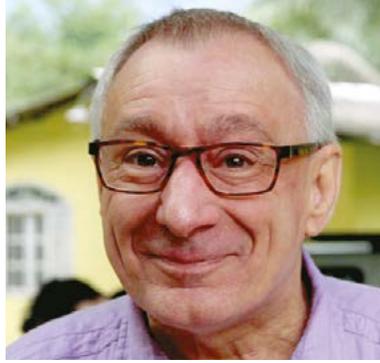


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AGENT OF ONE'S OWN CULTURE: CONTRIBUTION OF BOITE ROUGE VIF IN THE CONSTRUCTION AND TRANSMISSION OF AUTOCHTHONOUS CULTURES

In numerous meetings organized by Boite Rouge vif (BRv) in Aboriginal communities, teachers, as well as cultural agents and educators, raised the complex issue of young people's mobilization about their culture. They also stressed the urgency of finding innovative approaches to bridge the gap between generations while fostering curiosity, interest, and engagement among students. For several years, BRv has been working to allow the encounter, under creation modes and inventive practices, of art and of education as of Aboriginal culture and of methods of transmission that make its promotion possible. The organization is in active collaboration with the bearers of such knowledge, the development levers for individuals and communities.

WITHIN ART AND EDUCATION: MEDIATION

Boite Rouge vif is a non-profit Aboriginal cultural organization dedicated to the creation and design of cultural transmission devices for the dissemination and valuation of autochthonous cultures. Its mission is *individual and community* empowerment via training and development. With members of different Aboriginal communities, researchers, research assistants, professionals with practices in various artistic fields (visual and digital arts, design, video, cinema, etc.), and teaching experts developed resources through collaborative methods.

BRv is at the crossroads of education, mediation, and cultural transmission. Its team has developed exper-

tise in training for Aboriginal communities. These customized courses cover subjects such as the creation of design objects, graphic design, museography, photography, videographic creation, and video documentary. All these activities are based on a participatory methodology in which creation and concertation foster co-operation. The work is executed in the field for and with community members. Over the years and projects, BRv has woven a dense network of collaborators with the vast majority of autochthonous cultural, educational and museum institutions.

SHASHISH ANUTSHISH/JADIS MAINTENANT: AN INTERACTIVE DATABASE OF EDUCATIONAL AND CULTURAL VOCATION

This website¹ well represents BRv's cultural transmission expertise in design and education and its collaborative methods with its partners, the Conseil des Innus of Pessamit, the Shaputuan of Uashat mak Mani Utenam, and Commission scolaire De La Jonquière. This virtual museum presents three collections of objects illustrating Aboriginal Nations culture: The first collection, *Reconnaître*, displays 105 Aboriginal design masterpieces and a detailed backgrounder informs visitors on techniques that led to their realization; *Valoriser*, consists of 321 items of Uashat mak Mani Utenam's community heritage; the third, *Transmettre*, highlights the creative actualization of traditional knowledge of 23 contemporary Aboriginal designers. In the *Education* section, several lear-



COMPLETING THE 2016–2017 CIRCLE

To disseminate these initiatives with and for Aboriginal communities, the Boite Rouge vif will begin an extensive tour of 14 communities in the fall 2016. A strategic plan designed with our partners is under way. Educational activities, training, and transmission tools are at the heart of this future action plan. Autochthonous cultural, educational, and museum institutions have expressed their flagrant lack of transmission tools. Educational communities often lack the expertise, resources, and project contexts to animate cultural activities with respect to cultural objects while having as a concern the renewal of dynamics with students. Thus, each community visited select members participating in their education sectoral table. The development of these new cultural and educational products emerges from these tables, in co-creation and co-production with Aboriginal participants. This represents a real concertation and not a mere consultation.



BEING BEARER OF KNOWLEDGE OR BEING AGENT OF ONE'S OWN CULTURE

During the second edition of Convention on Perseverance and Academic Achievement for First Peoples, our presentation took the form of an initial consultation with participants, since we were and still are in the process of concertation and preproduction. Several reflections came out of this presentation. Young people generally show great ignorance of their environment, they do not know the system that governs them. Autochthonous and educational sites are numerous; however, none of them recount currentness in communities. There is no framework,

no way for students and young adults to transform content into an awareness opening to knowledge and desire to learn. A website dedicated to youth should create diversity reflecting nations and transversality allowing several teachers to navigate back to the cultural elements highlighted in the courses. But beyond this intention of transmission, how can schools help develop a culture of integration?

L'ART DE SE RACONTER: A PILOT PROJECT IN EKUANITSHIT

The pilot project *L'art de se raconter* wishes to engage young people as producers and agents of their own culture. Learning is foremost a living space arousing curiosity of a look at oneself and at others, as sort of an invitation to travel. How can we design a site open to students and Aboriginal youth's current models of communication for cultural promotion purposes? *L'art de se raconter* is a project from the Ekuanitshit Innu community and Boite Rouge vif mobilizing eight students from Teueikan High School, the school management, the Band Council cultural agents, and an Aboriginal filmmaker. It is a real participatory partnership. Current video creation workshops bring the participants to discover and present knowledge and specific realities of their community. The project is risky and requires great flexibility. Where some experiments succeed in a commendable manner, it is in informal exercises exposing young peoples' lives together and their encounters

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with Elders in places that are important to them. The production will be finalized in June 2016. Will this take the form of short video capsules, of an installation for the house of culture or again, of portraits of these young people? That remains to be determined. However, two big questions remain. How will this pilot project initiate projects in other Aboriginal communities? How will these productions

