and heritage tourism:

- involves a quality visitor encounter with a cultural or historic experience that is authentic, and that is not created solely for the purpose of attracting tourists.
- must be sustainable and must ensure that the quality and integrity of the cultural or heritage resource/experience are conserved.
- is based on a mutually beneficial partnership between the cultural/heritage and tourism sectors, and must be a revenue generator for both sectors.

Summary of Cultural Tourism Benefits

The Federal-Provincial Territorial (F'PT) Ministers' Table on Culture and Heritage, through a collaborative effort among editorial advisors and contributors, and the F'PT working groups, produced a valuable guide entitled: *Cultural & Heritage Tourism—a Handbook for Community Champion (2012)*. Among the cultural tourism benefits outlined, the following benefits are considered to apply especially to the Making Treaty 7 Cultural Festival (see Table F):

Table F: Cultural Tourism Benefits

Economic

- Promotes the preservation and protection of significant local resources.
- Diversifies the local economy by creating new jobs, businesses and attractions.
- Builds relationships among and within communities that are exposed to events.

Social

- Creates experiences for visitors and residents attracted to history, preservation, and the cultural arts.
- Enhances the community's image and pride and creates opportunities for healthy community relationships
- Preserves local traditions, customs and culture.

Environmental

- Contributes to a culture of preservation.
- Encourages residents and visitors to consider their impact on the natural and built environment.
- Increases awareness of the site, attraction or area's significance.

FESTIVAL OUTCOMES AND MEASUREMENTS

Monitoring and Evaluation

Monitoring and Research Approach

The Making Treaty 7 Cultural Society and Festival Team will monitor the Festival from development through to production in order to respond to any challenges that may arise and identify areas of improvement for subsequent Making Treaty 7 Cultural Festivals. Within the Festival Team, both the Operations and Production Groups will be involved in monitoring key milestones and maintaining oversight of the overall progress. Monitoring and reporting of the Festival will include the following activities:

- implement the Business Plan to sustain efficient operations, maintain budgetary controls, execute the marketing program, champion the sponsorship campaign, support Festival development and execute a successful event;
- coordinate the Festival Team resource requirements by adhering to direction from the Steering Committee and First Nation Elders, leading plenary meetings with prepared agenda and minutes, and responding to planning matters on a proactive basis; and
- prepare all final reports to various contributors for funding, grants and other sponsorships to satisfy their requirements and to use as an internal monitoring and reporting tool to the Festival Team Steering Committee.

In order to facilitate ongoing monitoring of the planning, development and production, a large-format white board and Gantt-chart will be installed in the Making Treaty 7 Cultural Society office.

Evaluation and Event Management Review

An evaluation and reporting process will be prepared involving de-briefing meetings, information gathering and reporting to the Steering Committees and Festival contributors. This is a vital exercise that will include the following evaluation methods:

- coordinate a de-briefing meeting on the day following the final theatrical performance with the Festival Team, Heritage Park representatives, theatrical performers, production crew and others to review and critique the Festival outcomes;
- host a de-briefing meeting after the Festival is completed in 2014, for the Steering Committee members, First Nation representatives and supporter/ contributors to the Festival to take note of key points, observations, advice and other recommendations;
- prepare printed questionnaires in a self-addressed envelope to be provided to attendees of the Festival as well as access to online surveys as an alternative means to solicit comments and feedback; and

- contact funding and grant agencies, foundations and groups, private and other sponsors and key contributors, where appropriate for feedback and comments on the Festival and level of satisfaction with the value and benefits from their support.

A post-event report will be prepared and provided to Festival supporters interested in this review.



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CONCLUDING REMARKS

With this Business Plan, the Making Treaty 7 Cultural Society has demonstrated the potential of the Making Treaty 7 Cultural Festival to deliver a showcase Aboriginal Tourism and Canadian heritage event unlike anything that currently exists. The Festival's artistic, educational, and societal benefits are undeniable.

This Plan also makes clear that the Making Treaty 7 Festival Team has a great deal of work ahead—and this is an opportunity for cultural and community partners, corporate sponsors and government agencies to see themselves as valuable stakeholders in what is certain to be a significant contribution to the field of Aboriginal Tourism in Southern Alberta.

For the September 2014 inaugural Making Treaty 7 Cultural Festival prototype to be successful, Michael Green and his Festival Team are requesting that all supporters, stakeholders and other contributors share in this vision for the launch, and subsequent development, of the Festival into a national showcase worthy of Canada's 150-year anniversary in 2017.

With appreciation, you are invited to visit the Making Treaty 7 Cultural Society website (www.makingtreaty7.com) to keep abreast of progress and developments, for an opportunity to subscribe to our mailing list, for links to our photo and video galleries, and other information.

Please contact Michael Green at your earliest convenience to learn how to participate in this project.

Contact

Making Treaty 7 Cultural Society

Michael Green, Creative Producer
michael@makingtreaty7.com
403-874-4011

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APPENDIX A

CURRICULUM VITAE

Michael Green

1610 – 15th Ave. SW
Calgary, Alberta,
T3C 0Y2

403-874-4011

Citizenship:
Canadian & UK

Age: 57
Married,
one child aged 16 years

CAREER HISTORY

Actor, director, writer and producer—I have been active in the local and international arts scene since 1979. My apprenticeship in professional theatre and performance art began concurrently at:

- **Theatre Calgary**—where I earned my union card as a stage manager;
- **City of Calgary Parks and Recreation**—as Performing Arts Coordinator;
- **Ikarus Theatre**—Calgary's first established experimental theatre group;
- **Off Centre Centre/Clouds and Water Gallery**—overseeing the conversion of the “back space” into a performance venue.

My first professional independent presentation was as producer of the Canadian premiere of American performance artist, Whoopi Goldberg, in 1982.

After co-founding the One Yellow Rabbit Theatre Company in 1982, I assumed much responsibility for the ensemble's early training as well as for the company's administrative well-being; locating and securing its present home in the Calgary Centre for Performing Arts; organizing the company's first regional, national and international tours; and acting as an anchor for what was to become that company's multi-award winning performing ensemble.

At 30 years, One Yellow Rabbit is perhaps the longest running ensemble-based theatre company in Canada—a highly specialized team that consists of a Board of Directors, strong administration and an artistic ensemble working under the direction of two co-artistic directors to:

- Maintain and upgrade a 250-seat performance venue;
- Create and present original works;
- Tour nationally and internationally;
- Curate and produce the 28 year-old High Performance Rodeo festival;
- Adapt stage work for radio, film, Internet and television; and
- Operate the Summer Lab Intensive.

I completed two terms as an instructor at the University of Calgary's Department of Drama and continue to be active, both as an independent artist and as a co-artistic director of One Yellow Rabbit: working locally and internationally in the fields of acting, directing, writing, producing, curation, teaching, audience development and theatre management.

In 2012 I assumed the role of Curator and Creative Producer for Calgary 2012—Cultural Capital of Canada.

Currently, I am Creative Producer for Making Treaty 7, an ambitious multi-year community project that will breathe new life into our collective understanding of the founding event of modern Southern Alberta.

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LEADERSHIP AND MANAGERIAL EXPERIENCE

Curator & Creative Producer:

Calgary 2012—Cultural Capital of Canada
September 2011–March 2013

Board Member:

Sunalta Community Association
April 2011–present

Consultant:

City of Calgary +15 Action Committee

Board Member:

Host Committee—Calgary Junos
(2007/2008)

Co-Chair:

Aboriginal Showcase Project—Calgary Junos
(2007/2008)

Responsibilities included visioning and co-management of the Aboriginal Juno Award Showcase event; community building and leadership.

Co-Founder:

Performance Creation Canada (2004)
(www.performancecreationcanada.ca)

Founder and Artistic Director:

The Shiny Beast Jazz~Theatre
(1996–present)

This diverse ensemble is dedicated to experimenting in the interdisciplinary realms of jazz music, dance, poetry, video, visual art and theatre.

Producer And Director:

The Annual Big Rock Eddies For Big Rock Breweries
(1993–present)

Now in its twentieth year, The Eddies is a festival of amusing “beer commercials” that attracts more than 200 entries from local professional and amateur film and video artists.

Founder And Curator:

High Performance Rodeo
(1985–present)

Responsible for the overall vision, and for the selection of artists and shows featured at the annual festival of interdisciplinary performance. The High Performance Rodeo has grown from modest roots to become Canada’s foremost venue for new Canadian and international performance.

Co-Artistic Director:

One Yellow Rabbit Theatre
(1982–present)

Responsibilities include management and leadership duties: short-term and long-range planning, budget development (\$1.5 million annually), grant applications and fundraising, maintaining and programming the Big Secret Theatre, the creation of artistic seasons and international touring.

Curator/Creative Producer:

Calgary 2012 Cultural Capital of Canada
(2011–2013)

Responsibilities included designing and implementing city-wide arts and culture programs, artists-in-residences, large-scale community participation activities and special events.

Creative Producer:

Making Treaty 7 Cultural Society
(2013–present)

Acting as artistic director and producer for the creation of a province-wide cultural project to reenact, and reposition, the events at Blackfoot Crossing in 1877: Treaty 7 was the instrument by which modern Southern Alberta came into being.

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AND FOUNDATIONAL BUSINESS PLAN**

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RELATED HONOURS AND ACHIEVEMENTS

One Yellow Rabbit and High Performance Rodeo continue to earn awards and citations. The following is a list of personal achievements:

- Queen's Diamond Jubilee Medal, 2012
- Calgary Downtown Association Vitality Award, 2011.
- Fast Forward Weekly Readers' Choice Award— Best Theatre Company, 1998–2012 (consecutively).
- Lieutenant Governor of Alberta Arts Award, 2007.
- Calgary Economic Development Established Artist Award, 2007.
- Alberta Centennial Medal for outstanding achievement, 2006
- Fast Forward Weekly Magazine's Best of Calgary Readers' Choice Award: Best Local Actor, 2003 & 2005.
- Dr. Harry and Martha Cohen Award for "Sustained And Significant Contribution To Theatre In Calgary", 1991.
- Recipient of numerous personal and company grants from the Canada Council, the Alberta Foundation for the Arts, the Calgary Region Arts Foundation and federal and provincial employment departments for various artistic, administrative and professional development activities.
- Zappa's Little Creatures (co-created with DKR Pictures, Shiny Beast/Whip It Out and CBC Calgary), short independent film.
- Alien Bait (co-written with Blake Brooker) published in the collection Speculative Drama, Borealis Press, 2004.
- Delivered the keynote address to the graduating class of the Alberta College of Art and Design, 1998.
- Designed and created the Invisible Theatre, a prototype digital performance venue @ <http://www.canuck.com/~mgreen> (now defunct), 1997.
- Co-recipient of an Alberta Motion Picture Industry Award in the category of Best Short Film for Gasoline, 1992.
- Dreams of a Drunken Quaker, Naked West and Yowl: Three Plays and a Rant published by AB Collections, Halifax, 1992.
- An active member-in-good-standing of the Canadian Actors Equity Association and the Association of Cinema, Television and Radio Artists.

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EDUCATION AND PROFESSIONAL DEVELOPMENT

- Self-directed study: Leadership Transition and Renewal. Funded with an Alberta Creative Development Initiative grant, under the mentorship of Jane Marsland, Creative Trust, Toronto/ARTS Action Research, New York. 2010–present.
- Participated in numerous residencies at institutions including CBC Radio One (Calgary), The Tyrone Guthrie Centre (Ireland), The University of Western Arizona (Phoenix, USA), Mount Royal College (Calgary) and the Banff Centre, 1988 – present.
- Participated in numerous juries and policy review committees for the Department of Heritage and the Canada Council for the Arts, Theatre and Explorations (InterArts) sections, Canadian Broadcasting Corporation, Calgary Arts Development, Calgary Municipal Land Corporation, City of Calgary, Calgary Stampede and the Alberta Foundation for the Arts.
- Extensive national and international travel and work experience has led to a working knowledge of various of cultural, economic and political conditions.
- Applied Multimedia and Digital Design, Banff Centre for the Arts—Media Arts, 1996.
- Participated in numerous creation and performance seminars by diverse teachers including: Whoopi Goldberg, Karen Finley, Keith Johnstone, Richard Fowler.
- University of Calgary, General Studies and Department of Drama, 1977–1981.
- Western Canada High School, Matriculation, 1975.

*For a complete listing of over 200 Theatre, Film, Radio, Producing and Directing credits, please see **www.makingtreaty7.com***

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ISC: UNRESTRICTED

Treaty 7 First Nations

Blackfoot Nations

Kainai
Piikani
Siksika

Stoney-Nakoda Nations

Bearspaw
Chiniki
Wesley

Tsuu T'ina Nation



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