



WOODLAND CULTURAL CENTRE

2019/2020

ANNUAL REPORT



Contents

3

4

5 & 6

7

8 - 14

15 - 17

18

19

20 - 22

23

BOARD OF DIRECTORS

PURPOSE, AIMS AND OBJECTIVES

EXECUTIVE DIRECTOR

OPERATIONS

CURATOR ARTS

MUSEUM

EDUCATION

VISITOR SERVICES

LANGUAGE

LIBRARY



Cover Image: Elizabeth Duxtater,
Creation Story, 2017.
Detail, Sky Woman, corn husk, mixed media, size variable, Collection of the Artist

24 & 25

STE

26

STATEMENT OF FINANCIAL POSITION

27

STATEMENT OF OPERATIONS

28

DONORS

29

THANK YOU



Image: Elizabeth Doxtater,
Council Fire, 2012,

Installation view, corn husk, mixed media, size variable, Collection of the Artist

BOARD OF DIRECTORS

Chair Person

Trudy Smith
Six Nations of the Grand River

Lorie Fenton-Strength
Wahta Mohawks

Vice Chair

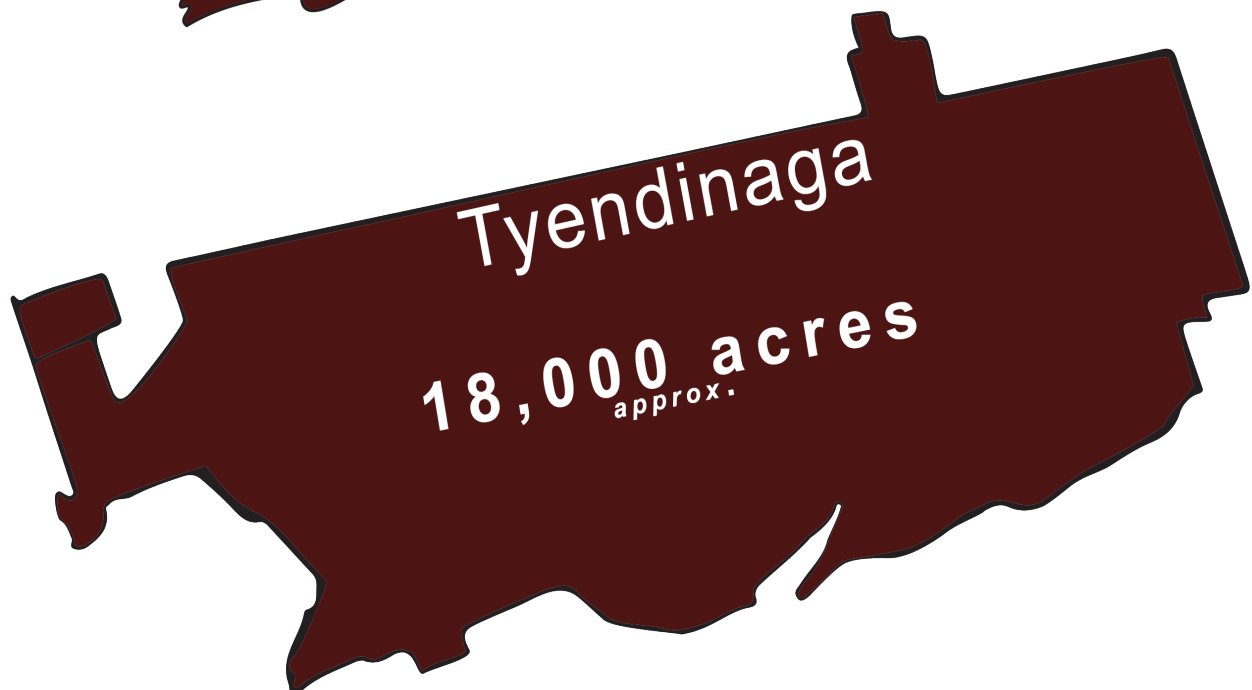
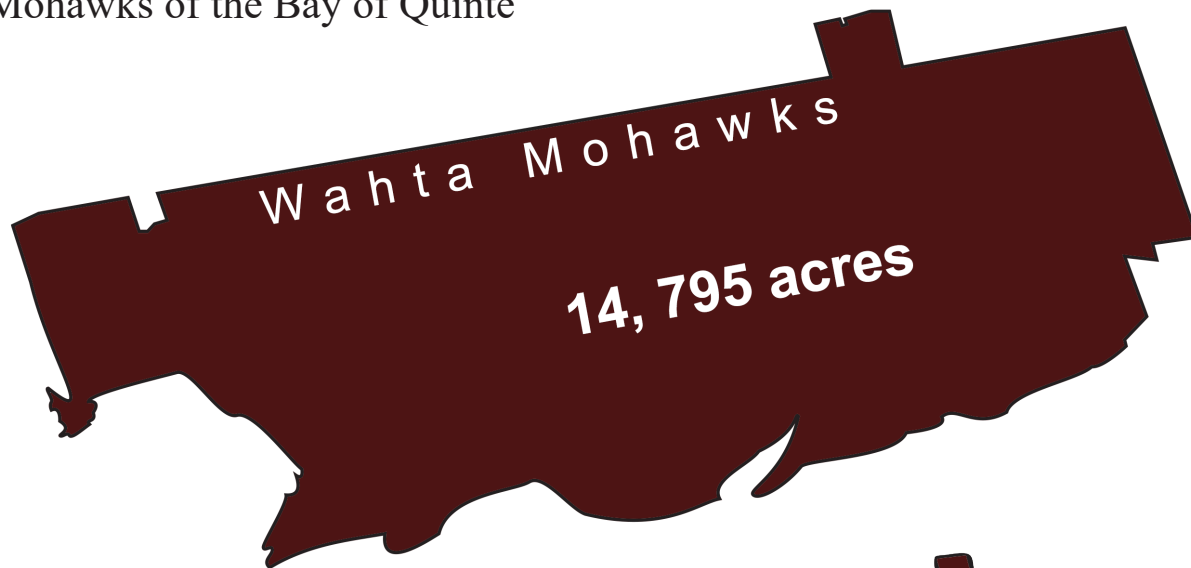
Philip Franks
Wahta Mohawks

Carl Hill
Six Nations of the Grand River

Lorrie Gallant
Six Nations of the Grand River

Treasurer and Secretary

Allison Lynn
Mohawks of the Bay of Quinte



PURPOSE, AIMS AND OBJECTIVES

The Centre shall be a leader in the revitalization of First Nations of the Eastern Woodland area culture, language, and spirituality, and shall have as its aims and objectives the preservation, accurate documentation, education and promotion of the values, practices, language, national treasures and articles of both the past and contemporary First Nations of the Eastern Woodland area peoples. The Centre will provide a comfortable and comprehensive facility where community Youth, Elders, students, scholars and people of both the Anishinaabek and Onkwehón:we can research, reaffirm, celebrate, learn, display and discuss their culture, language, history, art and values.



EXECUTIVE DIRECTOR (INTERIM) REPORT

MELANIE FERNANDEZ

Spring 2019 Woodland Cultural Centre (WCC), construction work on the restoration of the Mohawk Institute Residential School moved at a furious pace and the project consumed a great deal of staff time and efforts. The Mohawk Institute (MI) restoration project was realigned to ensure that the building stabilization and repairs were the primary focus. The building's foundation was completely waterproofed, significant internal finishing work was implemented, 73 historical windows were replaced, floors were refinished, doors were replaced and much more. This took the building to close to 85% interior completion.

Unfortunately, these structural requirements greatly increased the scope of the project. WCC was able to apply for further funding to complete the project, which included the story lines (interpretation) and exterior restoration, so that the MI can open for public visitation. We are currently awaiting approval of this funding. In addition, through the Save the Evidence (STE) campaign, WCC was able to raise a substantial amount of funds from both donations and sales of merchandise to further support the restoration project. Many upgrades were achieved on the MI site to update the aging infrastructure, equipment, security, furnishing, etc. The Library, Archive, Language department and other departments were able to be moved back from off-site storage facilities at Brantford Laurier.

2019 was an extremely busy year in all WCC departments. Education ran its first very successful 'Orange Shirt Day' school programme. The Art/Museum

departments hosted a number of highly popular exhibitions and welcomed a new Curator, Patricia Deadman. The Museum Collections was busy organizing the exhibited artifacts, and with returning items that were in temporary care of WCC. The Finance department was extremely stretched managing all the reports, administration and audits required for the restoration funding. The Maintenance department was busy managing the upkeep of the old infrastructure in the Museum building while happily learning about the high-tech systems in the restored Mohawk Institute building. The Language department bid farewell to Amos Key Jr., who was instrumental in the revitalization and preservation of Haudenosaunee languages at WCC, in surrounding communities and beyond. The Library and Archives were relocated back to WCC in the new, state-of-the-art facilities in the MI. The Administration department was very busy



Image: Art piece located at Woodland Cultural Centre

with revisions to policies, procedures, grant writing and so much more. Visitor Services welcomed fully booked group visits and rentals while managing robust 'Orange Shirt' sales. The STE department hosted the Survivor Gatherings, fundraising and numerous outreach activities.

I was privileged to share Executive Director duties with Cynthia Jamieson, and we worked as a team to manage all the WCC's pressing priorities. Unfortunately in mid-March 2020, the Centre had to close and transition to staff working from home due to the COVID-19 global health pandemic.

As Interim Executive Director, I am very grateful to the Board of Directors for their steadfast support and trust, and to the numerous community partners (too many to mention here, but please see our acknowledgement page) without whose support the work of the past year would not have been possible. On behalf of WCC, I would like to thank all our funders, both construction and operational, who worked alongside WCC to realize the challenging restoration and infrastructure needs of the Centre, the community members who participated on special committees and gave advice and guidance, and most especially the staff of WCC for their dedication to the Mission and Mandate of the Centre.

In closing, I asked a key partner, Roberta Hill, who I had the pleasure of closely working with to express why she thought the WCC was so important.

The Woodland Cultural Centre represents what has always been ours as Haudenosaunee people and the Mohawk Institute Indian Residential School (kill the Indian in the child) is antithetical to Indigenous cultural beliefs and traditional practices. The Residential School is being renovated and will stand as evidence to events of the past that caused more harm than good and why it is so important for the Woodland Cultural Centre to continue and I would hope as a Mohawk mother/grandmother/survivor of the residential school era that we can all learn from the past and move forward in peace and friendship and leave a legacy we can all be proud of.

Today all are welcome to visit, learn and engage and will find our Haudenosaunee culture rich in history on display at the museum or visiting the library to enhance your knowledge of Indigenous history. There are exhibitions that showcase the diverse arts of our Indigenous people and hopefully will open the hearts and minds of many.

Roberta Hill

Mohawk Institute Survivor and Chair, Mohawk Village Memorial Park

OPERATIONS

Andrea Nechita

The past year has seen many changes including the formation of the new position of Manager of Operations. The Manager of Operations ensures core support services are in place at the Centre and that all systems are running smoothly. The smooth operation of visitor services, rentals, maintenance, and administration is crucial to the success of the Centre and the enhancement of community and visitor transformative experiences. Working closely with the Interim Executive Director and through cross departmental teams, 2019 saw a focus on updating and optimizing systems following current standards in the industry and adhering to policy, procedure, timelines and best practices.

One of the challenges faced included a number of staff changes. With so many new staff joining the team, the focus was on improving our new staff orientation processes, updating the personnel policy, and offering special professional development and training opportunities. This training was sometimes specialized for specific departments and roles, while other sessions were conducted for all WCC staff. One of the specialized training sessions was dedicated to management roles. Several supervisors attended an “Excelling as a Manager or Supervisor” training session held in Burlington. This intensive one day course focused on the unique challenges that supervisors face on a daily basis, and highlighted solutions to help everyone achieve their full potential in their leadership roles. In February 2020, all staff participated in a two day Lateral Violence workshop held at WCC which was led by Native

Horizons Treatment Centre. This workshop focused on emotional wellness and cultivating a culture of kindness. Through guided activities, staff learned how self care is tied directly to contributing to a healthy environment, both at work and also in personal life.

The 2019-2020 fiscal year saw the successful completion of a number of large projects for operations. These projects included major infrastructure upgrades, and the review and revision of a number of policies, procedures, and processes.

Major Projects included:

- Completion of 73 replacement historic windows in the Mohawk Institute building
- Progress made on floor finishing, painting, trim and other finishings in the Mohawk Institute building
- Installation of fibre optic internet for both the Mohawk Institute building and the Museum building
- Installation of updated fire alarm and security systems in both buildings
- Installation of new voice over internet phone system in both buildings
- Installation of new security camera system in the Mohawk Institute building
- Staged move of collections back into the Mohawk Institute building including Library, Archives, and Language
- Restructuring financial accounts for the whole Centre with the help of a financial software specialist
- Reviewing and updating departmental procedures to streamline work and systems

We thank our partners, donors and supporters who have been an integral part of our success and continue to be vitally important to WCC future. We look forward to making a significant and positive impact on our broader communities and visitors by doing our part to help shape a more curious, creative and resilient world.

ARTS CURATOR

Patricia Deadman

The Arts Program develops and produces programming with the community and general public in mind. WCC demonstrates the highest standards of excellence to preserve and promote the intangible cultural heritage through multi-disciplinary artistic practices, exhibitions, workshops and events that embody holistic perspective. The innovative and dynamic arts program includes storytelling, writing, spoken word, theatre, dance, music, film and language, fostering an appreciation of both intellectual and traditional knowledge of local to international Indigenous communities.

The exhibition schedule includes curated in-house and travelling exhibitions that address both permanent collection and temporary exhibitions.



Image: Indigenous Art 2019, installation view



Image: 2019 Survivor's Gathering, Patricia Deadman

A curatorial selection of historic and contemporary works exhibited are reflective of diverse contemporary artistic practices and exceptional objects of material culture. The exhibitions throughout the museum and temporary galleries maintain standards of excellence and scholarship that contribute to historical reference and current critical discourse of both symbolic and iconography interpretation that fuses Indigenous knowledge and aesthetics.

The goal of revisioning the Museum exhibits coincides with the upcoming 50th Anniversary (2022) of the Centre. The Museum exhibits will be contextualized to incorporate Haudenosaunee worldview in a holistic approach. Extended labels and the inclusion of Indigenous languages are key elements for future experiences.

The Arts department's current multi-disciplinary programming reflects the diversity and interconnectedness of dance, theatre, music and film. Inspired by local knowledge and fused with personal experience, individual and collective creations celebrate distinctive styles, genres and productions for all audiences to appreciate. Artistic practice explores

relationships that manifest and resonate through the integration, interpretation and investigation of themes, issues and narratives relevant to current Indigenous issues.

Imperative to long-term planning the Arts workshops are rebranded as Traditional Workshop Series. Inclusive of beading, moccasin making, lacrosse stick stringing to name but a few, these workshops are delivered with the expertise from our support communities. Future expanded programs address the need to facilitate training opportunities for artists in all aspects of their artistic development. Diversification and commitment to specific roles such as screenwriters, directors, choreographers and designers contributes to the future implementation of intensive workshops designed to facilitate community level to master classes in multi-disciplinary practices to include body movement, vocal coaching and set design.

Although the last few weeks of the fiscal year were uncertain due to the Corona Virus pandemic, audiences continue to support the artistic vision of Woodland Cultural Centre. The Arts programming is tended to reach broad audience: children, youth and adults, both Indigenous and non-Indigenous members from local to international regions. Collaboration with educational institutions such as Wilfred Laurier University and community institutions such as the Sanderson Centre allowed opportunity to potentially expand programming and visitor participation. However, due to the beginning of many cancellations to come, moving forward in a world of uncertainties, the following fiscal year remains challenging as creative and innovative solutions to reach audience members are recognized as Woodland shifts to online programs and partnerships.

Exhibitions

Jason Baerg: Tawaskweyaw, A Path or Gap Among the Trees

March 2 - May 10, 2019

A Solo Exhibition

Jason Baerg is a registered member of the Metis Nation of Ontario and serves the Indigenous community as a curator, educator and visual artist. Grounded in drawing and painting, Baerg expands his artistic practice to the field of digital and material experimentation utilizing 2D, 3D, interactive, immersive and fabrication technologies. His work addresses notions of Community, Ritual, Urban Migration, Cree Cosmology, Native Relationality, Survivance, Indigenized Anthropocene, Language Revitalization and Indigenous Futurisms. The Centre will contribute to the production of an exhibition catalogue which will travel to Cambridge Galleries, ON, Mann Art Gallery, Prince Albert, SK and Canada House, London, UK.



Jason Baerg/Oskayi Askiy: The New Pangea, 2015

from the series of 4, giclee print, 182cm x 182cm

Collection of Woodland Cultural Centre

Indigenous Art 2019 May 26 – August 11, 2019

Artists: Deron Ahsén:nase Douglas, Montanna Adams, Thomas Anderson, Micheal Barber, Meagan Barnhart, Kevin Bomberry, Cathy L. Clause, Caitlin Daniel, Elizabeth Daniel, Carley Gallant-Jenkins, Janine Gates, Kira Gibson, Kelly Greene, Seneca Henhawk, Judy Henhawk-Sault, Brenda Hill, Tonia Hill, Holly Pichette, Cody Houle, Robert J. House, Mary Jacobs, Samantha Jacobs, Hillary Hill Jajijonohwis, Adrian John, Lauren Kahsenniyohstha Williams, Leenah Martin, Patrick Martin, Penelope S. Minner, Joshua Mangeshig Pawis-Steckley, Robin Seneca, Sam Stargazer, Marilyn Stevens, Kristen E. Summers, Keitha Keeshig Tobias, Janice Toulouse, Joanne Williams

Established in 1975, Indigenous Art, formerly known as First Nations Art, is one of the longest running annual exhibitions that provides a space for established and emerging Indigenous artists to exhibit their work in a gallery setting.

Image: 2019 Indigenous Art Gallery (top, middle and bottom)



Deron Douglas May 26 – August 11, 2019

A featured exhibition by painter Deron Douglas.

Deron Ahsén:nase Douglas is a Kanien'kehá':ka painter, author, teacher and Urban Native Indian with roots in the Kahnawá:ke Mohawk Territory. Working with oils on canvas (although he has dabbled in stone and wood carving, clay, photography, watercolour, acrylic and printmaking), he now creates artworks inspired by his Kanien'kehá':ka culture and the cultures of other First Nations people. His work explores Indigenous identity, culture and perspectives through portraiture and characterizations with a wry sense of humour and attempts to find things that are uniquely "us" sometimes in a thought-provoking manner. His work can be found in numerous private and public collections across Canada, the United States of America and Australia.



Deron Douglas, *Good VS Bad NDN*, 2018, detail, oil on canvas 76 cm x 101 cm, Collection of the Artist.

People of the Dancing Sky: The Iroquois Way, The Photographs of Myron Zabol

August 26 – November 21, 2019

Permanent Collection Exhibition

Myron Zabol's fine art photography focuses on the spirituality of people and places. *People of the Dancing Sky* documents the Haudenosaunee Confederacy with its individual and unique traditions rooted in nature and time immemorial. The harmony between the Haudenosaunee People and their natural environment is depicted in their traditional clothing, symbols, and activities. *People of the Dancing Sky* is a rare personal insight into the exclusive collaboration between photographer Myron Zabol and Jim Sky (Onondaga). Originally created through a partnership between the WCC and the Canadian Museum of Contemporary Photography, curated by Keith Jamieson in 2003, is also documented in an accompanying book with a foreword by Tom Hill and essay by Lorre Jensen. The photographic collection depicts community members and opens the dialogue on issues of identity and historical photography in Canada in relation to portraiture and black and white studio practices.



Myron Zabol, Margaret Bomberry Key, c1995-2000
silver bromide print, 45cm x 45cm
Collection of Woodland Cultural Centre



Myron Zabol, Jim Sky, c1995-2000
silver bromide print, 45cm x 45cm
Collection of Woodland Cultural Centre



Myron Zabol, Peter Sky, c.1995-2000
silver bromide print, 45cm x 45cm
Collection of Woodland Cultural Centre

Mashkiwizii: Paint It Orange, Resilience in the Face of Trauma

August 26 – November 21, 2019

Artists/Students: Ben Ang, Findley Dunn, Ted Haag, Claire Quong, Stephanie Ye-Mowe.

Five University of Waterloo undergrads in the school of Knowledge Integration were tasked with a course assignment to create a museum exhibit on a topic of interest. Mashkawizii, “this person has inner strength” is the result. From the unique perspective of non-Indigenous youth, Canada's Indian Residential School system is examined from its historic roots to ongoing intergenerational trauma. This exhibition coincided with Orange Shirt Day, September 30th, a day to commemorate Indigenous children subjected to Canada's Indian Residential School system and to honour the survivors. Orange Shirt Day has become a symbolic day of resilience and action for Indigenous people and their Canadian supporters. Mashkawizii celebrates this resilience and action.

The Fabric of Community: Quilts selected from the permanent collection

February 29 – October 31, 2020

Artists: Marion Martin, Norma Davis, Irene Longboat, Mary Sero, Elizabeth Sero, Christina Strachan, Doreen Wilson

Permanent collection exhibition

Beyond the cotton sugar bags, the act of quilting is an acceptable form of social interaction enabling community members to connect and revitalize an Indigenous quilting tradition and history. Grandmothers, mothers, daughters, sisters, aunts and friends, gather in church basements, senior centres or community halls sharing stories creating and assembling each piece. The simplicity of documenting local history and family through the fabric arts serves as a catalyst for contemporary artistic expression. Rooted within modern and abstract design, the precise needlework shares a unique and diverse history within the dialogue of craft and fine art. The exhibition quilts are inspired by distinctive Woodland designs and beadwork fused with European appliqués techniques incorporating re-imagined floral design.



Image: 2020 Quilt quarters (right to left) Cayuga, Mohawk, Tuscarora, Oneida and Seneca

Quilt of Belonging

February 29 – October 31, 2020 *(extended due to COVID)*

A travelling exhibition initiated by Esther Bryan

Quilt of Belonging is a collaborative work of art whose mission is to recognize Canada's diversity, celebrate our common humanity and promote harmony and compassion among people. It began in the fall of 1998 by artist, pianist, teacher, wife, mother, grandmother, volunteer Esther Bryan. She earned her Bachelor of Fine Arts from Concordia University (Montreal) and has been working as both artist and pianist for the past 40 years. She has been awarded many honours including the Governor General's Meritorious Service Medal in 2016 recognizing her work for the Quilt of Belonging project. It is a 120 ft long collaborative textile art project. The 263 blocks portray the rich cultural legacies of every nation of the world. The Quilt represents over 70 Indigenous Nations in Canada, from Abenaki to Yellowknives Dene First Nation.

From the Hands of Our Ancestors: The Art of CornHusk

December 7, 2019 – February 15, 2020

Artists: Elizabeth Doxtater, Frazer Sundown with selections from the permanent collection

The exhibition “From the Hands of Our Ancestors: The Art of Cornhusk”, with the works of Elizabeth Doxtater (Mohawk) and Frazer Sundown (Oneida) with selections from the permanent collection acknowledges and honours the cornhusk. One of the most important and ancient materials used by the Haudenosaunee, the cornhusk provides us cultural teachings, stories and human values. Cultural knowledge, community identity and connectedness remain ingrained within the works.

Through her dioramas, Doxtater’s artistic practice explores the art of the cornhusk to address political, cultural and traditional narratives and interprets the Great Law and the Journey of the Peacemaker. A multi-media artist, Doxtater paints, beads and works with cornhusk. She is the author of *Dreamfast*, 2018 and *Art of Peace*, 2016. Elizabeth and her family own and operate a shop, Everything Cornhusk, in Ohsweken.

The sculptural works of Sundown pays homage to the murdered and missing Indigenous women, self-portrait, traditional teachings and basket making. He started braiding cornhusks for ceremonial purposes as a helper for the people of his communities. Taught by his father Sheldon Sundown to weave, he was taught how to twine cornhusks by Jamie Jacobs.



Image: Installation view

Arts Workshops

Oil Painting with Deron Douglas
July 20, 2019



Black Ash Feast Basket Making with Carol Anne Maracle August 3 – August 5, 2019



Arts Events

Coffee House & Open Mic October 19, 2019

The Coffee House & Open Mic evenings provide an opportunity to present contemporary musical performances by supporting established artists to present new material and works-in-progress while representing a plethora of fusion between music genres and celebrating Indigenous knowledge. From classical, jazz, blues, pop and country the event varies thematically as local emerging artists are encouraged to participate at the Open Mic for poetry slams, spoken word and storytelling.



Onkwehón:we Festival: The Original Peoples Festival, 2019 June 28 – June 30, 2019

The 2nd annual Onkwehón:we Festival focused on Haudenosaunee culture in both contemporary and traditional forms. The performances and events featured multi-disciplined artistic practice in dance, music, theatre, visual arts, film, and workshops. The festival provided a space for Haudenosaunee artists and other Indigenous nations from across Turtle Island to create and connect with artists, audiences, organizations and other presenters. Attendees from the local and regional communities had the opportunity to enjoy food and shop vendors that enhanced the enrichment, enjoyment and inspiration for all ages.



COLLECTIONS MANAGEMENT

Tara Froman

Acquisitions for the fiscal year 2019/2020 numbered 117 and included artifacts, contemporary and historic art, photographs, and archives. The newly acquired collections consist of 1 purchased item, 22 items on long term loan, and 94 donated items. The Woodland Cultural Centre is grateful to the artists, artisans, donors, and benefactors who have contributed to the collection in the past fiscal year.

Art and Historical Acquisitions

Daniel James Hill,
Grandmother on Rock, 2002
Sculpture; metal, stone, wire
Gift of An Anonymous Donor

Framed Photographs,
Images from the Mohawk Institute, 1903
Paper, wood, glass: garden path, classroom with
students, and burnt building
Gift from Anonymous Donor

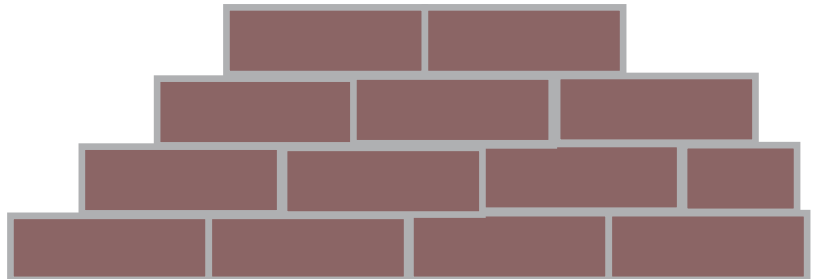
Photograph, reprint, b/w, 1971
Photographer Mark Daniell
Enos Williams in lacrosse stick workshop, and
Chief Josie Logan in lacrosse stick workshop
Gift from An Anonymous Donor

Photographs, b/w, First Nations Artists' Portrait
Photographs,
1982-84, by Helena Wilson
41 photos and 2 exhibition invitations
Gift of An Anonymous Donor

Items related to the Mohawk Institute Indian
Residential School as found on-site (during Save the
Evidence Restoration work)
Gift of An Anonymous Donor



Deron Douglas
Wendigo Triptych, 2018
acrylic on canvas, 91.4 cm x 152.4 cm
Gift from the Artist



Pennant/Banner
Kansas City Scouts, circa 1974
textile, stereotypical (became the New Jersey Devils)
Gift of An Anonymous Donor

Children's Artwork, paper, crayon, Mohawk Institute, 1934; and Ledgers, account books, and daily journals from the Mohawk Institute, 1857-1923, years missing

Gift of An Anonymous Donor

Negatives, b/w, *Six Nations Indian Fall Fair*, n/d, (various years and subjects: Six Nations schools late 1960's and early 1970's)

Gift of An Anonymous Donor

Raymond Skye, *Indigenous Hall of Fame Portrait*, 2019, watercolour, paper
Purchase by Woodland Cultural Centre

Attributed to James Beaver, *Untitled*, n/d, painting, oil on canvas, 61 cm x 91.4 cm, landscape with tipis and forest

Gift of An Anonymous Donor

Photograph, b/w, 1961 Six Nations Hockey Team, signed

Photograph, b/w, Charles Clifford Slemin of Brantford dressed as Santa for the Mohawk Institute students



Photograph
Tom Longboat, circa 1920
paper, b&w, autographed
Gift of An Anonymous Donor

Photography/Catalogue Reproduction Agreements:

The following images and/or excerpts were provided for publication or exhibition in the year 2019/2020:

Excerpts:	Skywalkers Catalogue
Images:	Mohawk Institute Sleeping Area
	Mohawk Institute 1890s Class
	Mohawk Institute 1940s Class
	Lady Willingdon Hospital at Six Nations of the Grand River
	Dr. Oronhyatekha in Forester's Uniform

Loan Requests:

The following pieces from the Woodland Cultural Centre collections were approved for outgoing loan exhibition:

- McIntosh Gallery, Western University, London, Ontario
- Kelly Greene, *Attempting to Correct Disorder*, painting; acrylic on plywood
- Kelly Greene, *Ode to Caledonia II (With No Resolution in Sight)*, 2013, sculpture; mixed media

PastPerfect Database

367 records were added to the PastPerfect Collections Management database during the fiscal year 2019/2020. All newly accessioned items for the 2019/2020 year were added to the database including photographs and attached catalogue records.

Additionally, digitization continued with the input of accessions and records for collection items in the year 1995. As digitization moves into the earlier years of the Centre, input is becoming increasingly challenging. Photographs are poor quality Polaroid images that are not of a quality suitable for the database; file records are dated; and many times the physical object needs to be located in order to create a suitable digital record. These challenges have slowed the input of records over the past fiscal year. To meet this challenge, a grant application is underway for a professional photographer to document the collection in various photographic file formats to meet professional standards, prioritize images for online access and contribute to database management, and marketing requests.

Internship

Collections Management is fortunate to have received funding through Grand River Employment and Training for a year-long collections intern. The intern, Mika Patterson, is fresh from graduating with an Honours Degree in History from Queen's University. With Mika's help, the Collections program has been able to put intense effort into the physical reorganization of the Collection area and inventory the Contemporary Art Collection. Mika has been invaluable over the past months and has allowed the focus of the program to turn to physically working with the collection. This work has resulted in better space utilization, greater microclimate management, improved location identification, and completion of projects requiring two sets of hands (moving art pieces).

Upon the conclusion of her internship, Mika plans to continue her studies at McMaster University where she will be working toward achieving her Master's Degree in History. The Woodland Cultural Centre is fortunate to have had Mika as an intern and is sure her future studies will be successful.

EDUCATION AND OUTREACH DEPARTMENT

The past year has been very productive and busy for the Education Department at the Woodland Cultural Centre. As we work with visiting groups we are mindful of what they see and experience at the Centre. From here their learning and understanding of Haudenosaunee history, culture, successes, struggles and contemporary society. With this responsibility in mind, the School Visits program was fully booked with schools groups visiting from all across Southern Ontario. The Centre's Education staff also presented some in-school programs through the Outreach program. Unfortunately, Education & Outreach programs were suspended in March 2020 due to COVID-19 school closures.

Classes related to the history of Residential Schools and the Mohawk Institute were in great demand. Many schools requested to have a Survivor speak. Museum tours often followed with a Survivor speaking so students could fully understand Haudenosaunee culture and its context.

New this year, the Education Department hosted it's first special Orange Shirt Day program for schools. Students attended and participated the day's programming: a guided tour of the museum, viewing of the virtual tour, 2 Survivor Speakers, a brick tour of the Mohawk Institute, and a Two-Row wampum craft. The day was a great success and fully booked so we hope to expand the program moving forward.

Education & Outreach staff undertook a great deal of professional development by attending workshops and conferences to enhance their own cultural knowledge as well as to better understand curriculum development and effective methodologies to work with teachers and School Boards. These sessions will help us further develop our programs and resources going forward.

Guided Tour

4,555

Residential School Vitrual Tour

3,769

Survivor Speaker

1,770

Survivor Series

579

Image: Survivor Series, John Elliot



VISITOR SERVICES

Jessie Hill

Visitor Services (VS) had an exciting year, starting with a few staffing changes. Jessie Hill was promoted to Visitor Services Coordinator, and full time weekday receptionist, for 2019-2020.

Shelly Hill was hired for the Weekend position in early April, Alexandra Martin began working in January, joining Shelly as alternating Weekend Visitor Services Clerks and receptionists. All of these phenomenal people focus on the experiences of guests to the Centre, answering questions regarding WCC's departments and programming, the content and history of the Museum, progress on Save the Evidence (STE) and the ongoing construction of the former Mohawk Institute, and a multitude of other topics!

Due to a technical error VS had to prioritize responding to past accumulated website inquiries immediately. They also began to monitor updates to the website as well as social media, assisting mostly with news posts and content pertaining to the Onkwehón:we Festival.

As VS greets all guests and processes admission into the Centre's Museum and Art Galleries, there are also statistics to track this process. This year, approximately 6941 guests visited the Centre; of these, 43% were walk-in guests to the Museum and Art Galleries, while the remaining 57% guests participated in programming offered by WCC.

Although this number is higher than last year's 6399, the Museum and Art Galleries actually had less visitors this year, with last year's breakdown being 48% walk-

in guests and programming participation numbering 52%. There are multiple factors that influenced this including weather related closures and extended public closures for internal maintenance. Covid-19 impacted visitation as well, forcing Woodland to close its doors to the public mid-March.

VS tracks four age demographics and our support communities. This year, 2985 guests visited specifically for the Museum & Galleries; of those, 15% identified themselves as members of our three Support Communities. This percentage is the same as last year.

VS also facilitates the sale of merchandise, processes donations and fees for programming participation for each department of WCC. As the primary fundraising focus, STE reported the highest revenue, accounting for 79% of all sales and donations. Of the remaining 21%, the Arts department recorded the highest revenue, accounting for 41% of all sales.

Orange Shirt Day, collaborating with Save the Evidence became VS' responsibility. Roughly 3639 shirts sold from early May up until Orange Shirt Day itself, September 30.

It was a roaring success: major thanks go out to the staff who assisted at all levels of the ordering process, as well as to all those who purchased a T-shirt, helping us to not only raise funds and awareness for STE, but to spread the word about the importance of Orange Shirt Day in honouring all those who attended Residential Schools.

6941 Guests visited the Centre

Walk-in guests to Museum and Art Galleries

43%

57%

Guests attending programming at WCC

LANGUAGE DEPARTMENT

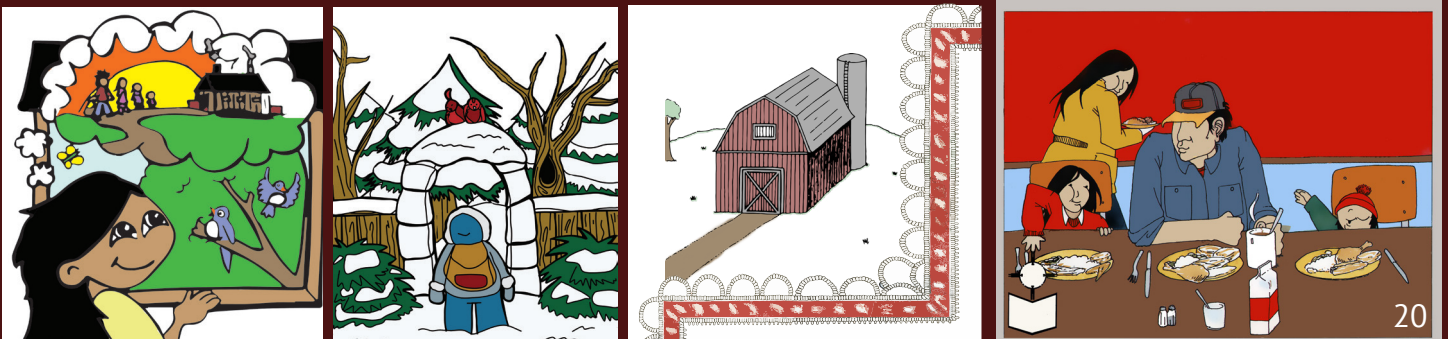
Stephanie Pile

The Woodland Cultural Centre has been a leader in language revitalization, documentation, and resource publication for over 35 years. We continue to promote, preserve, and share the languages in all that we do.

This summer, the Language Department and Archives was successfully moved back into the Mohawk Institute Building with the help of our GREAT and Niagara Peninsula Aboriginal Area Management (NPAAMB) summer students, and volunteers from the Mennonite Central Committee and the Mennonite Disaster Services. Reinstatement of the Language Department's collection, as well as the establishment of a new Language Resource Centre is underway. Desks, filing cabinets, bookshelves, and furniture for a public kiosk in the Language Resource Centre were generously donated by Laurier Brantford and the Brantford Public Library. As part of the relocation of the Language archives back into the Mohawk Institute building, a dedicated archival room for the original and analog language materials has been established.

The Language Department continues to maintain partnerships and friendships with numerous organizations, including but not limited to: Tsi Tyónnheht Onkwawén:na (Tyendinaga), Sweetgrass First Nations Language Council Inc., Deyohahá:ge Indigenous Knowledge Centre and Six Nations Polytechnic; Dwaawayehsta' Gayogoho:nq' (Six Nations), Six Nations Language Commission, Ahkwesahsne Mohawk Board of Education, Kahnawà:ke Education Center, Grand River Employment and Training, the First Nations Confederacy of Cultural Education Centres, the Foundation of Endangered Languages Canada, the Canadian Language Museum, and York University's Glendon College, Memorial University (Newfoundland), and the Centre for Native American and Indigenous Research (American Philosophical Society).

Language Coordinator Stephanie Pile is managing the department's Aboriginal Languages Initiative grant (ALI) from Canadian Heritage for \$73,093 to publish 38 children's books in Gayogoho:nq' (Cayuga). This project was slated to be finished in March 2020, but final edits and publication were delayed until fall 2020 due to precautions surrounding the COVID-19 pandemic. Administrative Assistant Melissa Mt. Pleasant is assisting with project through the graphic design and layout work. Gayogoho:nq' language teachers and speakers Tawənae:ʔ (Alfred Key) and Ga:hgwihsqhk (Tracy Deer) have translated and/or updated the Gayogoho:nq' orthography. (Image of ALI Cover Art)



The project will produce three series of language books in Gayogoho:nq'. The first - the Circle Books series - was originally created by Barbara Burnaby and published in the 1980s by Fitzhenry and Whiteside to be English as a second language books for Indigenous youth in the north. They were digitized and translated into Innu-aimun in 2012. They were translated into Gayogoho:nq' by Lottie Keye in 2015, but never published due to lack of funds. Because some of these books had advanced language, they were simplified into pattern books by Ga:hgwihsqhk, ensuring that they would be accessible to novice language learners of a variety of reading levels.

The second series is the Q:gwéh Goga:' series originally written in Kanien'kehá:ka (Mohawk) by David Maracle and published by the Woodland Cultural Centre in both Kanien'kehá:ka and Gayogoho:nq' in the 1980s. This series has more advanced Gayogoho:nq' language, with the orthography updated by Tawənae:' and Ga:hgwihsqhk. The original black and white images were digitally coloured by Behak Rueentan, and optimized by Melissa Mt. Pleasant. The series was also published in Tyendinaga Kanien'kehá:ka this year by Tsi Tyónnheht Onkwawén:na. The third and final book series is comprised of ten original colouring books, also set to be released in fall 2020. The illustrations were created by ten Indigenous artists from across Turtle Island, selected by a jury out of over 30 applications. The majority of the books in this series were adapted from the Woodland Cultural Centre's 1980s Gayogoho:nq' translations of the Kanien'kehá:ka language works published by the Kahnawà:ke Education Center (previously, the Mohawk Curriculum Centre, republished with permission). Others in the series are original stories by Ga:hgwihsqhk. All ten books are simple pattern books, designed for novice readers.

Throughout the summer, the department was thrilled to have Language summer student Jesse Bomberry, who shared the Thanksgiving Address at each staff meeting and applicable functions during his placement. Stephanie Pile and Jesse Bomberry also attended a gathering and planning meeting at Six Nations Polytechnic with representatives of local language programs and schools to discuss the next steps for languages at Six Nations.



This past fall, the Woodland Cultural Centre partnered with Sweetgrass First Nations Language Council Inc., Tsi Tyónnheht Onkwawén:na, and the Mohawk Board of Education to present the Sweetgrass Bi-annual Conference in Cornwall & Akwesasne on November 1-2, 2019. Through this Sweetgrass partnership, the Woodland Cultural Centre regularly engages with language speakers and professionals from across Southern Ontario through quarterly meetings and partnerships. The conference is an opportunity for language speakers, professionals and teachers to come together and share best practices and language teaching pedagogy.

Image: Sweetgrass Conference 2019 - Tehahswathetha
(Jacob Doreen)

This year's conference had a special meaning because it commemorated the life of mother and grandmother Kaweienón:ni (Margaret Peters), who passed away shortly before the conference was to be held in her home territory of Akwesasne. Kaweienón:ni was Onondaga Nation, Snipe Clan, and a lifelong language advocate, teacher and speaker of Kanien'kehá:ka. Kaweienón:ni was a long time member of the Sweetgrass First Nations Language Council, the first person to provide simultaneous translation of an Indigenous language in the House of Commons, and dedicated her life to helping strengthen Kanien'kehá:ka in her family, community, and across the territories. Her legacy inspires us all.



Image: Kaweienón:ni (Margaret Peters)

As we move forward together, we look forward to welcoming you to our new Resource Centre with the reopening of the Mohawk Institute Building in the coming years.

In the words of Kaweienón:ni:

“Niawenhko:wa. Thank you for listening to me. Eh kati' nikawénnake. Tane' tho.”

Nia:wen ko:wa Tae ho wəhs

Janis Monture

On June 30, 2019 Tae ho wəhs Amos Key Jr. resigned in his Language Director position after 35 illustrious years to move on to a prestigious post as the Inaugural Vice Provost Indigenous Engagement and Associate Professor at Brock University. I was very fortunate to work with Amos for 14 of those 35 years, where his guidance and counsel on governance, senior management and cultural protocols has been extremely important to the work we do here at Woodland Cultural Centre. It is difficult to sum up one's career in a few sentences, but this I know is true of Amos. He is extremely forthright in his fight for Indigenous languages, and those who know him, will know his signature catch phrase “What is wrong with this picture?” Amos was an innovator on so many levels. When he began his position as the Language Director in the 1980s, he created a language program that is so revered for the methodologies and pedagogy he created. I remember at the time, it was unheard of to record our ceremonies, however, Amos sought out counsel from the leaders in our community to ensure that this happened as the Cayuga language is considered an endangered language. Amos founded the Gawəni:yo Bilingual Immersion School System at Six Nations of Grand River and co Founded the Sweetgrass First Nations Language Council Inc. which hosts a bi-annual language conference. Amos also started the Save the Evidence fundraising campaign to restore the former Mohawk Institute Residential School to bring attention to this dark chapter in Canada's history. There are many more achievements that I could list for Tae ho wəhs but I will leave it with this...there are not enough words for me to say how extremely honoured and grateful for the many years you gave your intellect to this amazing space. You will always be a visionary leader of the Woodland Cultural Centre. Nia:wen Ko:wa.



LIBRARY

Virve Wiland

We were able to move the contents of the Library back to their original space in the Mohawk Institute building on the first floor and basement. We had the help of Laurier Brantford in covering the cost of the storage at the Market Square building and the move back to Woodland. The Mennonite Summer Youth Project provided us with four groups of students over four weeks in July to help with the move and unpacking of the library. In addition we had two summer students, Maye and Graycee Joseph, to help the students sort and move boxes to their final destinations. Maye came to us from GREAT, and Graycee came to us from a Social Sciences and Humanities Research Council (SSHRC) grant partnership with Tom Peace from Huron College.

While the building repairs are ongoing, we now have Internet on the main floor but no WiFi. We were able to secure financing to purchase lower shelving units for the main floor to address accessibility issues. With the additional funding from the Six Nations Community Development Trust we were able to hire a new Librarian, Jane Hill, to be mentored by the current Librarian who will be retiring in September 2020. We were also approved funding from the Six Nations Gaming Commission to purchase a new computer blinds for the windows, and books.

Going forward we have had the additional help of Mennonite volunteers from the Avon Church in Stratford, as well as two librarians from McMaster University – Sandra Rakovac and Erin Stienstra. However with the COVID we have gone into isolation and working from home as of March 24. Unpacking the library is taking a back seat until we can return.



Image (top) Menno-nite students moving books to shelves in the basement



Image (bottom) Clayton, Maye and Graycee setting up shelving in the basement

We are still in a position to answer reference questions from telephone calls and emails and refer researchers to other sources. The biggest challenge is in keeping up with the increase in resources available both online and in print. There is a greater interest both from the community and the world in learning about our culture and history. Given the outpouring of support we anticipate library usage to return on reopening.

Requests made to the Library

University Visits

9

Phone calls

87

Adult Visits

120

Emails

3431



SAVE THE EVIDENCE

Carley Gallant-Jenkins & Melanie Fernandez

The Save the Evidence (STE) campaign has continued to be dedicated to raising awareness and support for the restoration of the former Mohawk Institute Residential School site and its transformation into an interpreted historic site and education resource centre. Upon completion of the project, STE will have realized the original vision of restoring and creating a seminal destination about the history of Residential Schools, the experiences of Survivors of the school, and the impact that the Residential School system has had on our communities. This finished facility will be a unique and vital “site of conscience” for future generations, and will exist as a counter-point to the exhibits and cultural richness showcased in the Museum.

We continue to update and improve our marketing techniques for community event planning and to generate awareness for the STE campaign. The campaign built upon resources and tools from previous years to ensure the campaign’s ongoing success.

STE participated in many individual fundraising events including “Sketchy Run Club”, which is a running club in Hamilton that dedicated their Christmas party as a fundraising event and raised \$1,865. The St. Johns Anglican Church congregation raised \$5000 for STE by donating all the money gathered in their final collection before the church permanently closed its doors. These grassroots activities illustrated the strong impact of the campaign within the larger community.

In September of 2019, WCC hosted the third annual Survivor Gathering in conjunction with Orange Shirt Day. The event focused on healing, sharing, togetherness and solidarity. The Survivors Gathering invited Residential School Survivors, their families, local organizations and schools across communities to come together and participate in recognition of those First Nations Survivors who suffered and persevered through generations of abuse, loss of language and loss of culture. The day's event included workshops and presentations culminated in a healing walk from the steps of the former MI to the end of the laneway and returned to the Centre for the final roster of workshops and the keynote address.



Survivors Gathering 2019: Geronimo Henry being interviewed by Brant One

GOAL

**\$23.5
MILLION**

RAISED

**\$12
MILLION**

Several ongoing priorities, such as promoting STE merchandise and hosting meetings of the STE Advisory Committee continued throughout the year. The sale of STE merchandise alone raised \$80,000.00.

As soon as our doors opened in 2020, Geronimo came in to make a donation and saved 48 Bricks. Every \$5 donated helps us to preserve and protect one of the bricks in the masonry work of the Mohawk Institute. These are some of the same bricks that many Survivors carved their names and messages into.

Year Highlights:

- Launch of the STE Quarterly E-Newsletter
- Updates on renovations, Survivor Highlights, donor messages, and introduced the STE Team.
- Participated in the Canada Helps Giving Challenge.
- Successfully raised \$2,200 via Canada Helps and had 2,200 chances to win \$10,000
- Orange Shirt Day and the Survivors Gathering
- 3,500 Orange shirts sold raising \$68,000.00 for Save the Evidence Giving Tuesday
- A goal of raising \$5,000 in one day and had an anonymous community donor pledge to match every donation up to \$5,000. The community came together to raise \$16,425 in one day to save 3,285 Bricks on the Mohawk Institute Residential School.
- Launch of the Save the Evidence White T-shirts

Woodland Cultural Centre thanks the Mennonite Disaster Service (MDS) and the Mennonite Central Committee of Ontario (MCC) for their amazing Summer Youth Program. Youth from around the country volunteered each day building beautiful tables, benches and desks for the school. They learned about the culture, history and even the food of First Nations people and listened to Survivor Stories to fully grasp the depth of the legacy.

Following their week at Woodland, the Toronto Chinese Mennonite Church held multiple fundraisers and donated \$4,400 to the Save the Evidence campaign.

Save the Evidence is truly a community campaign. Our community stood up and chose to save the building, and they have supported this campaign every day since.

Nya:weh/thank you all.

***Geronimo hoped that
his donation would inspire
others to follow his lead. "We got a lot
more work to do yet, and my
number is 48 so I bought 48 bricks.
Now I am a part of it."
- Geronimo Henry***

Woodland Cultural Centre Audit

Full financial statement available upon request.

Woodland Cultural Centre Statement of Financial Position

As at March 31, 2020

	General Fund	Reserve Fund	Capital Fund	2020	2019
Assets					
Current					
Cash and cash equivalents (Note 4)	458,193	564,666	-	1,022,859	2,887,464
Accounts receivable	160,867	-	-	160,867	337,134
Inventory	2,000	-	-	2,000	2,000
Prepaid expenses	10,167	-	-	10,167	4,428
	631,227	564,666	-	1,195,893	3,231,026
Capital assets (Note 5)	-	-	14,054,020	14,054,020	13,907,893
	631,227	564,666	14,054,020	15,249,913	17,138,919
Liabilities					
Current					
Accounts payable and accrued charges (Note 7)	225,551	-	-	225,551	2,028,253
Deferred contributions (Note 8)	253,975	-	-	253,975	347,235
Deferred contributions related to capital assets (Note 9)	-	-	12,021,577	12,021,577	11,960,544
	479,526	-	12,021,577	12,501,103	14,336,032
Contingencies (Note 10)					
Significant event (Note 16)					
Net Assets					
Unrestricted	151,701	-	-	151,701	274,495
Internally restricted	-	564,666	-	564,666	581,043
Invested in capital assets	-	-	2,032,443	2,032,443	1,947,349
	151,701	564,666	2,032,443	2,748,810	2,802,887
	631,227	564,666	14,054,020	15,249,913	17,138,919

Approved on behalf of the Board

Director

Director

The accompanying notes are an integral part of these financial statements

Woodland Cultural Centre Statement of Operations

For the year ended March 31, 2020

	General Fund	Reserve Fund	Capital Fund	2020	2019
Revenues					
Indigenous Services Canada - fixed funding (Note 11)	609,620	-	-	609,620	635,188
Indigenous Services Canada - set funding (Note 11)	84,920	-	-	84,920	-
Amortization of deferred contributions	-	-	47,236	47,236	45,955
Donations and fundraising	206	188,671	-	188,877	115,095
Cultural centre	151,381	-	-	151,381	194,977
Other grants	363,402	-	-	363,402	421,728
Other income	256,446	-	-	256,446	160,070
Repayment of funding	(40,310)	-	-	(40,310)	(6,061)
Total revenues	1,425,665	188,671	47,236	1,661,572	1,566,952
Expenditures					
Administration and honoraria	10,090	-	-	10,090	31,951
Advertising	27,656	-	-	27,656	35,290
Bad debts	20,034	-	-	20,034	-
Amortization	-	-	78,544	78,544	73,558
Artist fees	44,944	-	-	44,944	64,864
Bank charges and interest	5,855	-	-	5,855	5,719
Board of Governors	610	-	-	610	3,116
Collection development	2,975	-	-	2,975	1,390
Contract staff	55,900	-	-	55,900	77,200
Insurance	36,550	-	-	36,550	36,505
Material and supplies	6,395	-	-	6,395	31,311
Office equipment rental	42,960	-	-	42,960	24,729
Office supplies	109,487	-	-	109,487	71,097
Professional fees	312,349	-	-	312,349	198,884
Program costs	13,620	-	-	13,620	6,786
Repairs and maintenance	58,264	-	-	58,264	26,989
Shipping	2,196	-	-	2,196	3,823
Telephone	8,109	-	-	8,109	16,389
Travel and training	9,568	-	-	9,568	20,241
Utilities	60,110	-	-	60,110	72,118
Wages and benefits	812,499	-	-	812,499	707,263
Total expenditures	1,640,171	-	78,544	1,718,715	1,509,223
Excess (deficiency) of revenues over expenditures before other item	(214,506)	188,671	(31,308)	(57,143)	57,729
Other item					
Loss on disposal of capital assets	-	-	(3,094)	(3,094)	-
Excess (deficiency) of revenues over expenditures	(214,506)	188,671	(34,402)	(60,237)	57,729

The accompanying notes are an integral part of these financial statements

Nya:węh (Thank you) to our supporters



Six Nations of the Grand River



Mohawks of the Bay of Quinte



Wahta Mohawks

Canada 

Ontario 



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for the Arts

Conseil des arts
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ONTARIO ARTS COUNCIL
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NYA:WEH/THANK YOU from WOODLAND CULTURAL CENTRE STAFF 2019/2020

ELIZABETH ADAMS

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LAYLA BLACK

ALEX MARTIN

SENECA BURNING

CHEZNEY MARTIN

PATRICIA DEADMAN

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CARLEY GALLANT-JENKINS

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SHELLY HILL

SHAWN THOMAS

SUMMER HILL

COLE TOURANGEAU

WHITNEY HILL

VIRVE WILAND

CYNTHIA JAMIESON

GABRIELLE WILSON

AMOS KEY JR.



Image: 2019 Survivors' Gathering: Back Row (right to left): Stephanie Pile, Loretta Hill, Mika Patterson, Virve Wiland, Patricia Deadman, Elizabeth Adams, Carley Gallant-Jenkins and Layla Black.
Front Row (right to left): Andrea Nechita, Jessica Styres and Summer Hill.