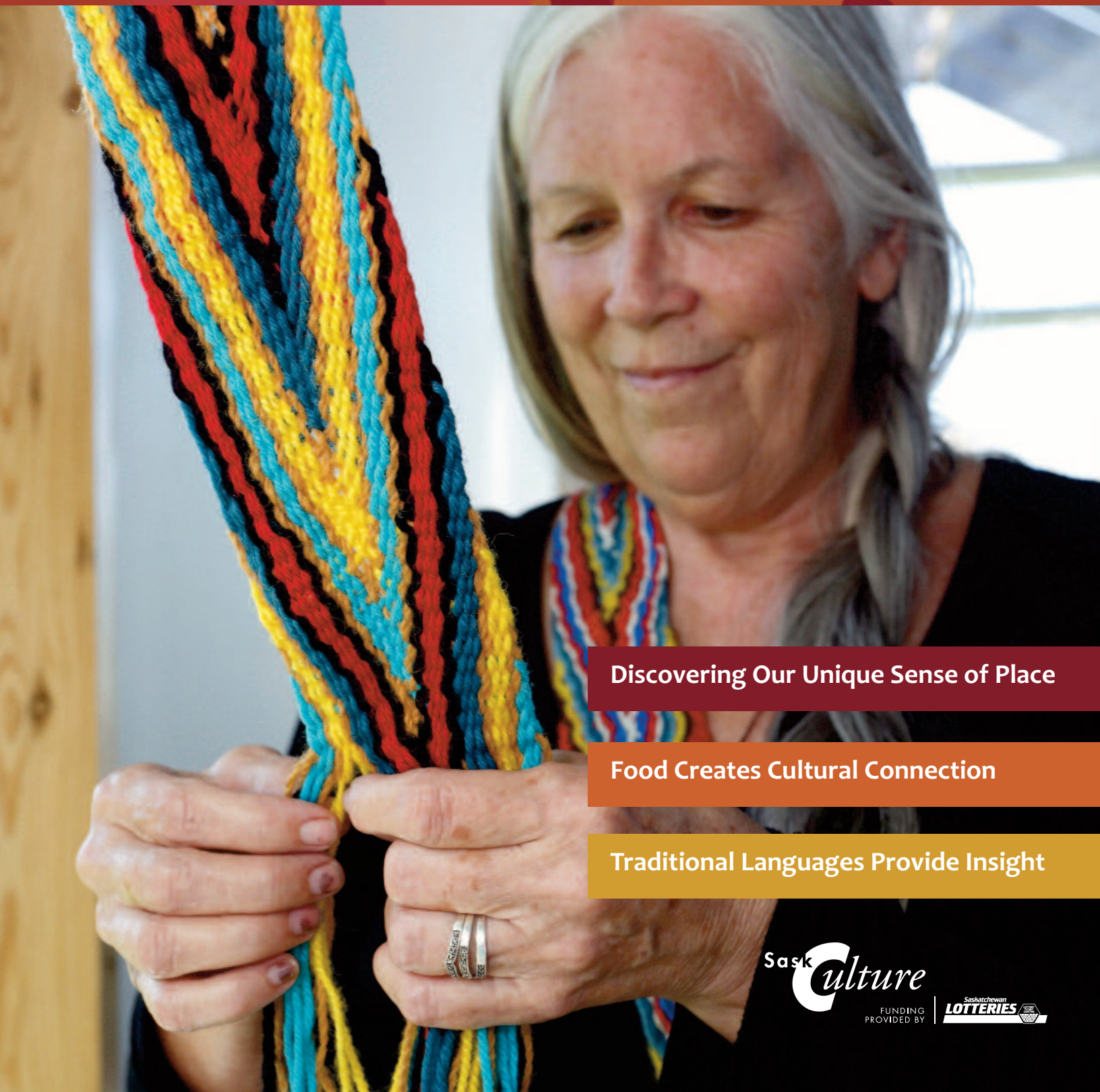
Culture Builds Community!

Engage

FALL/WINTER 2016
VOLUME 7, ISSUE 1



Discovering Our Unique Sense of Place

Food Creates Cultural Connection

Traditional Languages Provide Insight

Sask Culture
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Engage

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PHOTO BY KEVIN HOGARTH

ON THE COVER: *Patricia Sinclair demonstrates finger weaving during Culture Days 2016 in Batoche.*

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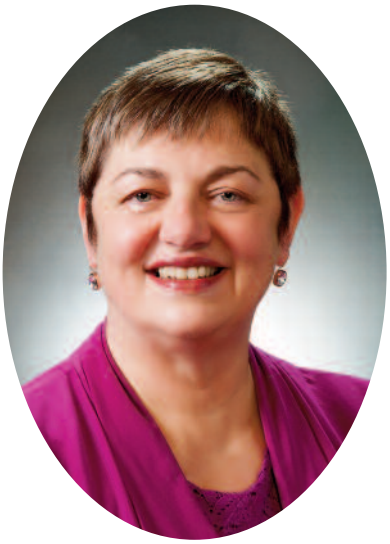
General Manager's Message



In preparation for writing this article, I went to the UNESCO website that speaks to the Intangible Cultural Heritage Convention that was passed in 2006. To date, 170 states have signed onto the Convention for the Safeguarding of Intangible Cultural Heritage (ICH). Although Canada has not signed the Convention, it has a very active group of ICH experts and advocates working diligently to bring ICH to the forefront in our country.

SaskCulture, along with Heritage Saskatchewan, recognizes the importance of ICH as an essential component of our culture. The UNESCO Intangible Cultural Heritage Convention, under Article 2: Definitions, states:

> *Intangible cultural heritage includes the traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or knowledge and skills to produce traditional crafts.*

While visiting the UNESCO website I found myself gaining more of an understanding of the importance of intangible cultural heritage in our growing world of globalization. Intangible cultural heritage contributes to societies maintaining their unique identities; it helps with intercultural dialogue; and it encourages respect across different cultures through increased understanding.

Intangible cultural heritage gives each of us, and our communities, our uniqueness. It is why we gather and celebrate as we do; it's about the traditions and rituals that we all take for granted. It's as simple as the singing of "Happy Birthday" and the rituals associated with that act. ICH breathes the life-force into our heritage. For First Nations and Métis peoples in Saskatchewan, it has been their knowledge keepers, who have kept oral traditions alive by sharing them with each successive generation (often under threat of imprisonment, disenfranchisement, punishment, etc.). These bearers of traditional knowledge recognized the importance of ICH long before it was defined and seen as a formal practice.

Buildings are seen as images of the past; they give us an understanding of the construction, aesthetics and resources at any given time period of history. Over the course of history, we have recognized the importance of physical structures, places and people, however, it is the stories – the intangible heritage - that breathe life into them. Historical places such as a unique coastline, community or forest help shape the stories within a given place; but it is the story of that place that is important as we go forward. How did a particular coastline, or type of forest, impact the people who lived there? What traditions, rituals, art forms were born of that place?

The trend to focus on ICH is not taking anything away from how we looked at heritage in the past–buildings, places, artifacts and many dates; ICH is about bringing vitality to them by sharing the stories about the activities associated with them. It reminds us of the importance of the languages, the rituals, the songs, the dances, the craft forms and how knowledge was shared. It defines the distinct differences in cultures as well as the similarities. An understanding of the intangible cultural heritage of a people, or peoples, and their place of origin, how that impacted them, can create much greater intercultural understanding.

As we move forward in Saskatchewan, we need to better understand the Indigenous cultures that were here long before this province existed. We need to recognize and understand the waves of immigration that came when the province was formed, and we need to look at the many people that are coming to Saskatchewan today from very different cultures. ICH becomes another tool that we can use to share our stories. Those stories enable us to better understand one another and our communities.

Yours truly,

Rose Gilks

"Intangible cultural heritage gives each of us, and our communities, our uniqueness."

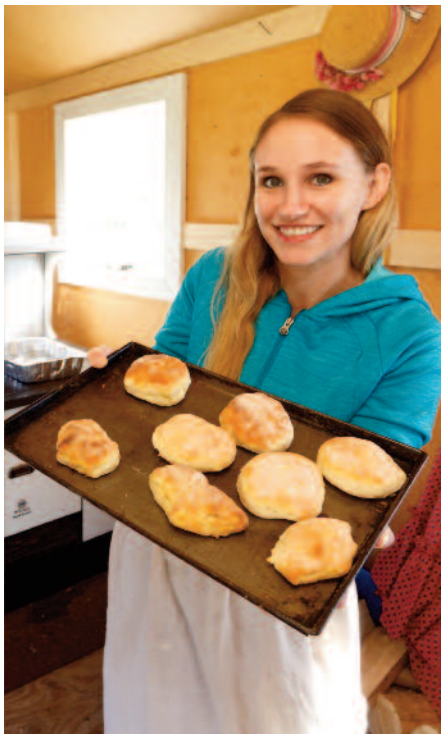


PHOTO BY KEVIN HOGARTH

PHOTO BY SHAUNNA GRANDISH.

Discovering Your Unique Sense of Place

An interview with Intangible Cultural Heritage stewards:

Dale Jarvis and Kristin Catherwood

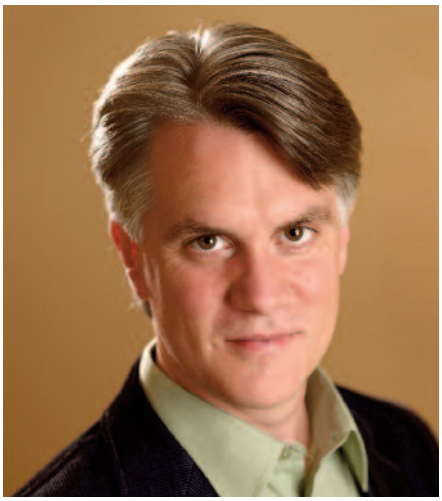
BY SHAUNNA GRANDISH

Rumour has it that Dale Jarvis likes to start fights between "little old ladies."

Jarvis, who is from Newfoundland, was in Saskatchewan this past September to co-facilitate with Heritage Saskatchewan's Intangible Cultural Heritage Development Officer, Kristin Catherwood, several Intangible Cultural Heritage (ICH) workshops across the province. Jarvis works as the ICH Development Officer for the province of Newfoundland and Labrador, and it is his job (and passion) to help communities safeguard their traditional culture.

These workshops would sometimes erupt in passionate, but friendly, debate between attendees (some of which are "little old ladies") on topics ranging from local slang definitions, to traditional recipes, to community landmarks, and everything in between.

Jarvis and Catherwood travelled to Swift Current, Indian Head and Wanuskewin to meet up with members from local museums, town administrators and others who are interested in learning about the tools that will help them discover and celebrate their communities' unique stories and traditions.



for a very long time, and that industry has suffered decline. There are lots of rural communities that are struggling to find new ways on how to live in those places. However, a strong sense of community and heritage is seeing those communities through difficult times. And I see that here in Saskatchewan."

Engage: *Please share how you describe Intangible Cultural Heritage?*

Jarvis: "Intangible Cultural Heritage (ICH) is our living heritage – it's the things that aren't necessarily tangible artifacts, like buildings, but are part of those things that make us who we are: it's our cultural expressions; it's our dances; it's our stories; it's our skills and knowledge; it's how we live on the land; and how we create. It's all these things together that give us a sense of our own cultural identity."

Engage: *Why is it important to preserve our ICH?*

Jarvis: "I think all of our heritage is important because it is what defines us; it says who we are. Sometimes our traditional knowledge gives us really important lessons because these skills can serve practical purposes today. As well, it's tied to things like tourism, development, craft development, business development and sustainability in our communities. There's all kinds of good reasons to get involved with ICH."

Kristin Catherwood: "Heritage literally defines who we are, and there's a lot of literature that shows the connections between heritage and well-being for ourselves and our community. So we are really interested in exploring that connection between community well-being and cultural heritage and how they are completely interwoven."

Engage: *Are communities here in Saskatchewan starting to grasp the concept of ICH?*

Catherwood: "I think that it's starting to click in with communities here. I sometimes have to remind myself that we are just beginning this work. It's only been about two years that I've been actively going out to Saskatchewan communities and talking about these concepts. That being said, I know now there's people in the province who are using the term Intangible Cultural Heritage who weren't using it a few years ago. I've seen communities where every workshop I go to, where I explain what ICH is, it clicks with people – 'I know what that is!' they say. We all retain this ICH, so this happens in every workshop that I do.

On a whole provincial level, I am seeing things really moving forward. There's exciting work with these concepts that has grown out of workshops where they went from not knowing what ICH is, to now working it into their projects and cultural plans for their communities. It's definitely happening and I'm excited as time goes on, as it's going to expand around the province."

Engage: *What are some examples of ICH in Saskatchewan?*

Jarvis: "We're here in Indian Head today and there was a demonstration by Donna Thompson with wheat straw weaving. It's tied to a whole other series of traditions – agricultural traditions, knowledge that people have about growing particular crops, knowledge about the seasons and transitions within the year, and harvest time. Those are all examples of ICH -- the body of knowledge around agricultural heritage, and work and traditions."

Catherwood: "I really like to connect people with their local place, and I always start workshops with asking people 'where are you from?', and 'why is your place called that name?' It starts a conversation about place names that we use to describe our everyday environment. We've been talking in this workshop, in Indian Head, of words that are very familiar to us, but Dale wasn't familiar with them -- like 'slough', 'bluff' and 'coulee'. These words are examples of ICH. They are very localized to our specific geographical area, but we take them for granted."

Jarvis: "One of the things I try to show communities is that they have knowledge that is special to them and that people outside their community don't necessary

"I think all of our heritage is important because it is what defines us; it says who we are," says Dale Jarvis.

On behalf of *Engage*, Shaunna Grandish, SaskCulture, sat down with Jarvis and Catherwood during a break in the Indian Head workshop to chat about ICH, what makes Saskatchewan culture unique and the importance of its preservation.

Engage: *Hello! It's nice to have you back in Saskatchewan Dale [Jarvis]. What has been your experience in this province so far?*

Dale Jarvis: "It's been great! This isn't my first rodeo, as this isn't my first time in Saskatchewan. I'm struck in many ways by the similarities between what happens here and what happens in Newfoundland. Newfoundland has been a place that has been dependant on one industry [fishing]

From the UNESCO Convention on the Safeguarding of Intangible Cultural Heritage, *"Intangible cultural heritage includes: oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or the knowledge and skills to produce traditional crafts."*

have this knowledge. I love going to a new place and learn about new traditions, new hidden histories that exist. Every time I do a workshop, there's always something new to learn about a community, and I love elevating the discussion around those things and having people talk about the things that make their community and town special." [This is where senior women get into animated discussions, and sometimes disagreements, about the way things are cooked, preserved, etc.]

Engage: *Do you see your own community in a new light from doing these workshops?*

Catherwood: "This journey is about discovering things that were always there and we never thought of. Talking about ICH and heritage to communities can really shift the perspective about who we are, what place we occupy in the world, and what that place means to us. I'm constantly learning and renegotiating my story of who I am and where I'm from, and realizing the larger story that I'm part of. Yes, I do constantly learn about new things about myself, my community and my province."

Engage: *It sounds like these ICH workshops are a success.*

Catherwood: "It's great to have Dale here to have that outsider perspective on the province and to have his wealth of knowledge and expertise – it not only informs my work, but it also inspires all the people attending these workshops.

I really want to stress how exciting it is that Saskatchewan is starting to take the lead in ICH in Canada. Newfoundland has shown how successful ICH can be and I'm really glad that Heritage Saskatchewan has taken the lead on this and we are supported by SaskCulture, Museums Association of Saskatchewan, Saskatchewan History and Folklore Society, and other groups, that we are becoming trailblazers in this kind of work in Canada. It's a really exciting time to be working in heritage in the province."

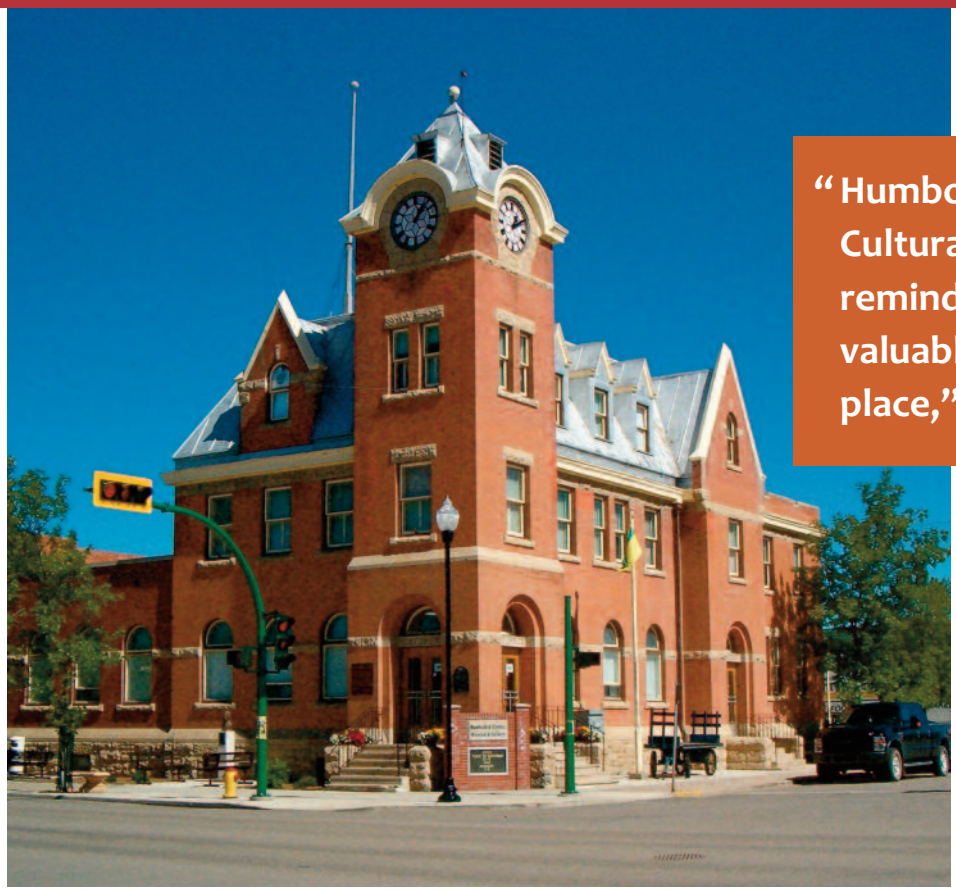
Visit **heritagesask.ca** to learn more about Intangible Cultural Heritage.

Stories of arts, culture & heritage in Saskatchewan

SaskScapes
PODCAST

Check out Kevin Power's interview with Dale Jarvis and Kristin Catherwood on ***SaskScapes*** Living Heritage episode, which is sponsored by Heritage Saskatchewan. You can find this episode, and other ***SaskScapes*** podcasts, on iTunes.

Visit **iheartculture.ca** to find other *SaskScapes* podcasts, sponsored by SaskCulture.



PHOTOS COURTESY OF JENNIFER FITZPATRICK.

> **"Humboldt has a unique Intangible Cultural Heritage … so it's about reminding people about their valuable and unique sense of place,"** says Fitzpatrick.

Humboldt Leading the Way with Intangible Cultural Heritage

BY SHAUNNA GRANDISH

"Our culture is more than what we keep between four walls. It's all around us," explains Kristin Catherwood, storyteller, writer, folklorist and ICH Development Officer at Heritage Saskatchewan, in her recent workshops. "It's in our town names, the recipes we inherit from our grandmothers and in the stories we share." Catherwood has been travelling across the province holding Intangible Cultural Heritage (ICH) workshops aimed at unlocking a community's living heritage. The City of Humboldt is one such place.

When Jennifer Fitzpatrick, director of Cultural Services, City of Humboldt, first heard Catherwood's presentation, she was excited to bring her workshop to Humboldt to help engage residents in ICH as part of community development. In her role, Fitzpatrick manages the Humboldt & District Museum, the Gallery, the Original Humboldt Site, the Humboldt Water Tower and the public art program.

"I was enthralled with Catherwood's presentation and how well ICH could fit with our organization's future plans," says Fitzpatrick, who then asked Catherwood to bring her teachings to Humboldt.

Thanks to the workshop, several ideas were sparked as to how to move ICH forward. The Humboldt & District Museum is currently under a re-design. Listening to community feedback on how they see projects moving forward is now seen as an essential part of the process. Several ICH projects have already started in Humboldt.

Work at the Original Humboldt land speaks to Catherwood's teaching about the importance of its sense of place. "The land is the focus," explains Fitzpatrick, "and the multiple stories from multiple voices are all centered on the land."

"We have also written a book called *100 Interesting Stories about Humboldt*, which was the result of extensive interviews and research about ordinary life in the community. Our Heritage Values project, done in 2010, also asked what the community values for its tangible and intangible heritage. Even with these and many more projects, we are still learning from the community and excited to have further opportunities to engage residents."

Fitzpatrick says one of the challenges of ICH is that people don't understand at first how it is woven in to their everyday lives. "The concept of living heritage is a bit easier to comprehend than ICH. Brings the conceptual terms into the realm of today, as many people think heritage is only about the past."

She adds that there is a misconception that every community's ICH is the same. "Humboldt has a unique ICH, as does every other place in Saskatchewan...so it's about reminding people about their valuable and unique sense of place."

Fitzpatrick says she is excited to have Catherwood back to help further conversations with the residents, as the work will be led by the community. "Kristin is a wonderful presenter. The leadership of Heritage Saskatchewan in raising awareness of safeguarding ICH in our province is inspirational," she adds. "Our staff and volunteers were certainly motivated to further the discussions of working with ICH in our community."

If you are interested in hosting Kristin Catherwood's Intangible Cultural Heritage workshop in your community, please contact Heritage Saskatchewan at ***info@heritagesask.ca*** *and explain why you think your community is ready to begin integrating heritage into its cultural framework.*

PHOTOS BY DANICA LORER

Food Creates Cultural Connection

BY DANICA LORER

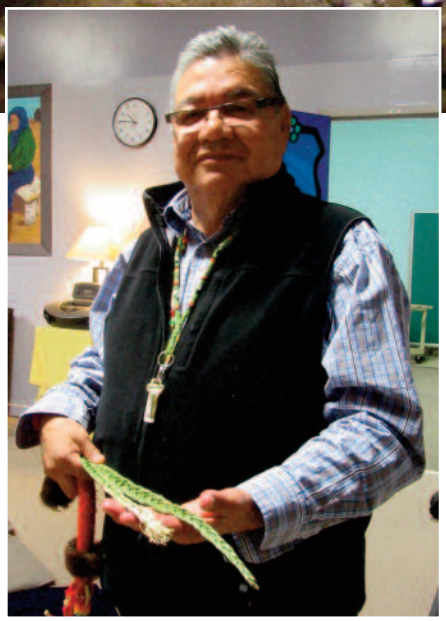
Mealtime not only brings people together, but is also an excellent entry point for learning about our own and other cultures.

"It naturally raises our curiosity and interest," says Rhonda Rosenberg, executive director, Multicultural Council of Saskatchewan (MCoS). However, "it is very important that tasting food not be the only contact with a culture, but that we have opportunities to learn about the context for that food. Where are the ingredients grown? Who cooks it? When is it eaten? What are the customs and beliefs about it? What is the cultural significance?"

Confederation Park Community School in Saskatoon received a Multicultural Education Initiative Grant to host a special Feast designed to help students share and learn about their cultures – in this case, specifically Cree culture.

Melinda Brown, community school coordinator, Confederation Park Community School, sees the importance in hosting the feasts for the school's families and their cultural identities. "It's a place of belonging and welcoming, a place where they know it's okay to just be who they are," says Brown. "Every time I go through this process I learn something new."

Maria Linklater, an Elder, came ahead of the Feast and held a meeting with the organizers. "She'll talk about all of the



PHOTOS BY DANICA LORER.

Wally Awasis holds traditional sweetgrass

"[The Feast] creates conditions for learning about cultural expressions and the deeper values and beliefs they represent. Feasts are among the most important and sacred of Cree traditions,"

says Rhonda Rosenberg.

protocols around the cooking and what to wear. I find it a rich and very rewarding experience," says Brown.

Rosenberg adds, "It creates conditions for learning about cultural expressions and the deeper values and beliefs they represent. Feasts are among the most important and sacred of Cree traditions."

Pete Chief, vice principal, Confederation Park School, "When I see our division or even our school having these ceremonies, it does bring a sense of pride and also a sense of hope for our students. Because of the history with a lot of our parents in the school, this is one way that we can engage them. For a lot of them it's the beginning of having them come into our building. An event like this, a celebration, that's another step in having them be a part of their child's learning."

The Feast isn't just a one day event. Wally Awasis, cultural resource teacher, explains that "In the two weeks leading into the Feast, we have meetings in the Culture Room and in the classrooms. We talk to the kids about protocol." He explains the roles of males and females in the preparation and serving of the Feast, the roles of the Elders, and the spiritual aspects. "We eat to internalize our teachings, so that the kids will learn about ceremony, so that they will understand the sacredness of this ceremony.

"What the kids learn is protocol, their culture, their songs, their dances, ceremony, language. It also brings together the superintendant, principal, vice principal, with parents, and with children who go to this school, and others who don't even go to the school, they come because of the ceremony. It is a whole community event offering up the time to talk to the spirits to help us have a good year."

The Multicultural Education Initiatives Grant is provided by Multicultural Council of Saskatchewan, supported by SaskCulture, thanks to funding by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

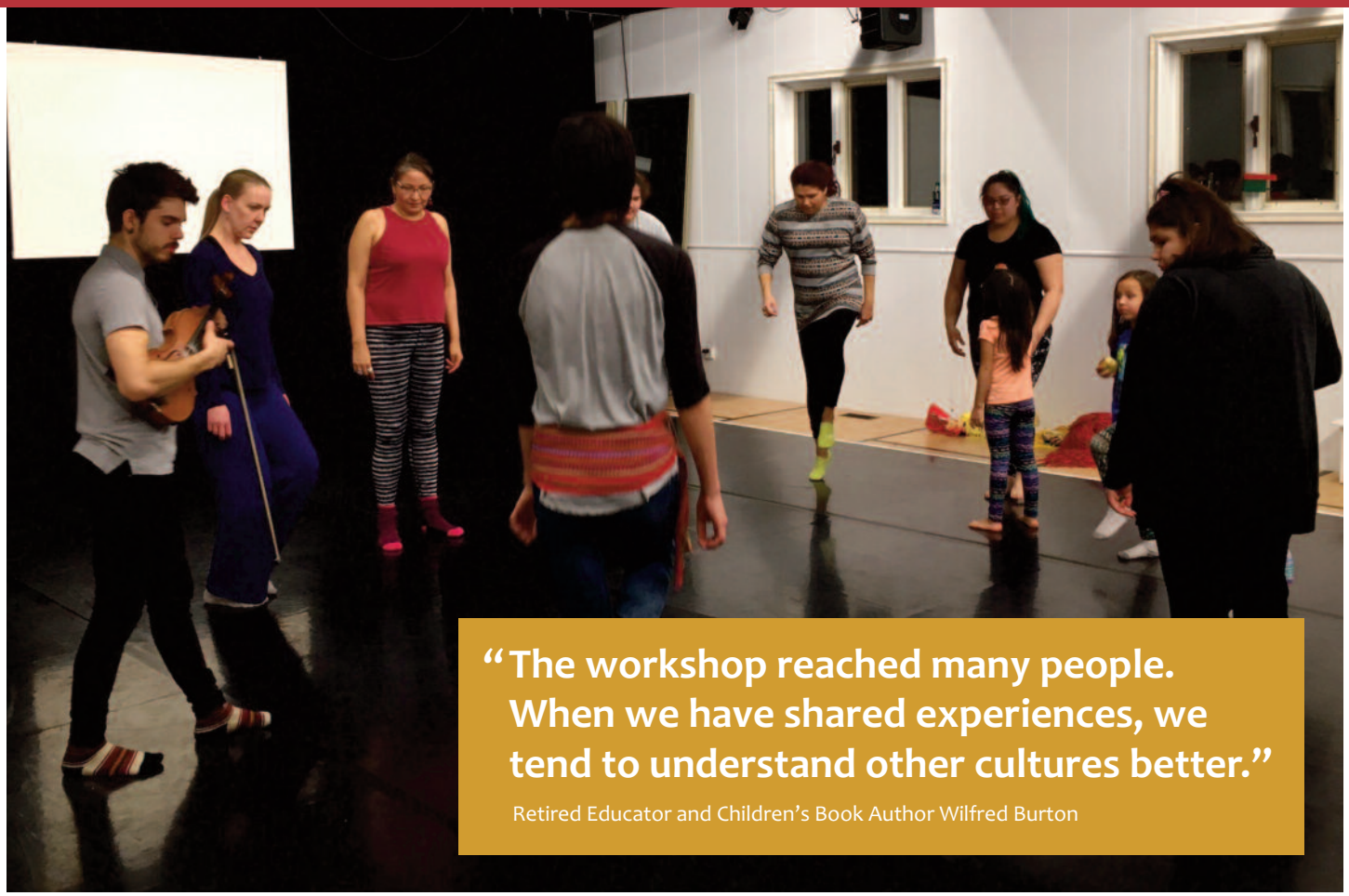


PHOTO COURTESY OF NEW DANCE HORIZO

> **"The workshop reached many people. When we have shared experiences, we tend to understand other cultures better."**
>
> Retired Educator and Children's Book Author Wilfred Burton

Dance Opportunity to Explore Métis Culture

BY SARAH FERGUSON

The word "braid" means "to weave together", and recently, a series of dance workshops about Métis culture gave Saskatchewan residents the opportunity to explore the interwoven connections between Indigenous and European heritages.

Led by New Dance Horizons, the Métis Dance Braid Project, held at the MacKenzie Art Gallery in Regina, allowed participants to engage with the history and practices of traditional Métis. The first two workshops, held in January and February, featured specialists in Métis jigging, powwow, and square dancing accompanied by fiddle and spoon players.

"It was about considering European dance roots in history," says Robin Poitras, artistic director, New Dance Horizons. "First Nations traditional dances [and those roots] are where Métis dance sprung from, but it has its own unique expression."

The project, which received a SaskCulture Métis Cultural Development Fund grant, brought together prominent members of the Métis dance community across Saskatchewan and Canada, including Yvonne Chartrand, award-winning choreographer and master Métis jigger; Elder Jean Pelletier, the first known female Métis square dance caller; and Marcus Merasty, professional Métis dancer. Others included Fiddler Nathaniel Baker; Seven Stone School Educator Alison Kimbley; Aboriginal Community Worker Ashley Norton; and Retired Educator and Children's Book Author Wilfred Burton.

This past March, the dance company held intercultural exchange events, related to First Nations powwow and traditional Métis dance. Participants learned basic steps and were encouraged to create their own.

Krista Solheim, contemporary dancer who served as the project's Assistant Director, says, "Each teacher took a piece of the class [and taught], so we did some jigging, and some powwow. Then we jammed it all together—that part was fun."

Poitras also stresses that her company's connection to Métis dance is not a new concept. "Workshops that New Dance Horizons has been involved in [regarding Métis culture] have been going on since my connection with Yvonne [Chartrand], which began nine years ago.

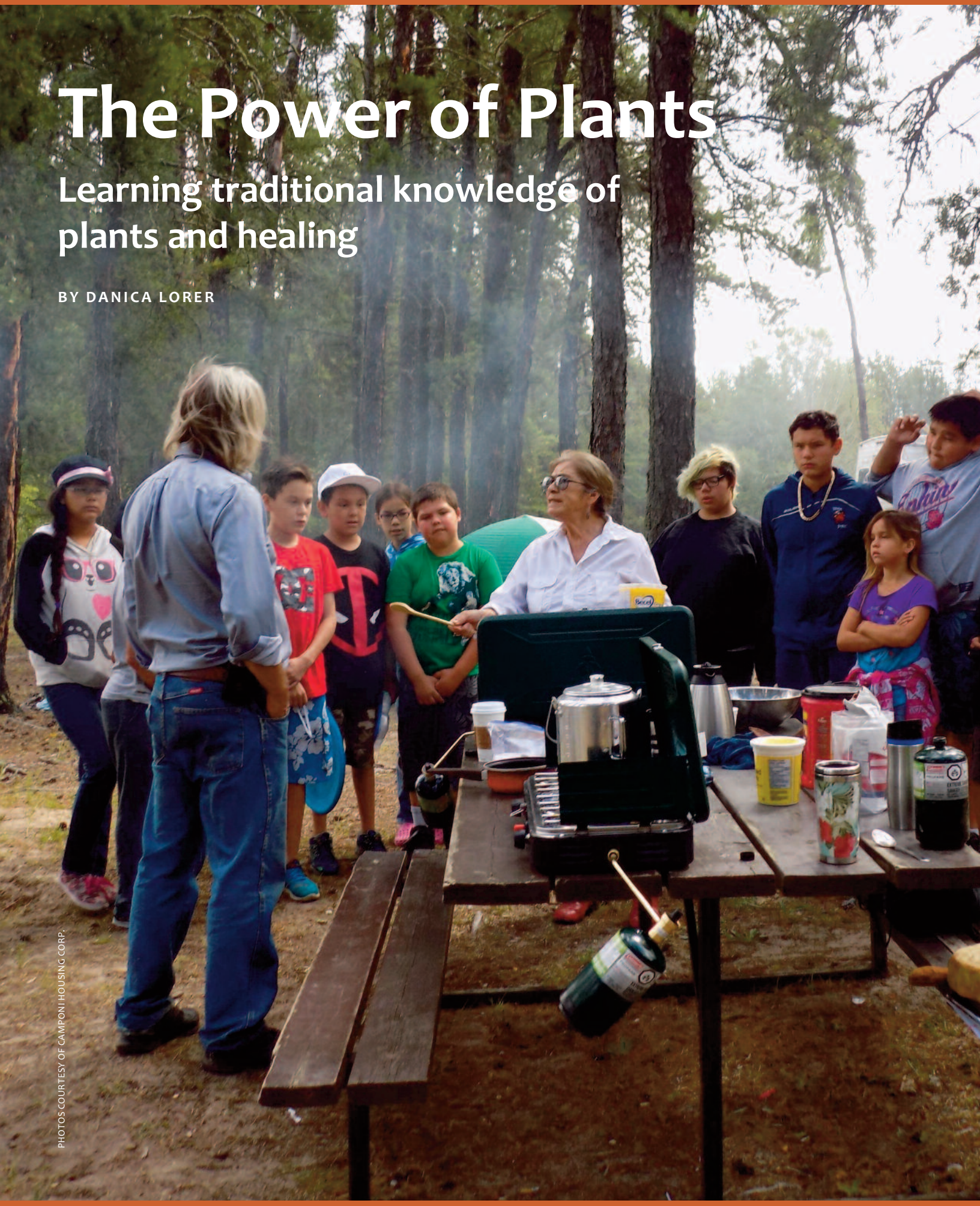
"Yvonne was my first formal introduction to Métis dance, and when we met, she took me to meet Jean [Pelletier]. Meeting Jean was special. She is responsible for an entire generation of dancers," she adds.

Poitras further explains, "The workshop hopefully helped to expand a platform for something that is already happening. There are a lot of Métis dance gatherings across the country. We're just opening doors and bringing it to a wider audience."

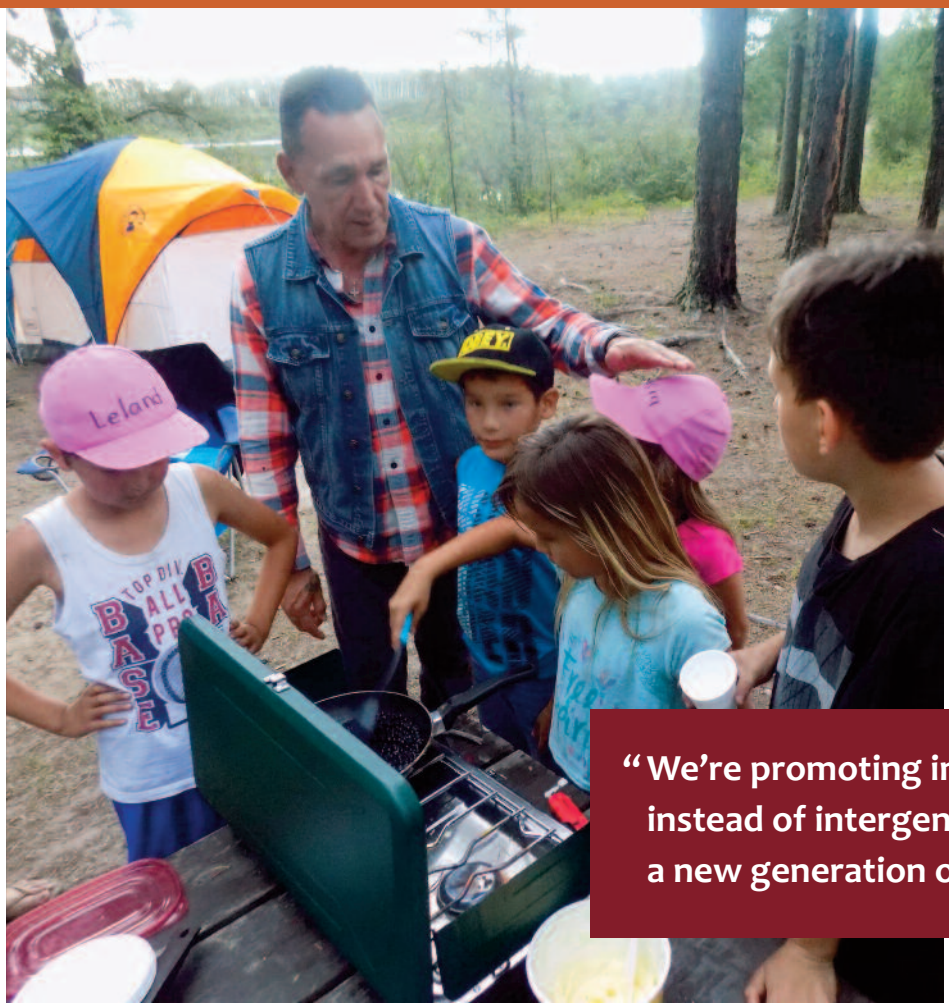
The Power of Plants

Learning traditional knowledge of plants and healing

BY DANICA LORER



PHOTOS COURTESY OF CAMPONI HOUSING CORP.



A new program is teaching youth the healing power of nature, as well as helping to preserve Indigenous culture.

This past summer, the Camponi Housing Corporation, a non-profit Indigenous housing provider in Saskatoon, held the Camponi Cultural Camp, a camp dedicated to helping youth acquire the traditional healing knowledge of plants – knowledge that has almost disappeared.

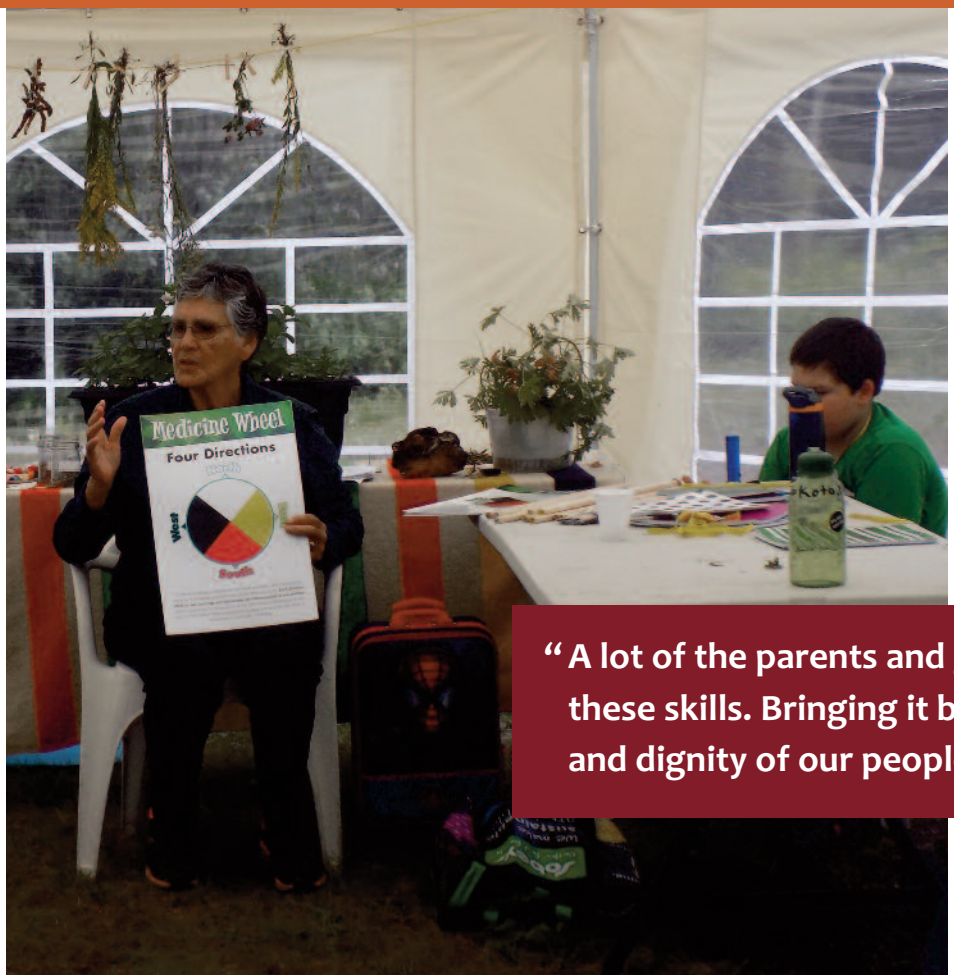
"It is a much needed program in terms of young people learning survival skills, stewardship, and how to live off the land. It gives them the opportunity to make new friends, and to be a little more creative," says Rose Richardson, one of the Elders at the Camponi Cultural Camp.

"We're promoting intergenerational healing instead of intergenerational trauma. Planting a new generation of healers," says Angela Bishop.

According to Angela Bishop, chairperson, Camponi Housing Corporation, there is a need for healing in the Indigenous community. "The dysfunction is owing in part to the intergenerational impact of experiences, such as residential schools and the "sixties scoop". We bear witness to that on a daily basis in our homes. We have, in the last year instituted, for lack of a better term, the holistic housing strategy, rather than just focusing on the property management aspect of providing houses."

Bishop goes on to add that traditional healing practices fell out of use because they were prohibited. She stressed the need to renew those practices. "We're promoting intergenerational healing instead of intergenerational trauma. Planting a new generation of healers. Planting an interest saying 'this is what the earth has to offer in terms of plants. Plants as food, plants as medicine, and plants for ceremonial use." She also says the knowledge brings pride to the young people.

The camp, which received funding from the SaskCulture's Métis Cultural Development Fund, offered the participants a new experience, a natural immersion, away from technology. Camp



PHOTOS COURTESY OF CAMPONI HOUSING CORP.

"A lot of the parents and grandparents didn't learn these skills. Bringing it back in brings out the pride and dignity of our people," says Rose Richardson.

participants were six to 16-year-olds from Saskatoon, who spent their nights in tents and their days learning about the natural world. They learned about plants, how to identify them and how to use them. They saw the plants, but also touched and smelled them. They listened to stories about the plants, learned their Cree names, and their responsibility in not taking more than they should need.

It helped to strengthen the leadership skills. The summer students planned activities and menus, budgeted, purchased materials, made up emergency plans, and worked with the young campers.

Cheyenne, a 13-year-old participant, enjoyed the camp. "We played games, had lots of fun, made lots of friends, we took pictures of people and the scenery," she says. "They taught me a lot about what plants were there, and what plants would help us cure certain diseases."

Richardson says that the young people discovered they liked picking berries and making jam. There wasn't enough time for all of the things she wanted to teach them. "They left the area in the same position they found it. There was no litter. They were respectful of the land, of the animals and respectful of one another."

Through Oral Histories We Learn the Truth of Residential Schools

PHOTO COURTESY OF TRUDY STEWART

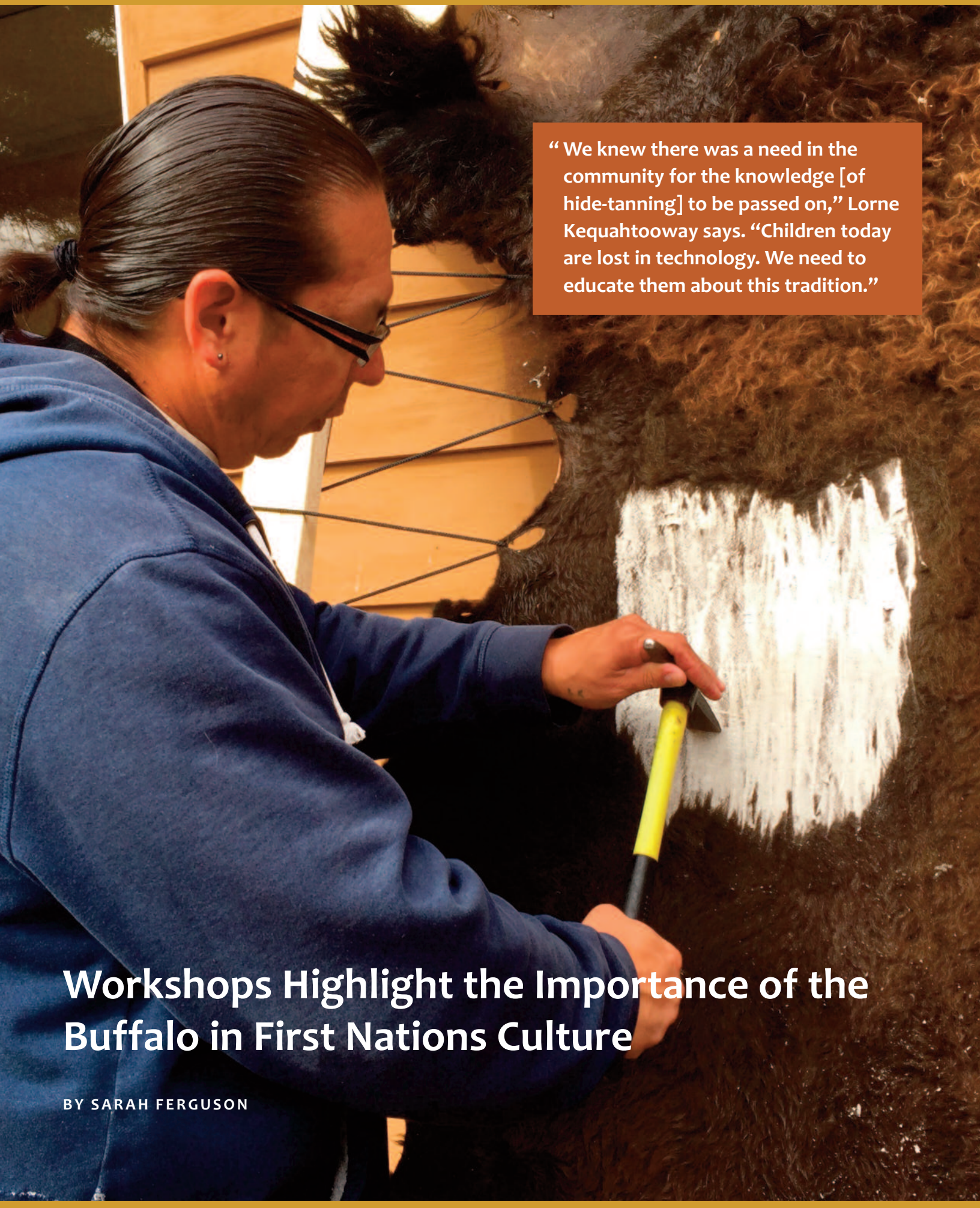
The Regina Indian Industrial School

Not all histories are written, so it is important to preserve stories that can help us, as Canadians, remember our shared history, both pleasant and painful. Collecting and sharing oral histories is an important part of building understanding of the impact that residential schools had on Indigenous peoples, for the children, adults and families, as well as society as a whole.

The National Centre for Truth and Reconciliation, at the University of Manitoba, provides numerous resources, including a section called *"Where are the Children"*, at **wherearethechildren.ca**, which provides oral accounts from various residential school survivors located around the country.

Many survivors provide accounts of losing their identities, language and dignity. It is through these stories that others can gain a better understanding of the truth behind the residential school experience.

Visit the National Centre for Truth and Reconciliation site at ***www.umanitoba.ca/nctr*** *for more information and teacher resources.*



> "We knew there was a need in the community for the knowledge [of hide-tanning] to be passed on," Lorne Kequahtooway says. "Children today are lost in technology. We need to educate them about this tradition."

Workshops Highlight the Importance of the Buffalo in First Nations Culture

BY SARAH FERGUSON

PHOTOS BY DAMON BADGER HEIT AND SHAUNNA GRANDISH

SaskCulture staff learn how to scrape Buffalo hide

The saying goes that when it comes to the sacredness of the buffalo in First Nations culture, it is hard to say where the animal ends and the human begins. A series of workshops is helping to revive that understanding of sacredness across the province.

Lorne Kequahtooway, from Sakimay First Nation, has been teaching local residents about the significance of the buffalo in First Nations culture, through buffalo hide-tanning workshops. In April 2016, in his role as a Community Engagement Animateur (CEA) with SaskCulture, he was able to offer the hide-tanning workshops as a way to build engagement in communities. Several workshops, each lasting five days, were held in various communities around the province.

"Hide-tanning is an art form that is being lost," says Kequahtooway. The Animateur, who also owns and operates, along with his wife Joely BigEagle, Tatanka Boutique out of Regina, says he took it upon himself to learn about the hide-tanning process. "We knew there was a need in the community for the knowledge [of hide-tanning] to be passed on," Kequahtooway says. "Children today are lost in technology. We need to educate them about this tradition."

Kequahtooway says that it took two years to find a mentor willing to teach him about the art form. "People who know how to [tan buffalo hides] are few and far between. Everybody that knows how to do it works alone."

After spending two days learning about the tradition in Manitoba, Kequahtooway and his wife began tanning hides in their backyard. Once he'd mastered the hide-tanning process, he began to run the workshops. "The first day involves a sweat, and getting prepared for the ceremonial aspects of hide-tanning," he explains. "The following four days are spent building the frame, stretching the hide, and doing the fleshing. On the final day, we cut out the hide."

The first workshops took place at Sakimay First Nation and White Bear First Nation. "On the reserves, we kept the fire going for the duration of the workshops," Kequahtooway says. "We brought sage for everyone, to smudge before they started working on the hide, for ceremonial reasons." Working as a CEA, he has offered the workshops in Estevan, Saulteaux First Nation and Regina. Recently, Kequahtooway facilitated a workshop at Regina's Neil Balkwill Centre, which attracted close to 150 people, including nearly 60 children from Regina's Mother Theresa Middle School.

Kequahtooway's demonstrations normally draw between ten and 60 participants, with ages ranging from two to 80 years old. "There were some in their 70s who had never seen it done, because of their residential school experiences. To have someone 20 years my senior say 'Thank you for showing me this', is very humbling," he says.

While Kequahtooway has been sharing the experience as part of SaskCulture's Community Engagement process for the past several months, his work goes on as part of the Buffalo People Arts Institute, a non-profit organization devoted to buffalo teachings, and reviving traditional First Nations art forms.

"The buffalo was our life," says Kequahtooway. "The hide was used for tipis and making clothing; the meat was food, and the bones and horns were used for tools, weapons, or decoration. Nothing was wasted."

Lorne and Joely offer hide-tanning workshops in communities as part of Community Engagement work

The Museums Association of Saskatchewan Shows

How Food Triggers Intangible Cultural Heritage

BY MEI SHAN WAN

Increasingly, it's becoming more important for museums to branch out from just displaying artifacts to other areas of history and culture. Many museums, by using food to trigger oral history, draw from its experiences, and discover what it means for the community.

"Everyone eats and we all share that culture," says Emma Morris, community engagement coordinator, Museums Association of Saskatchewan. "In preparing and sharing food with each other, a fantastic non-threatening and accessible way to learn about each other is created. As a result, it breathes a more diverse life into many aspects of our communities."

Food is one of the most powerful and accessible mediums for sharing and experiencing culture, and it has yet to be used to its fullest potential in many communities. As intangible cultural heritage, it is still a largely missed opportunity for museums to achieve a more engaged community and meaningful visitor experience.

"All of the communities in Saskatchewan have the capacity to use food as a cultural

meeting point," continues Morris, "and some of them are already using it this way. The disconnect, though, is that they often don't realize the power of what they are doing. Engaging with intangible cultural heritage and recognizing the community's stories is becoming more and more important within the museum world."

Most museums already have items associated with food, such as stoves, churners, or agricultural equipment. Morris suggests museums start with holding demonstrations with these items or organizing a cultural event and inviting groups from the community who do not often engage with the museum.

"Hosting an evening of global flavours and inviting people from your community to a potluck where you can demonstrate and discuss some of the ways settlers survived when they first arrived, share your own food, taste others, share recipes, listen to music, and have good conversations, can bridge a gap between history and now for European settlers, Indigenous people, non-European settlers, and new Canadians. We can talk about our traditions and heritage between existing cultures in the community, without cultural ownership in the community."

" Hosting an evening of global flavours and inviting people from your community to a potluck where we can talk about our traditions and heritage between existing cultures in the community without cultural ownership in the community," says Emma Morris.

While there are museums in Saskatchewan where food is part of the heritage interpretation and visitor experience through fall suppers and annual events, Morris explains that there could still be more recognition of these kinds of activities as realistic and valuable initiatives.

"This is a great time to get excited about these kinds of activities and validate them as tools for bringing communities and museums together," says Morris, "Food is the medium we use most often to express and perform our own cultural identities; whether that's through every day cooking and eating, familial variations on cultural traditions, passing down recipes, or with reference to holidays and special occasions. With this expression comes the music, dance, prayers, conversation, and the like, that really defines a person's culture. If we were to tap into this link between food and cultural identity, there may be a lot more understanding and a lot less fear of each other in our communities."

The Museums Association of Saskatchewan held workshops this fall on Intangible Cultural Heritage in cooperation with Heritage Saskatchewan.

The Museums Association of Saskatchewan receives funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture, and Recreation.

PHOTOS COURTESY OF MEI SHAN WAN

Kindersley residents learn about each other by sharing traditional dishes and cultural practices

PHOTOS BY SHAUNNA GRANDISH

Jamming for Culture

Keeping a food tradition alive for future generations

BY SHAUNNA GRANDISH

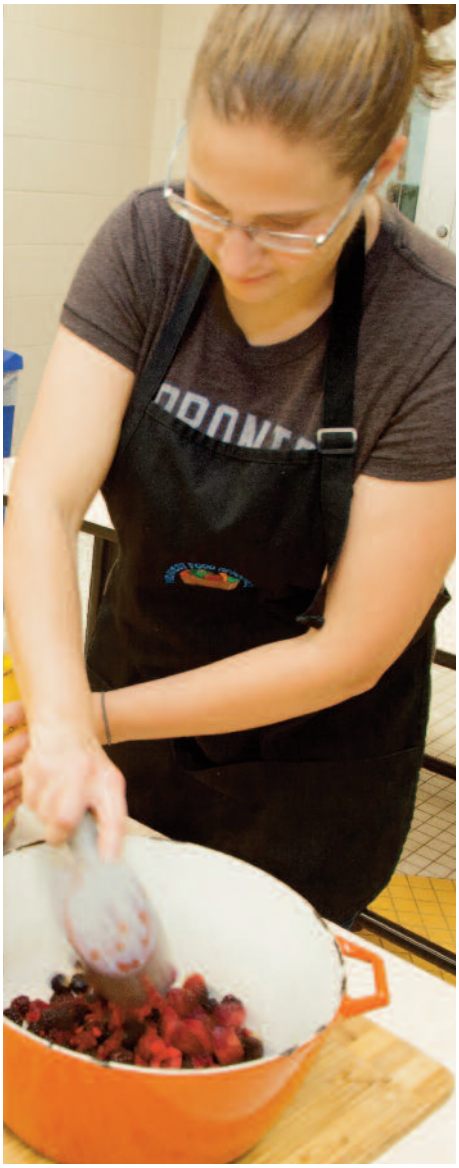
Who knew that canning can be a revolutionary act?

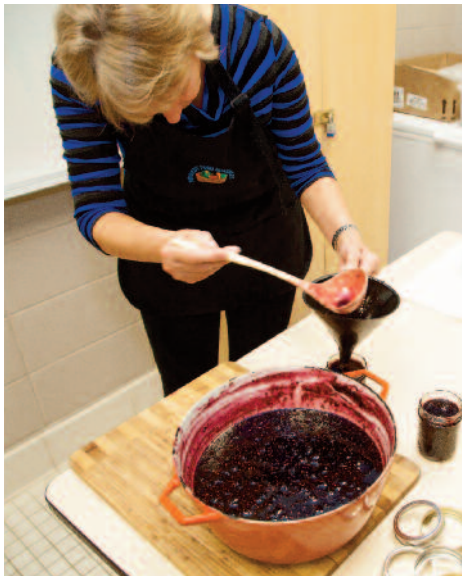
Participants at the Canning and Preserving workshop, held in North Battleford during the Culture Days weekend, learned how the seemingly simple tradition of food preservation can revolutionize the way they eat. During the three-hour session, the students learned about the technique and science behind the making of homemade jam and preserves. They also learned an important part of their heritage.

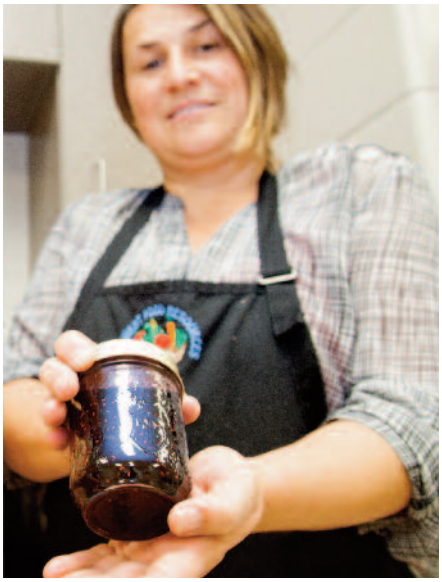
"What you buy in the store is not comparable with what you make in your oven – the smell, the taste, the experience with your hands. You just can't compare," says Vesna Fa.

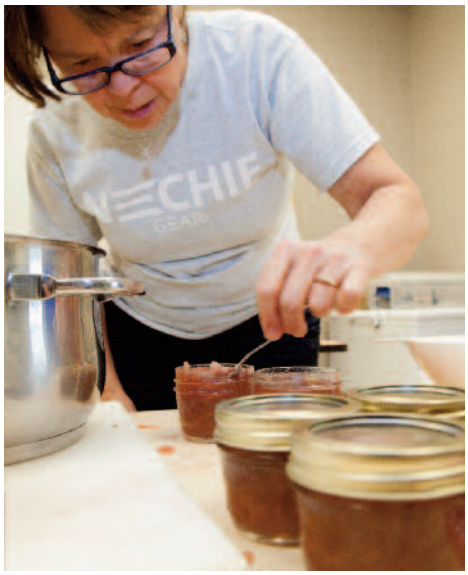
"They say home economics, gardening and food preservation is the longest-running science experiment," says Christine Freethy, a food expert from Midwest Food Resources, who held the workshop with help from traditional bread-maker Vesna Fa. "It's the single, longest, unbroken human chain of knowledge that is passed down from one generation of women to another. Given that people's parents aren't necessarily passing it on, this kind of workshop is of importance."

Freethy grew up in a family who canned and says she didn't know as a child that you can buy jam in the store. Fa, who is









PHOTOS BY SHAUNNA GRANDISH

from Serbia and currently teaches bread-making, also grew up with mostly homemade food. "What you buy in the store is not comparable with what you make in your oven – the smell, the taste, the experience with your hands. You just can't compare," she says.

Food preservation and bread-making has experienced a decline over the past couple of generations. However, these traditional skills and knowledge still live on in rural Saskatchewan, says Freethy. She adds that the interest in food preservation and bread-making is currently seeing a rise in interest. According to Freethy, the public demand for their workshops is high. "I think there's a real push in our society right now. There's a focus on healthy eating, gardening, self-sufficiency, and I think that it's a movement that's only going to get bigger."

Fa and Freethy both are passing down these traditions to their daughters. One of the benefits of these traditions is that it promotes communal bonding between family members and friends as these activities are often done by groups of women. Freethy says she excited that after the workshop, she's going home to can 50 jars of salsa with her daughter.

"I think these traditions are coming back because people recognize it's a skill that can be lost," explains Freethy. "There's a value to it, and there's a value that it didn't have for a few generations."

These workshops were held as part of the City of North Battleford's Culture Days celebration, which received funding from SaskCulture's Culture Days Funding Assistance Grant.

Intercultural Sharing through Storytelling

Story Slam promotes understanding between cultures

BY SARAH FERGUSON

PHOTO BY SHAUNNA GRANDISH

Kevin Power listens to storytellers share as part of a new SaskScapes podcast

It is said that the best way to teach others is to tell a story. By harnessing the power of storytelling and podcasting, a new interactive Story Slam, stories shared by Saskatoon residents during Culture Days will help to ignite cross-cultural understanding.

The Saskatchewan History and Folklore Society (SHFS), partnered with Saskatoon Prairie Prism, a multicultural event which highlights the diversity and mosaic of cultures within the city, present an Interactive Story Slam, bringing together an entertaining mix of storytelling and podcasting.

"Storytelling is part of how humans communicate, so it's a major way of transmitting heritage and culture," explains Kristin Enns-Kavanaugh, executive director, SHFS. "When we share memories [with each other], we create a new, mutual understanding of the past that includes everyone."

Enns-Kavanaugh partnered with Kevin Power, host and producer of *SaskScapes* – a podcast that features stories about art, culture and heritage in Saskatchewan, to build on the oral storytelling idea. "Kevin approached me about doing an oral history/storytelling podcast," she explains. "SHFS has always been a 'people stories' organization—personal stories form the core of our *Folklore Magazine*. The idea seemed like a great fit."

Power adds, "The theme of the Story Slam is 'Life is a story – tell it well'. It aims to be an intergenerational, intercultural sharing experience. It's similar to a poetry slam, but while they're competitive, ours is not."

According to Enns-Kavanaugh, the organizers believe strongly in the power of personal stories to break down stereotypes and create bonds between people from all walks of life.

Some of the stories featured during the Story Slam episode of *SaskScapes* includes fast-food drive-in antics, Christmas in Nigeria, and the heart-break of the judicial system.

"We hope we can create a space where anyone can feel safe. We'll have some storytellers in the audience to get people going. Every story is okay," she adds. "It's an important story if it's your story."

Enns-Kavanaugh adds, "A storytelling event like this can have a transformative impact on the participants and their new understanding can have a ripple effect on their lives."

Power facilitated the open-mike event, which was held at Mount Royal Collegiate in Saskatoon, as part of the *SaskScapes* series of podcasts, which has subscribers across the globe. "It's a true oral archive," he says.

Stories of arts, culture & heritage in Saskatchewan

SaskScapes PODCAST

Kevin Power's SaskScape Story Slam, along with the other ***SaskScapes*** episodes, many of which are sponsored by SaskCulture, are available online on iTunes.

Visit **iheartculture.ca** to find other *SaskScapes* podcasts, sponsored by SaskCulture.

PHOTOS BY MARTINA SUNSHINE

Merle Anderson, Rose Young and Helen Pelletier share knowledge as part of the project

Traditional Languages Provide Insight into Heritage

BY DANICA LORER

Elder Nora Kayseas and Project Coordinator Osawa Kiniw Kayseas review archival data

A new project is helping First Nations youth get in touch with their roots.

The Fishing Lake First Nation Genealogy Project, which emerged as a partnership between the Fishing Lake Youth Group and Fishing Lake First Nation, brought Elders and youth together. According to Osawa Kiniw Kayseas, project coordinator, "Our main goal was to have the Elders in the community mentor and share their knowledge with the youth and assist with the genealogy project because they are the knowledge keepers in the community."

Nora Kayseas, an Elder who was part of the Fishing Lake First Nation Genealogy Project, says, "It's important for our people to know who we are and where we come from, also who we are related to. We need to be more proud of who we are. It was interesting, there were some things I didn't know about, and I'm 70."

Kayseas enjoyed the opportunity to learn and share the information with the generations that gathered for the sessions. It was important to meet face-to-face and to socialize as they did the project work, building trust as they listened to each other's stories that were sometimes very difficult to hear. She explains how, "A boy about 14 years old said 'Grandma, Kokum, how come you never told me this?' And she said, 'I tried but you weren't listening'."

Census data, other documents, and interviews with the Elders were collected as the group mapped family trees. "You would get the basic information but the stories threaded everything together," says Osawa Kiniw Kayseas. Data collectors followed a set of standards to record consistent data and respected what people felt safe sharing. They had a workshop with the Saskatchewan Genealogy Society where they learned how to collect the data, write it down, and track it. They received advice about software and are still deciding which to use to keep and share their findings.

As they dug into archival material participants used magnifying glasses to decipher the century-old handwriting and the inconsistencies with spelling of the names and the ages of the people. Osawa Kiniw Kayseas was delighted to find that her grandmother's traditional name as well as her English name was included in the Census. She was fascinated by the traditional names in the Old Nahkawe language.

"I think that was one of the most exciting parts of the whole process, we brought in a translator who spoke old Saulteaux and could translate the names into English." She goes on to explain that the ceremonial language is complex and difficult to translate because a word can mean much more than one word. It can mean an entire paragraph explaining the idea behind it.

"The Elders are the last generation who are fluent speakers. Unless we revive our culture, unless we revive our language, there won't be fluent speakers to carry on," she explains.

Although the first official phase has been completed, data collection continues and there is hope that the next phase will include the collection, scanning and cataloging of photographs belonging to the Elders. They also hope to visit museums housing Fishing Lake artifacts.

"There is no reason not to be proud of your history and who you are," she says. "People always say 'knowledge is power', the reality is that knowledge is more than power, it can empower you. We want to empower our youth and the Elders."

This project received funding from SaskCulture's Aboriginal Arts and Culture Leadership Grant.

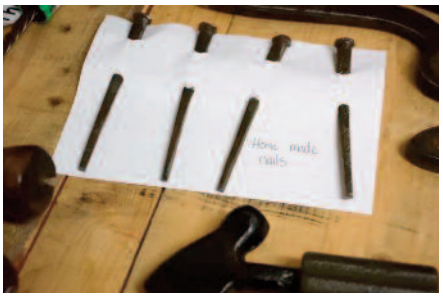
PHOTO BY DEAN KUSH

Try Something "Old"

at Culture Days 2016

BY SHELLEY FAYANT

"It's so important to pass this on to the younger generation. They really enjoy learning about what their parents and grandparents did long ago," says Shirley Frydenlund.



In Saskatchewan, the theme was "Try something new at Culture Days", but in the town of Allan the theme could very well have been "try something old". The community's Culture Days celebration on September 30, 2016, featured heritage-themed activities such as potato stamping and blacksmithing.

According to Shirley Frydenlund, one of the driving forces behind Allan's Culture Days event, the town really wanted to celebrate its history and pioneering spirit. "It's so important to pass this on to the younger generation," she says. "They really enjoy learning about what their parents and grandparents did long ago."

She points to the woodworking stations as an example of the thirst young people have for knowledge about their roots. "We had seven different woodworking stations set up with old-fashioned hand tools. They were busy all the time. The same thing with the potato stamping activity – kids were visiting multiple times, bringing new people along with them."

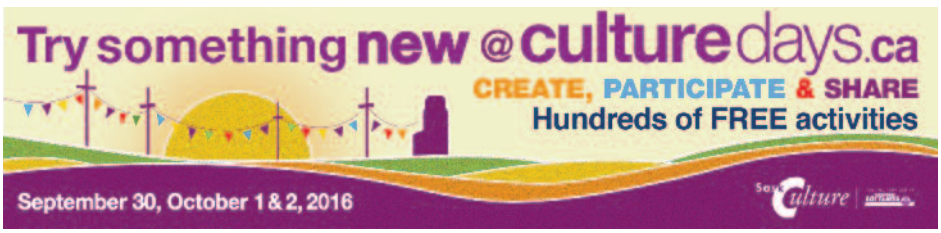
Another highlight is the community's vintage quilts that are on display. One quilt dates back to 1928 while the other one is from the early 1930s. Frydenlund points to these items as examples of the community's Intangible Cultural Heritage. "The quilt squares were signed by the community members who made them, so we were able to research their names and through that, stitch together some pieces of our community history."

Over 300 people attended Allan's Culture Days including people from neighbouring communities, as well as Neil Fisher, aka the Saskatchewanderer. Frydenlund credits the success of the community's celebration to the hard work and commitment of over 50 volunteers and the nine members of the Culture Days organizing committee.

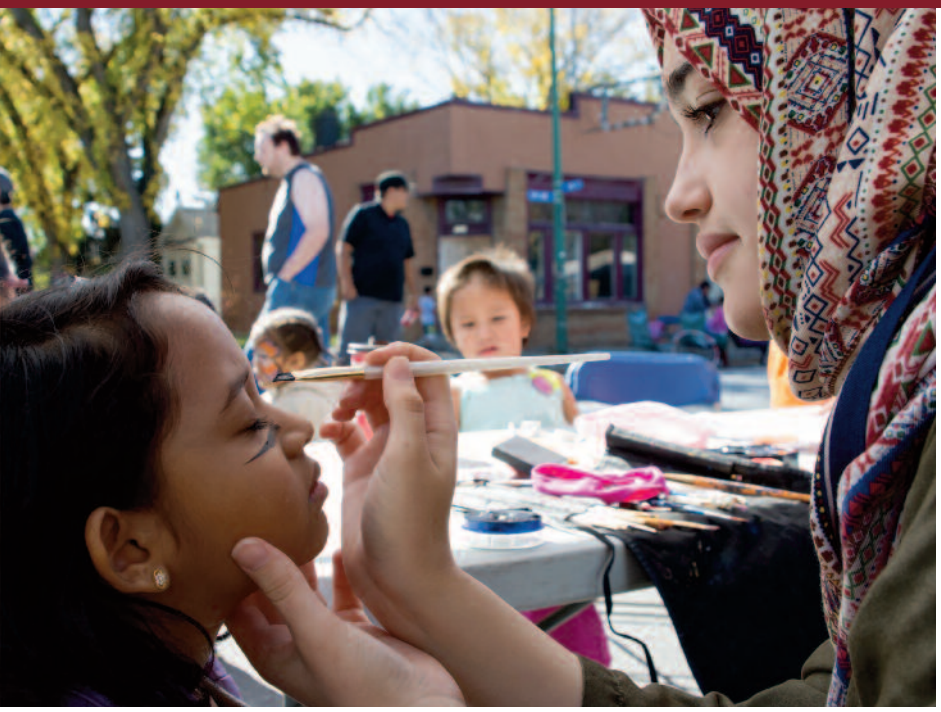
To get a taste of Culture Days in Allan, you can check out the community's promotional video at **https://youtu.be/Su65Z_Yqt9s**.

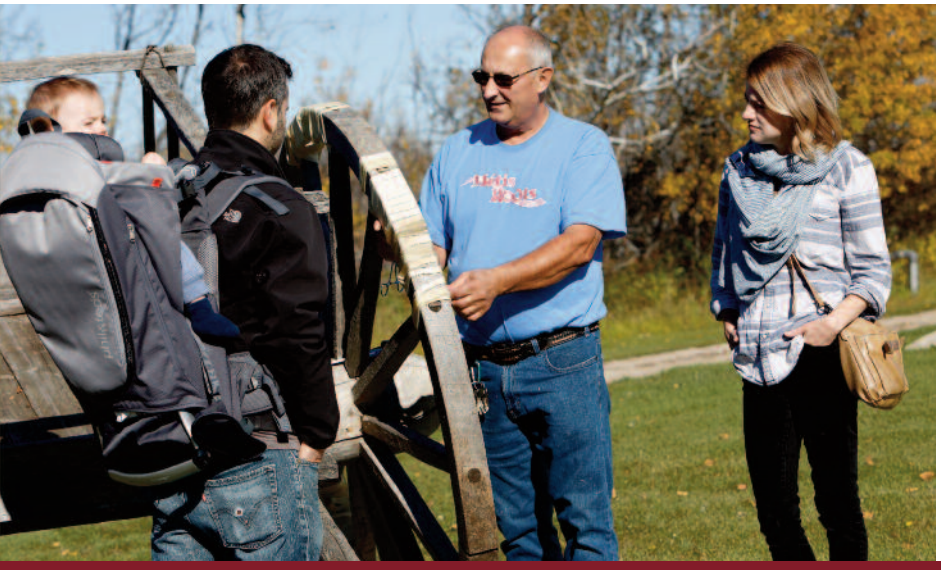
From Abernethy to Yorkton, people across the province checked out the free, hands-on arts and cultural activities offered in nearly 40 Saskatchewan communities this year.

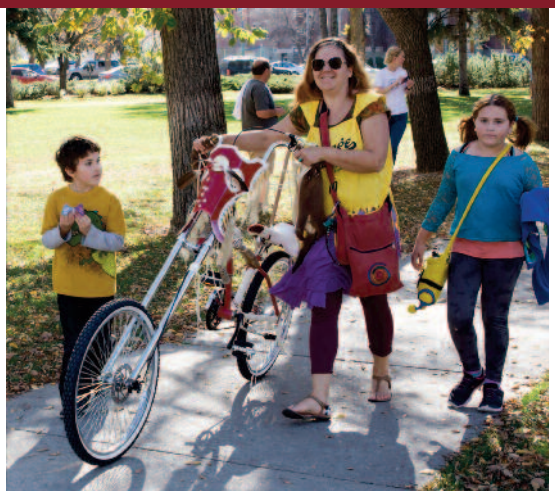
More information on Culture Days can be found online at ***www.culturedays.ca***

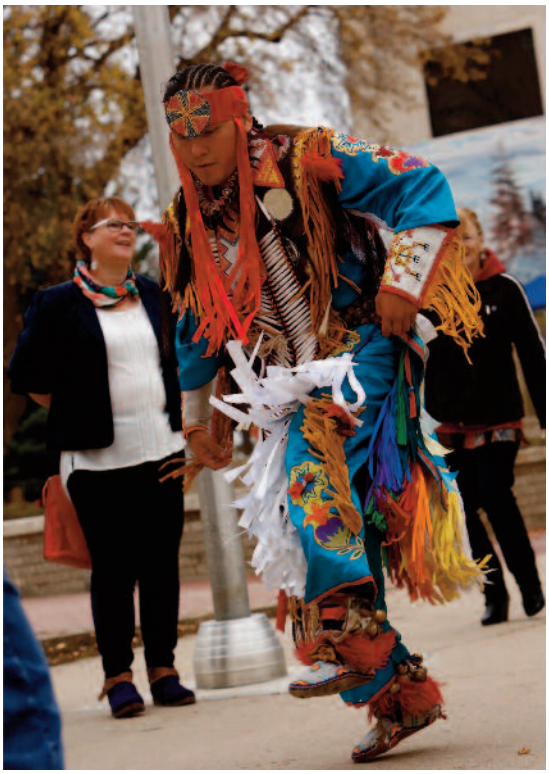


Culture Days 2016 Celebrations Around the Province









Culture Days took place Sept. 30, Oct 1 & 2, 2016, in 40 communities around Saskatchewan, featuring interactive cultural activities engaging people of all ages.

PHOTOS BY SHAWN FULTON AND KEVIN HOGARTH

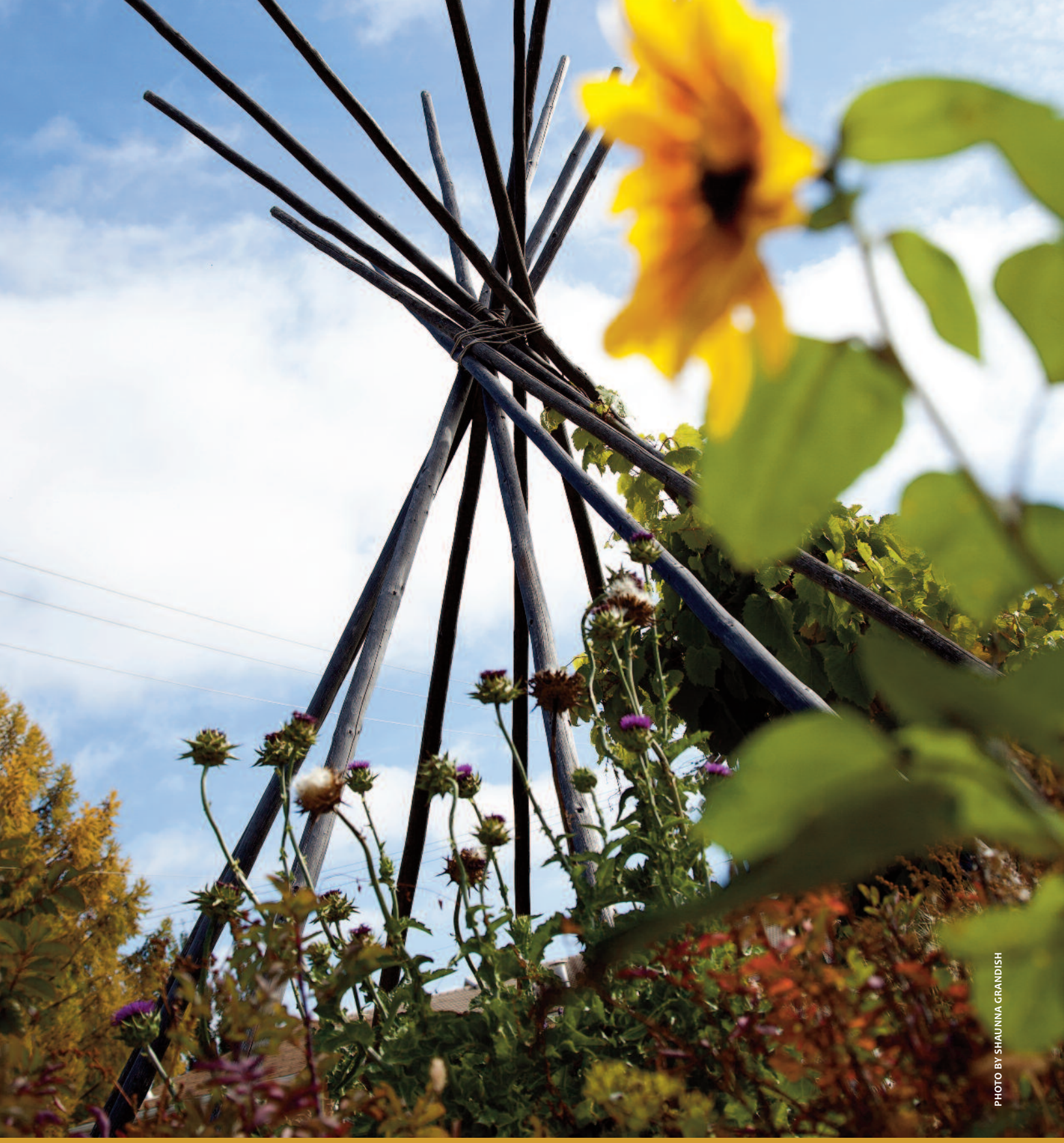


PHOTO BY SHAUNNA GRANDISH

A traditional medicine garden located behind the Allen Sapp Gallery in North Battleford.

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