

Engage

VOLUME 1, ISSUE 3
SPRING 2011

Cross cultural
learning in the
classroom

mispon
Indigenous
filmmakers

African-Canadian
contributions in
Saskatchewan

Sacred Site
opening

Doukhobors:
keeping
tradition alive
on the prairies



Duck Lake identity shaped by Métis heritage
Storytelling important to preserving history & tradition
Sacred site promotes understanding of culture & spirituality
Plus much more

Culture Builds Community! *Engage*

VOLUME 1, ISSUE 3, SPRING 2011

Engage is a new publication, published by SaskCulture Inc. designed to highlight the work of cultural leaders, volunteers and the diversity of activities supported by the Culture Section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.



Photo courtesy Saskatchewan African Canadian Heritage Museum Inc. (SACHM)



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Message

from the SaskCulture President



"SaskCulture works with community partners to ensure that people's lives are strengthened and enriched through participation in cultural activity that reflects Saskatchewan's diversity".

The meaning of multiculturalism

Saskatchewan benefits from the great diversity of cultures that call it home. Over its history, the Aboriginal peoples, joined by many others from different areas of the world, have brought together ideas, values, and beliefs that have helped shape the province we know today. Through the many powwows, cultural festivals, language classes, folk dance, ethno-cultural arts, culture camps and more that take place each year, it is easy to see that many Saskatchewan people embrace their cultural heritage and the opportunity to live in a multicultural society.

The Canadian and Saskatchewan Multiculturalism Acts affirm all people are equal and can participate as a member of society regardless of racial, cultural, ethnic or religious background. As Canadians we support common values, but we also support people in preserving their own cultural identity. As well, the Saskatchewan Multiculturalism Act recognizes that "diversity with respect to race, cultural heritage, religion, ethnicity, ancestry and place of origin is a fundamental characteristic of Saskatchewan society that enriches the lives of all Saskatchewan people."

SaskCulture works with community partners to ensure that people's lives are strengthened and enriched through participation in cultural activity that reflects

Saskatchewan's diversity. We have worked with our partners to nurture new relationships with First Nations and Métis communities in the province. Through new increased connections and funding initiatives, many programs have been devised that help to preserve, celebrate and learn about Métis and First Nations cultures.

Increasing immigration is also having an impact on increasing the diversity in communities across the province. These newcomers are helping to address labour shortages and increase the tax base, but they are also helping us expand our thinking. Their presence offers us the opportunity to learn more about the world. To move forward successfully, we are embracing the benefits of this growing diversity and provide welcoming and inclusive opportunities for these newcomers.

SaskCulture is able to support many programs and events that encourage the continued expressions of different cultures, thanks to funding from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Yours respectfully,

A handwritten signature in blue ink, appearing to read 'R. Newkirk'.

Reginald Newkirk
President, SaskCulture

culture Fête
days de la culture



Culture Days in Saskatchewan was officially launched on May 9, 2011 at a media conference held at the Artesian on 13th in Regina, as part of a larger media launch of Culture Days across Canada. Over 70 people attended the event that raised the profile of SaskCulture and Culture Days, which will take place on September 30 to October 2, 2011 nationally and be extended to the whole week, September 26 to October 2, 2011, in Saskatchewan.

CBC Host Sheila Coles welcomed guests and Hon. Bill Hutchinson, Minister of Tourism, Parks, Culture and Sport, Dean Kush, Program Manager, SaskCulture and David Kyle, Executive Director, Saskatchewan Arts Board provided greetings at the event. Elder Kirby Littlelent provided a prayer, First Nations artist Joseph Naytowhow and Fada Dance provided the dance and song, and visual artist Rob Bos provided an interactive art activity.

Culture Days is an opportunity to celebrate the diversity of culture taking place in Saskatchewan communities, September 30 to October 2, 2011. Find out more at www.sk.culturedays.ca.



Ukrainian cultural identity deeply rooted in province

BY DIANE ELL



PHOTO COURTESY OKSANA ZVARYCH

Visitors can learn more about Ukrainian culture at the Ukrainian Heritage museum in Canora.

The Ukrainian culture runs deep throughout Saskatchewan. Hearing the language spoken, eating the traditional dishes or seeing the brightly coloured national dress, is common in many areas of the province and has become, for many, part of Saskatchewan's shared culture. Today, those of Ukrainian heritage might define themselves as part of a thriving cultural community that encourages belonging, preservation and development of the language and traditions, a strong political will, and an interest, if not a love, of Ukrainian arts, including dance, music, film and literature.

"Over 120 years ago, Ukrainians arrived and helped build this province," explains Danylo Puderak, executive director of the Ukrainian Canadian Congress - Saskatchewan Provincial Council, Inc. "Our members are still nation builders today.

By preserving and growing the Ukrainian Canadian culture, identity and aspirations in the province, we have been able to develop strong communities with much civic pride, support for provincial immigration efforts and add to Saskatchewan's vibrant multicultural identity."

Although there are many different Ukrainian cultural organizations in Saskatchewan, the Ukrainian Canadian Congress - Saskatchewan Provincial Council (UCC-SPC), remains the central hub for connecting the interests of the Ukrainian cultural identity in the province. Since the early '70s, the provincial organization has been a leader in working with its partners to develop programs and services to support and develop the Ukrainian culture in the province, such as the establishment of the Canada-Ukraine Centre and the Prairie Centre for the Study of Ukrainian Heritage.

"In 2009, UCC-SPC supported the first International Festival of Ukrainian Cinema in Saskatchewan," explains Puderak. Through a partnership between UCC-SPC, the Embassy of Ukraine in Ottawa and the Ministry of Culture in Ukraine, a series of English-subtitled Ukrainian films were brought from the Ukraine to Saskatoon and Regina for screenings. "Held over three days, the films were screened at the Broadway Theatre, along with a special Friday matinee of children's films sponsored by SaskCulture," adds Puderak. "Over 300 students from local schools were invited to enjoy this unique cultural experience."

Over the years, the focus on cultural preservation has been important to the Ukrainians in Saskatchewan. "Before Ukraine gained its independence in 1991, Ukrainians in the province were particularly focused on the preservation of language and culture," explains Puderak. "Now, an independent Ukraine is in control of its own culture and immigrants to Canada bring with them a more contemporary culture. The traditions are still there, but their cultural expression represents a more modern society."

While dance, in particular, has seen a dramatic shift with the inclusion of new contemporary Ukrainian dance styles, the inclusion of the traditional Ukrainian folk dance continues. There are more than 40 Ukrainian dance schools located throughout the province, which train dancers at many different levels for performance and competitions. "The influence of the many Ukraine-trained choreographers-instructors has refined many of the traditional dances to reflect more of a stage-style, while incorporating and creating new contemporary pieces," says Puderak. "In addition, the quality of the dancers is reflected by the fact that many of our dancers are invited overseas for performance tours. This has included

Besides preserving and developing Ukrainian dance, the community is also supportive of maintaining the Ukrainian language in the province.

Ukraine, Brazil, the USA, England, to name a few.”

Besides preserving and developing Ukrainian dance, the community is also supportive of maintaining the Ukrainian language in the province. Bishop Filevich Ukrainian Bilingual School located in Saskatoon, is the only full-time bilingual school in the province devoted to teaching Ukrainian language and culture, while Miller High School and Athabasca Elementary School in Regina offer Ukrainian language classes as credit courses. Others can access Ukrainian language courses as online credit courses through the Saskatchewan Distance Learning Course Repository (www.skdistancelearning.ca), though summer immersion camps and many Ukrainian pre-school programs, called a “sadochok”, are offered around the province. “Ukrainian is still spoken in many homes and with children and older relatives,” says Puderak. “And continued immigration from Ukraine to Canada keeps the language skills relevant for social and professional reasons.”

Over the past decade, the UCC-SPC has continued to work with government to provide settlement services to immigrants, mainly from Ukraine, in Saskatchewan. UCC-SPC and its branches in Regina and Saskatoon have five staff members dedicated to providing settlement-related services.

Through programs such as the Provincial 50-50 Lottery, and the popular National Builders and Community Recognition Awards, the UCC-SPC continues to inspire volunteerism and community development inside the province, as well as make its mark on the international scene. In 2008, the UCC-SPC, along with its partners, were successful in gaining national recognition of the tragedy of Holodomor, where a Soviet engineered famine ended the lives of millions of Ukrainian people

between 1932 and 1933. That year the province of Saskatchewan became the first Canadian jurisdiction to recognize the Holodomor as Genocide and now recognizes Ukrainian Famine and Genocide (Holodomor) Memorial Day - the fourth Saturday of each November.

The experience serves as a reminder of how culture and identity can endure even a genocide, and serve to strengthen society as a whole.

The UCC-SPC continues to explore new avenues to share Saskatchewan’s Ukrainian cultural identity with the wider community. “Our Ukrainian community is currently seeing a generational shift,” explains Puderak, “We are working to engage younger people in our organizational structures to help the renewal and bring a new enthusiasm to our organizations.” UCC-SPC receives operational



PHOTO COURTESY OKSANA ZWARYCH

All ages enjoy learning how to make Ukrainian Easter eggs (pysanky).

funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Thanks to this funding, it is able to continue providing programs and services that support community building in many different ways.

For more information on Ukrainian culture in Saskatchewan, visit the UCC-SPC web site at www.ucc.sk.ca.



PHOTO BY ROSE GILKS

Ukrainian dancers offer a vibrant display of culture in many different communities.

Being inclusive:

Exploring the concept with Enid Lee

BY DIANE ELL



Showcasing culture through celebration

Many of us enjoy multicultural celebrations as a way of learning about new cultures. As part of learning, Enid Lee encourages attendees to look not only at the expressions of culture, but also underneath these expressions.

In her work to build diversity in classrooms, she urges teachers and others to ask themselves: What is the meaning of these activities in the lives of the students and their families? What can they tell us about the prior experiences of this particular ethnic group? What does it tell us about what motivates these individuals?

As well, she tells her students, to pay attention to the cultural lens, or anti-racist lens, they are wearing on this journey. If they are part of the dominant culture, they are encouraged to guard against the tendency to see these cultures in deficit terms - how they are not like our own - and be aware of categorizing diverse cultures into one group.



PHOTO BY SHAWN BAUCHE

To be an inclusive organization requires more than just opening one's doors a bit wider. Today's inclusive organization must continue identifying who it serves and how it can adjust to be more open to the many cultures that call Saskatchewan home.

According to Enid Lee, anti-racism and inclusivity expert, those that include "all peoples" in their mission statements, need to ensure they are actually reaching "all peoples". Enid Lee is well-known in the US and Canada for her work assisting teachers, students, parents, organizations and others to confront and dismantle systems and structures that promote racism.

Last October, she challenged groups attending SaskCulture's Gathering held October 29-30, 2010 in Saskatoon to articulate what it means when they say "Saskatchewan people". She asked whether their answer included the various linguistic, cultural, social backgrounds of those living in this province.

Her discussion queried whether delegates were even aware of the current diversity of cultures found in the province. She points out how organizations must continually assess the population they serve: Who was here originally? Who has come? Who has yet to come?

There is nothing easy about increasing inclusivity, explained Lee. However, there are several considerations that should be explored.

First, she encourages organizations to look around at who they are serving and "do the numbers". Groups need to identify who is being served by their organizations and who is making the decisions. It is important to identify whose culture



PHOTO BY SHAWN BAUCHE

She encourages organizations to ensure there are, what she refers to as, "ceremonies of repetition" around building inclusivity.

is being reflected in an organization. She shared an example from a particular elementary school in Toronto, where 78% of the students were from Aboriginal, Asian and African backgrounds, yet the teachers were almost entirely Caucasian from European backgrounds. Many times teachers are members of the dominant culture that has the power to shape what happens in schools and other institutions. Realizing the potential consequences, she encourages schools to make it a priority to understand the different cultures of students and adjust their teaching practices to respect how students' lives at home balance with what they are learning in their studies.

Secondly, an inclusive organization learns from all levels in its organization. People are often locked into different roles, she explains. Many of us are aware of how immigrants with a lot of experience and knowledge come into the country, and how to enter the workforce. They often take entry level jobs. To be more inclusive, it is important to open up avenues for advancement and communication.

She also reminds organizations to strive for cultural integrity. "Let people speak for themselves," she explains. "It is

important to make sure people's culture doesn't get distorted, maligned or misinterpreted." Part of the learning process involves getting out, engaging and learning from new groups. Lee says, "You can get into anybody's heart through validation. Ask them 'What they feel is successful right now? What is the organization doing that helps? What would you like to improve on? How might we do it together? How might we collaborate?'"

She uses the analogy of the dining room table. She wondered how many delegates had organizations that were like a dining room table that has been set when the organization formed and there is no place for newcomers to sit. A table must be open to new ideas, she explains and asks, "Is everything in the same place as where the organization's founders put it?" This is a sign that change is needed.

She encourages organizations to ensure there are, what she refers to as, "ceremonies of repetition" around building inclusivity. All work done to build inclusivity needs to be reviewed and repeated on a regular basis. "We are never done with inclusivity," she explains. "This work is never complete, it just gets more interesting."

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PHOTOS COURTESY MUSKODAY FIRST NATION COMMUNITY SCHOOL

Cross-cultural learning in the classroom

BY MEI SHAN WAN

School is a place where we can learn about the world around us, but it is just as important for all students to see themselves reflected in curriculum, resources, and structure of learning.

Multicultural Council of Saskatchewan (MCoS) is working with teachers around the province to develop innovative programming that promotes cross-cultural learning.

"It is essential to engage young people in multicultural initiatives and strive to create educational experiences that promote learning about the deeper context of the visible aspects of culture," says Rhonda Rosenberg, executive director of MCoS, "Some schools are incorporating deeper, more critical and more contextual learning. It is very important that we understand the cultural contexts of expressions of culture such as food, dance, and clothing - how they fit in the deeper world views and values".

Last year, through its Multicultural Education Initiatives (MEI) grant, MCoS

"It is essential to engage young people in multicultural initiatives and strive to create educational experiences that promote learning about the deeper context of the visible aspects of culture"

funded 44 projects that promoted multiculturalism and anti-racism. One funded project, called Three Cups of Tea, uncovered a new understanding for cultural differences amongst students at Muskoday First Nation Community School. A school-wide unit of study was created on Pakistani and Afghanistan peoples' customs, religions, social, and economic situation. All students from kindergarten to grade 8 participated in some way. Students were read books and shown maps of the world to learn about developing countries. They learned about immigration and developed an appreciation for why people would immigrate.

According to Carla Hope, project coordinator and librarian at Muskoday First

Nation Community School, "They [the students] need to learn that when people come to Canada, they are free to practice their own religion and culture, just as we are free to practice ours."

Students in Grade 6 and 7 were also tasked with reading the book *Three Cups of Tea: Young Reader's Edition* and asked to discuss the themes, then research Islamic culture and religious practices. "The intention was to draw parallels between First Nations values and Islamic values while exploring and appreciating the differences," explains Hope. "Students discussed, compared, and contrasted life in Pakistani villages with the community of Muskoday. "The program encouraged them to imagine life as a

refugee and starting a new life with new customs. Even a part of the school's library was set up to simulate a home in the village of Korphe, Pakistan.

"The project built a positive and lasting impact on the students," says Hope, who saw the students display actions of acceptance, understanding, and empathy when interacting with their female Muslim peers at a Saskatoon conference.

Many other Saskatchewan schools are also trying to educate their students and staff members by learning history from multiple perspectives, learning about contributions of individuals or groups from different backgrounds, and dispelling myths and stereotypes.

Celebrations can help create an awareness of many cultures. Rosenberg adds that "Much of the multicultural education in schools takes the form of celebrations. Through this awareness and education, schools are beginning to see more positive cross-cultural interactions and the future is increasingly promising. "There is an increasing trend towards children making friends based on common interests, more than a shared cultural background."

Thanks to annual funding from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, MCoS is able to offer the MEI grants to schools and school boards in Saskatchewan. These programs aim to benefit students through classroom and professional development projects that promote the understanding, respect, appreciation, acceptance and celebration of all people as equally valuable in our society.

Rosenberg says, "Schools have used the MEI funding for anti-racism workshops, Saskatchewan Multicultural Week, cultural presentations, education week activities, First Nations and Métis awareness building projects, conflict resolution workshops, and multi-faith and human rights projects." These, along with activities that work towards the elimination of racism and discrimination, contribute to the understanding, respect, appreciation and acceptance of all people as equal in our society.

PHOTOS COURTESY MUSKODAY FIRST NATION COMMUNITY SCHOOL



For more information on the Multicultural Education Initiatives Grant or Multicultural Council of Saskatchewan, visit www.mcos.ca

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Neighbours in southwest create positive opportunities for youth

BY DAMON BADGER HEIT

A partnership between Neekaneet First Nations and the Maple Creek's Southwest Saskatchewan Oldtimers Museum and Archive builds on the strengths of neighbours to create cultural opportunities for youth and increase cultural awareness and learning opportunities for both communities.

A Pow Wow Regalia Project beginning in Neekaneet is bringing elders, adults and youth together to create new regalia in preparation for the launch of a new pow wow dance troupe. "In total 25 women are making 25 outfits with youth who are being mentored in regalia making, drumming, singing and dancing" explains Kristi Yarshenko, one of the project organizers. "Entire families are coming together to participate each Tuesday and Wednesday night on Neekaneet to learn in a bilingual Cree and English experience."

The project began with a conversation in the Fall of 2010 between Yarshenko, Elouise Mosquito and Patsy Buffalo Calf who were seeking positive activities for youth. Mosquito and Buffalo Calf, expert regalia makers, saw pow wow as a great opportunity to connect with youth. Yarshenko, an instructor with the Great Plains College and volunteer with the Southwest Saskatchewan Oldtimers Museum and Archive, saw this as an opportunity to connect with the broader community through the Museum.

"There are a lot of talented dancers, singers and regalia makers" to involve in the project from the Neekaneet First Nation, says Yarshenko. "It is a positive activity to engage with youth, to show them pride in their heritage, to learn from elders... to teach families. It also builds relationships with the ranchers and town's people."

Neekaneet First Nation is isolated in the south west corner of Saskatchewan in the Cypress Hills where there are no other First Nation bands nearby. Yarshenko explains that thanks to the funding from the Aboriginal Arts and Culture Leadership



PHOTOS COURTESY KRISTI YARSHENKO



"It is a positive activity to engage with youth, to show them pride in their heritage, to learn from elders... to teach families. It also builds relationships with the ranchers and town's people."



Women from the Neekaneet First Nation helped mentor youth on how to make powwow regalia.



The South West Oldtimers' Museum and Archives exhibits culture from the area.

Grant, this project builds on the relationships between the band, Maple Creek and surrounding area by featuring the emergence of a pow wow troupe. The troupe will perform at the Heritage Festival during the Cowtown Pro Rodeo in Maple Creek being held July 20-22, 2011. They will also present their newly created outfits at the gala opening of a 'Regalia Exhibit' at the Oldtimers Museum during the Heritage Festival on July 22nd.

"This Gala event will be the grand opening of the new museum building (in its temporary location) and will feature this new Regalia display. The new outfits will not be put on display in the museum because the youth want to start dancing at powwows as quickly as possible," explains Yarshenko. Instead the museum will feature historical pow wow regalia made and worn by people from Neekaneet. A presentation detailing how the outfits were constructed will accompany the exhibit with performances of dancing by the youth and instructors involved in the project. The Oldtimers Museum will publicize and organize this event, and will provide refreshments.

The museum's collaboration with Neekaneet goes back to a parade in 1935 featuring Chief Bear Skins of Neekaneet and Sergeant Isaak Forbes of the RCMP. After the parade, the Chief and RCMP Sergeant agreed to donate their outfits to the museum to commemorate the developing relationship between the First Nations of the region and the community in and around Maple Creek. Both outfits are still part of the Oldtimers Museum's personal collection.

PHOTOS COURTESY KRISTI YARSHENKO



Youth learned regalia making, as well as singing, drumming and dancing.

"During the conversations around this project we realized there are a lot of pow wow regalia currently being stored in closets in the community and we'd like to showcase these items," says Yarshenko. "We're thinking to add interpretive information beside each item, describing who made it and when, when it was worn, by whom and for what style of dance, and other information we feel is significant.

One of the themes we've been considering is a display showing the transition of traditional styles to more modern day designs" says Kristi. "This is another opportunity try to reach out to each other to learn a bit more about each other and to provide community members an opportunity to showcase something they are very proud of."

Nurture Young Leaders!

Check out the Aboriginal Arts and Cultural Leadership Grant.

This grant supports community or cultural groups looking to support opportunities for Aboriginal youth to demonstrate their leadership skills through mentorships with qualified Aboriginal arts and cultural leaders.

Annual deadlines: October 15, April 15

For more information visit www.saskculture.sk.ca
call (306) 780-9284 or Toll-free: 1-866-476-6830.

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Cultural Leaders in Saskatchewan



Q & A with Renu Kapoor

What is the most important cultural project/activity are you working on presently or have just completed?

During Prime Minister Harper's visit to India in November 2009, he and Prime Minister Singh of India declared 2011 as the Year of India in Canada. I was asked to chair the Year of India project here in Regina, which aims to showcase India's rich arts and culture, as well as economic power, promoting closer ties to people across a broad range of sectors. This will be a year-long celebration.

I started working on this project last year and it is very exciting to see how it has come together. We have many partners now who have come forward. There will be several events taking place. All these dancers, artists, writers etc are all coming from India. This is a rare opportunity for people to experience firsthand and get a flavor of Indian culture and economic growth.

Is there a particular accomplishment or contributions to cultural development in Saskatchewan you are most proud of, and why?

There are several cultural projects I am proud of; however, one always stands out for me, as it took a couple of years to

complete with the help of many. My work on setting up the partnership that would bring the statue of Mahatma Gandhi to the city of Regina, involved different levels of government, including the Government of India, Government of Saskatchewan, City of Regina, High Commissioner of India in Ottawa and Consul General of India in Vancouver. On October 2, 2002 the statue of Mahatma Gandhi was installed in front of Regina City Hall. Gandhi is a symbol of hope and peace who inspires all of us. He launched us on the path of democracy and nation building, in a multicultural, multi-ethnic, plural society. According to Gandhi, all cultures merge into one and there is enough room for every culture to thrive and prosper.

What area of your cultural participation do you wish you could do all over again? What would you change?

In any cultural events, I always look back and learn from the experience and move on. I believe in the "Power of many into one" and the "Power of one into many." The role of the leader is to make every one comfortable according to each one's strengths and weaknesses.

What is your favorite cultural activity and why?

It has been a very rewarding experience to be on Multicultural Initiative Fund committee for SaskCulture. It has given me better insight into other ethnic cultures in Saskatchewan.

I have been involved with Mosaic for many years and it is amazing to see how volunteers come together and work so hard to showcase their cultures.

What advice would you give to future cultural leaders that want to do something similar to what you have done?

Be patient and persistent. Never give up and never surrender. A leader has to be a role model with a positive outlook.

If you were able to spend a day with any Saskatchewan cultural figure, current or historic, who would it be?

One very special person, who always stands out in my life as my mentor, is Dr. Jacquie Shumiatcher of Regina. She has given so much to arts and culture, that the city would be lost without her. I have never heard "no" from her during my association with her over the years. She is very giving to all cultures and admires people for their dedication. She is an avid art collector, volunteer, educator and patron of the arts. She has shown people that "arts are for everyone, regardless of income, education and background". We are so lucky to have her in this province.

What do you think is the "best place to be" in Saskatchewan?

I have travelled around the world and I completed my education and worked in the USA. However, I love Regina. I came to Regina in 1965, and while we moved away for awhile, we came back. Today, I love Regina and what I do here and what the city has done for me and my family. Our two lovely children were brought up here. Sometimes long winters make me think of moving, but people are so friendly and caring here, I cannot imagine not being here. Community involvement has been part of me and it continues to enrich me and my family life.

Who is coming to live in Saskatchewan!



Much of Saskatchewan's recent growth can be attributed to the record immigration levels over the past few years. According to Saskatchewan government data, in the last quarter of 2010, immigration accounted for 60 per cent of the province's population growth. And, not only are there more immigrants arriving, the retention rate is also climbing.

With many new arrivals, many different cultures continue to thrive in Saskatchewan. Today, there is an estimated 150 countries represented across the province.

Recent immigration data shows that, from 2006 to 2010, the newest landed immigrants are coming from:

	TOTALS
Philippines	7,656
China	2,044
Ukraine	1,352
England	1,274
India	1,090
United States	745
Germany	548
South Korea	466
Iraq	432
South Africa	375
Myanmar	243
Vietnam	238
Serbia-Montenegro	194
Thailand	109
Columbia	96

There are over 8,000 more additional landed immigrants from other countries.

Source: CIC Microdata, 2010

The Other category includes people from

Afghanistan, Miramar, Brazil, South Africa, Serbia, Bosnia, Israel, Vietnam to name but a few. While the majority of new immigrants settle in Regina and Saskatoon, there are large groups settling in Moose Jaw, Prince Albert, Swift Current, Lloydminster, North Battleford, Yorkton, Leroy, Gravelbourg and other communities throughout the province.

The province has established eleven Regional Newcomer Gateways to help link newcomers to the resources, services and people needed for their successful settlement. Regional Newcomer Gateways are located in Estevan, Humboldt, Lloydminster, Moose Jaw, North Battleford, Regina, Prince Albert, Saskatoon, Swift Current, Tisdale and Yorkton. Besides meeting with Settlement Advisors, newcomers can access language assessments and employment advice, as well as learn more about community services.

To find out more about Saskatchewan's immigration and newcomer programs, visit www.saskimmigrationcanada.ca.



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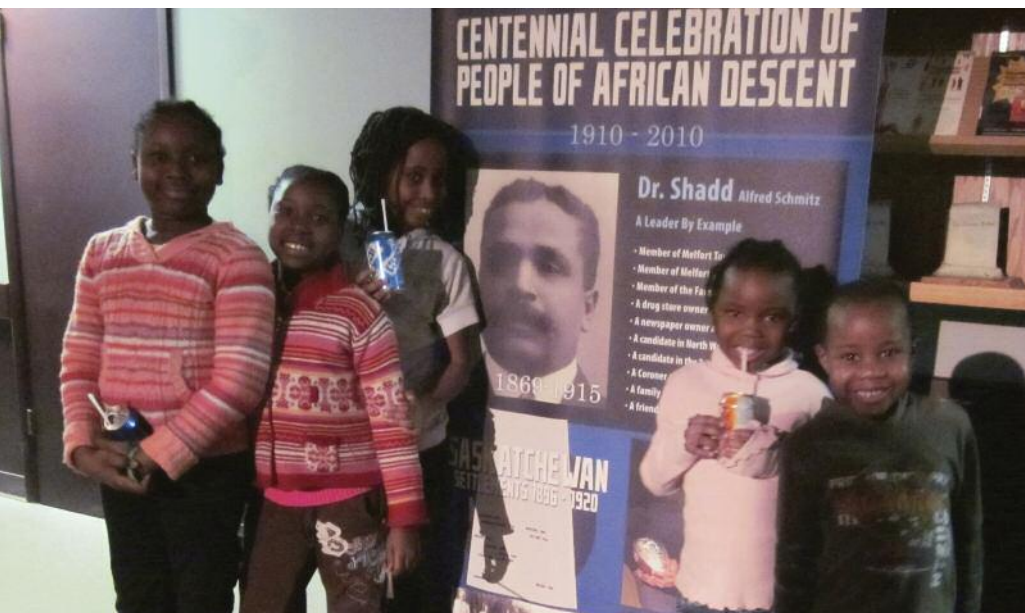
Learn more at www.sasklotteries.ca



Raising Awareness

of African-Canadian contributions in Saskatchewan

BY SHAUNNA GRANDISH



Young people have the opportunity to learn more, about the many contributions of African Canadians to Saskatchewan, at various events held throughout the year.



Guests at the SACHM centennial celebrated by wearing 1910 fashions.

Preserving and celebrating a little known part of this province's heritage is the mission of the Saskatchewan African Canadian Heritage Museum Inc. (SACHM). Through its educational and outreach programs, SACHM hopes to raise the public's awareness on the many positive contributions of people of African ancestry have made to this province's culture and communities over the years.

"The history of the presence and contribution of people of African ancestry over the past 114 years has not been widely known by the people of Saskatchewan," according to SACHM's Co-chair Carol LaFayette-Boyd.

"One of SACHM's goals is to provide information and education so as to ensure people of African ancestry are included in

the history of Saskatchewan and recognized as part of the slogan 'from many people's strength,'" said LaFayette-Boyd. According to the SACHM, many Saskatchewan residents today don't know that people of African ancestry were among this province's early, non-Aboriginal settlers, particularly in the Melfort, Rose-town, and Shilo areas. Some also arrived with the waves of pioneers who settled here in the late 1800s and early 1900s.

People of African ancestry still continue to immigrate to Saskatchewan and have been doing so for decades. As a result, thousands of people of African ancestry have been living in this province who are from many different countries and ethnic backgrounds who all bring with them many unique experiences and stories.

SACHM began as informal organization in 2002, and in 2004 it formalized its status as a non-profit corporation whose primary purpose is to explore, research, celebrate, document, and preserve the history, heritage, and contributions of people of African ancestry in Saskatchewan. By working in collaboration and partnership with others, SACHM has been busy working on projects and events all in an effort to raise awareness and to celebrate the contributions of people of African ancestry.

Last year, 2010 was observed as the centennial year for the arrival of over 200 people of African ancestry to Saskatchewan. Several events were held to mark the anniversary. This past February, the SACHM and the Kiwanis Clubs of Regina held a fundraising dinner with special guest baseball legend Fergie Jenkins to celebrate a new commemora-

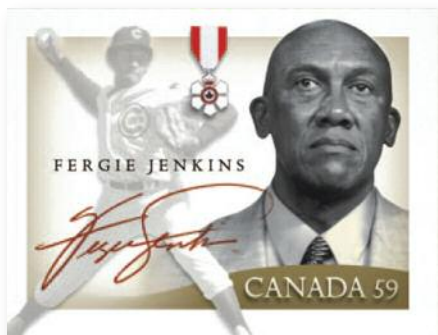
"The history of the presence and contribution of people of African ancestry over the past 114 years has not been widely known by the people of Saskatchewan"

tive stamp. The event was held in conjunction with Black History Month and raised funds for youth baseball and SACHM's sponsored Centennial Public Art Sculpture, which is slated to be installed in Regina's Wascana Park later this summer.

"The main success was the opportunity to share history with the many people we encountered," said Lafayette-Boyd. "Responses from people, including those of African heritage, were that most were unaware of the presence of people of African ancestry in the province since 1896 and the contributions that were made particularly in medicine and agriculture." She added that, "Many partnerships were formed as a result of events over the past year and will be continued for future events."

For more information about SACHM, please visit:

http://sachm.com/sachm/?page_id=2.



During Black History Month, SACHM celebrated Canadian Fergie Jenkins, a Baseball Hall of Famer, honoured with a commemorative stamp.

Former Roughriders Stevie Baggs and George Reed attended as special guests.



Brother Yusef performs at SACHM's Centennial celebration.

"Responses from people, including those of African heritage, were that most were unaware of the presence of people of African ancestry in the province since 1896 and the contributions that were made particularly in medicine and agriculture."



A former Canadian Idol contestant and local musician, Matt Rapley, performed at the celebrations.

Duck Lake identity shaped by vivid heritage

BY JUSTIN LOFFLER



PHOTO COURTESY MIKE FEDYK

The mural entitled, "The Signing of Treaty Six" by artist Gus Froese, depicts the historic treaty signing at Fort Carlton in 1876.

Duck Lake has been busy with many projects aimed at bringing its history alive through arts, education and celebration. The area surrounding Duck Lake is rich with culture and the community has been busy working on ways it can reflect its vivid history.

Duck Lake, located 88 km north of Saskatoon, lies right in the heart of the locations tied to the well-known Northwest Rebellion of 1885, where the Métis, First Nations and some of original settlers made a stand against the federal authority for their land rights, and respect as people of Canada. The efforts of leaders, Louis Riel and Gabriel Dumont, and many others, forced the federal government to address the needs of this newly forming area. Today, Duck Lake hosts visitors eager to explore the many historic sites, stories and artifacts that live on to share this integral part in Saskatchewan's history.

The Duck Lake Regional Interpretive Centre was created as a hub for sharing the culture of the area and maximizing the economic opportunities available. The Centre has been heavily involved in sev-

The Trails of 1885, celebrated in 2010 on the 125th anniversary of the Northwest Rebellion, was significant event for Duck Lake and an excellent example of how culture builds community.

eral projects over the years, including Trails of 1885 and the community's well-known Murals Project.

The Trails of 1885, celebrated in 2010 on the 125th anniversary of the Northwest Rebellion, was significant event for Duck Lake and an excellent example of how culture builds community. The anniversary highlighted the events that took place in and around Batoche helped bring many people to the area to celebrate, pay tribute and educate.

"The Trails of 1885 are such a wonderful initiative," remarks Celine Perillat, administrator at the Regional Interpretive Centre and president of the Mural Board, as well as a member of the advisory board of The Trails of 1885. "The signifi-

cant historic sites that make up the Trails of 1885 are there to be shared with the people. It is also a great marketing initiative for the community." The Centre also provides programs based on First Nations and Métis cultures of the area, promotes the whole area of Duck Lake, and the battle in Duck Lake.

"The pioneers of Duck Lake and the stories surrounding the area are a large part of the town and community roots," explains Perillat, "which is why the Regional Interpretive Centre is so committed to the projects. It is promoting how cultures have grown around each other and become a part of the community."

Perillat adds, "the Murals Project is based on showcasing history through art, repre-



Mural Artist Ru Huang conveyed the solemn aftermath of the Battle of Duck Lake. PHOTO COURTESY MIKE FEDYK

senting certain events such as the events of 1885 and the signing of Treaty Six." The murals are designed both to promote tourism into the area and as a symbol of homage to the pioneers of Duck Lake.

"The Mural Project was started and continues thanks to support coming from volunteers who donate their time and energy to fundraising efforts that help to maintain the projects," she adds. The last mural was created in 2005 marking Saskatchewan's centennial. "At this point, we are focused on repairing the murals we already have," explains Perillat. "Since it costs for upkeep and maintenance of the murals, continued support from the community is much appreciated."

The Duck Lake Regional Interpretive Centre provides information, answers, brochures, and has staff available for those interested in finding out more about Duck Lake's heritage.

Visit www.dlric.org or www.ducklake.ca for more information.

Build Community with Culture!

Check out the Municipal Cultural Planning and Engagement Grant.

This grant supports municipalities undertaking cultural engagement and planning initiatives. Municipalities can apply for funding to assist them with cultural planning projects that explore and plan for the creative and cultural potential of a community. Project ideas include: inventory of cultural assets, facilitated community consultations on culture, municipal cultural planning or cultural mapping.

Deadline: October 31

For more information visit www.saskculture.sk.ca call (306) 780-9284 or Toll-free: 1-866-476-6830.

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LOTTERIES

New Deadline!

mispon provides opportunities for indigenous filmmakers

BY SHAWN BAUCHE



The Community Solidarity Workshop, held June 2010, with Warren Linds and Rhonda Rosenberg (organized by Nora Gardner).

What began a few years back as a way to showcase new films, the mispon: A Celebration of Indigenous Filmmaking Festival, has grown into a year-round mission to support aspiring Aboriginal filmmakers.

In March 2006, the University of Regina's department of Media Production and Studies brought in well-known Canadian Aboriginal filmmaker, Alanis Obomsawin, as a keynote speaker for what would turn out to be mispon's first biannual film festival. Held in Regina, the festival was designed to bring Regina's First Nations community together for a series of screenings, guest speakers and networking opportunities for people interested in storytelling through digital media.

Janine Windolph, mispon president, says that the success of the initial festival met a community need. "There were so many local filmmakers looking for oppor-

tunities to show their work outside the province. We just gave them a chance to showcase their work here and show them that support for their stories could be found locally." The festival had such a positive response that mispon applied for non-profit status the following year to continue the festival's momentum. "Everyone has the ability to tell stories. They just need the tools to share what they know," Windolph added.

In addition to presenting guest speakers like Yukon-based animator, Carol Geddes, the festival provides opportunities for aspiring Aboriginal filmmakers to pitch their production ideas to industry representatives. For the past four years,



Aboriginal producers and broadcasters, such as the National Film Board (NFB), the CBC's Aboriginal Centre, SaskFilm, and APTN, have all had representatives at mispon.

While the pitch sessions have obvious value to anyone able to secure a co-production deal or broadcasting opportunity, Windolph notes that the sessions are invaluable to others as well. "Even those just attending the pitch sessions are inspired," she adds. "There's something about talking to someone like Gil Cardinal."



Cardinal is a longtime NFB filmmaker, probably best known as a regular director of episodes of *North of 60* and *The Rez*. "He is there giving feedback on how to push yourself, and sharing his path from an aspiring filmmaker to an established Canadian filmmaker," she notes. "People leave with confidence, seeing credibility in their ideas and a confirmation that they can be successful in sharing their stories too."

While the four-day festival has roots in the filmmaking community, mispon uses philosophies of traditional storytelling as well. Filmmakers maintain the core of traditional storytelling while placing their stories on digital media. "A movie is one piece of the puzzle," explains Windolph. "By having the artist at the screening to tell his or her story, the audience has a broader understanding of the film. We encourage everyone to share related knowledge in the form of their stories and experiences as related to the theme of the film. It's a way of learning from the artist and from the people you are sitting with."

In the year between festivals, the mispon members are equally active, focusing on community partnerships, increasing memberships and aligning key dates in the community with their own activities. For instance, Neil Pasqua successfully pitched his film, *My Grandfathers TeePee*, at the 2010 festival and mispon hopes to feature the film at the 2011 Aboriginal Day celebrations. This integrated approach to supporting the filmmakers has been a key to mispon's success.

Over the past few years, mispon has



Besides bringing filmmakers to coach filmmaking workshops, mispon coordinates other activities including the Youth Activist Theatre Workshop, held in October 2010, with Christian Totty.

Over the past few years, mispon has received two Multicultural Initiatives Fund grants designed to support development of young filmmakers.

received two Multicultural Initiatives Fund grants designed to support development of young filmmakers. It concentrates on professional development by holding smaller events during their non-festival year as a way to continue networking efforts while mentoring the board through the process.

Next year, the mispon: A Celebration of Indigenous Filmmaking Festival is set for the winter solstice. Fittingly, the festival will focus on stories relating to the mystique and international Indigenous prophecies for the year 2012.

Preserve Your Culture!

Check out the Métis Cultural Development Fund.

This fund, offered in partnership with Gabriel Dumont Institute, is aimed at supporting activity that helps preserve and pass on Métis culture and traditions.

NEW DEADLINES: April 30, October 31

For more information visit www.saskculture.sk.ca
call (306) 780-9284 or Toll-free: 1-866-476-6830.

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LOTTERIES

New Deadlines!

Storytelling important to preserving history & tradition

BY SHAUNNA GRANDISH



Musicians from Digging Roots tell stories through their music.

number of academics from around the world.

"It is integral that oral storytelling traditions are kept alive today," he adds. "The languages, stories, and customary knowledge of Indigenous people in what we now all call Canada are the original expressions of this land. Along with our community's indigenous art forms, they exist nowhere else in the world."

This past year, the festival, which was held February 23-27, celebrated its 10th anniversary. According to Jimmy, festival participants responded really positively to this year's programming, which included lunch events with guest storytellers, evening concerts, and afternoon Storytellers Bus Tours. The Storytellers

PHOTOS BY CAREY SHAW



Teacher and musician, Randy Morin shared stories over lunch.

"So much of contemporary Aboriginal art practice, whether it is visual, media, performing, or interdisciplinary art work, is rooted in our culture's oral stories and customary

Storytelling has been used by previous generations as an important tool to knowledge and understanding. The annual Sâkêwêwak Storytellers Festival hopes to keep that tradition alive today.

knowledge," explains Elwood Jimmy, Festival co-director and director of Sâkêwêwak Artist's Collective. "The Sâkêwêwak Storytellers Festival strives to bridge in unique ways storytelling with contemporary art practices for audiences."

The Sâkêwêwak Storytellers Festival was first held in 2001 as the Distinguished Storytellers Series, a joint initiative of Sâkêwêwak and the Saskatchewan Indian Federated College (now the First Nations University of Canada), and featured the work of three storytellers. Over the past few years, the event has evolved into The Sâkêwêwak Storytellers Festival, an annual multidisciplinary festival held in Regina that presents a diverse array of renowned storytellers, artists, and now a

Bus tour featured performances, tours of contemporary sites and stories of people living in Regina's core neighbourhoods. The tour, conceived by Saskatchewan multidisciplinary artist Cheryl L'Hirondelle, was designed to create and showcase stories based on personal stories and narratives of featured storytellers and participants on the bus.

With each year, the festival strives to engage audiences in a broad range of artistic experiences, cultural traditions, and linguistic groups. Over the past decade, the festival has presented works of Indigenous people from across North America, Siberia, and Latin America.

This year the festival also focused on Hip Hop Hoop Dance, featuring performers

PHOTOS BY CAREY SHAW



PHOTOS BY CAREY SHAW

Educator and storyteller, Cecil King feels strongly that culture should be taught in the classroom.

Terrance Littlelent and Chancz Perry, presented in partnership with New Dance Horizons and the Mackenzie Art Gallery. Over the next few years, Jimmy says, he hopes to expand the range of participants of the festival, as well as their outreach activities into surrounding First Nations communities who don't always have access to the Sâkêwêwak's urban-based programming.

According to Jimmy, Sâkêwêwak has gone through some growing pains during its first 15 years of existence. "We don't always have the resources to program everything we'd like to, or help every artist we'd like to, but I strongly feel that we move closer to that as time goes on," he adds.

"Working for the festival - and Sâkêwêwak in general - I have to say I am most proud of the city's Aboriginal arts community. I am thankful that back in the 1990's, the Aboriginal arts community in Regina was really successful in organizing, collaborating, and advocating for an organization that would privilege the voices and experiences and needs of Aboriginal artists."



The Storytellers Bus, lead by Cheryl L'Hirondelle, shared neighbourhood stories with passengers.

For more information about the Sâkê-wêwak Artists' Collective and their Storytellers Festival, please visit: <http://www.sakewewak.ca/>.



Kayla has a violin solo tonight.
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Doukhobors

keeping tradition alive on the prairies

BY JUSTIN LOFFLER



PHOTOS BY LORRAINE BRECHT

Visitors to the Doukhobour National Heritage Village, featuring museums exhibits (left) and the Doukhobour Prayer Home (right), get immersed in the culture.

A popular way of sharing a particular culture with others is through song. Always looking for ways to engage the public in their culture and traditions, the Doukhobor Cultural Society of Saskatchewan is planning to make their music even more accessible.

"Singing keeps community together," explains Bill Kalmakoff, treasurer of the Doukhobor Cultural Society of Saskatchewan (DCSS). When the Doukhobors came to Canada from Russia in 1899, they brought with them many of their hymns and songs, which are sung in Russian. "A transliterated song book is currently being printed," he says, that will translate the Russian words into English, using pronunciations that would maintain the Russian sounding accents in the songs. The hymns were taken from a hymn book originally produced by N.N. Kalmakoff, who is a former resident of Saskatchewan.

"This new song book will let people who don't know Russian join in singing with the Doukhobor choir," Kalmakoff says. Those interested in Doukhobor singing can also purchase CDs that have been

produced by the Saskatchewan Doukhobor Centennial Choir and others.

Sharing their culture through song is not the only activity that keeps the Doukhobor community lively. Putting on suppers and lunches also is a way of bringing community together and in helping raise funds for the Society, as well as donating to charity. According to Kalmakoff, many people in the Saskatoon area look forward to the Doukhobor bread, sold at the Prairie Land Exhibition.

Saskatchewan is also home to several national heritage sites that highlight Doukhobor heritage. The Doukhobor National Heritage Village in Veregin, Saskatchewan continues to generate considerable interest in the Doukhobor culture. The Heritage Village includes the Doukhobor Prayer Home, a museum and other historical buildings all open to the general public from June to September each year.

The Doukhobor Dugout House, near Blaine Lake, is a national historic site and historical landmark. It offers visitors guided tours and opportunities to learn

about the place where Doukhobors first came to the area and which offered temporary accommodations while the village of Ospenia was being developed. The settlers moved to Ospenia in 1904, but most moved on to be part of the 61 villages the Doukhobors had settled in Swan River, Veregin/Kamsack and Langham/Blaine Lake regions.

Thanks to the Popoff family of Saskatchewan, the parcel of land with the Dugout House was preserved. Designated as a provincial heritage property in 2005, the site has been excavated and studied by the archeology department from the University of Saskatchewan. Today, it is home to a museum that provides information about the history of the Doukhobors and samples of the artifacts that had been dug up around the area. "The provincial government has also named the creek near the dugout after that village," explains Kalmakoff.

While visiting these historic sites, there is often a chance to join a celebration. "Last year, Peace Days were held at the end of June in both Blaine Lake and Veregin," adds Kalmakoff, "which brought many community members and visitors together. This year, a special heritage day is planned at the Doukhobor National Heritage Village for July 17th."

The DCSS, which receives support from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, helps coordinate the community's support of the Doukhobor culture through programs, as well as a quarterly newsletter called *The Dove*, which is available to subscribers and Society members in Saskatchewan, BC, Alberta, and other parts of Canada. Kalmakoff says there is even a subscriber in France.

To learn more about the National Doukhobor Heritage Village and the Dugout House, visit www.ndhv.ca and www.doukhobordugouthouse.com. The DCSS is also launching a website this year www.saskdoukhobor.ca.



German culture continues to thrive BY JUSTIN LOFFLER

The Saskatchewan German Council is highly motivated when it comes to bringing people of German heritage together and highlighting the German culture.

“Culture is alive and changes constantly,” says Andreas Denz, interim executive director of the Saskatchewan German Council. “We want to hold onto the old, but we have to look to the future and incorporate contemporary German language and traditions, in order to make culture relevant and interesting for all age groups.”

The Saskatchewan German Council is a registered volunteer-based, non-profit organization committed to promoting the cultural interests of people in Saskatchewan. The Council represents all people of German-speaking backgrounds, providing information, resources, and program funding and assisting organizations with programs and projects to promote German culture, language, traditions and heritage.

Thanks to funding, “we are able to assist various German clubs in the province with programs, such as the German Language schools,” explains Denz, “as well as providing funds and ideas to promote other German traditions.” The Saskatchewan German Council provides support to choir concerts and German Pavilions at Folkfest in Saskatoon and Mosaic in Regina each year.

“The Saskatchewan German Council is committed to keeping the German culture relevant to the youth of Saskatchewan,” adds Denz, “providing opportunities for them to participate in German events and activities.” With activities in areas of arts and crafts, dance, language schools, music, as well as German cultural clubs throughout the province, there is definitely not a shortage of things to do and celebrate.



It is also enthusiastic about its involvement in helping bring people of all nationalities together to share in their traditions, maintain an active role in programs and partnerships that build and support Saskatchewan multiculturalism and the Canadian mosaic.

The Saskatchewan German Council plays a big role in helping out organizations that teach and support German throughout the province, and they continue to display vigor and loyalty in keeping their proud heritage together in new and exciting ways. To learn more about upcoming events and news, visit the Saskatchewan German Council at www.saskgermancouncil.org

Building year for La Troupe du Jour

BY DIANE ELL



Recognized nationally for its original works and unique theatre experience, La Troupe du Jour is much more than entertaining, it is a major force in keeping the Fransaskois culture alive in the province.

Saskatchewan might have one of the smallest Francophone communities in Canada, but its size does not reflect its interest in building a vibrant culture on the prairies. According to provincial government data, there are approximately 50,000 French speaking people in the province.

La Troupe du Jour has been successful in reaching out to the Francophone community and beyond. This past year, La Troupe du Jour opened its multi-user production centre, fittingly called "Production Centre". It received funding to build a first-class facility for producing high-quality

French-language theatre productions and create a hub of creativity for live arts and French culture in Saskatoon. Thanks to funding from all three levels of government, the newly renovated multi-user centre will include meeting and office spaces, a rehearsal hall with a lighting grid, a raised audio visual booth and a sprung floor, a cozy green room and backstage facilities, prop and wardrobe workshops and wardrobe storage - all with state-of-the-art equipment.

"The past few years have been building year," explains Denis Rouleau, executive and artistic director of La Troupe du Jour. "It was an opportunity to update the company's image to better reflect the dynamism of everything we do. Besides the development of a new production centre to inspire further imaginings, we created a new consistent look to ensure that people associate our name with the pride and success."

The building of a bilingual state-of-the-art production centre to house La Troupe du Jour's activities, which will also be available to other performing arts groups of the area, is a valuable contribution to community. "It means that our creative community - from playwrights and storytellers to technicians, directors and dancers - will have a place to work professionally here at home. Also, arts organizations coming from out of town and looking for a premiere Saskatoon location to hold an event, such as a reading, a writing workshop or a small-scale intimate performance, will be impressed by the quality of our facility."

Everyday, the staff from La Troupe du



The 2010-2011 season featured performances such as *Le Médecins de Molière* (above) as well as tours of La Troupe's own production of *Rearview* by Gilles Pouline-Denis.



The new production centre in Saskatoon houses La Troupe du Jour and its activities, as well as those of other cultural groups.

Jour give personal tours of the facilities to interested independent artists and artistic organizations looking for modern and reasonably priced creative space. Repeat users of the facility now include the Saskatchewan Native Theatre Company, Tant per Tant Theatre Company and the White Birch Ballet Company, to name a few.

La Troupe du Jour, founded in 1985, is the only Francophone professional theatre company in Saskatchewan committed to the development of French-language theatre. Through a program of productions, workshops, training, artist talks and tours, La Troupe du jour plays a leading role in Western Canada's theatre scene. It operates a Playwrights Circle to support writing for theatre and provides support for writers at all stages of their career, as well as working with the Association of Western Canadian Francophone theatre companies to organize professional development workshops.

La Troupe du Jour received a Capacity Building Grant from SaskCulture, to help them in their work to build a new brand and operate into the future.

In its over 25 year history, the company has produced more than 80 plays, half of which are original creations or adaptations for original works by authors from Saskatchewan, including the award-winning 2009 production of *Rearview* by Gilles Poulin-Denis. According to Rouleau,

"Developing these plays has enabled the company to present its audiences with texts that reflect Saskatchewan realities.

For more information on La Troupe du Jour and their season, visit: www.latroupedujour.ca.

La Troupe du Jour, founded in 1985, is the only Francophone professional theatre company in Saskatchewan committed to the development of French-language theatre.

Build Your Capacity!

Check out the Capacity Building Grant Program.

This grant provides funding to new and existing cultural organizations looking to support activities that build their capacity or partnerships with others.

NEW DEADLINES: October 15, May 7

For more information visit www.saskculture.sk.ca
call (306) 780-9284 or Toll-free: 1-866-476-6830.

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New Deadlines!

Sacred site promotes understanding of culture and spirituality

BY DIANE ELL



all. We may not see it, but we are all connected.”

Many different faith groups, including First Nations, Baha’i, Christianity, Hinduism, Islam, Judaism, Buddhism, Unitarians, Jainism and Sikhism were involved in the development of Sacred Site. “Each of us has beliefs. Many of us believe in a Creator,” explains Kapila, “we may worship in different ways, but we are worshipping the one God or Creator, known by different names.” The Sacred Site exists to remind people that even with different Gods, we are all part of humanity.

Work continues to enhance the Sacred Site and promote a shared vision. Visitors can walk around a circular path and read plaques quoting the ‘golden rules’ of various faiths. Other monuments contain spiritual quotes that speak to the care of the Earth.

An impeccable view of a peaceful Saskatchewan valley, a white bolder, blue sky and quiet time is all it takes to enjoy the sacred site established in the province through the energies of Multi-Faith Saskatchewan.

Beginning back in 2007, Multi-Faith Saskatchewan partnered with the Craik Sustainable Living Project to develop the “designated sacred space project” located on land near the Craik Eco-Centre that overlooks Arm River Valley. The Sacred Space project, officially dedicated in October 2010, is designed to promote unity and peace in the community and learning to respect and appreciate other people, as well as sustainable living.

The official public opening of the site will take place on July 30, 2011.

“The sacred space promotes culture and faith, but not a particular faith,” says Krishan Kapila, the project’s coordinator and past-president of Multi-Faith Saskatchewan, “A spiritual thread is binding us

Visitors can walk around a circular path and read plaques quoting the ‘golden rules’ of various faiths. Other monuments contain spiritual quotes that speak to the care of the Earth.





Kapila hopes the site will be a place for learning, reflection and prayer.

This past year, Multi-Faith Saskatchewan partnered with the Saskatchewan Art Education Collective to develop a visual art contest and exhibition for schools. Students were asked to provide works of art that represented their faiths and conveyed the message of mutual respect and appreciation. Three winners were selected from over 30 high quality entries. Funding for this project was provided by the B'nai Brith, Saskatoon Chapter. Plans are underway to expand this program into more Saskatchewan schools in the upcoming year.

There is no question that the many different faiths practiced in Saskatchewan help shape people's culture and the culture of communities. Multi-faith Saskatchewan works to promote understanding, appreciation and acceptance of diverse faith groups living in the province. Through its work, the organization also hopes to eliminate prejudices which hinder the development of a just, peaceful and harmonious society.

For its work to promote multicultural understanding, the Sacred Site Project received funding from Multicultural Initiatives Fund and the Multicultural Council of Saskatchewan, supported by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

For more information, visit:
www.multifaithsask.org.

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Share Your Culture!

Check out the Multicultural Initiatives Fund.

This grant supports cultural organizations interested in hosting cultural activities, events or projects designed to enhance multicultural, ethno-cultural or cross-culturalism in Saskatchewan.

NEW DEADLINES: January 31 (Annual),
March 15 & September 30 (Projects)

For more information visit www.saskculture.sk.ca
call (306) 780-9284 or Toll-free: 1-866-476-6830.

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