

PISKANE

From embers to flame



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A wind of culture...NODIN

Yes, the spring thaw is on its way. Minokamin is already at our doorstep.
The great migration is well under way.
All animals, all vegetation are awakening.
Even Wigwas, the birch tree, can be heard stretching out after a long sleep.

And Papitci, the orange-bellied robin, fills the air with his joyful song,
stirring up so many memories.
Through songs passed down to his heirs, memories flood into my mind.
I wish I could do the same.

Sibi flows on, skirting the riverbanks,
trees leaping over rocks and joining in the song.
I ask him to carry my canoe to the place of the Elders
so that I may wait for Nibin, the summer.
Young Amik are swimming close to their home.
Their little flat tails slap the surface of the water,
meaning that they've learned their lesson well.
They're rather cute.

High in the sky, I see an arrowhead heading towards Kiwedinok.
Nika and her clan are arriving by the thousands.
Wakwi prepares for the evening and changes their appearance,
donning an orange and red outfit.
It is dazzling, it is magnificent!

And finally, Nodin, the wind cleansing my face
and whispering words of welcome in my ear:
«Welcome home, my old friend»

-

Roger Wylde



TABLE OF CONTENTS

Introduction	Contextualization	6
	About Minwashin	7
	Presentation of the strategic reflection team	8
Portfolio	Achievements from 2018 to 2025	9
SWOT analysis	Strengths/Weaknesses	16
	Opportunities/Threats	17
Foundations of Piskane	Our vision	18
	Our mission, our values	19
Issues	Areas of focus	21
	The chosen path	22
Methodology of the approach	How we took time for reflection	27
	Nurturing sound governance	28
Conclusion		29
Appendixes	Detailed data of SWOT analysis	30



This strategic reflection process, specific to Minwashin's «Arts» component, is part of a concerted effort to strengthen Anicinabe artistic and cultural vitality by promoting stories, actions, and artistic practices.

It addresses a fundamental issue: how to respectfully support artists and communities in their exploratory journeys of research, creation, production—artistic and cultural—and distribution, while recognizing the challenges Minwashin faces, particularly limited human and financial resources.

To ensure the sustainability and widespread influence of Anicinabe creativity and artistic expression, Minwashin is implementing a strategy based on the recognition of traditional knowledge, the promotion of artistic exploration and creation, and support for career development, while taking into account the realities experienced by artists and knowledge bearers.

This strategic reflection took place over several months. It recognizes that the spark—papakinese—patiently nurtured over several years, has given rise to a living fire—piskane—bearer of continuity, transformation, and transmission. Piskane—from embers to flame—is now the name chosen to designate the «Arts» component of Minwashin.¹

This document sets out a journey that connects our roots, our view of the present, and the paths we choose to open up for the future. It presents the organization's foundation and achievements, the collective breath that has driven the process, and the findings that have emerged from listening, engaging in conversation, and understanding current realities.

With this in mind, it highlights the progression of the reflection process, examines the dynamics at play within the Anicinabe artistic and cultural ecosystem, and identifies emerging directions. It brings together the markers guiding the trajectory—mission, vision, values, issues, objectives, and actions—from a perspective that is both thoughtful and structuring.

Through these pages, a common path takes shape, faithful to what drives us and attentive to what we wish to nurture—in order to consistently and responsibly fuel the living impetus of piskane.

¹In the embers, the fire rests. Piskane could be translated into English as «with a mere breath, the flame rises again, comes back to life.»

A duty to remember

The Anicinabe people have long lived in harmony with the land, guided by a language, an identity, and a philosophy rooted in respect for all forms of life. This harmony allowed the culture to be passed down naturally, from one generation to the next, in a world where everything was still minwashin—in harmony, in balance, in beauty.

Then profound changes occurred. Colonization, assimilation policies, and imposed mechanisms disrupted this balance. The language, knowledge, cultural practices, and markers of identity were weakened. A rupture occurred, creating a distance between who we were collectively and who we have become individually. Despite these upheavals, Anicinabe culture never disappeared. It persisted, carried forward by elders, artists, and knowledge keepers. It remained alive, sometimes silent, but always present.

Over the years, a growing awareness has emerged: the importance of revitalizing the language, supporting artists and cultural bearers, reconnecting with the land, and honoring the memory of our ancestors. Art and culture have emerged as essential drivers of healing, identity reaffirmation, and self-determination.

Minwashin is part of this movement. From its beginnings—initially deeply rooted in the arts—to today, where language, history, and transmission take center stage, the organization has evolved with a profound sense of continuity. The initiatives undertaken over the past ten years demonstrate a steadfast commitment to keeping Anicinabe culture alive, promoting it, and passing it on, in various forms, yet always with the same purpose.

This strategic reflection on the “Arts” component of our organization is part of this continuity. It allows us to acknowledge the distance we have traveled, to honor what came before us, and to continue what is already in motion. It does not seek to impose a direction, but rather to accompany, structure, and support a living momentum.



Strong roots and a committed team

At the heart of the Anicinabe Aki, Minwashin is an organization deeply rooted in its territory. Its vision is centered on the creation, transmission, and promotion of Anicinabe artistic knowledge and practices.

A living space for cultural promotion and revitalization, Minwashin works to preserve the arts, language, culture, and collective memory. The organization believes in the power of creativity and cultural and linguistic reappropriation. Minwashin nikani.

As part of a comprehensive approach, Minwashin supports cultural transmission, promotes the sharing of knowledge and expertise, and nurtures artistic development in all its forms. The organization creates spaces for dialogue, creation, and dissemination that strengthen the collective fabric and foster respectful collaborations rooted in Anicinabe values and worldviews.

Since its inception, Minwashin has pursued its mission with steadfastness and commitment on the Anicinabe territory, working alongside the communities and artists it supports. Through its initiatives, it highlights the cultural realities and specific needs of creators and knowledge bearers, while helping to build sustainable foundations for future generations.



PRESENTATION OF THE STRATEGIC REFLECTION TEAM



ROGER WYLDE
Bearer of memory,
seeder of beauty

A member of the Abitibiwinini Nation of Pikogan, Roger is much more than an accomplished artist: he is a founding presence, a living breath at the heart of Minwashin, which he co-founded in 2017. Through his rich background—from theater to visual arts, from craftsmanship to transmission—he embodies a deep connection between creation, territory, and Anicinabe memory. A pioneer, he was among the first Anicinabek actors to step onto the professional stage, notably with the Ondinnok theatre company and Théâtre Parminou, bringing the voice and stories of his people to audiences here and elsewhere.

Creator and transmitter, Roger teaches, shapes, and shares stories. He passes on the craft of leatherwork, woodwork, and drumming to young people, nurturing their pride and identity. Guided by his parents and elders and inspired by future generations, he sees art as a living bridge—between cultures, ages, and roots. His caring presence shapes the soul of Minwashin.



CHANTAL SIMARD NATTAWAY
The footprint and the breath:
a grounded journey

Chantal Simard Nattaway, of the Anicinabe Nation, is a professional artist and a woman of transmission whose approach weaves a living link between memory, creation, and commitment. Inspired by the territory, matter, teachings, and stories, she develops a practice deeply rooted in listening, respect for life, and the quest for identity.

Her path, shaped by experiences in art therapy, landscape architecture, and community projects, illustrates her conviction that art has the power to support, connect, heal, and inspire change. Every day, she deepens her connection with Anicinabe culture, thoughtfully and respectfully weaving it into her own journey. Her passion has evolved into a genuine way of life, serving as a bridge for sharing and dialogue. Through her involvement with Minwashin—the guardian of the Papakinese project and the Piskane «Arts» component—and engaging with the Val-d'Or Native Friendship Center, she cultivates a mindful and hopeful environment for connections.

Through the name «Nattaway», inherited from her great grandmother, she connects her past, her present and her future.



ELIANE KISTABISH
Visual art as living heritage

Born into Pikogan's Abitibiwinini First Nation, Eliane is a visual artist whose practice is characterized by its delicateness and cultural commitment.

With a degree in Visual Arts, she works as a project manager at Minwashin, playing an integral role in advancing Anicinabe art and supporting local artists. A talented artisan and respected cultural ambassador, she leads workshops for Indigenous students to encourage the transmission of knowledge, preserve collective memory, and nurture pride in their cultural identity.

Through her work with young people, she has also been involved in raising awareness of Indigenous issues, particularly as an instructor at the Université du Québec en Abitibi-Témiscamingue.

Eliane's knowledge of both art and culture makes her an important participant in conversations about modern Indigenous expression, and she remains a valuable voice in today's discussions on Indigenous art.



CAROLINE LEMIRE
Balancing vision and heritage

Caroline Lemire has been working in cultural development for over twenty-five years. Originally from Abitibi-Témiscamingue, on ancestral Anicinabe territory, she is deeply committed to the recognition, revitalization, and transmission of Anicinabe culture and language.

As a co-founder of Minwashin and its director since 2017, she has played a pivotal role in establishing the organization as a leading force in Anicinabe arts and culture through the development, professionalization, and promotion of artists and traditional knowledge.

Known for her dynamism and unifying vision, she mobilizes communities around impactful projects, rooted in the territory and focused on the future. Caroline, who holds a degree in multimedia and audiovisual studies, applies her expertise and leadership to a collective project dedicated to advancing Anicinabe artistic expression in all its richness and diversity.

PORTFOLIO – THE PATH TAKEN

Inspired by the six Anicinabe seasons, this portfolio is divided into six movements mirroring Minwashin's journey.



Sigwan

It's the rush of water that cleanses the shores. The ice begins to break up, and the nomad prepares to leave the winter camp. The time of renewal is upon us.

INTENTION

Support musical creation in Anicinabemowin as a living space for cultural expression. Encourage the emergence of contemporary works that promote the language, connect generations, and renew the presence of Anicinabe culture in the present.

2022

WECKATC NIKAMOWIN

Recording of traditional Anicinabe songs.

2023

WECKATC NIKAMOWIN

Album release and concert, co-produced with Musique Nomade.

2024

NOGOM NIKAMOWIN

Creative residency, original concept by artist-musician Emilio Wawatie.

2025

NOGOM NIKAMOWIN

Production and recording of a music album about the 6 anicinabe seasons, in collaboration with Musique Nomade, and in 3 different dialects of Anicinabemowin.





Minokamin

The ice has receded, the rivers and lakes are open. The canoe glides smoothly. It's a time of great change, as the land comes back to life.

INTENTION

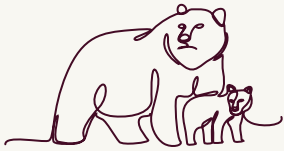
Minwashin develops its actions after listening carefully to the land and the people who live on it. Through consultations and cultural mapping initiatives, the organization identifies needs, unearths resources, and highlights places that foster creativity. This networking effort encourages the emergence of initiatives that respect communities and their rhythms, supporting cultural development that is grounded, coherent, and vibrant.

2019
**ROUND OF CONSULTATIONS
IN ANICINABE TERRITORY.
À LA RENCONTRE DES
PORTEURS DE NOTRE
CULTURE [MEET WITH OUR
CULTURE BEARERS, FRENCH
ONLY]**
(Publication).

2020
**ONIGAMAN –
PORTAGE TRAILS**
(Consultation report on the
performing arts dissemination in
the Anicinabe territory).

2021
**INVENTORY OF AVAILABLE
DISSEMINATION
INFRASTRUCTURES**
(Report).





Nibin

Hunting is put on hold to allow animals to have their young. It is a time for gatherings and harvesting.

INTENTION

Minwashin creates meeting places where people, knowledge, and stories come together. These gatherings become vibrant spaces for transmission and creation, where words, music, gestures, and works of art forge links between generations and nurture Anicinabe identity. Through artistic encounters and moments of intergenerational and intercommunity sharing, the projects promote the circulation of knowledge, raise awareness, and encourage the emergence of new forms of cultural expression.

2018
MIAJA 1
First great gathering celebrating Anicinabe arts and culture, in Val-d’Or.

2019
MIAJA 2
Cultural gathering on the Anicinabe language, in Kebaowek.

2021
MIAJA 3
Gathering focused on Anicinabe heritage, in Pikogan.

2023
MIAJA 4
Cultural gathering on orality, in Kitcisakik.

2024
MAWISAK
Doing and being together

- Writing and poetry, at Lac Joncas.
- Textile arts, visit to the Santa Fe Indian Market.
- Music, at Kitigan Zibi.

2025
MIAJA 5
Cultural gathering: Rewriting and telling our story, at Timiskaming First Nation.





Takwakin

Nature changes its colors, the tree leaves turn yellow and fall off. The nomad begins to gather provisions, another move to relocate to their winter camp.

INTENTION

Minwashin celebrates the Anicinabe language, knowledge, and collective memory through artistic creation. Works and exhibitions become places where the contemporary perspectives engage with heritage, highlighting a culture that is vibrant, grounded, evolving and future oriented. Through this approach, language, stories, and heritage—both tangible and intangible—continue to be passed on and shine.

2019

WEJIKAN

Arts and crafts exhibition, Val-d'Or.

2019

NINAWIT

Documentary series – 14 episodes on history from the Anicinabek point of view.

2021

The Anicinabe Graphic Heritage in Early Written Sources (Publication).

2022

MIKISIKWASO - She sews beads (Virtual exhibition).

2023

WECKATC NIKAMOWIN

Production of an album of songs in Anicinabemowin, to pass them on to future generations.

2023

NIPAKANATIK

Virtual collection of archives tracing back Anicinabek history.

2024

WIKWEMOT

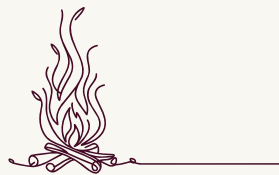
Educational kit and augmented reality game about moose.

2025

NOGOM NIKAMOWIN

Creating a music album and karaoke based on the theme of the six seasons.





Pitci Pipon

The final preparations are coming to an end. As the weather turns milder, families gather around the fire to listen to stories.

INTENTION

Minwashin brings art into the heart of everyday life. Through visible and accessible works, Anicinabe artists carve out a place for themselves in public and institutional spaces, giving voice to the territory and asserting a living presence. These creations nurture cultural pride, promote Anicinabe art, and open up spaces for dialogue.

2022
ODEIMEN

Eight (8) works of art on exhibition in Abitibi-Témiscamingue hospital centers.

2022 - 2023
NIN-JE SUIS – I AM

Nomadic exhibition and sharing circles that honor the Anicinabe language.

2024
MADAMIKANA
The Crossroads

Six Anicinabek artists, six public works marking the territory.

2025
NIN
Museum Exhibition,
Musée de la civilisation,
Québec.





Pipon

The days shorten and silence descends. The nomad follows the animal tracks, leaving their own snowshoe prints behind and long ribbons of toboggan trails. Everything is hushed, everything slows down. We listen differently. We observe the signs. We move forward with respect.

INTENTION

Minwashin seeks to foster a supportive and culturally inclusive environment that encourages creativity, supports artists' professional development, and promotes respectful and sustainable collaborations.

2022 - ... PAPAKINESE Ignite the spark

- Support artists' professional journeys.
- Create and adapt tools, available online.
- Establish spaces for cultural and intercultural dialogue.
- Develop respectful intercultural collaborations.



“ART cannot be defined in
Anicinabemowin or in any other
Indigenous language, since it cannot be
seen. However, dance, song, drawing,
and any other form or manifestation of
art can be named.”

Roger Wylde

Preliminary insights

This phase offers a moment of clarity. By bringing together strengths and weaknesses, opportunities and areas for caution, it reveals the dynamics that shape Minwashin and influence both its present and its future.

STRENGTHS

The organization stands out for its strong ability to promote and raise the profile of Anicinabek artists, both locally and internationally, supported by recognized and promising projects. Its culturally rooted approach promotes the transmission of knowledge and expertise, the involvement of cultural leaders, and the implementation of projects adapted to the realities of the territory: Papakinese, Miaja, Nipakanatik, NIN, The Red Ribbons.

This expertise is supplemented by highly organizational adaptability and a strong drive for innovation, notably through an inclusive approach engaging everyone in the community – artists, artisans, cultural bearers, etc. – and embraces all forms of artistic expression, blending both traditional and modern disciplines.

The organization also benefits from strong community roots, an extensive network of partners (both Indigenous and non-Indigenous), and a leadership that is recognized by both communities and funding agencies.

The implementation of active governance mechanisms – an ethics committee, a management committee, and advisory committees – reinforces operational consistency and contributes to the advancement and maturity of projects.

WEAKNESSES

Conversely, the organization operates in a context marked by significant logistical constraints related to geographical distance, seasonality, and connectivity and transportation issues, which complicate the implementation of activities.

The internal structure of Minwashin's «Arts» component remains incomplete, particularly in terms of archiving, monitoring, and clarification of roles, which complicates project coordination and partnerships.

The significant reliance on funding and the lack of recurring funding undermine financial stability and limit the ability to plan for the long term.

Finally, the excessive workload of a small team, combined with a lack of human and financial resources, increases the risk of burnout and hinders the deployment of sustainable innovation, despite the existing potential and expertise.

SWOT ANALYSIS

OPPORTUNITIES

The current context offers the organization several levers for development and consolidation. The introduction of innovative residency formats, such as Mawisak (nomadic residencies focused on creation and knowledge transfer), along with collaborative spaces, expands opportunities for creative production, dissemination, and networking.

Strengthening both inter-Nation and international collaborations—particularly with museums, artistic networks, and cultural institutions—enables the organization to extend its influence and diversify its distribution channels.

Furthermore, digital development represents a major strategic opportunity through the creation of online platforms, virtual exhibitions, podcasts, and online libraries, promoting the preservation of content while remaining cautious about its distribution.

Finally, a continued favorable funding environment, along with increased recognition at local, national, and international levels, create a fertile ground for strategic structuring of activities, improved tour planning, and further strengthening Minwashin's role as a prominent cultural player.

THREATS

The aging of knowledge bearers, coupled with the absence of established mechanism for generational succession, heightens the vulnerability of cultural transmission—particularly as interest in traditional knowledge tends to dwindle among younger generations.

Furthermore, the organization operates within a context characterized by significant external human, cultural, and financial pressures. The requirements and accountability imposed by funding agencies, alongside increasing expectations from partners, expose the team to potential risks of exhaustion and decreased motivation, which could adversely impact the sustainability of ongoing activities.

Persistent financial instability, insufficient community infrastructures, and reluctance to change all hinder effective planning and innovation.

Finally, continuous and growing demands from various sectors and new partnership proposals call for greater vigilance to ensure consistent actions and uphold the mission's integrity.

Summary

The SWOT analysis points to an organisation with strong cultural roots, influence, and recognition, but one that faces structural and human weaknesses. Opportunities offer real potential for consolidation, provided that practices, resources, and partnerships are better structured. The weaknesses and threats highlight how important it is to act now to ensure financial stability, support the team, and maintain the transmission of knowledge. The biggest challenge is turning the current creative momentum into a sustainable, coherent, and long-term approach.

PISKANE, is to see a fire that warms our being, our soul, and our spirit

Our vision



Creating, for Minwashin,
is a way of expressing beauty.
It is stating who you are,
and taking your place in the world,
with a unique voice.

Creating,
is to open up a place of sensitivity,
a space where ideas take shape,
transform,
and are shared.

Every creative act
carries language,
myths,
and rituals within.
It's a culture that lives,
breathes,
and perseveres.

Creating,
is to connect generations,
to bridge the past and the future,
to communicate with the invisible
forces that flow within us.

It's also to pay tribute
to Mother Earth.
Recognizing her power,
her fragility,
her mysteries.

In our creations,
One can sometimes hear
The breath of the ancestors.
The voice of the forests.
The song of the waters.
The silence of the stones.
The depth of the lakes.

Each material, each pattern,
Revives something vital.
Creating can soothe.
Creating can heal.
Creating can convey.

It's a living memory.
An act of affirmation.
A path to well-being.
An individual and collective quest.

Today,
The voices of Anicinabek artists
resound across contemporary
mediums.
They reinvent traditions,
weaving them into the present,
carrying an ancient breath into the
future.

On screens,
in performances,
through digital tools,
their works resonate.
They build bridges.
They open up spaces.

Fuelled by memory.
Driven by a thirst for movement.
New stories are born.
Stories that are free.
Stories that look to the future.

Our mission

To support Anicinabek artists and cultural bearers in their exploratory research and creative endeavors, strengthening their connection to the land and fostering projects that celebrate beauty, memory, and cultural knowledge.

Our values

FREEDOM

Freedom is the breath that flows inside of us. It is the wind that opens paths and invites us to speak and exist through our own voice.

Being free is to dare to explore without fear of judgment, to follow one's intuition, to welcome the unexpected, and to learn or relearn.

It's to create from within oneself, while maintaining a living connection with others and with the land.

CREATIVITY

Creativity is a source that flows within each of us. It is a legacy received from our ancestors, the urge to explore, to learn for mistakes, to try and try again.

It's the permission to try without certainty, go further, start again.

It's a space for play, learning, and shared ideas.

SHARED RESPONSIBILITY

It's a bond woven by two voices: the one that creates and the one that supports.

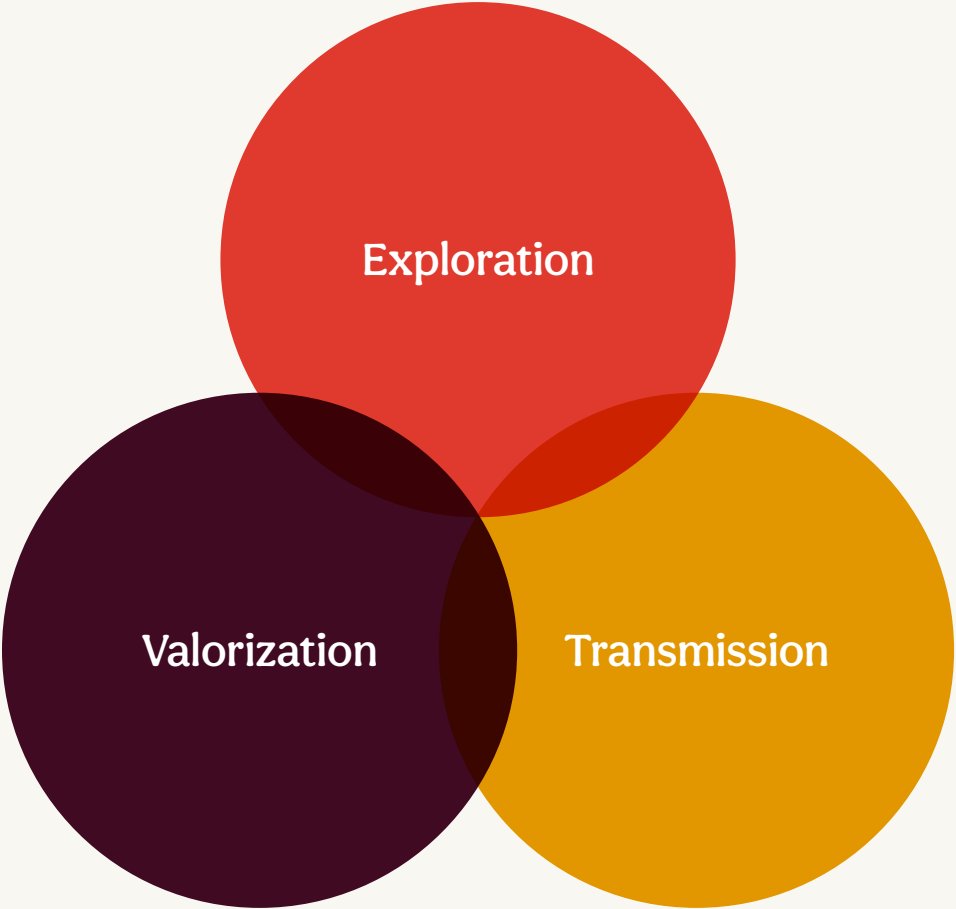
Artists chart their own course, Minwashin ensures that the soil remains fertile. One feeds the flame, piskane, the other protects the fire.

In this circle of trust, each learns from the other, and creation can grow without drying up.

It is carried by respect, mutual aid, and solidarity.

“Helping each other is always there in communities and on the land. In a collective work of creation, it’s hard to explain the connection. For example, before you put on snowshoes, you have to understand the whole journey that leads to the land, to nature, to the animal. Everything is connected. The snowshoe isn’t just an object; it’s the result of a long process”.

Roger Wylde



Areas of focus

These issues highlight what needs our focused attention, commitment, and ongoing support in order to preserve the essence and meaning of Piskane’s mission.

EXPLORATION

How can we support young people and emerging Anicinabek artists so that they can explore their creativity, experiment, research, develop their artistic and cultural practices, and nurture their connection to the language, traditional knowledge, and the land?

TRANSMISSION

How can we foster a vibrant transmission of Anicinabe knowledge, language, and artistic and craft practices by creating more spaces for encounter, creation, and sharing among generations, artists, and communities?

VALORIZATION

How can we enhance the visibility, recognition, and influence of Anicinabe artists, works, and artistic events to showcase the richness of cultural expressions on local, national, and international stages?

The chosen path

The challenges, objectives, and strategic actions outline a common path. They translate shared intentions into clear markers, paving a coherent path between who we are, what we want to become, and how we move forward together.

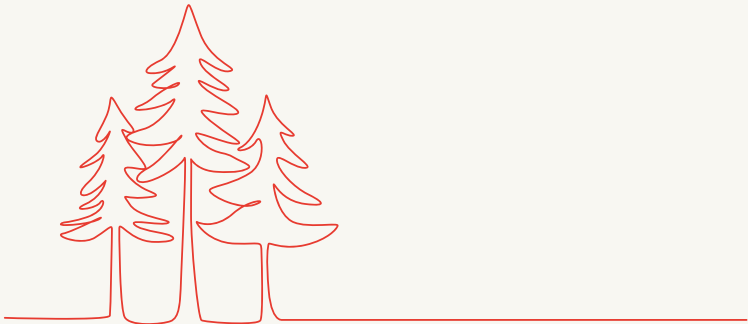
ISSUE

1. Supporting artistic exploration and creativity

Stimulate Anicinabe artistic and cultural awakening by supporting exploration, research, experimentation, and creativity rooted in culture, knowledge, language, and territory.

OBJECTIVE

Create conditions and support mechanisms that encourage artistic exploration in all its forms while strengthening cultural transmission and vitality.



ACTIONS

The actions will be carried out together – mawisak

Work together to develop creative residencies tailored to cultural realities.

Support experimental and innovative practices that combine traditional knowledge and contemporary artistic expression.

Strengthen shared responsibility between artists and Minwashin in projects that promote the development of artistic pathways.

Encourage and support young creators in the development of their professional journeys.

Document and disseminate processes of exploration, research, and innovation.



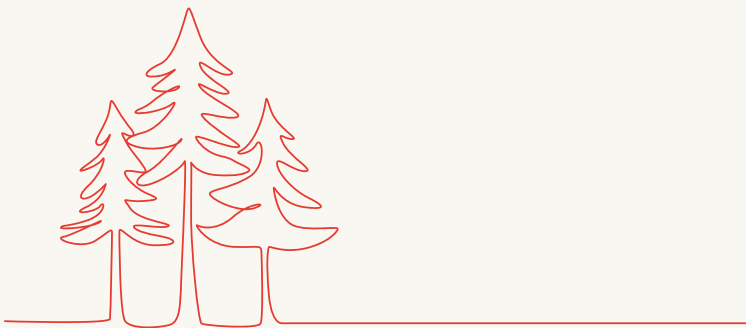
ISSUE

2. Strengthening transmission through the arts

Ensure the continuity of Anicinabe knowledge, language, arts and crafts practices, by fostering meetings between generations, artists, communities.

OBJECTIVE

Build living bridges between elders, knowledge bearers, young people, and artists in order to circulate memories, stories, techniques, and worldviews through artistic practices.



ACTIONS

The actions will be carried out together - mawisak

Develop pairing programs connecting elders, artists, cultural bearers, with youth.

Stimulate artistic creation drawing on the knowledge and symbols of the territory.

Create cultural transmission spaces in the communities (circles, workshops, living laboratories).

Support educational and artistic initiatives rooted in culture and language.

Document and disseminate artistic and technical practices to fuel collective memory.

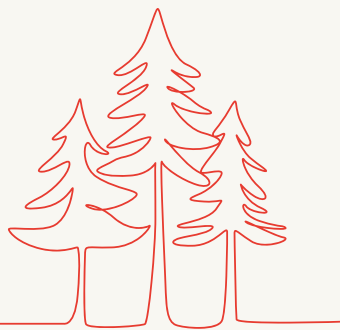
ISSUE

3. Increasing the visibility and influence of Anicinabe art, creations and artistic events.

Promote awareness and recognition of the richness of Anicinabe artistic expression on local, national, and international levels.

OBJECTIVE

Strengthen the presence and recognition of Anicinabek artists in public spaces and the media by promoting their works, creating opportunities to showcase their creations, and ensuring the sustainability of cultural events which promote identity.



ACTIONS

The actions will be carried out together – mawisak

Bring together Anicinabek artists in local, national and international cultural events.

Promote events, festivals and exhibitions that value the diversity and vitality of Anicinabe artistic expressions.

Support the production and touring of collective and nomadic exhibitions.

Work in partnership with independent broadcasting platforms (digital, radio, community).

Actively monitor and update our broadcast platform to support cultural bearers.

Advise and support artists to increase their visibility and influence in the cultural scene and among socio-economic partners.

Develop and consolidate partnerships and collaborations, both Anicinabe and non-Indigenous.

Assist with initiatives for projects involving non-Indigenous people, helping to ensure a culturally relevant approach.



“Doing, undoing until you come up with a happy result or hit the mark. The mokodagan strokes over and over and over again, just like the chaponigan, the needle or the paintbrush, the video or the song, the tewegan. That’s how you learn Anicinabe pimatisiwin, ocitcikan. It’s the Anicinabe concept, that’s my way.”

Roger Wylde



How we took time for reflection

The process became an opportunity to listen to different points of view and exchange. Spaces for conversation were established, allowing for a thoughtful and collaborative exploration of the “Arts” component. Rather than following a set plan, this method was dynamic, participatory, and adaptive, encouraging group reflection on meaning and change.



1. LISTENING AND OBSERVING

Pekatec. Taking time to open ourselves to the context, realities, needs. Establishing a climate of trust, openness, and presence.



2. SHARING THOUGHTS

Creating spaces for gathering and conversation. Intertwining knowledge, visions, intuitions. Allowing themes and issues to surface gradually.



3. DREAMING THE FUTURE

Letting ourselves enter a world of dreams and imagination. Sketching out a future free of constraints.



4. GIVING MEANING AND ORIENTATION

Connecting ideas into flexible and evolving strategic themes. Identifying common aspirations. Identifying meaningful levers for action.



5. EXPERIMENTING AND LEARNING

Taking action through concrete projects. Observing, documenting, and learning from experience. Embracing trials and errors, adjustments as sources of knowledge.



6. ADAPTING AND STARTING OVER

Pausing, taking a breath and gathering our thoughts when we feel lost. Then, continuing on our way.

Nurturing and Ensuring Piskane’s Sound Governance

Maintaining Piskane’s sound governance involves fostering an environment conducive to focused creativity to bloom without distraction. Aligned with Minwashin’s mission and values, it sets clear guidelines while honouring the rhythms, sensibilities, and aspirations of the Anicinabe artistic community.

This governance is not restrictive, it is supportive. It values the freedom essential to both research and artistic exploration, while acknowledging a collective responsibility for continuity, transmission, and influence. It seeks a fair balance between creative momentum and the stability necessary for longevity—a place where structure and freedom coexist, in the service of a culture that remains grounded yet evolves constantly.

The principles of Piskane’s governance are part of a culture of constant adjustment. The ability to respond quickly to new opportunities is valued. This approach encourages flexibility

and adaptability while establishing simple and clear decision-making and validation processes and setting up effective internal communication channels. Documenting processes, sharing experiences, and integrating the lessons learned are necessary to evolve management practices following the development of this sector.

This approach to governance is designed as a living space, with the capacity to harmonize structure and breath, vision and listening—in the service of Anicinabe creation, transmission, and cultural influence.



CONCLUSION



For Minwashin, artistic creation is a deeply meaningful act, carrying with it memory, resistance, and transformation. For Anicinabek artists, artisans, and knowledge bearers, it represents much more than an aesthetic endeavor: it is a means of existing, transmitting, healing, and connecting with the living. It is a flame that is rekindled in our being, in our soul, in our spirit.
Aja Piskane.

Given the ongoing effects of colonization on our language, cultural practices, and intergenerational relationships it is crucial to actively support Anicinabe artistic expression in all its diversity. Whether anchored in traditional values or interpreted through modern methods and mediums, this creative works reflects the strength, adaptability, and inventiveness of Anicinabe artists. By fully promoting these expressions, Minwashin helps to sustain a vibrant culture that draws from ancestral wisdom while remaining relevant in contemporary life.

Amidst the multitude voices rising up, one certainty remains: Anicinabe art is inseparable from the territory, from memory, and from being together. It circulates between generations like an unquenchable fire, passing from hand to hand, from heart to heart.

Choosing to support it means nurturing this ember—giving it the space, respect, and freedom it needs to become a flame. It means creating conditions where creation can take root deeply and rise without constraint, true to its symbols, stories, and rhythms.

Supporting it is about nurturing that ember—giving it the space, respect and freedom it needs to grow into a flame. It’s about inventing an environment where creation can flourish fully and emerge unhindered, true to its own symbols, stories, and rythms.

For art is not an ornament placed atop the world: it is its breath. It transmits, transforms, connects, and heals. It illuminates our steps and opens shared paths, where memory and future meet.

Aja Piskane.



APPENDIX: STRENGTHS/WEAKNESSES/OPPORTUNITIES/THREATS

STRENGTHS

Valorization and promotion of Indigenous

Local, national and international visibility (Santa Fe, NIN, MIAJA, music productions, video capsules, exhibitions).

Transmission of cultural knowledge

Active involvement of bearers of knowledge, targeted documentation initiatives and development of culturally appropriate projects.

Ability to adapt and innovate

Integration of various artistic disciplines, a flexible and collaborative approach, and the use of digital tools (podcasts, virtual exhibitions).

Status and impact of completed projects

Major projects (Papakinese, MIAJA, touring the communities, NIN exhibition, Red Ribbons, Nipakanatik).

Extensive network of partnerships and institutional recognition

Local, national, and international collaborations; international recognition (UNESCO-Paris, appointment to the CCUNESCO).

Credible and accepted leadership

Strong credibility with funding agencies and sustained trust from communities.

Strong communities

Long-lasting, trusting relationships with cultural bearers, artists, and artisans.

Active and structured governance

Establishment of steering committees and an ethics committee; open communication between the board of directors and management.

Ability to blend tradition and modernity

Organizational flexibility and responsiveness to social, cultural, and contemporary issues.

WEAKNESSES

Significant logistical challenges

Geographical distance, long commutes, increased fatigue, frequent unforeseen events, unreliable internet connectivity, and high seasonality of activities.

Partial organizational structurization

Archiving not yet fully formalized, tracking and documentation processes in need of consolidation.

Reliance on public funding

High reliance to funding, lack of recurring funding, long-term financial instability.

Overstretched organizational capability

Small team subject to high demand; real risk of exhaustion and human vulnerability.

Complex partnership management

Multiple requirements, lack of clear formal frameworks, potential for unclear responsibilities and outcomes.

Strengthening positioning and coordination

Unclear positioning of certain projects, greater complexity in coordinating various activities.

Linguistic and territorial issues

Language and geographical obstacles, combined with growing disinterest in certain forms of traditional knowledge.

Clarification of governance

Clearly define roles and responsibilities of committees, and the organization chart of the «Arts» sector.

Limited resources to support sustainable innovation

Lack of human and financial resources to ensure sustainability and development of innovative initiatives.

APPENDIX: STRENGTHS/WEAKNESSES/OPPORTUNITIES/THREATS

OPPORTUNITIES
Development of new formats for artist residencies Mawisak, nomadic residencies and collaborative spaces conducive to creation, knowledge sharing, and networking
Strengthening of inter-Nation and international collaboration Partnerships with museums, arts networks, and cultural organizations, expanding opportunities for dissemination and recognition.
Expansion and structuring of the digital sector Launch of online platforms, virtual exhibitions, podcasts, and digital libraries to enhance the accessibility and preservation of content.
Optimization of strategic structuring in business operations Improved tour planning, consolidation of events, and rationalization of dissemination efforts.
Access to diversified sources of funding Funding opportunities from arts councils and public programs (CAC, CALQ, government departments, etc.).
Creative energy and collaborative innovation Development of new art forms through the integration of collaborative approaches bringing together artists, researchers, and communities.
Increased recognition Local, national, and international recognition to be leveraged to strengthen Minwashin's positioning and influence.

THREATS
Human risks related to work overload Build-up of responsibilities, risk of burnout, demotivation, and a vulnerable team.
Weakening of knowledge transmission Aging of knowledge bearers and lack of a structured plan for cultural succession.
Financial instability and organizational vulnerability Reliance on funding and higher risk in the event of reduced financial support, limiting long-term planning.
Dwindling interest in traditional knowledge A gradual distancing from cultural practices and knowledge among certain generations.
Shortage of adapted infrastructure Lack of adequate space and equipment for production, creation and dissemination in the communities.
Resistance to change Reluctance toward evolving practices, innovation, and new approaches to work.
Multiple stresses on the mission Constant appeals from partners and communities; risk of fragmentation of actions and dilution of the mission.



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