



Culture Builds Community! **Engage**

FALL 2014 VOLUME 5, ISSUE 1

What's Inside:

Heritage Fairs Inspire Youth

Newcomers Dig Up Saskatchewan's Past

Ecomuseums Bring Together Communities

Sask **Culture**

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Engage

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of activities

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ON THE COVER: Participants successfully finished raising tipis at First Nations University of Canada during the Culture Days weekend in Regina. Photo courtesy of Shawn Fulton.

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General Manager's Message

Diversity of cultures part of our shared heritage

Heritage is more than what we preserve from the past, it is the ideas and perceptions of what has been preserved, and how we use this understanding to make sense of it in our world today and into the future.

Saskatchewan's past has always been alive with diversity, but it hasn't been until more recently in our history, that we have begun to explore and pay tribute to the impact of cultural diversity and multiculturalism throughout our growth as a province.

This year, the province celebrates the 40th Anniversary of the Multiculturalism Act of Saskatchewan. As the first province to enact such legislation in Canada, Saskatchewan made a commitment to recognizing the right of every community to retain its identity, language and traditional arts and sciences. And in doing so, also committed to the growth of its richly diverse heritage.

With the province's changing demographics – influenced by a growing First Nations population, and increased immigrants settling in Saskatchewan – we must ensure we are including their stories as part of our shared heritage. Stories of new cultures becoming part of our multicultural society, stories of newcomer integration, stories of past traditions shared and relearned today by our First Nations and Métis communities – all become part of Saskatchewan's vibrant cultural diversity.

We explore our heritage in many ways: by visiting museums, art galleries and

heritage sites, listening to stories, sharing traditions and getting a sense of Saskatchewan stories. In this issue of *Engage*, you can read about how many activities, thanks to support from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, help participants and audiences better understand the diversity of our shared heritage. From current programming for youth by elders in Buffalo Narrows, to preserving Métis culture in Maple Creek, to youth learning about the past through the Youth Heritage Fair experience, to the reminders of war-time internment camps, and the volunteers who help

ensure our commitment to a multicultural future, there are many stories to share.

Our heritage is shaped by all of the cultures who are part of the Saskatchewan experience. We may have struggled to tell all the stories along the way, but we can work together to build a culturally vibrant – and inclusive – story into the future.

Sincerely,

Rose Gilks



Heritage represents our past, who we are today and helps pave the way towards our future.



Photos courtesy of the National Archives in Ottawa and Michelle Brownridge.



Digging in the Dirt

The Saskatchewan Archaeological Society engages newcomer youth in uncovering the past.

BY SARAH FERGUSON

An old archaeological motto reads, “It’s not what you find, it’s what you find out.”

This past July, the Saskatchewan Archaeological Society (SAS) proved that motto to be true when it gave a group of new Canadian youth the opportunity to find out more about Saskatchewan’s past, through their participation in the site excavations of the famous fur trade post – South Branch House.

According to Tomasin Playford, executive director, SAS, this year was the first time they invited new Canadians out to the site. Playford adds, “[Provincial] demographics are changing, and people from other parts of the world are coming to Saskatchewan.” The excavations, which ran from July 2 -18, 2014, gave 25 Canadian newcomer youth from Saskatoon’s Open Door Society an opportunity to learn about the history of Saskatchewan. SAS first invited the public to take part in the area’s excavations in 2007.

By giving them a hands-on approach to

learning history, the excavations gave the new Canadians something that they wouldn’t normally experience: a valuable opportunity to engage with the Saskatchewan landscape. “If English is a second language for you, there’s terminology that is hard to understand, whereas when you’re digging in the dirt, it’s tactile,” Playford explains.

Playford claims there was an added dimension to the experience. “When the first new Canadians came to Canada, the First Nations people showed them how to adapt to the environment,” she says. “New Canadians today are learning how

to live in Canada from people like us, so there's a parallel." Excavations, for South Branch House, have ended for the summer; however, there is a possibility of public excavations taking place in the future at a 7,000-year-old location known as the Farr site, located near Ogema.

Candice Koblun, project supervisor, South Branch House project in 2014, was inspired by the group's response to the dig. "They found charcoal, burnt wood and chinking (a clay-straw mixture placed in between logs to keep out the elements). Some found flakes of stone from stone tool-making, and a few found animal bone fragments," Koblun says. "Every find brought big smiles and excitement!"

Koblun goes on to add, "Being able to teach youth about the fur trade and archaeology in a hands-on way helps to keep Canadian heritage alive."

This project was made possible by a SaskCulture Multicultural Initiatives Fund grant.

Photos courtesy of the Saskatchewan Archaeological Society.

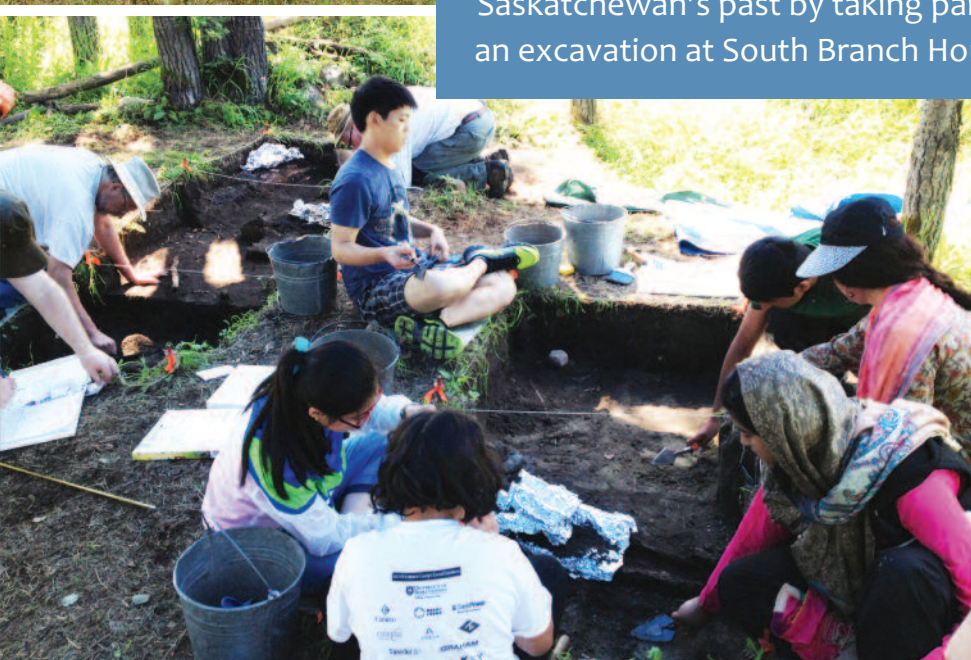
More about South Branch House

Located one hour north of Saskatoon on the South Saskatchewan River, and first identified as a Hudson Bay Company fur trade post in 1929 by Canadian historian Arthur Silver Morton, South Branch House has an intriguing past, and because of this it can easily capture one's imagination.

South Branch House is believed to have been occupied from 1786-1794, when it was attacked by 100-150 Gros Ventres Indians. Six people were killed. According to Tomasin Playford, "There was one survivor. The walls burned down, and he crawled into a canoe and was saved. The post was never reoccupied."



Newcomer youth discover Saskatchewan's past by taking part in an excavation at South Branch House.



In Her Own Words: Joyce Vandall

Lessons Learned



Joyce Vandall Photos courtesy from the Multicultural Council of Saskatchewan

INTERVIEW BY SHAUNNA GRANDISH

Joyce Vandall has been a passionate community volunteer for over 30 years. She has been a tireless advocate for immigrant and refugee youth, literacy, multicultural awareness, and English as a Second Language (ESL) programs. She has received numerous awards for her dedication, hard work and devotion to her causes. Joyce has received recognition from the Regina Open Door Society for her community service to refugees and immigrants; from Saskatchewan Council for Educators of Non-English Speaker

(SCENES) for her volunteer work with ESL; from the Multicultural Council of Saskatchewan (MCoS) for her dedication to multiculturalism; from the Arbos Awards for ESL teaching in the province; and she has even received the Saskatchewan Centennial Medal for her contribution to ESL teaching.

This past September, Joyce chatted with Shaunna Grandish at SaskCulture, over the phone from Victoria B.C., and offered up some lessons on volunteering.

LESSON 1:

Volunteering can open a whole new world.

Through her work with ESL programs, Joyce Vandall experienced teaching and working with youth from all over the globe, and it was through her 'kids' she was able to learn about how cultural rich and diverse the world truly is.

"We are more alike than we are different, and we should also celebrate the differences because they are so rich," she explains. "It is the world experience. The world is getting smaller. If you don't celebrate culture, you lose the richness of the world. It's about getting to know how other people think and their worldview because that's where the richness lies; it's lost unless we embrace multiculturalism and culture. It's one of the finer things in life, but it can so easily get lost in all of the other stuff. We can help our students become more aware that it's culture that builds the community – not necessarily the dollars."

LESSON 2:

Volunteering can provide personal growth.



Joyce has been involved with various non-profit organizations, and each has left an impact. Some personal highlights for her included learning governance and working with people from a variety

of backgrounds around the province. According to her, when one is interested in becoming a volunteer, one can begin small.

"It's in the giving that you do receive, and that's part of the blessing I've received from teaching," she says. "What I would tell someone who is interested in volunteering is this: Get outside of yourself, have a life and get to know something different."

LESSON 3:

Get youth involved.

Joyce has seen the positive impact volunteering has had on the youth she has worked with over the years. She believes organizations should try harder to get youth involved and have their voices heard at the table. "Let's focus on our youth, and take them as they come – as the wild and wonderful people they are. They have a lot to offer, lots of energy and good ideas, and they are looking for a place to belong – let it be volunteerism. The world is changing and what they bring is very interesting. We should embrace them because they are our future. If you love them, they will love you back. If you put your nose up at them, they'll put up theirs as well. Enjoy the moment. Enjoy the kids. Enjoy the experience."

"Let's focus on our youth, and take them as the wild and wonderful people they are."

And We are Witness: Canada's Internment Operations

How Ukrainian and Japanese Canadians became prisoners of war in their own country during WWI.

BY FELECHIA BRODIE

It's a story that few people know. If you've heard it, it might have the air of rumour. Eight thousand people falsely imprisoned and treated as prisoners of war in Canada: 5,000 Ukrainians, but also Serbians, Croats, Armenians, Hungarians and Germans.

Here's how it came to pass. At the outbreak of the First World War in August 1914, the Government of Canada enacted the War Measures Act. The Act made it possible to pass legislation allowing authorities to arrest and imprison any person without charging that person with a crime or providing access to the courts.

One of the government's first actions under the Act required immigrants from enemy countries - Germany, Austria-Hungary, the Ottoman Empire and Bulgaria - to register with the North West Mounted Police or the militia. About 80,000 people registered and then regularly presented their registration cards, each time paying \$2 (about a day's wages at the time) to cover the cost of the process.

Over 8,000 "enemy aliens" were arrested and held as prisoners of war in 24 internment camps across Canada.

The internees were put to work on government projects in harsh and sometimes dangerous circumstances. Over 100 people died; some were shot as they tried to escape. They worked for little money. As an example, the prisoners who built roads, cleared trees and improved Banff National Park were paid 12.5 cents per day. Free workers were paid \$2 per day. Some of the camps operated until 1920, two years after the war had ended.

In 1917, the War Time Elections Act denied 120,000 Ukrainians, unnaturalized and naturalized, the right to vote in the federal election held that year.

In the mid-1950s the federal government destroyed all official documents relating to the operations - one of the reasons why so few Canadians know this chapter of our country's history.



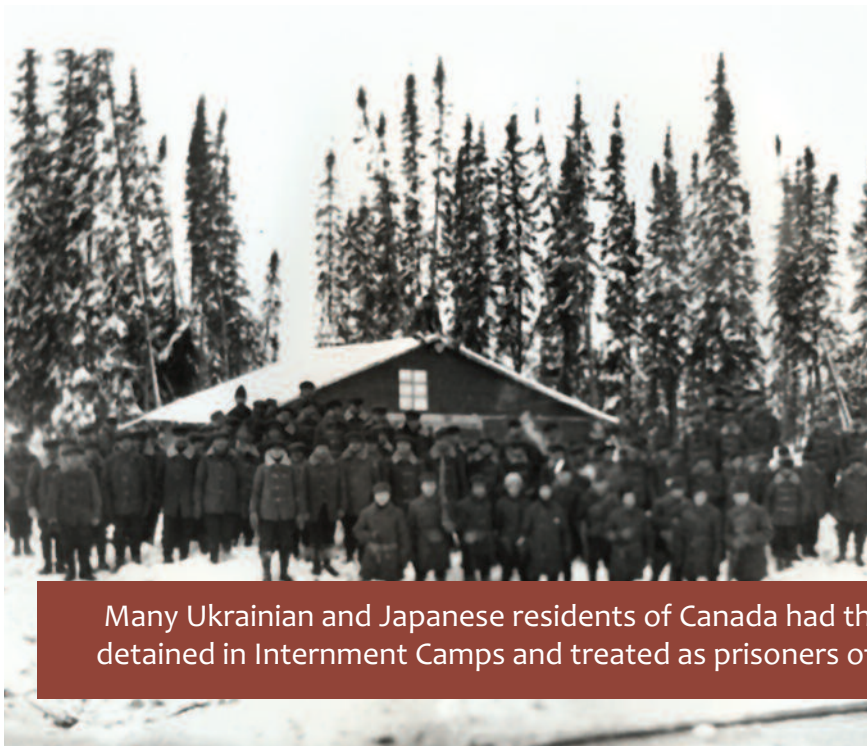
How did Ukrainians fit into the landscape of WWI?

During the nineteenth century, the area of Europe inhabited by Ukrainians was divided between the Austro-Hungarian and Russian empires. Austria-Hungary became the enemy of Britain in WWI. Russia was an ally.

Many Ukrainians came to Canada from an area of Austria that was desperately poor and famine-stricken.

In smaller numbers, Ukrainians came from Eastern Ukraine, ruled by the Russian monarchy at the time.





Many Ukrainian and Japanese residents of Canada had their rights striped, detained in Internment Camps and treated as prisoners of war during WWI.



Photos courtesy of the National Archives in Ottawa

Recognition of Internment Camp in Province

In its past, Saskatchewan had one, short-lived, internment camp: the Eaton Camp, located at the junction of Highway 60 and the Canadian National Railway, four kilometers southwest of Saskatoon. The detainees arrived on February 25, 1919, travelling from the camp at Munson, Alberta where they had worked on the railway. The war had already ended on November 11, 1918. On March 21, 1919, they were moved to a military installation at Amherst, Nova Scotia and then deported.

On October 28, 2014, to mark the 100 years since “enemy aliens” were required to register, the Ukrainian Canadian Congress (UCC-SPC) placed a plaque at the site of the Eaton Camp. The plaque portrays internees behind barbed wire at Castle Mountain Internment Camp in Banff.

Bohdan Kordan, director, Prairie Centre for the Study of Ukrainian Heritage, says this is an opportunity to re-dedicate ourselves to remembering what happened. “This is an unknown page in Canada’s history, and a country without its history is not a country. Knowing our history we can see where we’ve gone wrong. It tells us what we expect and want from ourselves. We note political errors in judgement. These challenges

keep reappearing. How do we rise to these challenges? By looking back and taking stock.”

Japanese Canadian Internment 1942-1949

This fall, the Regina Japanese Canadian Club and the RCMP Heritage Centre brought to Regina, the exhibit, *A Call for Justice - Fighting for Japanese Canadian Redress (1977-1988)*.

In 1942, after Japan’s attack on Pearl Harbor, the Government of Canada considered people of Japanese descent to be a threat. Under the War Measures Act, over 22,000 Japanese Canadians were banned from the BC Coast, sent to internment camps in central BC, Alberta or Manitoba, lost all their property and belongings, and were later dispersed across Canada.

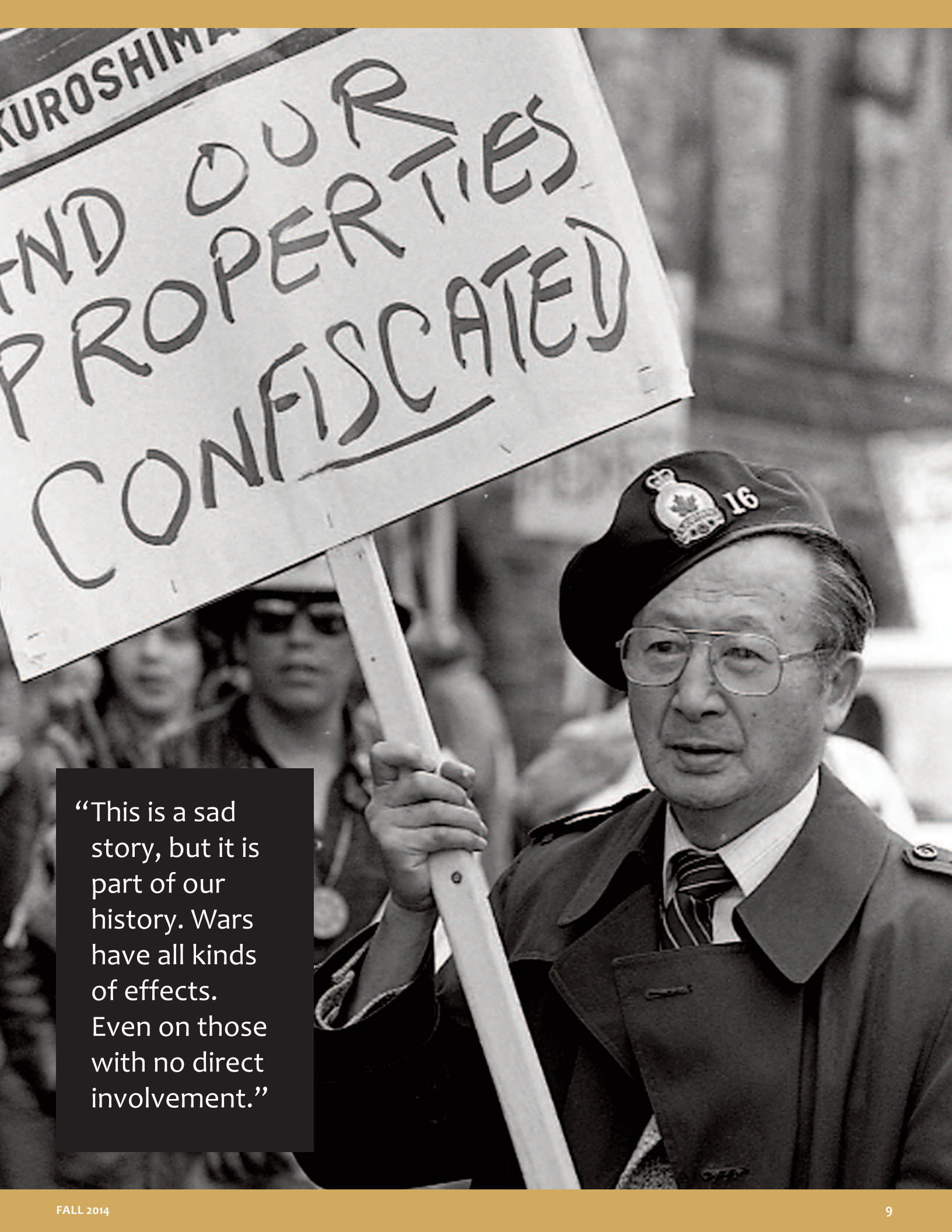
The National Association of Japanese Canadians, led by Art Miki, worked with community members, media, multicultural and human rights coalitions, two governments and five ministers of multiculturalism before achieving redress. On September 22, 1988, Prime Minister Brian Mulroney acknowledged in the Parliament of Canada the past injustices towards Japanese Canadians from 1942-1949.

Al Nicholson, CEO, RCMP Heritage Centre, explains that the Centre has the responsibility to tell the story of the police and the growth of Canada as a nation. “This is a sad story, but it is part of our history. Wars have all kinds of effects. Even on those with no direct involvement. This story speaks well of those who came after and worked for redress.”

To Andre Boutin-Maloney, president, Regina Japanese Canadian Club, remembering the internment camps honours those that came before. “We need to recognize when we’ve made mistakes and find ways to address those mistakes. This is part of what it means to be Canadian. We try to do better, or we try to make atonement. People were imprisoned for a racially charged reason. Internment took a huge toll on Japanese Canadian culture.”

Both the UCC-SPC and the RCMP Heritage Centre receive funding from SaskCulture thanks to the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Details in this article was gathered with help from the UCC-SPA, RCMP Heritage Centre, Ukrainian Canadian Congress and Citizenship and Immigration Canada websites, the Manitoba History Journal and the Nikkei Museum.



“This is a sad story, but it is part of our history. Wars have all kinds of effects. Even on those with no direct involvement.”

Maple Creek Moves Forward

How a town in southwest Saskatchewan discovered that the preservation of its past can spur cultural growth today.

BY DANICA LORER

What began as a desire to preserve a community's heritage buildings, has led to the preservation of the region's culture.

Maple Creek recently participated in two complementary planning processes: a heritage conservation downtown plan, and a community cultural plan.

Royce Pettyjohn, Main Street program coordinator, Town of Maple Creek, says it made good sense doing the two plans concurrently, and because of this, a process began of breaking down silos and building collaborative relationships. "The intangible outcome was the first opportunity to bring all of these organizations together under one roof, and to have a discussion about the future of the community from a cultural and heritage perspective," says Pettyjohn.

These processes have led the community to a shift in thinking, and one such result is that businesses and arts groups have started to build partnerships with each other. One such collaboration resulted in the Maple Creek Business Awards of Excellence now using locally-made art rather than plastic trophies as awards. In doing so, the awards become more meaningful for recipients, and in the process they elevate the status of the artist chosen.

Also arising from the planning processes was the creation of a Métis Cultural Centre in Maple Creek. According to Pettyjohn, the Métis story in the Cypress Hills, which is located south of Maple Creek, is rich; however, in the past there has been a stigma attached to being a Métis person. "Fortunately because of work being done by the broader

community, people are becoming more comfortable with Métis cultural identity and heritage. They're starting to celebrate it in ways that would have been inconceivable when I was younger," says Pettyjohn. The centre hosted workshops on playing the fiddle, creating sashes, beading and dancing the Red River Jig. It has also developed a mutually beneficial collaborative partnership with the local museum. The two groups share space and utilize the gallery for public programming, while maintaining their own unique identities.

The Nekaneet First Nations Regalia Group is another success story built on collaboration. The idea grew out of a realization there were young people who were interested in pow wow dancing, but faced challenges of not having access to regalia.





Maple Creek residents participate in the cultural offerings in their community.

Photos courtesy from the Town of Maple Creek

The project brought together Elders, artisans and young people at the museum to create regalia. Since this time, more than a dozen young people have now had the opportunity to start participating in pow wow, and as a result stay connected with their culture.

Maple Creek is now embracing the unique aspects of its past to create a future that celebrates culture and diversity, and also builds an engaged, thriving community.

“We wouldn’t have been having this conversation in Maple Creek ten years ago.

It just wasn’t on the radar, there was no appetite for it, no understanding, really no interest in it whatsoever,” says Pettyjohn. “Ten years later we’re now talking about tourism, we’re talking about cultural activity, we’re talking about festivals, events and heritage conservation.”

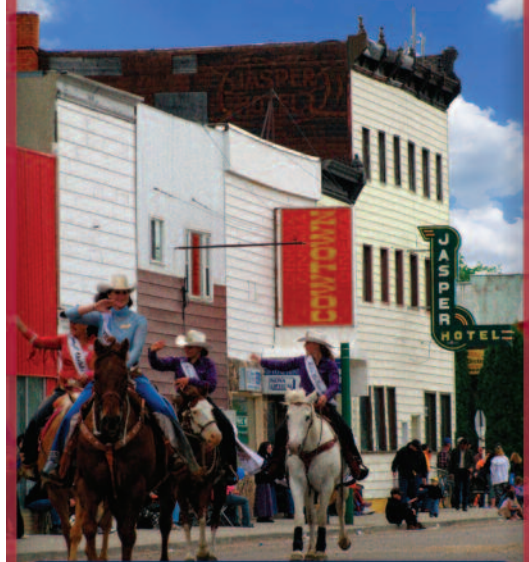
The Town of Maple Creek received funding from SaskCulture’s Municipal Cultural Engagement and Planning grant for these planning processes.



Check out **Engage** online at www.saskculture.ca/engage to view the video of the work done to the restoration of the S.W. Saskatchewan Oldtimers’ Museum, and the partnership of the museum has undertaken with the Nekanee First Nation and the Cypress Hills Métis Cultural & Resource Centre.

BUILD COMMUNITY.

In 2012, the Town of Maple Creek received a Municipal Cultural Engagement & Planning Grant to help plan a heritage district in their community.



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Supports cultural planning projects that explore the creative and cultural potential of a community.

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BY PAUL SPASOFF

SaskScapes chronicles the people of Saskatchewan

Kevin Power was once accused of being all talk and no action. Today, fortunately, he is still all talk, but there is also plenty of action.

Power is the creator and host of *SaskScapes*, a series of podcasts devoted to arts, culture and heritage in Saskatchewan. As one of three SaskCulture animateurs, he was part of a Culture Days team that travelled the province this summer capturing the stories of Saskatchewan people.

“When I approached SaskCulture regarding the animateur program, because of my background as a Broadway singer and actor, I kind of thought I would propose an idea that really was in keeping with what I’ve been doing for the past 26 years,” explains Power, a graduate of the University of Saskatchewan who is now back living in Saskatoon. “But this podcast idea has been nagging at me for

a couple of years now to the point friends asked me to stop talking about it. I had been all talk and no action.”

Power can no longer be accused of inactivity. Shortly after agreeing on an approach with SaskCulture, he set about finding subjects for his series.

By the end of October, Power had completed 44 *SaskScapes*. Each podcast focuses on the human element, as Power travels around Saskatchewan listening to people tell their stories

“No one has disappointed me yet,” Power says. “I am overwhelmed at the emails I get. I’m going in as a complete stranger and I’m leaving having made a whole bunch of new friends.

While Power insists every edition of *SaskScapes* is a highlight, there is one that holds particularly meaning. Episode 30 is entitled *Remembering Alvin*, and focuses on Alvin Cote, a homeless First

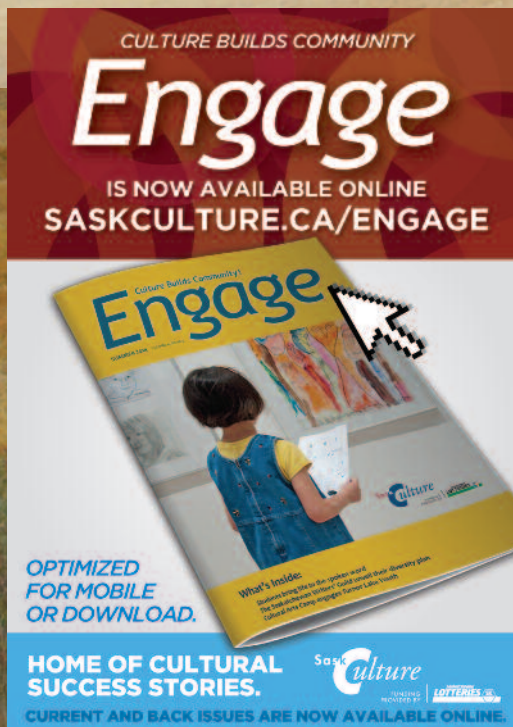
Nations man with addictions issues who passed away in Saskatoon in early 2013, but not before leaving his mark on his community.

“When I first started, I don’t think I would have thought about doing street culture,” Power notes. “I was thinking artists and musicians and authors and painters. But street culture is part of our culture.”

Power believes there is no end to the stories to be told in Saskatchewan. As for the future, stay tuned...



SaskScapes are available for downloading through SoundCloud or the iTunes store. Streaming versions of the podcast can be accessed at iheartculture.ca



Kevin Power featured Amanda Amundrud, owner of the Root Community Emporium in Lloydminster, on *SaskScapes* episode 41.

Expressing Saskatchewan narratives through technology

With a background in journalism, Evie Ruddy is a natural storyteller. As a SaskCulture animateur, she is helping others develop that very same skill.

Ruddy was leading digital storytelling workshops in Saskatchewan as part of her role on the Culture Days animateur team. It's a skill she learned at the Centre for Digital Storytelling in California.

"It is so rewarding for me to watch 10 year-olds when they view their final product," says Ruddy, who is based in Regina. "They just have this huge smile on their faces. It's rewarding for them because it's immediate. They've spent their time on it and right away they get to see the final product."

People attending Ruddy's workshops generally arrive with a story idea in mind – about a person in their lives, a vacation they took, or something else special to them. The only requirement is

that it must be a true story.

She then helps them develop a script, which is recorded and inserted into a computer program. Photos are then scanned to help illustrate the story.

"Now they have the audio and the visual," Ruddy says. "I teach them the technical aspects of the computer programs. How to do transitions. How to make the photos zoom in and out. How to put music to it. How to edit the audio."

"By the end of it they have a three to five-minute movie they can share with family and friends."

The workshops run over a period of two to three days and appeal to people of all ages. From children to seniors, Ruddy has helped many generations tell their stories, as well as people of different cultures. The format also lends itself to

sharing the history that is housed in Saskatchewan museums.

"These digital stories are rich with history and cultural heritage," Ruddy says. "That's why it is so rewarding for me. They can be very moving."

Although her work as a SaskCulture animateur has come to an end, Ruddy plans on continuing on with her digital storytelling workshops. She can be reached at her website (www.storiesthatmoveyou.ca), which will be operational in late November.



View some of the stories from the digital storytelling workshop, please visit iheartculture.ca



Evie Ruddy helps Moose Jaw students to compose their digital stories.

Photo courtesy of Lynn Kirk. Background photo courtesy of Michelle Brownridge.

Museums Without Walls

Getting the conversation started on ecomuseums

BY SANDRA MASSEY

Several Saskatchewan communities are bringing the concept of an 'ecomuseum' to the province.

Ecomuseums - also known as 'museums without walls' - provide a framework for sustainable community development by leaving natural and cultural heritage objects in place - rather than being collected and placed in a traditional museum - and having the community work together to understand and show off the objects' significance.

Since first developed in Europe in the 1970's, hundreds of ecomuseums now exist throughout the world. Until recently there were none in Saskatchewan, but several communities are working to change this. The Saskatchewan Ecomuseum Initiative steering committee, which is chaired by Glenn Sutter from the Royal Saskatchewan Museum, and includes representatives from Heritage Saskatchewan, The National Trust for Canada, Museums Association of Saskatchewan and SaskCulture, is working with the communities of Indian Head, Wolseley, Nipawin, North Central Regina and Val Marie to bring these wall-less museums to the province.


According to Sutter, ecomuseums demonstrate the role of living heritage in daily life. 'Living' may not be the adjective generally used to describe 'heritage', but it's easy to understand. It refers to the fact that our values, beliefs, and ways of life are shaped by family, friends and teachers, as well as our own lived experience. Living heritage in turn,

shapes our landscapes, our identities, and our sense of belonging and place in the world. Who we think we are, where we come from, where we are, and what we do, in large measure determines our ability to participate in, and contribute to, our communities.

"The aim of an ecomuseum is to enhance quality of life within the community, to make the community a place where people want to live, work, and play; a place people are proud to call home and where they share a strong sense of belonging," says Sutter. These outcomes are achieved by bringing community members together in conversations about a living heritage that is connected to the present, and by providing a public space for discussion of different and shared value systems.

By enhancing the role of living heritage in our communities, ecomuseums can contribute in many positive ways to quality of life issues, such as: healthy, active living for seniors; developing welcoming communities for newcomers and visitors; building social cohesion and creating culturally sensitive learning environments and workplaces; and highlighting and conserving important wildlife areas. As a framework for sustainable community or regional development, an ecomuseum can bring people and communities together to engage in an ongoing conversation about what really matters and how they can become part of positive change in their communities.

"Communities are encouraged to start



Old elevators are part of the heritage landscape in Val Marie.

Photo courtesy of Glenn Sutter

the conservation," says Sutter. "Talk to your neighbours. Talk to local business owners. Talk to your elected representatives. Ask them what they believe are the most valued aspects of the community and why." If you are interested in the concept of an ecomuseum and want advice on how to proceed in your community, you can contact Glenn Sutter at the Royal Saskatchewan Museum, glenn.sutter@gov.sk.ca, ph. 306-787-2859.

Ecomuseum Defined

An eco-museum is a community museum that provides a unique mechanism for community engagement, in which community members work to preserve and learn from tangible and intangible heritage in its living form. Through community consultations, stakeholders agree on natural and cultural assets that they value and create plans to ensure they are preserved and used to foster a culture of sustainability. . . . they enable communities to preserve valued objects, sites, and cultural practices where they exist, enhancing their visibility and the contributions they make to community development activities.

(Source: The Ecomuseum Concept: A Saskatchewan View, Draft - Nov. 20, 2013, page 3)

Jo Custead Enjoys Making a Difference

BY FELECHIA BRODIE

Jo Custead volunteers with a passion. Her volunteering experience has included organizations such as the Persephone Theatre, SaskCulture, Saskatoon Symphony Orchestra and the YWCA Saskatoon. She emigrated to Canada as a teenager in 1967, but she was volunteering even before that, when her family lived in Kenya.

FELECHIA BRODIE: Why do you volunteer? How did you get started?

JO CUSTEAD: Volunteering is very personal for me. I like meeting people. I feel good. I feel fulfilled. Volunteering is a big part of my emotional and spiritual growth. It's a chance to be part of something I believe in and care about.

My family has a big streak of volunteerism. We were volunteering in Kenya before we moved to Canada. In 1967, we emigrated from Lake Victoria, Kenya, to Canada and I started Grade Nine on December 1st at City Park Collegiate in Saskatoon. We moved from the shores of a tropical lake to a Saskatchewan winter!

FB: How does your background influence your volunteer work?

JO CUSTEAD: Being an immigrant is a big influence on my volunteering. I relate to the difficulties that people are going through and I want to help them.

The decades I grew up in also influenced me. I'm part of that Woodstock generation. In the sixties and seventies we became interested in human rights, women's rights, racial equality and Tools for Peace.

FB: What impact has volunteering had on your life?

JO CUSTEAD: I have a quote at home that reads, "Happiness is not something ready-made. It comes from your own actions." It's from the Dalai Lama and volunteering IS my action. When I deliver Meals on Wheels, I've done something to help someone. It brings tears to my eyes sometimes. It's what makes me alive.

FB: Why do we need volunteers?

JO CUSTEAD: Snowflakes! When they are alone, they melt, but together, they are traffic-stoppers! It's the same with people. Together we can do anything.

Organizations don't have the resources they need to achieve what they need to do. They need more snowflakes!

FB: What is the importance of culture to you?

JO CUSTEAD: Culture is your values, the values that guide you.

I'm 100 per cent East Indian with all the celebrations and storytelling of Hindu

culture. The values of my culture do not change: honesty, truth and compassion for others. These values are the same in every culture. They are our humanity. At the end of the day, that's who we are.

FB: What would you say to others to encourage them to volunteer?

JO CUSTEAD: Tell people, you get way more out of volunteering than you give. You'll feel so good, knowing you made a difference. It's so satisfying and enriching.

"It would be like cutting off my arm if you took my volunteering away!"

JO CUSTEAD



Jo Custead by Imagery Photography

Jyotsna (Jo) Custead serves on Persephone Theatre's Board of Directors and as a volunteer adjudicator for SaskCulture. She has been President of YWCA Saskatoon and Treasurer of YWCA Canada. She served as President of the India Canada Cultural Association and has volunteered with the Hindu Society of Saskatchewan, Saskatoon Symphony Orchestra, Children's International Summer Villages, Consumer's Association of Canada, the Saskatoon Marathon, and has helped many local celebrations, including the City of Saskatoon's Citizens' Centennial Committee. Jo is the Past Chair for United Way Saskatoon and Area and has served on the Heritage Saskatchewan Board of Directors where she chaired the Audit Committee.



Elders and youth participate in activities, such as traditional hand games and tipi raising, all in the spirit of bringing awareness to their Aboriginal heritage.



Photos courtesy of Melody Wood.

Traditional Parenting Workshop Revives Culture at Island Lake First Nation

BY SARAH FERGUSON

This past summer, a unique camp offered parents a chance to learn and explore traditional First Nations parenting practices with their children.

Dorothy Myo, president, Saskatchewan Indian Cultural Centre (SICC), in Saskatoon, was part of a dedicated team of individuals who facilitated a Plains Cree traditional parenting workshop at Island Lake First Nation, from August 12-15, 2014.

The idea for the workshop came directly from community residents. “They requested a workshop that would incorporate the cultural knowledge and the language associated with the teachings of the Elders into how they brought up their children,” says Myo.

Melody Wood, Indigenous knowledge systems researcher, SICC, states that

SICC’s desire to conduct a workshop at Island Lake First Nation was based on a need to revitalize the culture in that area. “Back in 2010, Island Lake First Nation was one of the first to ask if they could have [a traditional parenting workshop] in their community,” she says.

According to Wood, the four-day workshop, which was made possible by a SaskCulture Aboriginal Arts and Culture Leadership grant, drew up to 60 participants daily, and featured teachings from nine community elders, as well as several knowledge keepers. Wood explains that traditional parenting is based on practices that are over 150 years old, and its lessons are about taking care of the land, as well as taking care of each other.

Myo adds, “We are sometimes in conflict

with the mainstream [parenting] values that are out there, which is why we developed this workshop. The First Nations parents of today are the second generation of residential school parents, and the ancestral knowledge is missing from their lives.”

One of the workshop objectives was to bring together the elders and the youth.

Ross Gardypie, elders’ helper, SICC, and co-master of ceremonies for the workshop, says, the workshop opened with a sweat lodge ceremony and included agenda topics such as Plains Cree world view, impact of residential schools, nutrition, male and female responsibilities, and traditional games. It wrapped-up with a feast.

Gardypie says, simple activities like getting together, talking about medicines, traditional plants, and traditional foods had been culturally severed, and this traditional parenting workshop reinvigorated these practices.

“At one point, we had a breakout circle and passed [the microphone] around, and one council member said ‘You’ve reawakened us,’” he recalls.

Kristian Blind, a SICC summer student who recorded workshop sessions, says

normally young people don't have a lot of opportunities to gain knowledge from Elders. "It was amazing how the communities all spoke their languages; even a small four-year-old girl spoke Cree fluently."

Wood says she hopes to initiate more parenting workshops in the future, while Gardypie believes the workshop has inspired the possibility of future interaction between Elders and youth, such as wilderness survival camps.

"Once, there was this beautiful way of life, and it was destroyed," Wood adds. "Now we are trying to get it back in these contemporary times."



"At one point, we had a breakout circle ... and one council member said 'You've reawakened us.'"



(Right) Ross Gardypie co-hosts a workshop where youth learnt about traditional medicines, plants and foods.

BUILD LEADERSHIP.

In 2012, youth in Cumberland House, SK, participated in a Media Arts & Traditional Storytelling Workshop, as part of a project supported by an Aboriginal Arts & Cultural Leadership Grant.



MAKE THINGS HAPPEN!

Funding available from the
**Aboriginal Arts & Cultural
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Supports opportunities for First Nations and/or Métis youth to
demonstrate leadership skills through cultural mentorships.
Deadlines: Oct. 15 & April 15

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“The publication is a showcase of photos, music, articles and videos that reflect my people and the culture and lifestyles to not only Northern Saskatchewan, but all over the province and world.”

WWW.MBCRADIO.COM

New Digital Magazine Provides Link to Northern Talent

BY SHAUNNA GRANDISH

Language is a pathway to one's cultural identity, and the Missinipi Broadcasting Corporation (MBC) in La Ronge is taking a leading role to ensure this link is not permanently lost for future generations.

Earlier this year, MBC launched the first edition of its digital magazine, *MBC Magazine: Saskatchewan's Aboriginal Arts and Culture Magazine*. As of this September, four editions have been published with two more scheduled to be released in the future. The magazine showcases a variety of Northern Saskatchewan talent – everything from poets, artists and musicians, as well as profiling local performers. What sets this magazine apart is that each article and poem is translated via audio recording into Cree and Dene, with the addition in the upcoming fourth edition of a Michif translation.

For Deborah Charles, CEO, MBC, executive publisher of *MBC Magazine*, the preservation of Aboriginal languages and culture is very important for the health and future of their communities. “I believe that it's MBC's responsibility for every Aboriginal person in Saskatchewan to maintain their language and culture,” explains Charles. “I think it's our role to support individuals and families in a community effort.”

Each article comes with an audio translation that the reader can use to help them follow the story or poem in Dene, Cree and now Michif. “Even if you aren't fluent in the language, you can listen to the recording and get a grasp of the language,” adds Charles.

Since the magazine, which received some of its funding from a SaskCulture Capacity Building Grant, is published on MBC's website, Northern Saskatchewan talent can now be showcased to a worldwide audience. Charles says she has noticed hits from as far away as Hawaii, Australia and New Zealand. “People are now spread across from all over the world,” she says. “We are their link back home.”

Charles adds that she believes featuring artists from the northern most remote communities can provide inspiration for others to take a leading role in showcasing their talents.

BUILD CAPACITY.

In 2012, Common Ground Collective received a Capacity Building Grant to hold community consultations on the restoration and re-use of the historic Battlefords Town Hall/Opera House.

MAKE THINGS HAPPEN!

Funding available from the
Capacity Building Grant
 Supports new and existing cultural organizations in their efforts to build capacity and/or partnerships.
 Deadlines: Oct. 15 & May 7

SaskCulture
 FUNDING PROVIDED BY LOTTERIES

Visit www.saskculture.ca for details.



Participating in cultural activities, such as preparing traditional foods, can make learning about heritage fun.

Bridging the Gap

BY DANICA LORER

Young participants recently had the opportunity to spend a week surviving without many of our modern conveniences. The youth spent time with Elders, who taught them how to catch and clean fish, set traps, dry meat, prepare traditional food, make fish scale art and light a fire – even in the rain.

“You’ve got to have tradition with culture: you can’t have one or the other,” explains Ken Larson, an Elder who participated this summer in a camp designed to pass on traditional Aboriginal teachings and ideas from Elders down to youth. As a teacher, Larson values hands-on experiences when knowledge is passed on by participation. “It’s so easy for the kids to learn because they just follow you,” he adds.

“You’ve got to have tradition with culture: you can’t have one or the other”

Bridging the Gap - Elders and Youth Cultural Camp was held at Moose Bay, located on Churchill Lake, from July 14-20, 2014. Eighteen young people from ages 10 to 15 participated in the camp, which was coordinated by the Buffalo Narrows Friendship Centre, and made possible by support of SaskCulture’s Métis Cultural Development Fund.

At the camp, learning was balanced with fun. According to Larson, he prefers to teach both by example and by sharing his experiences. “Kids are famous for loving to swim and race. They do a lot of activities like boogie boarding and using tubes on the water with a boat,” he says. “Me? I never had a tube when I was a kid. Instead we used a piece of plywood, and we rigged it up with a short string – like for a horse – and we’d stand up on the plywood; however, we had to tie the string underneath the boat otherwise we would’ve took a nose dive to the bottom of the lake. We had to learn to balance.”

The interactive experience for the youth and Elders was enhanced by the setting. “You can’t do it in town, it’s a whole different environment,” says Larson, who tries to teach young people how to face challenges without fear, to help them make good choices, and learn respect and responsibility while experiencing life in a more traditional manner.

Leah Chartier was one of the youth participants who would love to go back to the camp and pass on what she learned from the Elders. “They talked a lot about their

culture and how they lived when they were young – it was harder for them. They told us that when they were young they had to go outside to get water and haul in wood. They also had to fish with their own nets and pick wild rice. I loved listening to the stories,” she says.

Brenda Chartier, director, Buffalo Narrows Friendship Centre, explains their mandate is both traditional and cultural. “We have to teach these lessons to our youth, so to help them a live healthier lifestyle. To teach them their rightful heritage, instead of them not knowing who they are.” Located in the heart of the community, the centre is a busy hub where everyone is welcome. “We try to get our youth to interact more and more with our Elders, and that’s something everybody is doing – not just Buffalo Narrows. It has a huge impact on our youth,” she says.

PRESERVE HERITAGE.

In 2012, traditional skiff building was part of an Elders’ Gathering in Pinehouse, SK, funded through the Métis Cultural Development Fund.

MAKE THINGS HAPPEN!

Funding available from the
Métis Cultural Development Fund
Supports activity that helps to preserve and pass on Métis culture and traditions.
Deadlines: Oct. 31 & April 30

SaskCulture
FUNDING PROVIDED BY LOTTERIES

Visit www.saskculture.ca for details.

Raising the Bar:

Exploring Indigenous culture through game creation

BY MICHELLE BROWNRIDGE

Culture, games and sport all play an important role in a community, and a recent ArtsSmarts initiative set out to explore that connection through art and collaborative learning.

The ArtsSmarts *Raising the Bar* program provided opportunities for students from Prairie Sky School (PSS) to celebrate the North American Indigenous Games (NAIG) in 2014 by exploring Indigenous culture and sports through the creation of games.

Saskatchewan artist Laura Hale facilitated the project, and says, "The project not only explored the NAIG, but also traditional Indigenous culture, games and sport, the role games played in a community, the kinds of games and the objects that were used to play those games." She adds, "For the project, we created our own games, then designed

and built the objects and equipment needed to play our games. We used natural materials as much as possible to create our objects."

Along with exploring traditional Indigenous culture through game creation, students also had several other opportunities for learning outside of the school environment including a field trip to collect natural materials, a visit to the Royal Saskatchewan Museum to explore First Nations tools and toys, an archery lesson and a chance to play and learn about lacrosse.

Corry Moriarty, principal, PSS, says, "Our students said that the best part of the project was learning archery and using new and different art materials. They said it was fun making the games, working with Laura, and playing everyone else's games." According to



Photos courtesy of Michelle Brownridge.

the students the most challenging part was trying to decide what to create and not changing their minds. Finding the right materials was also challenging and a lot of experimentation was required.

The project culminated in a big celebration where PSS hosted their own Prairie Sky School Indigenous Games on Willow Island in Wascana Park in Regina.

Family, friends and the community were invited to join the celebration. The children hosted their game, explaining the rules and inviting people to play. Ceremonial feathers, made from paper, welcomed guests and canopied the entrance to the games. Each student also made a badge from felt with their game logo on it that became part of the larger Games logo. The opening and closing ceremonies (with song and dance by the kids) including a ceremonial lighting of a fire to indicate the start of the games. Hale adds, "Seeing it all come together was really special. The kids did a great job hosting their games for all of our guests, and we were really proud to share what we did together with all of our families and friends."

Moriarty says that the project was a valuable experience for the teachers involved as well. "What we as teachers



Artist Laura Hale facilitated the Prairie Sky School Indigenous Games.



Prairie Sky School students and teachers learn about Aboriginal culture through fun and games.



Check out *Engage* online or the SaskCulture Success Stories blog at www.saskculture.ca to see a video of one of the games created by the students in action!

came to understand was that an Indigenous lens is accessible to all of us regardless of ethnic origin. Embracing this kind of exploration is entirely possible when Elders support our intentions and help us overcome some of the fear around the divide between First Nations and Métis people, and non-Indigenous people. Authentic Treaty education and engaging in traditional knowledge takes courage and humility."

ArtsSmarts Saskatchewan is supported by Saskatchewan Arts Board, Saskatchewan Ministry of Education, and SaskCulture, with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

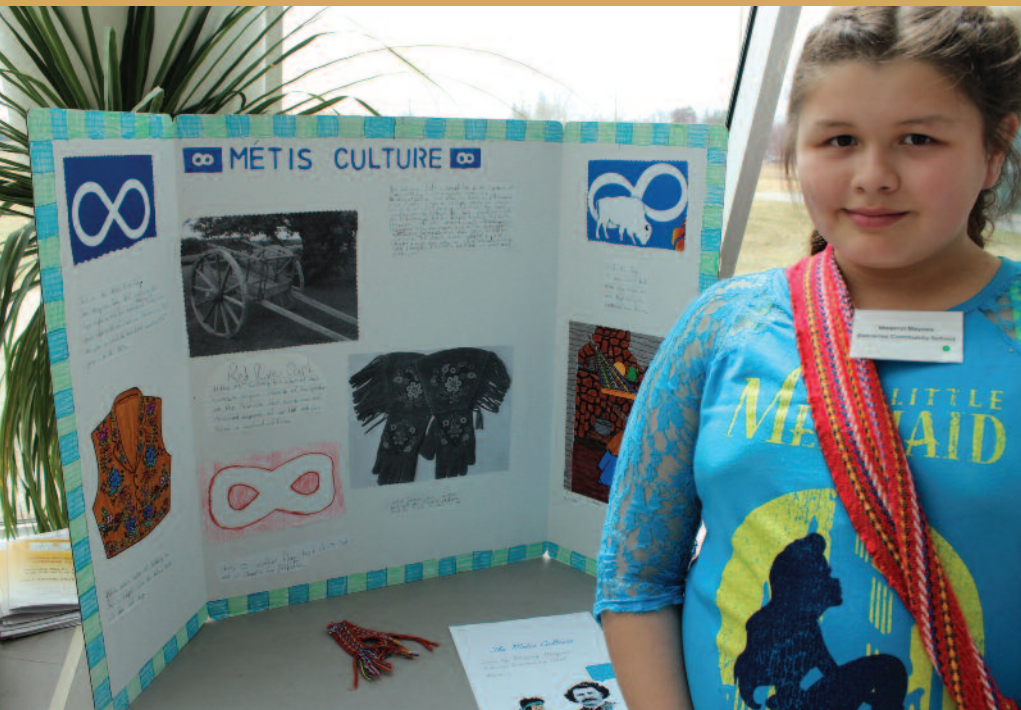
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THE BENEFIT OF EVERYONE IN
SASKATCHEWAN**





presentation. Classrooms held their own heritage fairs where students and their projects were selected to represent their school at the regional competition level, and from that point, a panel of judges can then select students to go to the Provincial Youth Heritage Fair. The participants are rewarded with certificates, plaques and trophies for their interest and hard work in exploring Canadian heritage.

“The participants were incredibly engaged in their chosen topics,” says Cazakoff. “They were quick to proclaim their topics ‘rocked their world’, and the research confirmed or changed their views.”

Cazakoff adds that the projects even inspired some of the students to consider careers based on their topics. Some became intrigued in possibly pursuing careers as a researcher, writer, archivist, curator or exhibit designer. “Whatever their path in life, their experience in the Youth Heritage Fairs program undoubtedly would have provided them with new skills, an improved understanding of citizenship and a renewed appreciation for their heritage.”

Heritage Moments

How youth are finding inspiration through history

BY JAN MORIER

Saskatchewan students are taking an active interest in their heritage thanks to a school program designed to explore history and culture.

For the past 20 years, the Saskatchewan Youth Heritage Fairs program has been bringing together teachers and their students from across the province to explore Saskatchewan and Canadian heritage. This past year, over 2,300 students from 131 classrooms created a Heritage Fair project.

“Judging by the fun they were having with their projects, many elementary school students engaged in the Saskatchewan Youth Heritage Fairs saw their future brimming with possibility,” says Ingrid Cazakoff, CEO, Heritage Saskatchewan. Students were excited to share what they learned on a diverse array of topics, such as paleontology, archaeology, sport and well-known Canadian personalities. Some also focused on historic milestones and events—like the legalization of gay marriage in Canada—while others celebrated family and cultural affiliations.



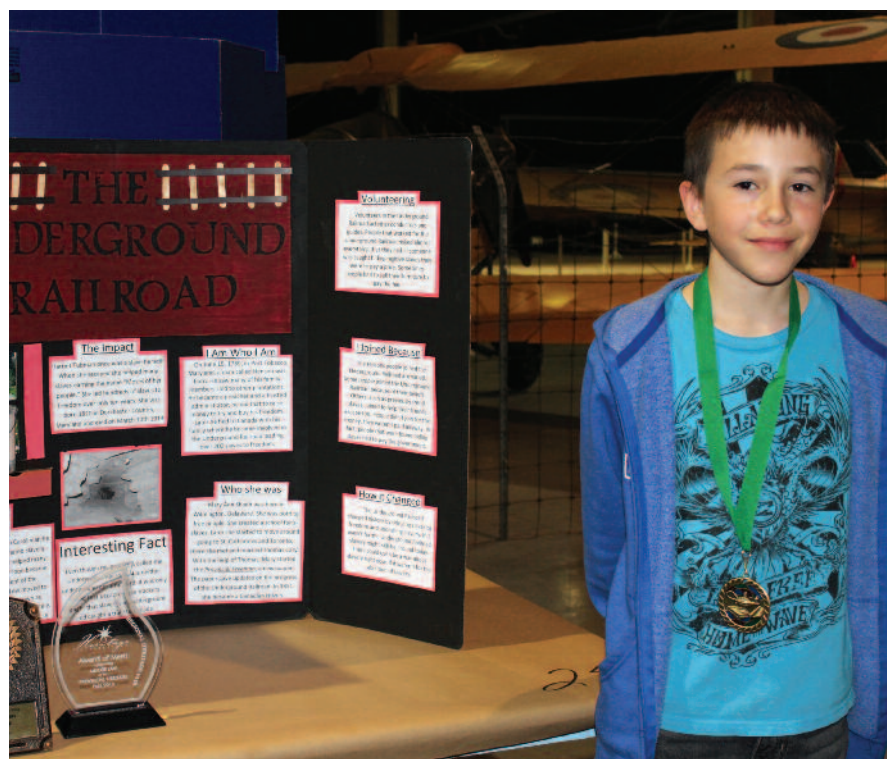
Photos courtesy of Jan Morier

Students from grades 4 to 8 developed their heritage fair projects in the classroom through inquiry-based learning. Teachers helped their students research a topic, create a written report and visual display that went with an oral

The Youth Heritage Fair program is produced by Heritage Saskatchewan and supported by SaskCulture/Saskatchewan Lotteries, and the Saskatchewan Heritage Foundation.



Youth from across the province celebrate culture, sport and history as part of their heritage during the Saskatchewan Youth Heritage Fairs.





Robynn Olson (Right) and potter Nancy Grummett (Left) participate in one of many Culture Days events in Saskatoon. Photo courtesy of Kevin Hogarth.



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