Creating Culture

Introducing the Cultural Training Workshop

Introducing the UP Program

The Urban Partnerships program [UP] provides project-based funding to deliver programs and services that increase urban Aboriginal participation in the economy. The objective for Urban Partnerships is to increase the participation of urban Aboriginal individuals, families, and communities in the economy. Participation in the economy means that Aboriginal peoples have the skills, knowledge and training to secure, maintain and excel in a strong Canadian economy. It is generally accepted that increased participation in the economy is achieved by individuals having suitable education, a skill set, self-advocacy skills and can access and utilize services/supports that reduce small challenges that create barriers, such as transportation and childcare.[1]

Urban Aboriginal employment and cultural training in Nunavut

In 2016, the Kitikmeot Heritage Society began to examine links between cultural wellness and employment building in the territory of Nunavut. The premise was that training Nunavummiut in how to create and deliver cultural programs would increase the number of individuals able to use their existing cultural skills towards gainful employment. An expanding cultural economy is understood to have direct implications on social wellness, leading to increased confidence, pride and independence among Nunavummiut.[2]

The Kitikmeot Heritage Society was funded through the Urban Partnership Program to develop *Creating Culture: A Guide to Cultural Research and Program Development Workshop in Northern Communities.* The material for this guide was developed through a series of week-long training seminars delivered to cultural and heritage workers throughout Nunavut. The program seeks to create a strong foundation of Nunavummiut who are both aware of, and trained in, the protocols for research, the raising of project funds, and the delivery of cultural programs. For those Nunavummiut who are already employed, this program provides the tools to develop and deliver more cultural programming through their organizations. For those who are unemployed, this guidebook will help develop

the skills they need to find work by directing their knowledge towards academic research projects, cultural programs, and other jobs that require understanding of how projects are built and delivered. Ultimately, this program tries to provide Nunavummiut with the skills to create and deliver their own projects in their own communities.

Nunavut's cultural economy

Culture is big business in Nunavut. One of the largest sources of cultural economy is the arts and crafts sector, which contributes an estimated 33.4 million dollars each year to Nunavut's GDP, and an equivalent of 1068 full time jobs.[3] Tourism is another big industry that relies on Nunavut culture, with tourism-related businesses generating more than $40 million in annual revenue, and representing 3.2% of overall GDP for the territory. It is estimated that accommodation and outfitting businesses alone employed 1,258 Nunavummiut in 2011.[4]   One area of Nunavut's cultural economy that is often overlooked, but no less important, is the role of traditional harvesting. The harvesting of meat and resources from the land helps Inuit subsidize their household costs, feed their families, and create income through the modification and sale of animal skins, meat, and other natural materials. As one Nunavut economy factsheet issued by the Government of Nunavut states:

> A recent study estimated the current harvesting economy is worth approximately $40 million annually.

"We need to train people. We could start courses where you can get educated to do this, but we need to have the tourism industry buy into it and help develop these businesses within Inuit communities. It will create a lot of money for communities and I think it gives us – what do you call it? Independence. It makes you feel that "I am strong. I am proud of my culture." It's not only the monetary gain. It's cultural pride. For our own people to take back pride in their culture – in the amazing people who survived in the Arctic – we can become a stronger people."

-Aaju Peter [5]

Sealing in Nunavut is not just an industry, it is a lifestyle that helps keep Inuit close to their natural environment. An estimate of over 40,000 seals are harvested per year in Nunavut. The replacement food value of seal meat is worth approximately $5 million. Sealskin products are worth an additional $1 million to the arts and crafts sector. [6]

Introducing the Cultural Training Workshop

The Cultural Training Program

The Kitikmeot Heritage Society is an Inuit non-profit organization based in Cambridge Bay that seeks to preserve and promote the history, culture, and language of Inuinnait, with the goal of contributing to community wellness and capacity across Nunavut as a whole.

As part of this mission, the Kitikmeot Heritage Society has increased its efforts to co-design and manage traditional knowledge and community engagement projects for northern research. We try to make this happen by using the expertise we've gained over 20 years of developing and managing cultural research programs to help communities with less experience in the cultural sector to assess local priorities for knowledge and skill documentation, plan and apply for funding to develop practical programs, and to build the project management and digital literacy skills required to both complete and document their projects. Inuit knowledge holders, heritage and traditional arts specialists have extensive knowledge of Inuit culture, but often do not have the tools to translate this knowledge into employability.

Our goals in developing the Cultural Research and Program Delivery Workshop:

1. Helping Nunavummiut gain the knowledge and experience required to become active participants in building Nunavut's cultural economy;

2. Sharing our organization's collective experience as a creator and deliverer of cultural programs for 20 years;

3. Creating more locally funded opportunities for Nunavummiut to gain employment in the cultural sector;

4. Establishing critical links between cultural programs and community wellness and self-determination.

Culture and Community

Understanding concepts of culture and community

Culture and community are the core ideas behind the creation of public programs being discussed in this workshop. Both words are regularly used to describe what individuals participating in Nunavut's cultural sector do, they do it, and what they strive to create. Both ideas are also tied to one other: a rich culture is needed to create strong communities, and strong communities are needed to help culture thrive. Before this workshop begins to explore how to design and deliver cultural and community programming, it will look at what these two words really mean.

Defining culture

Culture is often defined as "the system of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning."[7] While it is difficult to explain what exactly culture is in words, culture is something that none-the-less has a large impact on our lives. Culture can take shape as something solid: artwork or clothing, or something that cannot be seen or touched, like language and music. Whatever form it takes, culture gives our lives identity and meaning. It determines the way that we see and shape our world. Culture is both what we create as individuals, and the social glue that holds us together as communities.

Participants taking the workshop should consider the following questions for the first day:

- What would you like the other participants in the class to know about you as an individual?
- What are some areas of cultural interest for you?
- If employed, what is your position and role in your organization?
- What is your history with cultural programs (participation? delivery? administration?)
- What potential do you see for including cultural programs in your work?
- If you could develop one cultural program what would it be?

There are multiple layers to culture. We tend to think about culture as a series of easily identifiable traits that define who people are. This might be the clothes that people wear, the food they eat, or the language that they speak. In addition to these more visible expressions of culture, however, are more deeply rooted, and invisible, cultural characteristics. These foundational characteristics of culture are the ones that strongly shape our lives, telling us what we think, feel, and believe.

Culture and Community

In Nunavut, we often think and talk about Inuit culture as a uniform concept. Under the magnifying glass, however, Inuit culture is not so straightforward. Inuit culture is a mix of different surface characteristics such as clothing, art, customs, that change according to different criteria such as age, geographical region, or family history. Where Inuit culture is more unified, however, is at the level of its values and beliefs about the world. When we talk about traditional Inuit knowledge and the relationships with land and animals that have sustained Inuit for thousands of years, this is what we are referring to. Inuit can wear different clothes, eat different food, or speak different languages, but what brings them together culturally is a deeper similarity in the values that guide their lives.

An individual's cultural identity can be shaped by many factors, including their social and physical environments. As a result of this, people can belong to many cultures at the same time. These cultures tell people different messages about what to believe, what is right and wrong, and what is expected of them in their lives. Everyone has to find a balance between these different lifeways that works for them.

It is always important to remember that people are cultural in different ways according to their social and physical environments. People tend to act and think alike, or behave according to a certain set of rules or expectations, when they function together as a group. One way that these cultural groupings are referred to, is as 'communities.'

Image Sources:

Above [7]
Right [8]

Defining Community

Community, like culture, is a tricky word. In Nunavut, we typically use the word when talking about specific towns or municipalities, such as the communities of Cambridge Bay, or Kugluktuk. Communities, however, don't have to refer to a specific place. A community is defined as "a group of members who live in a certain locality or interact with one another while sharing common interests or goals." There are a number of ways that groups of people can be brought together as a community. These include:

Interest: Communities of people who share the same interest or passion.

Action: Communities of people trying to bring about change.

Place: Communities of people brought together by geographic boundaries.

Practice: Communities of people in the same profession or undertake the same activities.

Circumstance: Communities of people brought together by external events/situations.

The size of a community is flexible. The term 'community' can be applied to a small group of people living in the same environment (a community of Cambridge Bay teachers for example), or a network of thousands of people from across the world who come together with a shared interest (like the hockey community). What really determines community is the type and quality of the relationship they have with one another. Usually, the more they share in common, the stronger a community they are.

Changing Culture and Communities

If culture is a strong part of community life in Nunavut, why do we need to create projects that teach and strengthen culture? Isn't this process going on already? If this isn't the case, what cultural needs are not being met in Nunavut communities?

Cultures throughout the world are always changing, particularly in terms of its visible signs such as clothing, technologies, and daily routines. While these superficial characteristics help keep a culture intact, they are not essential to the culture. A person can still be Inuit, for example, and not dress in the clothing that is identified as belonging to Inuit culture.

Change at the level of underlying values, however, can begin to affect the stability of a culture. Cultures can start to disappear or become lost when people have trouble identifying with the feeling of belonging to that culture. When enough superficial cultural traits are removed from an individual's life, they begin to lose their connection to that culture. This is why the residential school experience in the North was so devastating to Inuit culture. Children at these schools were prohibited from learning cultural skills, from speaking their language, or wearing their clothes. These changes to their lifestyle eventually distanced them from their cultural foundations.

Culture and Community

Bringing culture back to communities is often about re-learning the foundations of culture through the process of revitalizing more accessible and tangible cultural traits such as language, traditional tool making, sewing, and hunting. These skills help people understand and identify with the more foundational levels of a culture, such as its guiding values, beliefs and traditions.

How do cultural programs impact communities?

- They increase the wellbeing of communities by engaging people with positive activities;
- They allow people to express their values and expectations for what their community should look like;
- They builds self-esteem, pride, capacity, and leadership among participants;
- They strengthen bonds between community members and their physical environment;
- They gives participants opportunities to express their knowledge and identities.

"Inuit language, culture and spiritual beliefs were eroded as a result of the assimilation process. The effects on family and community have been numerous. Traditional Inuit education was passed on from adults to children and intertwined practical skills with cultural values. Traditional Inuit skills included hunting, meat and pelt preparation, sewing, building igloos and navigating the land and water. The rich tradition of oral storytelling, music, dance and craft and a respect for the environment that were an integral part of Inuit knowledge and way of life was eroded as a result of the Residential School experience. Today, through healing and reconciliation, Inuit families and communities are working towards reclaiming traditional values and traditions."

-Pauktutiit Women's Association [9]

The Culture of Organizations

The Culture of Organizations

Understanding your organization's culture

If your organization has decided that it wants to create cultural programs or conduct cultural research, the first step is to recognize the cultural environment that drives the organization. Earlier sections of this guide discuss culture as being a set of shared values, goals and practices that give meaning to a certain community or group. This group can also include organizations. Every organization has a set of shared qualities that encourages its members to think, act and plan in similar ways. This doesn't mean that all staff members are exactly alike. The reason an organization is able to function is because its staff share a vision of what doing a good job looks like, what goals the organization is trying to meet, and what its ultimate purpose in a community is.

An organization's culture is informed to a large extent by a set of founding principles or values. These underlying values are a way for organizations to constantly re-check their course of action, and better align it with directions that support with their organization's ultimate purpose. Having staff that are aware of, and in agreement with, the priorities held by their organization lends a sense of pride and ownership to their work. Everyone is working towards a cause they understand and support. Sharing an organization's values with funders and project partners will also help them to better understand what the organization does and what its priorities are for running projects.

Defining an organization's mission

Every organization should have something called a mission. A mission describes an organization's purpose and reason for existing. A mission is usually a written statement that reminds staff what an organization is about. Your organization's mission statement is a great place to start when you are learning about its culture. A good mission statement will tell you the opportunities or needs your organization addresses, how those will be addressed, and briefly states the principles that guide the organization's work. These aspects of your organization's mission will provide you with the first tools you need in understanding why your organization exists, and what your role is in that organization.

Defining a vision

A vision is a statement that describes where an organization is going and what will happen when it gets there. It helps staff set their sites on a common goal and lays the path for them to move forward. Unlike a mission, a vision is not necessarily about creating a measure of success, but is important in creating an environment where everyone envisions and works towards a similar understanding of what success might look like.

KHS Mission Statement

The KHS preserves and promotes the history, culture, and language of Inuinnait, with the goal of contributing to community wellness and capacity across Nunavut as a whole. It does this by:

- Collecting, archiving, and communicating Inuit knowledge;
- Preserving and documenting archaeological sites;
- Managing the Kitikmeot region archives;
- Preserving the Inuinnaqtun and Inuktitut languages through cultural literacy programming;
- Developing Nunavut-focused educational materials and resources;
- Creating traditional culture and arts programs to encourage intergenerational learning;
- Delivering training programs and cross-cultural workshops to incoming researchers and other Nunavut communities.

KHS Vision Statement

The KHS will expand its operations while maintaining core qualities of dedicated staff, a grass roots approach, and projects that both involve, and become part of, the local community. This growth will be accomplished by maintaining a balance between KHS as a community-centric organization (with community wellness as its foremost priority), and a northern-driven research facility whose operations impact museums, academic institutions and publics around the world.

The KHS seeks to be an organization that is at the cutting edge of innovation, whether in terms of technology, research practices, or future-minded thinking. It seeks to attract partnership with groups effecting change via the newest technologies, and to re-wire those same technologies to better align with local communities and values.

The Culture of Organizations

Knowing your Organization's history

It has been famously said that "those that fail to learn from history, are doomed to repeat it." Your organization's history is important. Knowing past projects, successes and challenges means that you will better understand what works and doesn't work at your organization and can use this information to make current and future projects better. Having a staff that knows about its organization's history and accomplishments helps build pride in the organization. It motivates team members to rise to challenges and make their own mark on the organization's history. Things to know about an organization's history might include:

• What type of projects have been done in the past?
• Were these projects successful?
• Which types of projects have worked, and which have not?
• What funders have been accessed in the past?

Organization mandate

An organization's mandate essentially defines what it can and cannot do. Unlike a missions statement, mandates are not self-defined. Organizations must know exactly what they are formally and informally required to do by external authorities such as the law, their funders, or the community that supports them.

Governance Models

A large determinant in the culture of an organization is how that organization is structured or governed. The governance model of an organization impacts not only the ways that employees work together to develop cultural projects, but the sources of funding that can be sought to make those projects happen. Knowing the structure of your organization is an important part of knowing what it kinds of projects it can accomplish, where it can find the funding, and what kind of resources are available to meet its goals. There are three major types of governance models for organizations that deliver cultural programs in Nunavut.

1. **Government run centres** are designed to help different government departments fulfill their missions through the delivery of programs and services. They receive funding directly from the government. You can think of these centers as the public outreach portion of a government.

2. **Municipal run centers** are similar to government-run centers, but they are focused on creating support and programs for members of a specific community. In Nunavut, municipalities are run as corporations, which means that they can function as their own local governments. These municipal governments use money collected from taxes and federal sources to fund centers that will increase the standard of living,

services and wellness for the population that lives in their area.

3. **Not-for-profit organizations** provide products or services to a community without the goal of making a financial profit. They are usually dedicated to activities that improve or benefit a community. A not-for-profit can generate revenue, but only if the revenue goes invested back into the running of the organization to further its goals. This money can be used to pay staff, run projects, and maintain buildings, but at the end of each year all of the money needs to have been spent. Even though not for profits do not make money, they can be very large organizations. Big non-profit organizations can sometimes have smaller departments that are spread across a wide geographic area, or that divide up the amount of work an organization has to do. These departments are still considered to be non-profits, and have the same rules in terms of the raising and spending of funds.

Organizational structure

The organizational structure defines how activities take place within an organization. Organizations often have visual maps of how they work called organizational charts or governance charts. These charts explain the process of decision-making and authority within an organization , and can be requested by funders who want to learn more about the organization's culture.
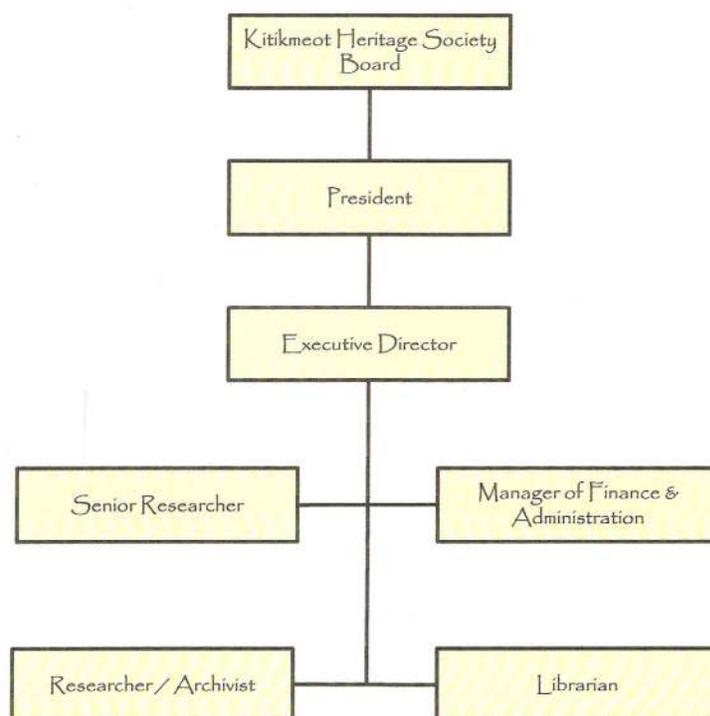
The above example is from the Kitikmeot Heritage Society, a non-for-profit organization. Not-for-profits are governed by the board of directors consisting of three or more unpaid members. The board is responsible for overseeing all big decisions at the organization to ensure they align with the mission, vision and mandate. They work directly with the President of the organization. The President oversees the work of the Executive Director, who in turn manages the work of the other employees (Researchers, librarians, etc.).

This chain of command helps staff visualize who they should be reporting to and taking directives from. It also helps funders to realize there is an effective system in place to oversee and manage projects.

Building
Cultural Programs

What is a community vision?

Once you have identified your own organization's culture, you will have a better sense of how it structure, mandate, mission, and funding will better allow it to accomplish certain types of cultural projects. The next step is to consider the public your project hopes to serve, and ask what type of initiative they will be able to support.

Community visioning is one of the most important steps to creating any community project. It a process where one works with a community to develop a consensus about the future they want, and what is going to have to be done to achieve it. This doesn't have to be a lengthy or time-consuming process, but it should help you better understand what community members most value about their community, and the shared image of what they want their community to become. In this way, the community vision is similar to the organization's vision statement we talked about earlier.

What if you consider yourself part of the community being targeted for a cultural project? Do you have the right to decide what that community needs? Does membership in a community give you more knowledge about whether or not a project is, or is not beneficial for other people in that group? Being part of a community often gives more insight into commonly shared experiences and needs but what we, as individuals, think and feel might not fully represent the opinions of the larger population.

Identifying your target community

Communities can be complicated and diverse. Within every town or city (communities of place), there are also many different communities of interest, practice, and circumstance. As the projects one creates can't address everyone at the same time, a balance needs to be found between the number of people a project can impact, and the capacity, funding and resources an organization has for its project.

The concept of stakeholders is a good way of doing this. A stakeholder is someone with a specific interest or need for what an organization does, or the results produced by a certain type of project. When building a cultural project, ask yourself who might benefit most from it, and who might have the most to contribute. When considering different stakeholder groups, try to think outside the box for creative solutions to matching people and projects.

Consider the stakeholders for a project that:
1. Instructed traditional Inuit techniques of parenting?
2. Provided evening courses to teach the Inuinnaqtun language?
3. Taught Inuinnait traditions of aaliak building?
4. Taught land awareness and wilderness survival?

Building Cultural Programs

Conducting a SWOT analysis

A SWOT analysis is a technique usually used by businesses to understand the direction of their organization's Strengths, Weaknesses, Opportunities and Threats. This provides a good way to think about how to work with specific community members for the projects that you run, as well as the various challenges and successes that might be part of their involvement.

Your decision to involve a certain group of stakeholders as project participants should not be motivated by how much the project will benefit them. Use a SWOT analysis to carefully consider the following:

- Strengths: What good qualities will this group bring to the project? How will their talents and skills improve the project?

- Weaknesses: Is this group likely to bring issues or challenges to a project? Are they hard to work with, or do they have some traits that will make the quality of their partnership more unreliable?

- Opportunities: Are there any new doors that this group's participation in a project will open? Will they lead to new funders, or a way to make future projects better?

- Threats: Will a group's inclusion jeopardize the success of a project? Will their presence cause disruptions or to make a project more difficult than it needs to be?

Building your project's team

A project team is a group of people who work together to ensure the completion and success of a project. Team members might be from a single or multiple organizations. They might work in groups of individually to achieve specific goals, but are always communicating about how their projects overlap. When assembling a project team always consider what characteristics that allow you to work well with other people.

5 steps to building a strong project team

1.Select the right people
Pick them for the skills and abilities they bring to your particular project. Choose a mixture of team members with different skills and abilities, but make sure they have enough common ground to get along with each other.

2. Set the Ground Rules early
Lay out your expectations at the very first team meeting. At this meeting, make it clear who is responsible for what parts of the project, and what is expected from all team members. The start of a project is the time to remove any uncertainties.

3. Set Clear Goals

Set clear and achievable goals. Set goals for your team as a whole, and also for the individuals within your team. Make sure they are obtainable. Make sure that team's goals are in conflict with another and work towards common aims.

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4. Make Achievable Early Goals

Use your goals to build team spirit. Do this by setting small, easily-attainable goals early in your project. Make them worthwhile goals, but goals that you are almost certain can be reached. Projects can seem impossibly big when they begin, and being able to celebrate small successes at the start can build the team's morale and confidence.

5. Communication

Strong communication is one of the most important qualities of any project team. Make sure that everyone within your team knows what is going on, or knows who to ask if they don't. If there is a problem or a delay in one part of the team's project, it should be communicated to others in the team so that they can adjust their own work accordingly. Encourage and foster co-operation, not competition.

Building community partnerships

Teamwork is not only something that takes place within an organization. The best way to make sure that a project is successful is to join forces with other organizations in your community that have similar goals to your own. As each organization has their own culture, it is best to choose ones whose goals and priorities align with those of your own organization.

If your organization has all the staff it needs to run a project, why should it try to find community partners? The energy created between groups working together results in greater accomplishments than each group working on its own could ever hope to achieve. It also helps organizations to:

- Build community awareness by having more organizations spreading the message about the project;
- Share resources by pooling technical expertise, knowledge or facilities;
- Avoid duplication by making sure projects aren't being unnecessarily copied, and that there is an appropriate distribution of resources;
- Attract different stakeholders or community members that might not usually work with them;
- Access new funding sources and grant opportunities that they might not otherwise be eligible for.

Building Cultural

Goals, objectives, and outcomes

Once a team is in place, the next step is to define the basic purpose of the program, namely what it wants to do, how it will accomplish doing it, and what its results will be.

Goals and objectives describe what a project will accomplish, and provide a framework that can be used to evaluate that project's overall success. Goals are broad statements about what the purpose of a project is, while objectives tend to be much more specific descriptions that indicate how a goal will be met. Objectives need to be measurable, for example: 24 workshops will be offered, or 100 new volunteers will be recruited.

Goals and objectives should have outcomes. An outcome is some kind of anticipated change that will result from a project. Goals are broad and express a desire for change, objectives are action-based and outline what steps must be taken to make that change happen, but outcomes are results and should be presented in quantifiable (measurable) terms stating what exactly will change.

An example of Goals, Objectives and Outcomes

- Our **goal** for this project is to help youth in Cambridge Bay develop their skills in the Inuinnaqtun language;

- Our project objective is to offer 10 evening storytelling workshops to 20 students at Kiilinik High School to provide them with the chance to develop their language skills through both reading, listening and writing

- Our desired outcome for this project is to have 50% of program participants be able to read and understand learner level Inuinnaqtun books by the completion of the program.

Building a project plan

Once you have identified your project's goals, objectives and outcomes, it is time to start developing how the project will take place. To do this, you will need to create a list of project or program activities with a clear indication of who will carry out the work, what resources they will use and what time frame will be adhered to. This is referred to as the project plan. A project plan helps to organize ideas and think through how the project will take place. While a project plan template has been provided in this guidebook, the following components are important to include:

Step 1. Defining your Project Staff

Choosing the right staff is crucial to the success of your project. In thinking about who will help run the project, ask yourself the following questions:
* How many staff will be needed to run this project?
* What skills will staff require?
* How will staff be selected?
* What role will each staff member have?
* Are staff/skills needed from outside the organization?

Step 2: Defining your stakeholders and participants

A cultural project is nothing without its participants. Conduct a SWOT analysis for the possible stakeholders for your workshop and decide which best fit the project.
* What group or groups is going to be targeted by this project?
* How will participants be selected?
* What qualities or skills are participants being selected for?

Step 3: Defining your materials and supplies

With the people in place for your project, turn to thinking about the resources that you will need. Aim for the fine balance of choosing enough supplies to ensure the project's safety and success, but not so many that they will break the bank, or go unused.
* What materials are essential for the success of the project?
* Materials equal money! Always try to determine what materials and supplies already exist at your own organization or at the organization of another potential community partner.
* If materials aren't available at your organization where can they be found? Can they be bought in the community or harvested from the land? Will they have to be shipped in? How will this affect the timing and cost of the project?

Step 4. Defining your time line

A timeline is essential for gaining a big picture of how a project will happen. It lets you visualize the key tasks involved in a project and determine the timing and order that each step needs to happen in for the project to run smoothly. A good timeline will let you and your project team see:
* The list of tasks to be completed
* The dates on which the tasks need to be complete
* The expected duration of each task
* Dependencies between tasks

Building Cultural Programs

Step 5. Bringing it all together in a Project Summary and Description

Your project summary is a brief but specific statement of the project objectives, methods and impact on the community. It is a 2-3 sentence project pitch that needs to attract the attention of the reader. Be succinct and to the point.

The project description is an extended discussion of your project. It should include:

- The history and community need for the project
- The experience of your organization in delivering similar projects
- The targeted stakeholders for the project
- The expected outcomes of the project and what you will do to achieve them
- How these outcomes will benefit your stakeholders and community

Remember that you are explaining your project to a stranger who likely knows nothing about your organization, your community, or culture. Make sure to be explicit!

An example of a time line for a project to teach the art of print making in Cambridge Bay

Activity	A	M	J	J	A	S	O	N	D	J	F	M
Activity 1: Consultation with local elders, high school principal, art teacher and community members about how the Printmaking Project will take place			■	■								
Activity 2: Consultation with Inuit printmaker regarding where to buy a printing press and what material will be needed for the workshop.				■	■							
Activity 3: Hiring of a local printing press manager						■						
Activity 4: Order and shipment of printing press and printmaking supplies						■	■					
Activity 5: Create application process for participants, and choose 20 applicants based on their applications.								■				
Activity 6: Fly printmaker to Cambridge Bay to hold 1 week long printmaking workshop.									■			
Activity 7: Sale of some participant prints as a fundraiser to buy more print press supplies											■	
Activity 8: Evaluation of program and creation of a final report												■

Creating a Project Plan

Project Title	
Project Goal • What does this project set out to do?	
Project Objectives • What specific activities need to be done for the goal to be met?	
Project Outcomes • What are the measurable results that will be created by meeting the goal? • How will we know the project was a success?	

Project Staff • How many staff are needed for the project? • What role will each staff member have? • What staff skills are needed? • Are staff /skills needed from outside the organization (consultants, knowledge experts, Elders)	
Project Stakeholders/Participants • What groups will be targeted by this project? • How will participants be selected? • What qualities/skills do we want participants to have?	
Project Materials • What resources are needed? • How much will these resources cost? • Where will these resources come from?	

Project Timeline • Over what period of time will this project take place? • Do specific components of the project need to take place before others can begin? • How long will each project component last?	
Community Support • What organizations in the community can partner on this project? • What can they provide to the project?	
Project Summary • How will you explain this project to someone in 100 words	
Project Description • Describe what this project will look like from its beginning to end.	

Project Schedule
Project Name:

Activity	A	M	J	J	A	S	O	N	D	J	F	M
Activity 1:												
Activity 2:												
Activity 3:												
Activity 4:												
Activity 5:												
Activity 6:												
Activity 7:												

Living from the Land: The Caribou Tupiq making Program

Submitted by:
Kitikmeot Heritage Society
Cambridge Bay, NU

A Sample Project Plan

Project Summary

In traditional Inuinnait culture, skin tents were a valuable source of shelter during the spring, summer and fall months. This project will work with Elders, hunters and youth to create a traditional caribou skin tent to be donated to the Kiilinik High School to use during their winter trips out on the land. While a sewn caribou tent is the main product of this project, youth will learn valuable cultural information by participating in the processes of hunting the caribou, drying and preparing caribou skins, and sewing using traditional tools.

Project Goal

The goal of this project is to bring elders and youth together to teach, learn and document traditional Inuinnait practices of caribou hunting, skin preparation and skin tent making.

Project Objectives

This project will:
1. Gather important elder oral history and knowledge about traditional Inuinnait practices for making and using traditional skin tents.
2. Take 10 youth participants on the land to learn traditional techniques of hunting and butchering caribou, as well as skills involving land-use, camping and navigation. Teach 10 youth participants the proper ways of drying, scraping and preparing caribou skins. Teach 10 youth how to sew a traditional caribou skin tent.
3. To produce 1 documentary video about hunting caribou and making a tent. This video will be uploaded onto the Internet for people around the world to see.
4. To produce 1 caribou tent for use by Kiilinik High School during camping trips.

Project Outcomes
The outcomes for this project will be:
1. Interviews will be collected from 5 different elders and document by video.
2. We are aiming to have 80% of participating students complete the workshop. Of these participants 50% will feel more confident with their hunting and sewing skills. 5 youth will give a community presentation about what they learned.
3. One 30 minute video will be created from all the video footage documenting the project. This video will be seen by over 1000 people.
4. The tent will be used in 2 camping trips during the next year.

Project Description

The Caribou Tent program will begin in May of 2014. One staff member from the KHS will hold 1-hour interviews with 5 Cambridge Bay elders to record their memories of tent making and meaning in Copper Inuit culture.

When caribou skins are ready to harvest in August, the KHS will organize an elders and youth hunting trip to Iqaluktuuq. The team will consist of 2 KHS staff, 1 video documenter, 5 elders from Cambridge Bay, 4 experienced hunters from Cambridge Bay, and 10 youth. We will travel by 5 boats to our campsite, where we will camp for 5 days to hunt 10 caribou and dry their skins. The KHS will supply all the food, gas and camping supplies for its participants. Participants will bring their own tents, sleeping blankets and mattresses, and personal supplies. The dried caribou skins and meat will be returned to Cambridge Bay.

During September 2014, 1 KHS staff member and 5 Elders will work with the 10 youth for 2 nights a week (3 hours a night), over 6 weeks to scrape the caribou skins, and cut them into a pattern, and sew them into a tent. The project will use the KHS' collection of traditional tools and sewing materials, but wood for the tent frame will need to be purchased. In December, the final tent will be presented to the school during a community celebration. The school will use the tent during its annual spring fishing camps.

From December to February, the video documenter will edit video footage from the project into a 30 minute video (approx. 50 hours of work), and upload it to the Internet.

Project reporting and evaluation will take place during March.

Getting your Project Funded

Where does the money come from?

Finding money for a project can be difficult. Project funding is almost never handed over from a single source, and often has to be built up from multiple different funders. This funding can be made up from a combination of donations, money provided as grants or contributions, money gained through fundraising, or money paid in exchange for an organization's goods and services.

When trying to decide how you will find the money to make your project happen, it is always important to consider the governance model of your organization. Is it a non-profit, a government organization, or a municipal center? The type of organization you are working for will often decide which funding sources you are allowed to approach for project money.

Grants vs. Contributions

Grants and contributions are the most common way for organizations to get money for projects. Grants and contributions are money transferred between organizations-- usually from a government or foundation to a not for profit organization- for the purposes of funding a specific project. While grants and contributions can take place in different ways, the Government of Nunavut has a very clear definition of what they entail:

A grant is "a transfer payment made to a recipient from whom the Government will not receive any goods or services directly in return. A grant is a discretionary payment without financial accountability requirements; however, an achievement report may be required."

A contribution is "a conditional transfer payment made to a recipient from whom the government will not receive any goods or services directly in return, or any form of financial return as would be expected in an investment. Contribution payments are conditional on performance or achievement and are subject to audit or other reporting requirements."

Grants and contributions are not free money. The grant process often involves the writing of detailed applications that can convince the funders that their money is going to a good cause. For this reason, it is best to know all that you can about a funder before applying for their money.

Getting your Project Funded

Getting to know your funders

Like all organizations, each funder has its own personality or 'culture.' Before approaching a funder, you should also have a clear understanding of who you funder is and what they are looking for in a project:

- Does the funder usually support a particular community or type of project?
- Is the funder looking to create change in specific ways or serve a particular set of interests?
- What projects has the funder supported in the past?
- Has your organization been given money by this funder before?
- What are the funder's expectations regarding how the money will be spent?

Regardless of how valuable your project may be, funders will not automatically reach for their cheque books. People have to be asked to give, and there are many ways of asking.

The writing of grant proposals is the most common way to apply for money and involves 'selling' your organization to a potential funder. As a proposal writer, you must sell a potential funder on your organization's mission and vision, and convince them of your proposed project's value. Before giving you their money, funders often want to know about who your organization is, what it does, and why it is a good place for them to invest. The type of information usually requested about an organization includes the following:

- mission, mandate, and vision;
- level of community support;
- relevant statistics (volunteer hours, demographics, etc.);
- ongoing and proposed partnerships;
- volunteer involvement;
- organizational structure and governance;
- infrastructure (facilities, buildings, equipment, etc.);
- past, present and proposed funding initiatives;
- operating budget;
- annual report;
- qualifications of staff; and
- how your organization differs from other organizations providing similar programs [10]

Determining Project Expenses and Revenues

The amount of funding you request for a project has to be based on accurate amounts. If a project is still at a stage of being planned, however, how are we supposed to know how much it will cost? The key is to return to the people and materials listed in your project plan, and use these as a guide for estimating the total project cost.

Developing project budgets is a skill that allows you to predict how much money a project is costing (expenses), and balancing that amount with an equal amount of money coming into the project (revenue). The trick in both cases is to predict all the resources that a project will need to function (staff, materials, camping supplies,

food, etc.) and determining exactly how much each of these individual items will cost. The more accurate the prices that you attach to each expense are, the more realistic your final budget will be.

Expenses:
What are the costs to run this program?

- Staff/instructor salary, wages, and honoraria
- Specialized equipment
- Rental fees
- Insurance, licenses or permits
- Advertising
- Food
- Workshop space
- Office Supplies
- Communications (phone, Internet)
- Transportation

Revenue:
What money is being invested in this program?

- Community groups or organizations
- Sponsors
- Grants and contributions
- Your own organization
- University or research group
- Participant fees
- A combination of the above

Salary and Wage

Staff costs are one of the first budget items that should be determined. Staff costs for project can either be considered as salary or wage. A salary is an amount of money paid to an employee based on a year's worth of their work (usually 2080 hours). Salaried employees usually work about a 40-hour work week. To figure out how much salary to allocate to a project list the whole year's salary, figure out what that equals a month, times that by the number of months the project will take up, and divide by the percentage of that time specifically working on that project.

> **E.g. A staff members make about $60,000 a year and will be dedicating 50% of their time to a single project over the course of 6 months.**
>
> **$60,000/year = $5,000/month x 6 months x 50% of your time =$15,000**

A wage refers to payment of a fixed amount of money per hour of work. The more hours a person works, the more money they will make. Wages are often paid to part-time staff, or project assistants who are not officially part of the hosting organization.

> **E.g. An individual will be hired to run a workshop for 4 hours a night, 2 nights a week, for three months, and will be paid $30/hr**
>
> **4 hours/night x 2nights/week x 12 weeks x $30= $2880.00**

Getting your Project Funded

Honoraria

An honorarium is a voluntary payment that is given to a person for services for which fees are not legally or traditionally required, or for which it might be considered impolite to set an hourly fee. Honoraria are typically used to help cover costs for volunteers or guest speakers. In Nunavut, honoraria are usually given to elders and knowledge holders for sharing their wisdom with a group. The payment is usually a single sum for a days work, rather than a calculation of the exact number of hours put in.

What are Fair Payments in Nunavut?

It is the responsibility of an organization to make sure that they pay community members a fair amount for their services, but it is often difficult to decide how much is a fair amount. When developing your project, ask around town and see what people feel is a fair amount to pay for the following services:

- Elders, cultural experts and knowledge holders
- Youth
- Community members participating in a projects
- Project support staff (cooks, bear monitors, drivers, etc.)
- Project/camp managers
- People being interviewed

Cash and In-Kind Donations

There are different ways that a project can be supported by a funder or partner. The first and most obvious of these is cash. The most common way that funders support projects is through the giving of money.

There also exists a process of giving that is referred to as 'in-kind donation.' In-kind donation is the contribution of non-financial support to a project. While these donations are not in the direct form of money, their worth in money must still be calculated as part of the project. In-kind contribution might include:

- Your own organization's staff time for helping out with a project
- Donations of staff time by other organizations
- Space facilities for workshops
- Equipment and supplies (donated by your own organization or others)
- Transportation: quads, sleds, etc.
- Volunteering

Balancing Multiple Project Funders

Projects often cost more than a single funder is able, or willing, to pay. A funder often don't want to take on the risk for an entire project, and wants to see that there is additional buy-in for the project from other funders, the host organization, and the community in which the project will take place. Project revenue will often be a mix of grants from different

funders, in-kind donations, and staff/materials that your organization is volunteering towards the project.

With all of these different funders and in-kind sources, how do we keep track of the incoming money to make sure it is spent in the right ways? The answer lies in creating a cash flow.

Cash Flows and Holdbacks

The first step to keeping track of finances is to figure out how much money you will have. It is only in rare circumstances that a funder will provide all of a project's money up front at once (this sometimes happens with grants). Funding delivery is usually divided up into 3 phases:

- Initial funding, which usually sees about 50% of project money paid to project organizers to start the project.

- Second installment, which usually sees about 40% of the project money provided half way through the project's term. This money is given upon receipt of an interim report that assures the funder that the project is running on time and on budget.

- The final portion of project funding is delivered at the end of the project. This is called a holdback, and is usually around 10% of the funding. Funders will release this funding once they receive a final report on how the project went.

Creating a Cash Flow

If project funding is not all delivered at once, how are organizations supposed to know if they will have enough funding to see project activities through before the next cheque arrives?

A cash flow is a spreadsheet that allows organizations to measure the amount being spent on a project (expenses) vs. the amount of money coming in as funding (revenue). This tool allows organizations to imagine the future of a project to plan out when project expenses will need to be made, and whether or not sufficient funding will be on hand to cover those expenses.

You've got a Grant:What Happens Now?

Congratulations, you've received funding for your project! Those are exciting words to hear.

When a funder decides that they will provide money for a project, they usually need to enter into a contracted legal relationship with the organization running that project. This contract is often referred to as a contribution agreement.

A contribution agreement lays out the conditions of the agreement between the funder and the recipient organization, which often includes details regarding:

- the timing for the funder to deliver their funding installments
- the specific conditions under which the project is expected to occur (timeframe, insurance, project cancellation, etc.)
- reporting requirements for the project

Interim and Final Reporting

An interim report is a description of project progress that is delivered back to the funder about halfway through a project. This report gives narrative details about the project (how the project is running, if it is on schedule, if there have been any changes to the people or activities involved), and financial details that show the project's spending is on track. An interim report is usually required before a second project payment is released.

A final report is provided to funders at the end of a project. Funders want to hear about how the project went and what impact it had on the community. This is where you will report on the project outcomes identified in your proposal. Funders request that you evaluate the final project against what it originally set out to do. The report also requires a full set of financial records showing how the money was spent. When this report is handed in, a funder release the holdback money for the project.

Research and Communication

Research and Communication

Sources of Knowledge in the Community

Your community is an incredible source of cultural information and knowledge. This information is held in various ways, from the memories of Elders to books and documents created from past projects. Cultural projects are always stronger if they are built on a strong foundation of research. Areas of project research might include:

- Working with Elders to figure out how traditional tools were made in order to hold a tool making workshop;
- Studying of municipal and church records for information to build a family tree project;
- Going from store to store to see which project materials might be available in your community for a workshop;
- Reading through past research reports to determine which groups in the community are most at risk for certain behaviors and should be targeted by your project.

Collecting Primary Data

In research, the knowledge that you collect is usually called 'data.' Primary data is original information that is collected to solve a specific problem. It can be in the form of numbers or a description, but must be collected directly by the researcher from observations, survey questionnaires, interviews, experiments, or firsthand experience. While it often takes a lot of work and time to collect, primary data

has the advantage of being reliable and suited directly to your cultural research project.

Collecting Secondary Data

Secondary data is information that has already been collected by past researchers. Sources for secondary data can include:

- Journals and books
- The Internet
- Video Documentaries
- Community reports

Secondary data is often cheaper and easier to gather than primary data because researchers do not have to spend time and money collecting it themselves. As the information was gathered by someone else, it has the downside of sometimes not perfectly fitting the community or topic that you are working with.

Primary and Secondary Sources for a Project on Seal Hunting

Primary Data Example:
Interviewing Elders for information on how the practice of Inuit seal hunting has changed over the last 100 years.

Secondary Data Example:
Using information from books and journal articles written over the last 100 years to see how descriptions of Inuit seal hunting has changed.

Determining Reliability and Truthfulness

Not all information is created equal. Before putting any type of primary or secondary data to use in a project, you need to consider whether or not the sources we are using are believable. There are many incentives for communicating unreliable knowledge: a store might tell someone false information because they want to make a sale, a person might say they are an expert about a certain topic because they want to be paid for an interview. Whatever the reason, it is always recommended to research knowledge prior to accepting it as true. This can be done by questioning the following three areas:

1. **Authority**:
   Who created this information, and what kind of credentials do they have?

2. **Currency**:
   When was this information created? Is it out of date or no longer useful?

3. **Purpose**:
   What is your information source's reason for sharing this information? Is the information designed to serve other people or themselves?
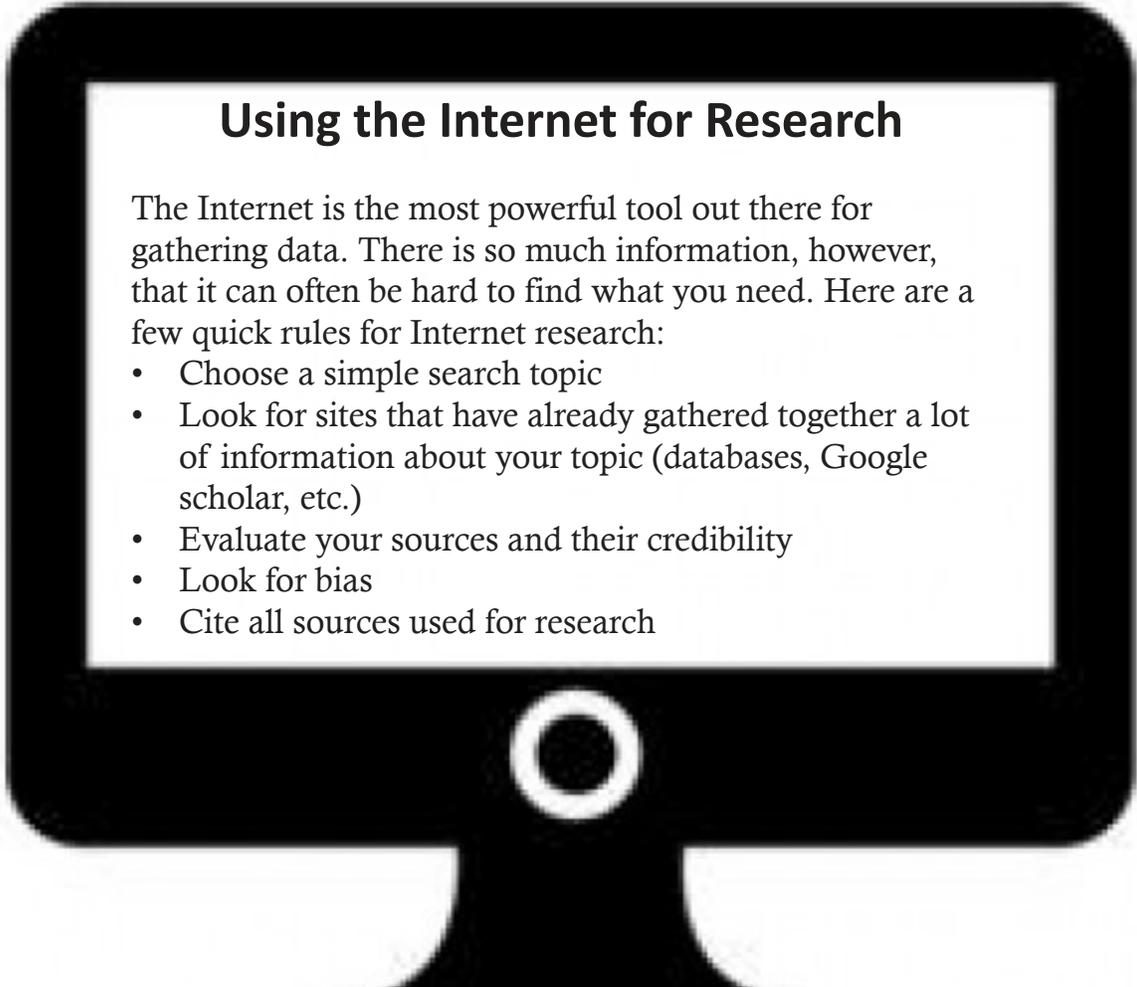
Using the Internet for Research

The Internet is the most powerful tool out there for gathering data. There is so much information, however, that it can often be hard to find what you need. Here are a few quick rules for Internet research:

- Choose a simple search topic
- Look for sites that have already gathered together a lot of information about your topic (databases, Google scholar, etc.)
- Evaluate your sources and their credibility
- Look for bias
- Cite all sources used for research

Research and Communication

Traditional and Local Knowledge

Traditional knowledge is a way to understand the world through personal stories, insights and expertise gathered through longterm interaction with a specific environment. This knowledge is usually passed down through generations through different forms of teaching.

Local knowledge is a way of knowing the world through immersed experience in a specific geographic location. As a concept, local knowledge implies a form of understanding gained by people through living in and using a certain environment (whether natural, urban, or otherwise).

What is Oral History?

Oral History refers to the telling of old stories. It also is the study of interviews with people who describe events experienced during their lifetime.

Unlike written histories, the knowledge contained in oral accounts is usually not stored in books, but passed on from generation to generation through word of mouth. An oral history can describe anything from what life was like in the past to specific skills, songs or practices known by the person telling the story.

Documenting oral histories can be a huge benefit to both contemporary communities and projects. The recording of local stories teaches communities to:

• Better understand their culture and heritage;
• Record important information about local history, and transfer it to younger generations;
• Come together as an intergenerational group to exchange ideas, goals and beliefs about how the past was and how the future should be;
• Communicate together in a respectful manner about personal experiences and perceived cultural and historical differences;
• Empower themselves as researchers by developing new skills and shaping the direction of the research project

Preparing Interview Questions

When preparing for an interview or oral history session, you should think about what sort of information and knowledge you want to receive from your questions.

While it might seem like a question is a fairly straightforward thing, there is an art to the process of asking them. By shaping a question in a certain way, an interviewer can communicate to the person being interviewed what form of sentence and subject they would like to hear as a response.

Closed Questions

A closed question is a question designed to be answered with just a single word or phrase. It usually leads to a very simple 'yes' or 'no' answer. They are often used by researchers to collect facts in a very quick and straightforward manner.
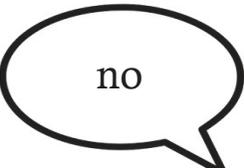
Closed questions give the power of conversation to the interviewer rather than the person answering the questions, as the latter has little room to elaborate on their response. Closed questions are most often framed by asking 'who, what, where, or when questions.

**Are you happy with the housing available in your community?**
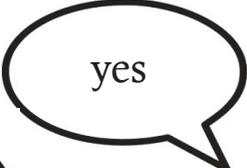
yes

no

Sort of…

Open Questions

An open question is designed to receive a long or detailed answer. They make the person answering the question think and reflect, and often include their feelings and opinions in the response that they give.

Open questions place the power of conversation to the person answering, rather than asking, the questions. This form of question is most often framed as a 'Why' or 'How' questions, to encourage people being interviewed to elaborate on their answers.
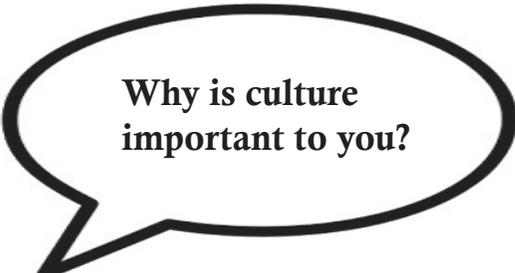
Why is culture important to you?
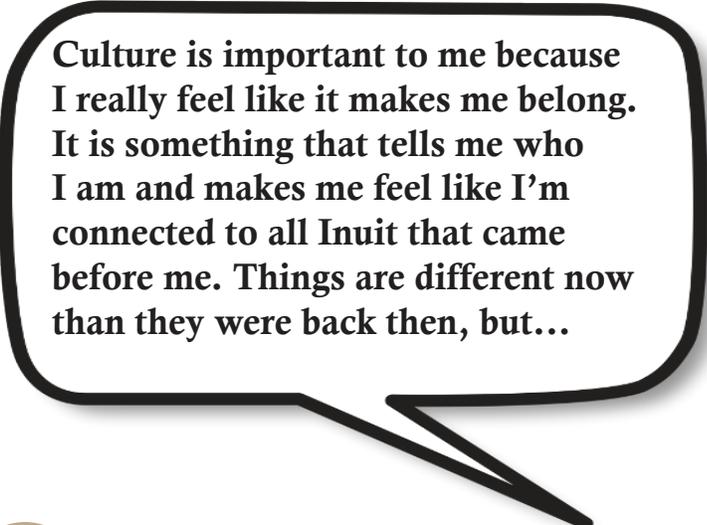
Culture is important to me because I really feel like it makes me belong. It is something that tells me who I am and makes me feel like I'm connected to all Inuit that came before me. Things are different now than they were back then, but…

Research and Communication

Structuring your Interview

Just as questions can be asked in different ways to receive different types of answers, an interview can be structured to obtain different types of information. There are three main ways to design an interview in order to receive answers that are useful to your project:

1. Structured interviews

Structured interviews are used when a researcher is interested in getting basic answers to very specific questions. A researcher will draw up a list of questions that are asked to all participants in the exact same order. This technique makes it easier for researchers to compare the answers they receive and to draw generalized conclusions. Structured interviews should be used when an interview topic is very clear and specific. This interview method is about exploring the interview topic rather than the interviewees' perspectives about that topic.

2. Semi-Structured Interviews

A semi-structured interview is almost the same as a structured interview, but gives the person answering questions more room to explain what they think about a certain topic. A list of predetermined questions is used to direct the conversation, but these can be changed to explore new directions depending on the type of information being offered by the interviewee.

Semi-Structured interviews should be used when you want to talk about a specific subject, but also want to include more detailed answers and personal descriptions.

3. Unstructured Interviews

An unstructured interview does not use any set format or predetermined questions. The direction of the interview can changed depending on the answers given. Unstructured interviews should be used when you want to understand something through the eyes and experience of a different person and follow their train of thought. It is also good to use this interview format when talking about sensitive topics that require human interaction and response rather than predetermined questions.

Choosing a Person to Interview

When choosing someone for an interview, never assume that they have knowledge and opinions about a specific subject. People have all had different lives and experiences, and it is always best to ask directly about someone's specific knowledge before including them in the project. It is also important to ask around your community for recommendations on who might be able and willing to share their knowledge.

Choosing your Recording Equipment

Before doing an interview, you will need decide how the information will be recorded. There are three basic options when it comes to choosing equipment for interview recording. Each of these have their own benefits and challenges, and should be chosen to meet the needs of your specific project.

- Taking handwritten notes
  Recording interviews by hand is the oldest and most reliable method of note-taking, but not the easiest. Listening and writing at the same time takes practice, but helps an interviewer stay more alert to the conversation. Try to focus on what information being told to you is most important, rather than writing everything down.

- Audio recording
  The collection of interview conversations and sounds with an audio recorder allows everyone at an interview to concentrate fully on the conversation at hand without the distraction of taking notes. While some people might feel shy are recording technology, audio recordings provide a safe and long-term form of storage for interview materials

- Audio visual recording
  Audio-visual recording refers to the use of video cameras and other devices that collect both sound and images from an interview. Video footage has the benefit of being able to capture all the small details and gestures that accompany a conversation.

Whatever method you choose, always make sure you always double check your equipment and batteries prior to your interview. Even when using audio or visual equipment, it is smart to also take handwritten notes during an interview in case the equipment malfunctions or the tapes are lost or deleted.

Research and Communication

Getting Interview Consent

It is always important to obtain permission from a person who you want to interview. This is referred to as informed consent. Informed consent outlines what the person being interviewed will allow to be done with the knowledge that they share. Before beginning an interview, the person being interviewed will often fill out, sign and date a consent form that demonstrates they are aware that they are being interviewed and agree to how this material will be used.

Interviewing Elders

Elders have a vast collection of knowledge and personal experience. Because of this, they are frequently asked to do interviews to gather information for cultural projects.

When interviewing elders, it is important to be aware of differences that might exist between your and their understandings of the topic being discussed. Factors such as gaps in age, language, research interest and technological know-how can often make often make it hard to communicate.

Paying for Interviews

It is common practice for people to be paid for the interviews they provide, either through a gift, a payment or honorarium. In some situations, interviews are given without the expectation of payment. Before starting an interview, it is always good to make sure both the interviewer and person being interviewed are clear about the terms of payment.

If a payment or honorarium is provided, make sure that a receipt is signed stating that they have received the money. These receipts act as proof that interviewees have been paid, and are sometimes requested by funders as part of their reporting process.

Sharing Results

Even if an interview is conducted for a specific project, its results should be made accessible at the community level with the interviewee's permission.

The circulation of oral histories and recorded traditional knowledge helps communities to gain a sense of local history, remember language, and recover skills. Recorded interviews allow people to listen to old friends and relatives who are no longer with them.

If agreed upon in an interview consent form, recordings and transcripts can be made available to a community through local libraries and schools, which usually have the facilities and staff to make sure the documents do not get damaged or go missing. Other groups such as elders organizations or cultural centers are also often willing to store the materials for public use.

Practice Conducting an Interview

Get together in pairs and take turns conducting a 5 minute structured interview about each others' childhood memories. Switch up between the different type of questions (open, closed) and pay attention to the types of answers you get with each. Try recording your partner's answers to the questions through note taking. Remember to focus only on recording important information rather than writing everything down.

With a different partner, conduct a 5 minute unstructured interview about the same topic with no questions created beforehand. Pay attention to how the interview feels and the type of responses that you receive.

Research and Communication

Communicating in a Community

While cultural projects are developed by organizations, they rely on interaction with the community in order to achieve success. But how does one communicate with the community? Getting the message out about a project and its results a good understanding of how knowledge moves in a community setting.

What are some of the most effective ways to reach out to specific members of the community?

- Word of mouth
- Community meetings
- Radio announcements
- Community posters
- School presentations
- Websites
- Facebook messagesDistributing documentary materials (reports, interviews, photos, video)
- Posters

Sharing Knowledge: Best Practices and Ethical Concerns

While the dissemination of project knowledge and results is an important step in research, the results being shared with communities have to be thoughtfully considered before being put out into the world.
Communication There tend to be three types of problems when knowledge from a project is widely disseminated:
Shared knowledge and results can be taken out of context
Project knowledge and interviews often involve personal information
Project knowledge is often put to use

Storing Community Knowledge

Once a project is completed, where can the knowledge it has collected go so that it can continue to be accessed by the community? This is a big challenge for projects, as there are very few places that are suited to either storing knowledge over the long term, or making it available to people who want to use it. Possible solutions are:

- Digitizing knowledge and storing it on a website
- Writing knowledge into a publication or book form that can be shared with other organizations
- Uploading video content to IsumaTV or other web channels like Youtube.

Interview Consent Form

Name of Interviewer:
Name of Translator:
Name of Interviewee:
Project Title:
Location:

These interviews and the resulting translations and/ or transcriptions and/ or images will be used for the following purposes:

- In part or whole by the interviewer for use in publications, reports, books and videos which will be used primarily to educate and document traditional knowledge;
- To preserve cultural values and knowledge;
- To preserve Inuinnaqtun and Inuktitut and to promote it's use.

I have been fully informed of the objectives of the project being conducted. I understand these objectives and consent to being interviewed for the project. I understand that steps will be undertaken to ensure that this interview will remain confidential unless I consent to being identified. I also understand that, if I wish to withdraw from the project, I may do so without any repercussions.

The interviewer will not use the interviews and images for any other purpose without the permission of the interviewee.

I agree to the use of the information   I agree to use the information according
I have provided according to the   to the terms outlined above.
conditions stated above.

_____   _____
Signature of Interviewee   Signature of Interviewer

_____   _____
Date   Date

Evaluating Projects

Evaluating Projects

Evaluation is a step-by-step process for measuring the progress, results and outcomes of a project. Project evaluation is designed to help both project coordinators and funders look over a project, and decide how well it was run and whether or not it achieved its targeted outcomes.

Evaluation helps us ask such questions as:

*   What progress has been made in the project?
*   Were the project's desired outcomes achieved? Why or why not?
*   Could the project be run differently so that it produces better outcomes?
*   Do the project results justify the amount of work, resources and time that were invested?

Measuring Project Progress and Success

How do we decide whether or not a project is a success? One way to do this is to measure the project results against what the project originally set out to do; in other words, its goal and objectives. To evaluate a project, ask yourself these three questions:

*   What did this project set out to do (goal) ?
*   How did it plan to accomplish this (objectives)
*   Have these accomplishments been met (outcomes)

This form of evaluation helps to determine whether or not a project did what it was supposed to. But how does one measure the success of a project or the level of difference it is making?

Qualitative vs. Quantitative Indicators

Indicators are a way to measure the progress and success of a research project. An indicator can either be a quantitative way of measuring success (such as the number of people participating in a project, the number of workshops held by a project, or the number of positive responses a project survey receives) or a qualitative measure of success (such as the type of participant feedback, community perceptions of the project, or changes in local attitudes or behaviors).

Creating an Evaluation Map

An evaluation map is designed to display all of the information collected during the evaluation process. The map is a way for project staff and funders to visualize the various successes and challenges achieved the project. Evaluation maps usually take the form of charts listing the following criteria:

*   Project Objective
*   Project Outcomes
*   Indicators
*   Data Sources

Project Evaluation Map

Objective	Outcome	Indicators	Data Source

Footnotes and References

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