

Eagle Feather NEWS

FREE

Speaking with a flute and a drum

The musical duo of Jason Chamakese and Robert Gladue are excited about the release of their first album together *The Flute Player and The Singer*.

(Photo supplied)



Musicians use their work to carry message of respect

By Angela Hill
For Eagle Feather News

With a flute and a drum, Robert Gladue and Jason Chamakese are using music to carry a message.

"Overall, the message is to establish mutual respect between all peoples," said Chamakese, who is the man on the flute.

"You see a lot of negativity out there and you think to yourself, what can I do individually to do my part to create understanding, to help bridge these gaps that exist."

The pair is planning the release of their first album

together within the next month. Called *The Flute Player and The Singer*, they want it to be something that helps take the impact of their music to the next level.

Both were solo artists before Chamakese saw a YouTube video of one of Gladue's songs.

"I happened to have my flute with me at the time and I sat and listened to the melody and I was able to play it on the flute. I found it pretty cool, taking a unique spin with modern day round-dance singing and the traditional flute combined," Chamakese said.

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Welcome to our
Arts & Culture Edition

Coming In May - Sports, Youth & Mining Issue

CPMA #40027204

Student filmmaker a triple award winner

By Jeanelle Mandes
For Eagle Feather News

REGINA—Candy Fox was calmly sitting in the audience with no expectations of winning any awards when she attended this year's Living Skies Student Film Festival held at the University of Regina in March.

"It was really cool and surprising. I wasn't expecting to win three awards," an excited Fox says.

Fox had barely sat down after winning Best Documentary award for her film *Backroads* and she was about to post a Facebook status about her win when she heard her name again. She won the Best of Saskatchewan and Audience Choice awards.

"It's very humbling that my colleagues and my school are honoring me in this way. It's a nice time to end my (semester) here," she says.

The 30-year-old film student from Piapot First Nation grew up in Regina and was raised by her grandmother, Gloria Fox.

Fox's career began when she was 18 years old and joined a theatre group with her friends in North Central. That inspired her to audition for *Moccasin Flats*, a Canadian drama that ran on Aboriginal Peoples' Television Network (APTN) and was later picked up by Showcase and SCN.

"That's when I started to realize that I wanted to do filmmaking. Doing acting made me realize (the) desire to do filmmaking and be behind the camera," she adds.

It was after the television series ended that Fox enrolled at the university and started on her journey to obtain a film degree.

She took the Indian Communication Arts (INCA) six-week summer institute at the First Nations University of Canada where she learned hands-on training in different mediums of journalism including being behind the camera.

"It (has) given me a grasp on what my specific talents are," says Fox.

Fox also took intensive theatre programs with the Saskatchewan Native Theatre Company located in Saskatoon and Nightwind theatre in Regina.

Through her adventures and accomplishments, she says important people have helped her along the way. Fox's biggest mentor is the woman who raised her.

"She's one of the strongest people I know because she's been through so much and has overcome a lot of obstacles and life's challenges," explains Fox. "But she just keeps going and she's still strong. That's one of my biggest influences."

Fox also looks up to Laura Milliken and Jennifer Podemski, who started up

their own production company called Big Soul Productions. Another one of her mentors and friends was Michele Sereda, one of five people killed in a car crash last month north of Regina on Highway 6.

"She had such a big impact on everybody who had met her," she adds.

U of R film professors also mentor Fox and encourage her when she produces a film.

Sarah Abbott, associate professor in the Department of Film at the University of Regina knew Fox for almost four years when she enrolled at the university. Abbott says she is happy for Fox's latest win.

"It's fantastic that her work is being well-received on many levels. As a filmmaker, to have that acknowledgment early is great and important," says Abbott.

The professor says the latest recognition will help Fox in her career and also have people responding positively to important and sensitive subject matters. She says it also doesn't hurt that Fox has worked on both sides of the camera.

"She did well in front of the camera (so) she wanted to know more about how to make work and tell the stories that are important to tell and she made an effort to learn how to do that in a university setting," adds Abbott.

The film production major will be completing her Fine Arts degree this



Candy Fox took home three awards from the Living Skies Student Film Festival.

spring. Her future plans are to make more films including a feature film. Fox also won Best Documentary for another film she made a few years ago, *Being Two-Spirited*, at the Living Skies Student Film Festival.

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Leafs make dream of Beardy's boy come true

**By Fraser Needham
For Eagle Feather News**

The Toronto Maple Leafs won't be in the NHL playoffs this year but that matters little to an 11-year-old boy from the Beardy's and Okemasis First Nation who saw a dream come true last month.

Garrett Gamble Jr. is a diehard Maple Leafs fan and he also suffers from Morquio Syndrome – a rare disorder that causes serious health problems including heart disease, skeletal abnormalities, vision, hearing loss and early death.

He has long dreamed of seeing a Leafs game live but he got much more than that when Toronto took on the Ottawa Senators at home on March 28.

Thanks to the Children's Wish Foundation and the NHL organization, Garrett and his family were flown to Toronto where he signed a one-day contract with the Leafs.

the weekend ended up being much more than they originally anticipated.

"They (the Leafs) totally went over and beyond what we totally expected," she says.

"I really thought we were just going to go to the game and meet the players and we're getting this whole itinerary of what they're going to do for him and I was, 'oh my goodness.'"

Sutherland says Garrett has been a Leafs fan for as long as he has been able to watch hockey on television and the plan has been in the works for a few years to organize with the Children's Wish Foundation a trip to Toronto to see a hockey game.

The phone call that the trip was going to happen came in mid-March giving the family only a week to prepare.

Added to this, they were not



Garrett and his family attended the game day skate, had amazing access to the players and Garrett was named first star of the game.



Garrett Gamble Jr. received a jersey signed by each Toronto Maple Leaf and was given his own locker. His favourite player Tyler Bozak, #42, just so happened to score a hat trick on Garrett's night in Toronto.

This contract included access to the Toronto dressing room and a chance to meet all the Leaf players, an introduction by former team captain and Saskatchewan native Wendel Clark at game time and the opportunity to perform the ceremonial puck drop.

Garrett was also given a special team jersey with the name G-Man and the number 42 on the back.

Making the night even more special, the Leafs defeated the Senators 4-3 in overtime and Garrett's favourite player Tyler Bozak, who also wears number 42, scored his first career hat trick.

Bozak also hails from Saskatchewan.

For his efforts, Garrett was awarded the first star of the game.

Garrett's mom Carrie Sutherland says

allowed to tell Garrett his wish had come true until two days before the big game.

"It was hard because we had to keep it a secret from Garrett for the whole week so he wouldn't know because they wanted his genuine reaction to hearing the news," Sutherland says.

"He found out March 26, we told him in front of his whole school."

For his part, Garrett says he enjoyed the whole weekend but the high point was, of course, meeting his favourite Leaf player Tyler Bozak.

And his mom adds the G-Man has been a real hit at school ever since he returned.

"He's pretty popular, he's had some sessions where he's actually signed autographs," she says.



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Be like Ray Fox, invest in our artists

It is individuals like Elder Ray Fox that make the world go round.

A community leader in numerous fields, Ray has been acknowledged for his decades of public service by being awarded the Saskatchewan Volunteer Medal by Lt.-Gov. Vaughn Solomon Schofield.

Ray has a history of service that would make most people's heads spin. He has over 20 years working in the Friendship Centre movement and is now a Senator for the National Association of Friendship Centres (NAFC).

He has dedicated his life to justice issues and improving the quality of life for Aboriginal people in North Battleford where he has served as a city councillor for four terms. He has hosted the radio show Moccasin Telegraph for years and for his overall service he has been awarded NACS (North American Culture Show) Broadcaster of the Year Award; Queen's Golden Jubilee Medal (2002); Federation of Saskatchewan Indian Nations Citizen of the Year Award (2006) and Battlefords Citizen of the Year Award (2008).

Since 2006, Ray has served with the SaskCulture First Nations and Métis Advisory Circle and that's where I first got to really know Ray. I was fortunate to facilitate a session with Ray in it.

SaskCulture and the SaskArts Board wanted to know how to better serve the community and they gathered a room of movers and shakers in the Aboriginal arts community to get feedback. Whenever Ray spoke in the group, people listened intently and with respect. His wisdom and calm delivery manner showed deep insights and patience, but he also spoke with a sense of urgency in investing in Aboriginal artists.

It would be fair to say that the First Nations and Métis Advisory Circle at SaskCulture has led to many artists in Saskatchewan accessing funding to help hone their craft and to survive with a bit of money. Those programs, because of input from folks like Ray Fox, can now

access these funds on reserve, something that was unheard of ten years ago.

Ever humble, Ray says he doesn't volunteer for himself; it is for a higher purpose.

"Volunteering is an important part of my life for several reasons, not the least of which is my son and grandchildren. I have, in my later years, become disgruntled and disappointed in the churches and indoctrination, so volunteering is my way of giving thanks to my Creator and trying to help my fellow man."

Looking to expand his public service, Ray Fox is also now the Liberal candidate in Battlefords-Lloydminster for the next federal election. He's the kind of guy you

want working for you.

Men and women in Saskatchewan are very grateful for all that he has done for the community and for our artists. Activists like Ray deserve recognition. Imagine no volunteers in the community or arts sector. Imagine.

Keep up the good work Ray. And thanks.

My Top Ten Arts moments

Can anything move you more than a powerful play or movie? That one song that captures all of your emotions? That particular piece of art that just catches your eye and says something to you? The arts are powerful and an integral part of our community and life. Upon reflection,

I have tried to capture my favourite artistic moments in no particular order. What are yours?

1. My first big concert. Supertramp in the Winnipeg Arena 1982. The Logical Song and the first time I saw people smoking stuff in a stubby little pipe. Enough said.

2. The first time I watched the movies Apocalypse Now, Ishtar and Wizard of Oz. Three favourite movies of all time.

3. Acting in the play Wizard of Oz in Grade 9. I was a general in the army of Oz and I had two solo lines totalling two words. Nailed em!

4. The first time I witnessed Andrea Menard sing. It was a Saskatchewan Native Theatre Company (SNTC) event and she sang her acapella song "Half Breed Blues". Once the song ended, there was a distinct pause as the audience gathered itself after the powerful song. She then got a standing ovation. I still get the tingles remembering.

5. Seeing the Rolling Stones in Winnipeg in 1994 and Regina in 2013. The moon over the stadium in Regina was something else.

6. Any play created by the Circle of Voices youth at SNTC.

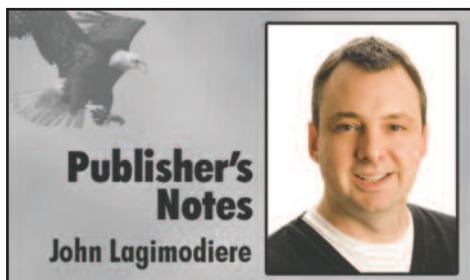
7. Meeting two Canadian cultural icons Gordon Tootoosis and Tantoo Cardinal for dim sum on 20th Street when they asked me to be on the board of SNTC.

8. The Junos Aboriginal Showcase in Saskatoon in 2007.

9. The first time I saw the Tragically Hip. It was 1990 at the Sutherland Bar, for goodness sake.

10. Witnessing The Walking With Our Sisters moccasin vamp showcase at Wanuskewin. Ten steps in I was reduced to tears.

Be like Ray, invest what time and resources you can in our artists. They make our community better, they inspire us and they give us lifetime lasting memories.



Ray Fox is the epitome of volunteerism and his contributions to the arts and his community are immense.

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Tonight I fear for my grandchildren, tomorrow I'll be strong

The landscape is gentle. The tiny church nestled against the aspen trees reminds one of the old Christian folk song: "There's a church in the valley by the wildwood no lovelier place in the glen."

The cemetery, carefully cleaned several times over the summer is pretty and people driving by have often been heard to say, "What a beautiful, peaceful looking place."

For those who go back to place flowers on graves, to pull weeds, to say prayers or to put another family member to rest, the memories are sometimes overwhelming, the pain unbearable.

There is nothing beautiful or peaceful here only a reminder of poverty, violence and senseless deaths.

Perhaps the words spoken by an elder at a recent funeral in a nearby community express best the sad narrative of community life.

"We are sorry, the elder said as he began his eulogy, that we are not able to cry over the passing of our brother but we have no tears left. This is the twenty-fifth funeral in our community since January. Of the 25 deaths, 21 were young people under the age of 20."

We were all silent, remembering and trying not to, all the new graves we

had passed as we drove past the church to the community hall. Several days later as I sat with a woman by her son's hospital bed, she talked about the number of violent deaths in our communities. The numbers are staggering.

"Fifty, in one community, 30 in another, the numbers go on and on," she said. "And I am afraid my son is going to be another one. It is not unusual to have three or four suicides in a matter of days."

Women who have joined us tell me: "Not unusual for kids to OD or get killed over a small bag of crystal meth, or be beaten to death with a baseball bat."

Not all the deaths happen in the community, the women say, but all the dead are brought home.

"These are just our young people, then there is also all the missing and murdered women and we haven't talked much, at least not yet, about the missing and murdered men.

"There is so much death everywhere it's hard to know what to do when you are trying to deal with just



keeping your family together and even harder to know where to begin."

I drove home from the hospital thinking about

all that and thought about the prime minister who believes that "we have no history of colonialism in Canada." And who also believes that we can have reconciliation without justice, that all we have to do is forgive.

Obviously no one in his family has ever been taken for a midnight ride on a cold winter night or had a carload of young white men throw Dairy Queen milk shakes at his grandmother as she walked down the street with her grandchildren on a Sunday afternoon.

Has never been followed around a store or asked to leave because "you obviously you can't afford what we have to sell." And has never had to fear for the lives of his daughters and sons.

"How do we talk to a leader who believes the violence is of our own making," the women ask.

How do we talk to Canadians about history, tell them that racism is not confined to Winnipeg that it's all

around us and that it has to stop?

I don't know I tell them.

I don't know how to do that without sounding negative, angry or crazy.

"One of those people who is always dredging up sad stories."

It's really hard to lighten up. I have been trying for almost 70 years. I was about five when I first heard someone say, "what a pretty little blue eyed squaw, it's too bad she has to grow up."

I never forgot that nor did I ever forget the woman who said it. She was considered a "nice lady" who taught Bible class to native children every summer at a nearby camp. Today I realize she just didn't know any better but it was my first encounter with violence.

Why am I saying all of this anyway? You all know this stuff. Many of you have worked for years and continue to try to create a better life for us.

Maybe it's because today I am feeling really vulnerable. I have beautiful great grandchildren and I fear for them and I wonder what I could I have done different to make a safer world for them and what else can I do?

I will be okay tomorrow, be back to my strong fierce self, but tonight I am really afraid.

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Culture, Canada and the Aboriginal Peoples

Is there a Canadian culture? If so what is it?

Where do the Indigenous people fit into this? What are our common ideals as Canadians, our values and collective aspirations? Do we have a vision of our future? It would be fatuous to suggest there will be wide agreement on the answers to these questions. So I asked My Good Friend (MGF) what he thought about the subject of culture and these questions.

We must start with an understanding of what is 'culture'. To do that we look at the views of anthropologists. A classic study published in 1952 contained more than 164 definitions of culture. More have been developed since. No one definition has garnered universal agreement. Some social scientists argue that the concept is too ambiguous, broad and contentious to be of any use.

Nevertheless, the politicians were happy to include 'the multicultural heritage' of Canadians to guide the interpretation of the 1982 Charter of Rights and Freedoms. In politically-correct circles 'multicultural' seems to have morphed into 'diversity', an empty shell that drives MGF to apoplexy, he not being impressed by word-magic to hide meaning.

Not to be outdone by the elected politicians, the judicial politicians on the Supreme Court of Canada have happily adopted the term thrown away by its anthropological inventors. This, despite the demands of precision that the law requires.

And in the process the Court has not treated fairly the 'culture' of Aboriginal peoples compared to the 'culture' of others. An example is the Mahe case where the Court said the purpose of French-language minority rights was to preserve and promote the two official languages of Canada 'and their respective cultures.'

The Court did not inquire into that culture, instead presuming its existence as a fact. On the other hand, when developing the concept of 'aboriginal rights' the Court demanded proof by Aboriginal claimants that they have a culture, and that a 'right' must be 'an element of a practice, custom or tradition integral to the distinctive culture of the aboriginal group claiming the right'.

In other words, Aboriginal people must prove, as a matter of law, that they have a culture: others are presumed to

have a culture as a fact.

The federal Royal Commission on Aboriginal Peoples (1996) recommended the recognition of the rights of self-determination and self-government of the Aboriginal peoples, and the implementation of historic Treaties and the negotiation of new ones. This view butted heads with the popular but grossly misunderstood notion of 'equality' and tackled with the concept articulated by some scholars that 'citizenship', and not ice hockey, was the glue that held Canadians together.

Does this mean that Canada has little in the way of preferred values, ideals, and collective aspirations to the extent that an abstract notion of 'citizenship' is what makes Canadian society distinct in the world? Is there a Canadian insistence on 'this is the way we do things around here', which seems to be the heart of the concept of self-determination.

MGF believes that the political elites of Canada have imagined a country which wants to be all things to all people and in the result ends up being nothing to anyone. It follows, he says, that immigrants are not expected to integrate into a Canadian culture, whatever that means, but are invited to live their lives according to their own lights.

I am not sure I agree entirely with MGF. But let me conclude. If we view a country as a living dynamic matter of the soul and heart, it would be better if Canada were to recognize its Aboriginal foundations in creating a self-image and a vision of its future. If we turn inwards and reflect upon the philosophies, the histories, the languages and the cultures of the historic North American nations of this Northern place, there is hope to build a vision of a country that will stand as a model for the world.

Today, the growing young Aboriginal population does not see itself reflected in the national institutions and aspirations of Canada. This disaffection stands in the way of a claim to universal legitimacy of the Canadian state itself. Canada should be seen as legitimate in the eyes of all its citizens.

That legitimacy can be reached not by a universal concept of citizenship alone but by the due recognition of the distinct Aboriginal foundations which give rise to the First Nations' Treaty Relationship and Riel's Manitoba Treaty for the Métis nation.



Comment
Paul Chartrand



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Meryl McMaster, *Aphoristic Currents*, 2013, Digital Chromogenic Print, 36" x 50"



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Creestar Gifts a thriving family business with a strong cultural tradition

By Andréa Ledding
For Eagle Feather News

Corinne Stevens-Belanger and her husband John Belanger hope that their business, Creestar Gifts, can help sustain their family cultural tradition of making birch bark baskets as well as build a business that supports the family financially.

The birch bark baskets are a traditional art carried on from Corinne's grandmother.

"It was because we moved home to Swan River and we decided one afternoon to visit my aunt and those baskets were on the table," said Corinne who is from the Sapotaweyak Cree Nation.

"I started making them again. I had learned as a child and it came back to me."

She says one of the perks is getting in the forest with their three kids and teaching them what she learned as a kid. Her husband gets the bark, anywhere from five to ten trees. They can only harvest birch for the baskets in a two to three month window, the spring and summer season when bark is soft enough to peel. Remaining wood is donated to people with wood stoves, usually on the reserve.

"My husband has learned how to make the traditional kind with the spruce roots but it can only be done in the spring. We pull out the roots with an awl to make the holes and we pull the spruce roots through, that's traditionally how it's done – those and the thread," she explains.

"The star is on everything we make so that's what gave us the business name."

The baskets with their distinct star pattern on top have been shipped across Canada and the U.S., but mainly to First Nation communities in Saskatchewan and Manitoba or museums and gift shops. Ideal as gifts for Elders or for special events, the baskets are finished with cloth inside and a gift of bagged cedar.

"Sometimes, conferences use our bags. Some people are just looking for Aboriginal artisan work too."

Via their website, orders can be placed for a variety of gifts from the birch baskets, to quilts, beautiful conference bags, muskeg tea, or tipi poles.

"If we can't keep up we also order from other Aboriginal artists from our community – starblanket makers and bag makers – so we try and support other Aboriginal artists as well," explains Corinne.

"We created our newsletter that we send out every month. We haven't done a lot of advertising we're just slowly getting known. It's just been word-of-mouth."

Their children are aged 11, seven, and five and Corinne is open to teaching other family members – nieces, nephews and cousins – as well as contributing to culture camps when time permits. She beads as well. She and John met at the University of Saskatchewan when she did a teaching degree through ITEP, and he was in Arts & Science. They now spend all summer in the forest harvesting muskeg tea, tipi poles and birch supplies.

"Our season is short so we take advantage of it, make as many baskets as we can and try and get all we need now over the spring and summer and we make what we make – after the snow comes we have to go with what we've got," explains Corinne.

Luckily they can sew year-round to provide blankets and bags, and are now also offering Pendleton blankets sourced from the U.S. From a modest beginning the business has slowly expanded.

"It's nice to do a family business and hopefully the kids may show an interest when they get older," Corinne says.

John, who is from White Bear explains that his mom's side was Nakota-Dakota so he grew up around tipis, and then worked for the Brandon Friendship Centre harvesting tipi poles and working with a lot of tipi makers in the area who encouraged him to eventually assist in harvesting poles to spec. They are usually cut green, stored and peeled and treated as preferred - they can be sealed or just peeled and limbed smooth.

"It's something we love doing," explained John of the artistic process and the harvesting, guessing that the average basket takes about three hours to make but it's hard to say because so much time and care goes into the process as a whole, and much depends on the thickness of the bark.

After five years in business, they are hoping to expand their business even further with networking and advertising.

Visit them out at www.creestargifts.com where you can not only check out their many products but also sign up for their monthly newsletter.



John Belanger, his wife Corinne Stevens-Belanger and their children are preserving a cultural tradition of Corinne's family and have turned it into a business. Everyone in the family pitches in collecting pine poles and birch bark from local forests. The goods are often sold as gifts for elders and at conferences.









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OTC book a reminder that we are all tied to the land

Book Review: The Land Is Everything. Edited by Tasha Hubbard and Marilyn Poitras

**By Winston McLean
For Eagle Feather News**

On March 2, Treaty Commissioner George Lafond re-released his office's publication of *The Land Is Everything: Treaty Land Entitlement*, to commemorate the work of his predecessor and the first modern day Treaty Commissioner, Cliff Wright.

Cliff Wright passed away December 9, 2014. On hand at the re-release at Station 20 West in Saskatoon, was Cliff Wright's son, Lorne.

While the stated purpose of the book is to tell the story of how Treaty Land Entitlement is the story of honouring the Treaties and the legacy TLE is leaving in its wake, a consistent and underlying theme is how we are all tied to the land through Treaty.

Twelve stories relating to TLE are told in the book, skillfully edited by Tasha Hubbard and Marilyn Poitras.

While every chapter reveals deep insights about the land, Treaties, TLE, and progress, three stories stand out.

Elder Danny Musqua collaborated with Tasha Hubbard on "Treaties are Written Into the Land." By now, almost everyone in Saskatchewan has heard the phrase, "We are all Treaty people."

However, as Elder Musqua explains it, Treaty making is an ancient and sacred practice with a rich history. A story that is still unfolding.

Harry Swain's article, "Negotiating Treaty Land Entitlement" tells the inside, behind the scenes story of how the TLE agreement was secured.

This account could have been painfully dry and mind-numbingly boring.

However, Mr. Swain has a knack for weaving a story that is engaging and intriguing, often because of his ability to turn a phrase.

The chapters done by Doug Cuthand, Chief Marie-Ann Day Walker-Pelletier and Terrance

Pelletier are worth reading for they tell the stories of what went on behind the scenes after the deal was signed in 1992.

For those unfamiliar with land claims, these perspectives shed light on the mysterious reserve creation process.

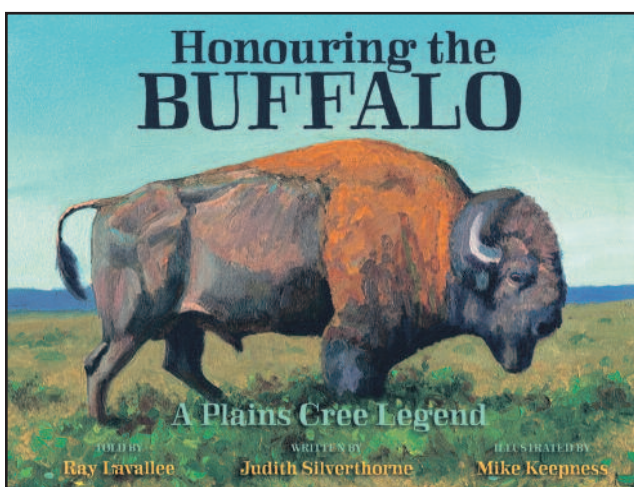
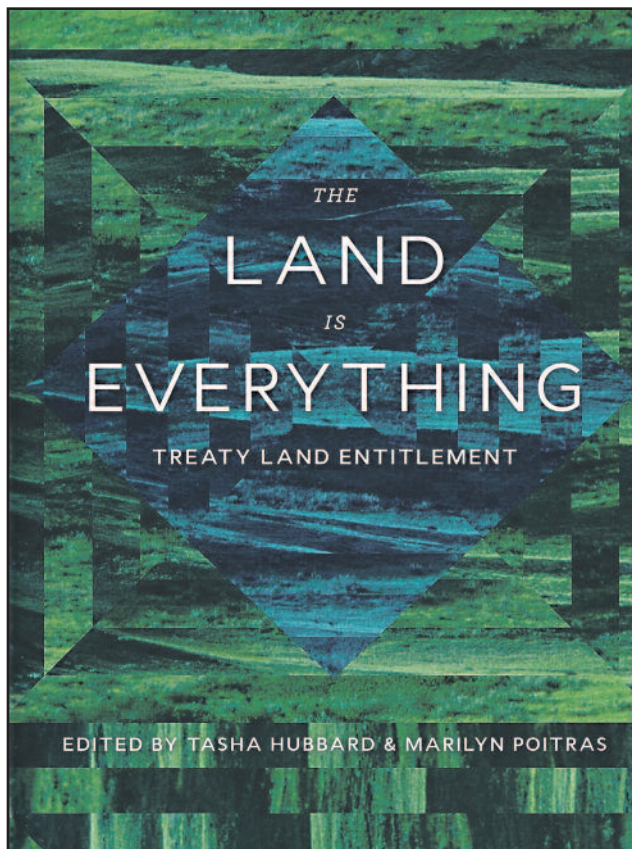
There are several more stories in Hubbard and Poitras' work. Each one has a unique and different perspective.

The re-release of *The Land Is Everything* is a testament to the fact that when people are in the right places at the right times, great things can happen.

It must have been a revelation to Cliff Wright's son to hear how his father's work set in motion something that would transform so many lives and entire communities.

By all accounts, Cliff Wright was in the right place and the right time, and we are still benefiting from his legacy.

The book is a great reminder that we are all tied to the land and that the work is not yet done creating a better future for everyone.



Honouring the Buffalo: A Plains Cree Legend

Ray Lavallee, Judith Silverthorne & Mike Keepness

"A long time ago, Our People came from the Northern Woodlands to the Great Plains looking for food," Grandfather said. "They saw that the Buffalo lived in harmony with Mother Earth the same as Our People did."

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Goulets launch long-awaited first book at FNUniv campus

By Jeanelle Mandes
For Eagle Feather News

REGINA—Husband and wife team Keith and Linda Goulet recently launched their first book together called “Teaching Each Other: Nehinuw Concepts and Indigenous Pedagogies” at the First Nations University of Canada in Regina.

“I was excited, it was a long time coming,” says Keith about their book launch. “It was a great day for us.”

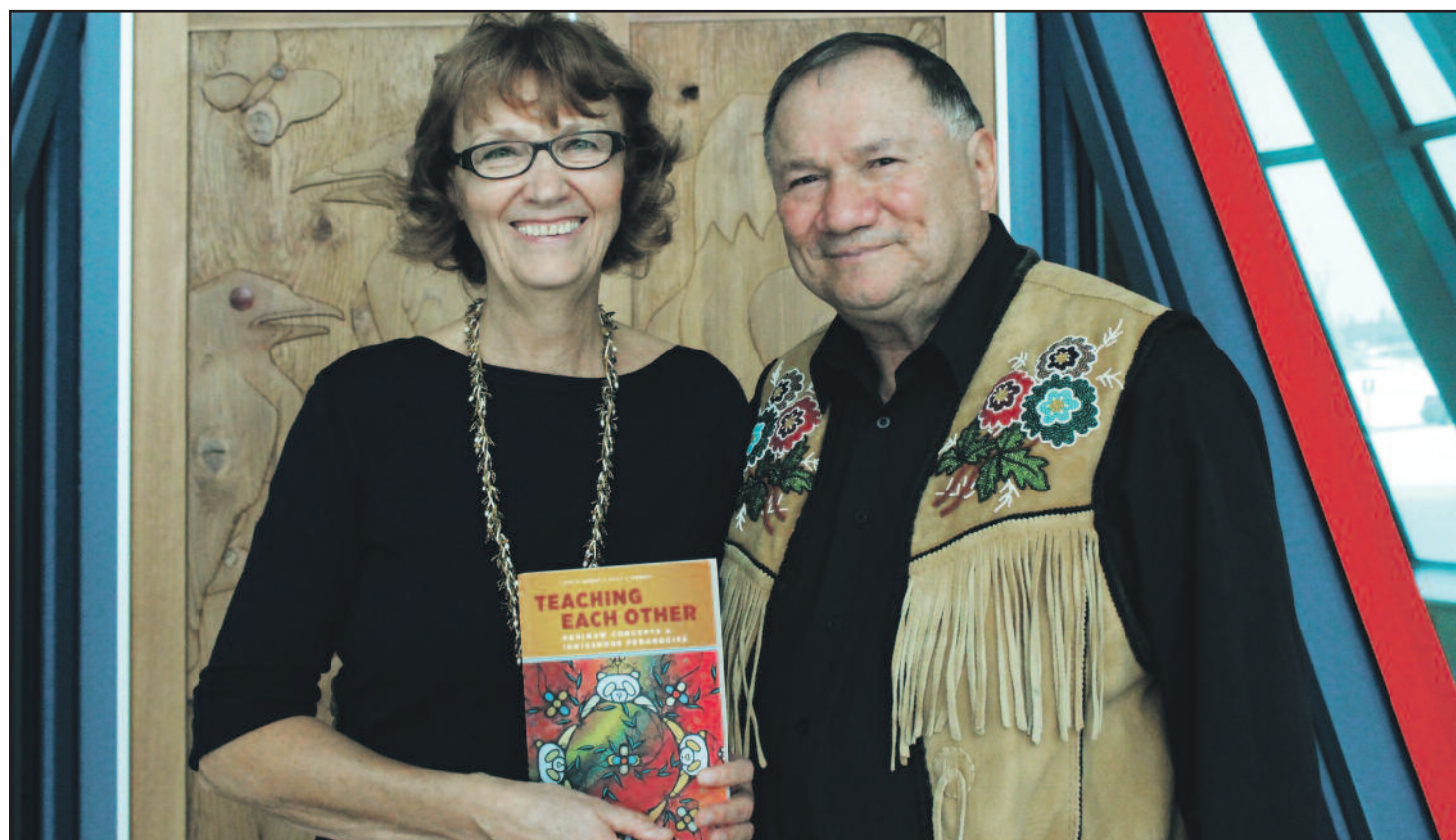
The Goulet’s have been working on the book for years and they talk about relationships in the book and the three major forms of education in the Cree language. The book is also a combination of theory and practise coming from Indigenous thinking.

The book is described as a product of thinking, interviewing, collecting stories and exploring Cree concepts as it applies to education.

Keith says a lot of people were excited about the Cree concepts and people thought only in terms of regular translation of European concepts and establishing a book on Cree frameworks of analysis which they call the determination model.

“Both Keith and I are educators and we were both teaching Indigenous studies in the North and the South. I taught students to be reflective on their teaching,” says Linda.

“We started talking about some of the Cree concepts in education and we found these effective teachers are often, without knowing, implementing Cree concepts in the way they taught in their



Linda and Keith Goulet’s book explores Cree concepts in education. It was released in Regina recently.

classrooms.”

Both authors hope readers take away an understanding after reading this book and how they work with others in education.

“I’ve used the book in a classroom already and the teachers talked about how the book reaffirmed and gave value to what they were trying to do which is often not recognized in the school system,” says Linda. “Although it’s written for educators, the principles in it are how to work together in any situation.”

Keith and Linda work won’t be stopping at this book, they are already talking about doing articles together in the future.

“I really enjoyed the book and working with my wife. We’ve worked together for so many years and having discussions is a good thing. It’s a good feeling,” he says. “One thing we talked about is an extension on the idea (on) the first phases of Indigenous knowledge and now we’re talking Cree knowledge,” says Keith.

The book is already available on Amazon and in university and college libraries.

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Saskatoon students increase knowledge of Cree language through new play

By Fraser Needham
For Eagle Feather News

SASKATOON—A group of students at St. Frances elementary school in Saskatoon are honing their acting skills while improving their aptitude in the Cree language at the same time.

The 42 Grade 3 and Grade 4 students are part of the Saskatchewan Native Theatre Production of *kiwek*, which in Cree means “go home.”

In the play, the characters are stuck in a board game and the only way to finish the game is by speaking Cree.

The actors also wear masks, dress up as buffalo and perform jigging as part of the game.

The St. Frances play is part of a three-part trilogy with versions for middle and high school students to follow.

SNTC actors Cory Standing and Dalton Lightfoot also perform in the play and assist the students with putting the performance on.

Curtis Peeteetuce says the play is inspired by the Hollywood movie *Jumanji* and he wrote it with children in mind.

“I talked with Desiree (MacAuley), the coordinator of St. Frances, and she said, ‘We want to target this for Grade 3 students to perform,’” he says. “And so at that point, not being experienced in children’s writing, I did want to try and keep the material and content of the play easy enough to understand but also challenging enough for two actors to lead.”



Students at St. Frances School in Saskatoon took part in the play *kiwek* with SNTC. (Photo by Fraser Needham)

He adds that he hopes both those who are in the play and those who take it in come away with a sense that the Cree language is vibrant, alive and well.

“I wanted to reinforce the importance of language through the initiative but doing it through arts, through theatre, and through a very fun and interactive way. And to express, not only to the children, but to our educators, that the Cree language is alive and well beyond the classroom.

“It’s alive in the

community and the kids have that future in them.”

SNTC artists Standing and Lightfoot both act and lead the students in the play.

This included leading them through up to three hours of rehearsals per day throughout the month of March.

Twenty-one-year-old Lightfoot says the intensity of the required rehearsals combined with the young ages of the kids did pose some challenges but overall the production training went well.

“I thought it was going to be hectic and stuff but they’re really good, they’re so mature – it’s just a problem of getting them focused,” he says.

“As soon as they’re focused and they know what they’re doing, it’s no problem.”

Standing, 27, says that in some ways working with children is easier than working with trained adult actors.

“It’s funny because when you come from professional acting, then you come work with kids, it’s a complete opposite thing,” he says.

“But then they (the kids) don’t have the inhibitions, they’re not scared to do things creatively.”

Donna Wapass, a Grade 3 teacher at St. Frances School, says her students receive about an hour of Cree language instruction per day so making the move to doing an introductory play in the language is not a big jump for them.

“For this grade it would be natural because it’s something that we use every single day,” she says.

“They’re very comfortable with the language and it’s a great opportunity for them to actually showcase the language.”

The students performed a workshop of the play from March 24-26 at St. Frances.

The school received an ArtsSmarts grant from the Saskatchewan Arts Board to assist with putting on the production.

Music takes them around the world

• Continued from Page One

He reached out to Gladue and they have been performing together ever since.

Gladue started singing early, and when he was 16 he joined the Waterhen Lake Juniors drum group and discovered the kind of singing he does now.

“I would be nowhere close to where I am today without the encouragement I’ve received,” he said.

Chamakese, who still lives in his home community of Pelican Lake, came from a family of music. His mom and dad sang at ceremonies and all of his brothers sing.

The flute came later when he learned the Lakota origin story. The flute was used as an instrument to play love songs. Using a hollow branch from a cedar tree that had been carved out by a woodpecker, a young man was able to woo a girl he loves.

Their first performance together was at the Banff Centre for the Arts, but the music has taken them across Canada and the United States and as far away as Scotland.

On a trip to Northern Ontario, in 2012, they were on a tour of three fly-in First Nations. They had left their luggage at community number two because of weight restrictions, so when the snowstorm came up and planes couldn’t fly, they were stranded without most of their belongings. It turned into quite the adventure, one Gladue and Chamakese both mention first when asked about touring experiences.

“We had a lot of time to connect with the community and to learn about their stories and we realized that a lot of their stories are very similar to the ones we

have back home in Saskatchewan,” Gladue said.

Chamakese said it helped him to see a discrepancy with how many of our First Nations community are treated, but also showed him the resiliency of people.

“Another thing is it helped me to appreciate what we have here,” he said.

Along with a love of music and enriched lives because of the people they meet through performing, Chamakese said they tour and play because they want to reach out, especially to youth.

“The most important (message) is that we are proud of who we are and of where we come from. Being *nêhiyaw* (a Cree man) is not a hindrance. If anything, it’s the most uplifting influence we have in our lives. That’s what I want First Nations youth to see,” he said.

“We want to show our young people that culture and language are key towards having success.”

“Above all, we hope to inspire our youth to pick up on something that will lead them down a positive path,” Gladue said.

“I really feel quite lucky to be able to do this kind of work. It isn’t really work at all, to travel and sing and talk to young people.”

Their album will be traditional music, with some contemporizing of it.

“With this album, I hope we can expand our opportunities to travel and perform and most importantly, to share a good message with people through the music we do,” Chamakese said.

“It’s a big world and I hope to see all of it. And my flute is going to take me there.”

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Cree protocol for ceremony

Part Two of a four part series by Louise Halfe

The Cree concept of ceremony is not so different, but perhaps less superficial in the English concept.

In the Oxford English Dictionary the term ceremony is defined as: 1. A formal act or set of acts performed as prescribed by ritual or custom. 2. A conventional social gesture or act of courtesy. 3. Strict observances of formalities or etiquette. 4. A formal act or ritual often set by custom or tradition, performed in observation of an event or anniversary. 5. A religious rite or series of rites. 6. The formal activities conducted on some solemn or important public or state occasion. 7. A gesture or act of politeness or civility. 8. Formality.

Ceremony is a prescription for spoken or unspoken modes of dress and behavior that one adheres to.

The idea of ceremony carries with it the implication that without these traditional modes one could not have celebrations or laws to abide by, and chaos would prevail.

They direct social conduct and instill order and values that enhance and bring meaning to one's life.

Protocol is derived from the Latin protocollum, which means "the first sheet of a volume."

In Greek, protokollon is the "first sheet glued onto a manuscript." It is essentially the same and marks the beginning to something of more depth and substance.

These words, in both Cree and English, have an ancient origin and still have value in the here and now.

Spirituality is a companion to the sensual. We explore and discover and analyze through our five senses.

The eyes or miskîsikwa which means "big heavens," or "infinite heavens" have the capacity to see more than appearances.

The mouth, – mitôn, not only tastes, eats, ingests and regurgitates life, we spill from our mouths what we have thought and learned.

The nose, – mikot, pinpoints odour, and helps us determine the direction and place of the scent. It works alongside the eyes and the ears, it sends out feelers to absorb the scent and aura of another entity or being.

The ears, – mihtawakaya, implies a "digging through the tunnel to receive the information." In essence the ear acts as a "gut" as it discerns and digests what it hears.

The hands, – mîchîciya, are the "feelers of skin attached to muscle, the heart and the rest of the body," – miyaw. The hands carry out the directions from the other senses.

It is not surprising then, that a sweat-lodge is shaped like a cave, a lodge, or den. In native spirituality, nêhiyawak receive their gifts and their teachings from the earth, plant, insect and animal life around them.

Interestingly, "the word for animal is derived from animale meaning animated which comes from the world anima or soul. Animals are those not only whom we share this earth and this physical universe of space and time, but also with whom we share a soul." Visions or visitations are received through the Vision Quest, the Sun Dance, and other ceremonies as well as in dreams. One becomes aware of their pawâkan through deep observations during one's participation in ceremony. The pawâkan is one's dream-spirit and helper. In essence, "animals line our souls" and yes, our physicality.

The tipi – mîkiwâhp, "where one sits and sees from," may be a decorated structure that enfolds, akin to a nest or a hive. It is shaped like a woman, she is full and circular. Originally animal skins dressed her skeletal frame.

The tipi poles extend from the ground into the sky, as if her arms hail the heavens in prayer. Each pole represents a principle and together the values and morals of the culture.

Each peg that is inserted into the ground provides steadfastness and are "grounded" in duties and beliefs. The doorway, in essence, is the vaginal opening to the womb.

It is from this hearth that women share their teachings and their place in the universe.

(Next month Cree concepts of ceremony and protocol)



LOUISE HALFE

Judge orders MNS to hold legislative assembly by June 19

**By Fraser Needham
For Eagle Feather News**

A Saskatoon judge has ordered the Métis Nation of Saskatchewan to hold a legislative assembly no later than June 19.

In a written ruling issued April 6, Justice Brian Scherman says he can find no legitimate reasons why the MNS would wait until the fall to hold an assembly



DOUCETTE

Gerald Morin voted in favour of waiting until September to hold a legislative assembly in Yorkton.

MNS President Robert Doucette brought forward the Court of Queen's Bench application arguing for an earlier assembly date.

He hailed the judicial decision and says

when such a meeting has not been held for a few years.

In January, a faction on the Provincial Métis Council led by Vice-President

it is now time for the MNS to move on.

"Let's get all of our committees together and I'm willing to work on all the committees," he says. "And I'm willing to work with them and let's get that June 19 MNLA and let's get our direction from our people."

Doucette and certain members of the executive have been locked in an internal battle with Morin and members of the provincial council for more than two years.

The MNS has had its federal funding cut since last November for failure to hold a legislative assembly over the last few years.

Due to financial difficulties, the organization's Saskatoon office closed its doors in late March.

Doucette says all of these problems combined show the strong need for the MNS to bring in constitutional changes at the next legislative assembly.

These changes should include removing the power of the PMC to set the dates of legislative assemblies and putting these dates in the constitution so they are not subject to political jockeying, he says.

Gerald Morin could not be reached for comment.

Saskatchewan Native Theatre Company Presents Indigenous Art Auction Annual Fundraiser



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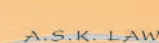
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Examining the stages of the Facebook breakup

While I don't revel in other people's drama, if you insist on playing it out in a public place like Facebook or the junk food aisle at Wal-Mart, I will reluctantly enjoy it.

I've observed many breakups over Facebook and I've noted that while each breakup is its own special snowflake, they generally go through the same stages.

The first stage is the pre-breakup or complaint stage. One of the partners will post an "innocent" question on Facebook such as, "Do you think it's okay for your partner to go out every weekend but then they get pissed when you do it?"

Friends will give the question the same attention that we should be giving cold fusion. People who don't like your partner will be harsh and post stuff like, "What did that idiot do this time?"

People who like you – like "like you-like you" will post something like, "You deserve better cuz you are amazing."

And then they'll click through your pictures and leave dozens of flattering comments. People who don't give a crap about either of you will watch from afar and wait for the mayhem to get worse. Because, it always does.

Experienced Facebookers will now click to your partner's page to pick up the other thread of the argument. A similar question will be posted on that page like, "Do you think it's cool when your partner posts stupid things about you on Facebook like an asshole?" It's a rhetorical question, of course, but people will still jump into the debate.

After the public consultation, the next stage is the breakup which is usually reflected in incorrectly philosophical posts like, "All's good that ends well," or, "What doesn't break us makes us younger," etc.

The post is designed to engage the reader's interest but is also broad enough that you don't know the poster's



feelings on the subject. So, even though you suspect they are laying face-down on their bed ugly-crying into a dirty pillow – you can't actually be sure. This post is followed by the anticlimactic change in status from "In a relationship," to "Single."

Next the person enters one of my favourite stages, the "Working on Myself Stage." This involves taking up positive activities and dropping all those bad habits that your partner wanted you to work on in the first place. Party animals quit drinking; homebodies start going out and everyone hits the gym. Facebook status updates will now look like this:

"The gym is my new home!"

"Just ran the furthest I've ever run!"

"Why doesn't everyone hit the weights every night?"

(Probably, because we're too busy hanging with our partners.)

These status updates are profuse with enthusiasm and exclamation points. They are accompanied with selfies taken at the gym. These updates prove to their old partner that they got it going on or that they will have it going on in a few weeks at least (or months depending on far you let yourself go). They also advertise their newfound fitness to new suitors which is why this stage is also known as the "Trolling Stage."

After the fitness boost runs out, then the ex-lover starts

to feel the bite of loneliness. As someone who has spent a great deal of time alone, I take particular interest in this stage. It's pathetic to see how relationship-people fall apart after spending two weeks alone when I've lived through winters of loneliness that were Game of Thrones long. Wimps.

This brings me to the fourth stage: posting motivational quotes. Some people post biblical quotes, usually from the Book of Job like, "For God said, let there be pain and suffering, and to break up the monotony, agony."

If it's a woman, she may post pictures with Native women clad in buckskin dresses standing under waterfalls with captions like, "Love yourself first; let the sacred water wash over you with love." Or something else just as vomit-inducing.

My least favourite is when people post their own poetry – it's unnecessarily cruel – why should everyone else suffer just because you are? Keep your odes to yourself.

These motivational posts will continue for a long time and some of you might lose your patience and hit the "Hide all posts from this dork" button.

But if you're patient, you'll get to see the fifth stage – the "Dating Stage."

This stage happens in coquettish bursts. You'll see jokes being posted, some great selfies, and self-deprecating stories: "rollerblading with my dog, he's clearly better than me!"

After a few weeks of this forced gaiety, you'll begin to miss your depressing Facebook friend. And then finally it happens – the selfie featuring the new partner. If the person turns out to be a dud, this picture will disappear so fast that you'll think you dreamed it.

But if they are a keeper, then within a few days the status will be changed to "In a relationship" and there it will stay – until next time at least.

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United Way of Saskatoon and Area is investing knowledge and resources into building strong communities; helping kids be all that they can be; and moving people from poverty to possibility.

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Young trapper loving the lifestyle

By Tiffany Head
For Eagle Feather News

Hunting, trapping and fishing has always been the traditional way of life for First Nations people.

This lifestyle has been dwindling as more First Nation's people change how they live and depend more on technology.

Trapping has slowly becomes a dying practice as fewer younger generations lose interest in the traditional way of caring for themselves and their families. One young woman from Shoal Lake Cree Nation is taking on the task of preserving tradition.

Shana Lathlin, 19, who graduated from high school in June of 2014, hopes to pursue her dreams of policing. In the meantime, she is attaining an appreciation for her culture through trapping and hunting.

Lathlin made a choice to learn how to trap and hunt from her uncle, Michael McLeod, who was keen on acquiring an apprentice to pass on his knowledge to.

She started trapping and hunting in October 2013 and loves learning about the lifestyle and understanding how her ancestors lived in Shoal Lake as trappers and hunters.

"The long walks, the excitement of catching an animal and setting the trap," said Lathlin about how she got fascinated with trapping.

The first year she trapped she was recognized with a Youth of the North Award, from NSTA (Northern Trappers Association of Saskatchewan).

She gave a speech at their convention

and thanked the people who supported her in her instruction and for the recognition she received from the NTAS.

She was also interviewed by MBC radio, in Cree, to tell her story of learning how to trap and helping her uncle how to teach others.

She's learned three kinds of traps called leg hold traps. They're for trapping smaller kind of for animals like martens and mink. Sometimes she catches birds on her traps as well.

"It took me a day to learn how to set traps, they're easy to do, but it takes a lot of practice. It takes me five to ten minutes to set a trap," Lathlin said.

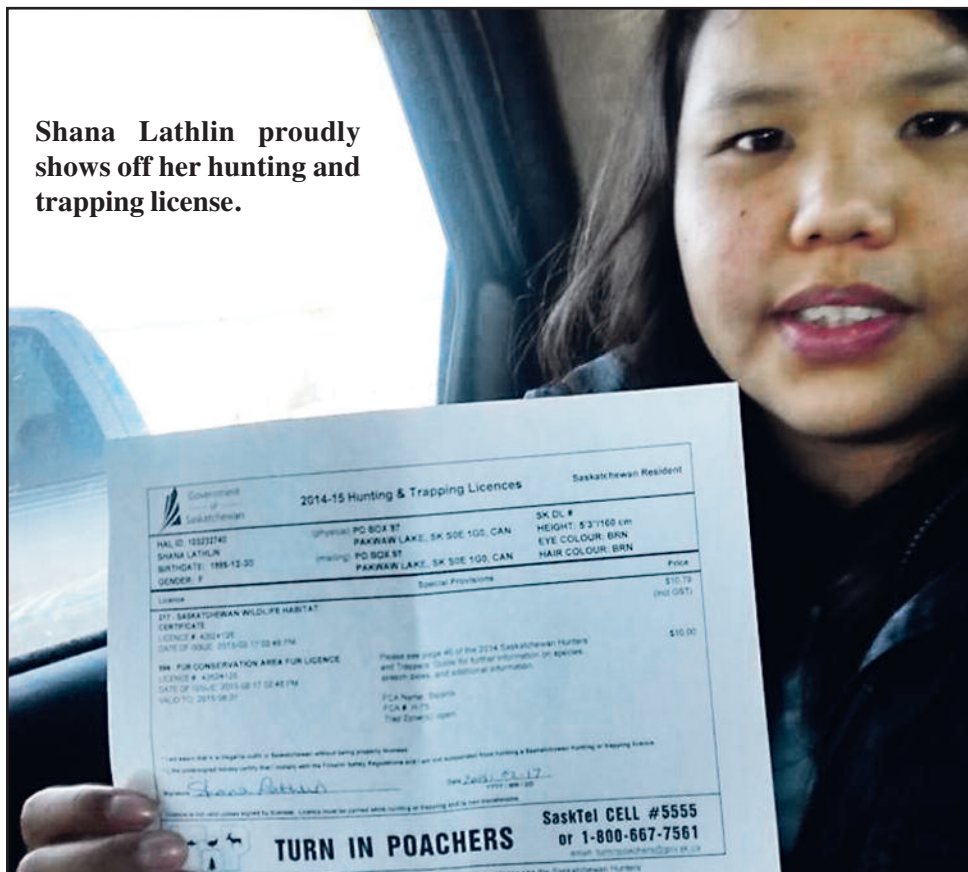
She is learning more about the bigger traps for the bigger animals like wolves, which they have set once but did not catch anything.

She accompanies McLeod when he takes a few boys between the ages of nine and 12 to learn how to trap. She is a helper and that is what she does for her part-time job is a parent aid at Nechapanuk First Nations Family Services.

She has improved in her trapping this year and had made a profit with her furs as last year her and her uncle did not catch any animals to sell. This year she received \$860 for 12 martens and two lynx.

Lathlin is thankful for all the knowledge she has received from her uncle and continues to be a role model in her community. She and her uncle continue to teach youth about trapping in order to revitalize the art.

Shana Lathlin proudly shows off her hunting and trapping license.



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Prolific beader struggles to keep up with demand

By Linda Mikolayenko
For Eagle Feather News

LA RONGE – Robertson Trading in La Ronge has a hard time keeping up with the demand for beadwork supplies, and we know who is to blame.

“It’s my fault,” says Ida Tremblay with a smile. “I’ve taught half of La Ronge to bead.”

Tremblay is regularly called upon to introduce beadwork to students in local schools, and over the past number of years, she has also conducted popular evening classes for adults. In February, 18 people registered for the opportunity to create, under her guidance, their choice of mitts, mukluks or moccasins over a period of 11 sessions at Churchill Community High School in La Ronge. This past fall, she also led a class at Gordon Denny Community School in Air Ronge.

“For a while, there was hardly anyone doing it,” says Tremblay, so she is pleased to see the renewed interest in this traditional art.

Most of the participants in the adult classes are non-Aboriginal and most are women, although she notes that in her fall class, one man made a pair of mitts. Mitts are a good project for beginners, she says, while mukluks are quite a big job. Moccasins are the most popular, however, as they can be worn year-round.

A member of the Lac La Ronge Indian Band, Tremblay has had a long reputation for excellence in beadwork. The Saskatchewan Arts Board has recognized her talent with Creative Partnerships and Indigenous Pathways grants, and a moss bag she created is part of its permanent collection of visual art. She also has no shortage of requests for custom items made with hide she has tanned herself.

“I have a hard time keeping up with the orders, so I started charging more, hoping to scare them away,” she laughs, “but that doesn’t help, because they’ll still pay whatever I ask.”

She is similarly regarded as an instructor.

“Everyone loves and speaks highly of Ida as a teacher,” says Michelle Biden, Community School Coordinator at Churchill Community High School.

“She shares her knowledge and skills openly. They love her stories that come out between the teaching.”

In addition to organizing the classes, Biden has embraced what is a new art form for her, and is working on her first pair of mukluks.

For Tremblay, it is important that participants leave with the ability to create beadwork items on their own, so she insists that they practise patterns before they start their class projects.

“I show them how to cut their patterns from the size of their feet,” she says.

Still, she has had women take her classes three, or even four, times, so she takes advantage of the more experienced ones in her classes to help her pass on the skills to the beginners.

Passing it on is what is important to Tremblay.

“I wish more Aboriginal women would come to my classes,” she says, although, whenever she can, she is just as happy to help individuals who come to her home for patterns or instructions.

What keeps her motivated in introducing new people to the art of beadwork, she says, is “the satisfaction that I get from knowing that they will continue.”



Ida Tremblay shows a sample of her beaded moccasins at an adult mitt, moccasin and mukluk making class she leads at Churchill Community High School in La Ronge. (Photo by Linda Mikolayenko)

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Saskatoon to host 2016 World Indigenous Business Forum

**By Fraser Needham
For Eagle Feather News**

SASKATOON – Aboriginal business leaders from around the world will have an opportunity to share their ideas at an upcoming forum in Saskatoon next summer.

The city has been selected as the site of the 2016 World Indigenous Business Forum.

The forum, which is expected to attract about 1,000 delegates, will be held at Teachers' Credit Union Place from August 25-26 next year.

It will be co-hosted by the Indigenous Leadership Development Institute and Saskatchewan First Nations Economic Development Network.

This will also be the first time the event has been held in Canada.

ILDI President Rosa Walker says the forum will provide a tremendous opportunity for Saskatchewan Aboriginal organizations to showcase their economic development projects and learn from others.

"I'm going to give you an example of what happened in Guatemala (site of the 2014 World Indigenous Business Forum)," she says.

"We were able to introduce a group of Indigenous people from Chile to West

Bank First Nation and as a result they now are entering into a partnership to do some solar energy projects.

"Our whole goal is not only to create a network but to get something meaningful out of it. So, I think in Saskatoon we're pretty confident that's going to happen."

She adds a very competitive bidding process to host the forum takes place but the selection committee was sold on Saskatoon after seeing a strong presentation from Gilles Dorval of the City of Saskatoon and Milton Tootoosis from the Office of the Treaty Commissioner.

"Their presentation was so amazing. They highlighted the economy, they highlighted partnerships between governments and Indigenous people here in Saskatoon and the goodwill."

Dorval, Saskatoon's director of Aboriginal relations, says local government believes the city has a lot to offer international visitors in terms of highlighting Indigenous economic development.



GILLES DORVAL

"We've got a lot of good things happening in the Aboriginal community, both First Nations and Métis, from an economic perspective," he says. "We're leaders in the development of urban reserves and the involvement and engagement of our First Nations communities in our growing community of Saskatoon."

The event costs about \$600,000 to put on, of which the City of Saskatoon has agreed to invest \$150,000.

Walker says the remaining amount will be generated through registration fees and sponsorships.

An international Indigenous music festival will also be held in conjunction with the business forum.

Festival organizer Curtis Standing says they hope to attract about 1,500 people to this event with a focus on Saskatchewan talent.

"It's going to be worldwide but we also want to highlight a lot of our own local people because a lot of them tour and are featured throughout the world and we want to let people know – visitors that are coming to Saskatchewan, Saskatoon – for the event that we have our own people here we want to highlight, expose the talent," he says.

The first World Indigenous Business Forum was held in New York City in 2011.

It has also been held in Australia, Namibia and Guatemala.

The 2015 forum will be held in Hawaii.

Co-chairs for the Saskatoon event include Whitecap Dakota First Nation Chief Darcy Bear, Lac La Ronge Indian Band Chief Tammy Cook-Searson and former Saskatoon StarPhoenix publisher Marty Klyne.

Alberta teams win Lawrence Weenie Cup

ENOCH CREE NATION, TREATY SIX TERRITORY – Both teams in the Senior Rec and Masters divisions hailing from Alberta came from behind and played three games back-to-back on Sunday to capture the coveted LWC Championship title.

In the Senior Rec All Reserve Division, it was the Enoch 440 team that battled back from the B side of the draw to defeat defending champions Witchekan Lake Bisons by a score of 5-3 in the A-B final.

Enoch squeaked by Peter Ballantyne earlier Sunday by a score of 2-1 to earn a berth to the championship game.

Witchekan Lake Bisons had easily handled all their opposition cruising as winners of the A side before meeting the high flying Enoch 440 squad. The Enoch team had the momentum going in their favour and the Bisons could not stop the avalanche led by former Medicine Hat Tigers forward (Tampa Bay Lightning draft pick) Darren Reid.

"Enoch simply had the momentum and the loud home crowd on their side in the old barn," said LWC Founder and organizer Milton Tootoosis.

"With some stellar goal tending by Blake Morin, a few good bounces and it was all over" he added.

With Saskatchewan star forwards Trent Campbell and Aaron Starr, the Witchekan Lake Bisons raised the bar and the much anticipated final by the two reserve teams.

"The game could have gone either way with so much offensive power, speed and solid goaltending" said Tootoosis.

"In short tournaments like this anything can happen in one game finals," he said.

Reid was chosen the MVP for the Senior Rec Division.

In the masters division it was Saddle Lake Warriors upsetting the Playboys in the A-B final. Mike Ball lead the Warriors with a three goal performance in the one game winner take all final.

The Playboys, led by Jason Ahenakew and Dean Gerrard, could not connect enough to finish off what appeared to be a sweep after easily winning the A side and trouncing the Warriors earlier on Sunday morning. Ball was chosen MVP for the masters division. This was the first time the LWC tournament was taken

outside of Saskatchewan borders after moving it around Saskatchewan over the past fourteen years.

"Moving the event to Enoch this year proved a big hit for Saskatchewan teams. Seventy per cent of the clubs travelled from Saskatchewan to Enoch this year which proved that the River Cree Resort and Casino and Edmonton is a much desired destination and a nice change," said Tootoosis.

The LWC committee is already planning for LWC XVI and a location will be announced in the months ahead. Team managers, players and fans are encouraged to visit the new website www.lwctomahockey.com



The determined Enoch 440 team came back from the B Side to win the Lawrence Weenie Cup.

First Nation Resource Centre database aims to link Aboriginal job seekers with employers

By Fraser Needham
For Eagle Feather News

Clarence Louie says Canada needs to do away with what he calls the “rez culture” of chronic unemployment on First Nations reserves.

“What I’ve seen is if you have a household where at least somebody’s working, chances are that teenager’s going to grow up working,” he says.

“But when I look at the things happening across this country, especially in B.C. where the high apprehension from the Ministry of Children and Families and the high suicide rates – all the social problems – a lot of it, when you look back into that household, unemployment was the biggest problem. It started the domino effect of all that other stuff.”

As such, the chief of the highly economically successful B.C.-based Osoyoos Indian Band says the country needs to be putting as many resources as possible into fighting high joblessness numbers on First Nations reserves.

And Louie says a Saskatoon company may just be on the right track in terms of accomplishing this goal.

The Osoyoos band chief was the keynote speaker at an Aboriginal business conference in the city on March 25 hosted by the Saskatchewan First Nations Resource Centre of Excellence.

The Centre has developed an online database called Export which aims to link Indigenous job seekers, businesses and corporate Canada together which Louie says is a great idea.

“Corporate Canada through multimedia, or however it’s done, in this case it’s a website where our people can put their resumes and our people can look up companies that are looking for workers – this is awesome,” he says.

Resource Centre CEO Sheldon Wuttunee says there are currently a number of large gaps in terms of Aboriginal labour force data and information on Indigenous businesses.

For example, Statistics Canada does not track on-reserve unemployment numbers.

He says the Export online portal could go a long way in eliminating these gaps and stimulating Aboriginal employment.

“With Export, we’re going to have an opportunity to be able to generate and obtain that data and then certainly look forward to managing and marketing that data moving forward.”

About 250 people attended the Linking Industry and Community Conference at Teachers’ Credit Union Place.

The Saskatchewan First Nations Natural Resource Centre of Excellence has been in existence since 2009.

Clarence Louie has been elected chief of the Osoyoos Indian Band ten straight times dating back to 1985.



Sheldon Wuttunee, CEO of the Saskatchewan First Nations Resource Centre of Excellence announced the launch of Export, a web data base that will link Indigenous job seekers with employers.

(Photo by Fraser Needham)



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The creative process of our most dangerous columnist

John L: It is with high-esteemed humbleness and great rumbling of eyelids that I give you yet another chronicle from the Dashing Chronicles. Ladies and gentlemen, grow a pair and slap them together for Eagle Feather News' most dangerous columnist, Dirk "The Nads" Dashing.

Dirk: Thank you John, it is always a pleasure to manifest myself in these lofty pages of your newspaper.

John L: I really have to stop reading the introductions you give me. I always feel a little dirty afterwards.

Dirk: Introductions? What introductions? Whatever do you mean, John? But next time, please use the James Earl Jones voice I pictured you using when you read what I give you. My readers need the full effect.

John L: Yeah, sure. At any rate, as you know this edition of Eagle Feather News features stories on arts and culture. In my travels I have had many readers ask, where do you, Mr. Dashing, find your inspiration as a writer?

Dirk: A wonderful question. One that has many answers, and so much truth, that they are varied and many in number, that they light like the winds over Venus, and Pluto's banana whipped fires ...

John L: I'm going to stop you right there, Dirk. Your last column on "What Women Want" started off that way and it went nowhere all the way through. If there is an answer, let's have it.

Dirk: All right. To illustrate my creative process, I must paint you a picture, and you must bear with me for it is a ritual as mysterious as it is monthly.

John L: Already, I am afraid I asked.

Dirk: Imagine if you will, you are on a boat, riding a majestic white stallion, floating in all three directions, both at the same time. Like a matchmaker

I must paint you a picture, and you must bear with me for it is a ritual as mysterious as it is monthly.

with sturdy red pillows, you are transported to a vast and unending pancake ... you know the kind, with chocolate sprinkles and candles...

John L: Yes, I am sorry I asked ...

Dirk: ... and a vision comes upon you, like the carpeting of a discount lawyer's office. It is at once grand, and tasty, like so many ketchup bottles

lining the moonlit sky. The eyes water, elbows get itchy, and my pen shakes because it senses the mood.

John L: ...and?

Dirk:

John L: Dirk? You

there?

Dirk: Yes?

John L: Well, what happens next?

Dirk: What happens next, what? What do you talking about?

John L: The eyes water, elbows get itchy, and your pen shakes because it senses the mood. Finish the process. What happens next?

Dirk: Sorry, John. I must have drifted off in my mind tub with Halle Berry and my copy of Steven Hawking's A Brief History of Time. That happens a lot you know.

John L: Um. Are you going to finish telling us about your creative process?

Dirk: What? I can't share with you my minds' fantastic wheelings and dealings. It's far too dangerous. That kind of knowledge might lead to boobs getting scuffed, or eclipses over Cupar. I won't do it, John.

John L: Dirk, we are not asking you to reveal all your secrets. Just a broad description for aspiring writers who want to do what you do.

Dirk: John, even I don't do what it is that I do. It would be like opening Pandora's zipper, like unleashing Rosie O'Donnell or Stephen Harper upon each other to make the next generation of robot-turnip hybrid. I won't do it, I can't do it, and I won't do it.

John L: There you have it, Eagle Feather readers. Our best columnist ... in the discount category.

Dirk: Oooooo, nice one John!

Dirk says, As I lay there on the floor, my body covered in whipped cream and chocolate syrup I heard those inevitable words ... "Clean up on aisle 3."



AFCS symposium exposes youth to successful Aboriginal leaders

The Aboriginal Friendship Centres of Saskatchewan (AFCS) recently hosted the second Annual Saskatchewan Centre of Excellence Aboriginal Youth Leadership Symposium at the Radisson Hotel in Saskatoon.

This project supports the work of AFCS, who strive to improve the lives of urban Aboriginal people across

Saskatchewan by providing culturally-relevant programs and services.

The symposium brought 16 Aboriginal youth from across the province, between the ages of 19-29, to work and learn from successful Aboriginal leaders in areas such as finance, governance, leadership strategies, wellness and traditional knowledge. The week was designed to be intimate, to inspire, and to give each youth the attention they deserve.

Facilitators included former Assembly of First Nations (AFN) National Chief Phil Fontaine, Senator Lillian Eve (Quan) Dyck, Independent Artist Errol Kinistino, Thomas Benjoe Commercial Account Manager - Aboriginal Banking, Nina Wilson Co-founder of Idle No More, Cathi Wilson-Loescher UAS Regional Development Planner, Michael Linklater former U of S Basketball Captain and a special visit from Interim Chief Kimberly Jonathan.

A big thank you was also given to Elders Maria and Walter Linklater for their teachings and wisdom. Also appearing to support the youth was Member of the Legislative Assembly Victoria Jurgens.

"Being an urban First Nations Woman, I am sometimes not surrounded by positive young leaders like myself, so this symposium refreshed my hopes and dreams that our generation is on the right track to make a difference for our people," said Ally Goodwill, 25, of Regina.

"The medicine circle was also used last year where people would put something that meant something to them," added George Nahpootican.

"It was used as medicine for the week and I think that's a great concept. Don't change that."

The AFCS wanted to thank their sponsors Aboriginal Affairs and Northern Development Canada, Feder-

ative Cooperatives, Saskatchewan Indian Gaming Authority, Royal Bank of Canada, and the Ministry of First Nations & Metis Relations for funding AFCS to make the symposium an annual event.



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Saskatchewan Métis boy shows strong aptitude for Irish dancing

By Fraser Needham
For Eagle Feather News

Caleb Arcand-Hawryliw may come from Métis heritage but he has taken a real shine to traditional Irish dancing.

The 13-year-old boy, who hails from Vonda, about 50 kilometres northeast of Saskatoon, is one of a handful of people from this province who competed in Montreal last month at the World Irish Dance Competition. Arcand-Hawryliw placed 30th in his age group of 12-13-year-old boys.

He also competed at the world competition in London, England last year giving him his first taste of the vast amount of experience needed and what this level of competition entails.

Arcand-Hawryliw placed second within his age group in the Western Canadian Irish Dance Competition in Calgary last October which qualified him for this year's world competition in Montreal.

He also plans to compete in the upcoming North American Nationals to be held in Providence, Rhode Island in July.

His mother, Jeanette Arcand-Hawryliw, says there is a long tradition of dancing in the family so she is not surprised Caleb has taken it up competitively.

"Just within his school he started when he was five but he'd been dancing long before that," she says. "My sister-in-law was a competitive dancer,

my mom, my sister and I all did it recreationally – so, I guess he's pretty much been doing it since he could walk."

She says in order to compete at the highest levels of dance, Caleb needs to put in countless hours of practice weekly both at Blakey School of Irish Dance in Saskatoon as well as on his own at home.

"He's at practices at least three times a week. Right now, his heaviest days are on Monday, he goes for 5:30 p.m. and finishes at 10 p.m. And then there's the practice at home in between all his dance classes and he has to be able to come back and show that, 'yes, I've worked on what you told me to work on and we've improved it.'"

She adds her son really got a taste of how intense international competition in Irish dance is when they traveled to London last year and Montreal was much the same.

"It (London) was a shell shocker is what it was. So, for us to go there it was already a big city to start with and now you have upwards of 30,000 Irish dancers all in this one city competing for the top of their age category. It was intense."

For his part, Arcand-Hawryliw says he tries to keep an even keel before dance competitions but admits at times he does get a little nervous.

"Sometimes when I'm by the side of the stage I feel like I'm going to puke but I actually don't," he says.



Thirteen-year-old Caleb Arcand-Hawryliw has already had a taste of international competition.



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