

Straight Up Feather ★ Indi City ★ Moonstone Creation

NEW ★ TRIBE

magazine

INDIGENOUS
INCLUSION
PROGRAM (IIP)
**INSIDE
LOOK**

**A WARRIOR'S
JOURNEY ART
INSTALLATION:
REFLECTIONS**

AR

From Colonized to
Decolonized...

A
WARRIOR'S JOURNEY

IN THIS ISSUE

Reconcili-ACTION ★
Book Review ★
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INDIGENOUS AR+
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COVER
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Hey, you! Tell us what you think. Email your feedback on your favourite article, something that really sparked your interest or made you shake your head...we want to hear it all! Email info@usay.ca and your comments could appear in the next issue of New Tribe Special Edition. You can also visit us on Facebook to share your thoughts and future story ideas.

ABOUT THE COVER

The cover photo and related augmented reality (AR) content of this issues is inspired by Indigenous people's journey from colonized to decolonized. The intention is to explore ways in which we can mobilize diverse people to discuss social justice issues and actively become changemakers in their communities.

Cover model Chaz Prairie Chicken exemplifies an upcoming leader and changemaker in his community. A strong advocate for the Indigenous and **LGBTQ2S+** communities, Chaz expresses his unique viewpoints to create positive change among those around him. At USAY, Chaz is quick to be part of any project and ensures that the voice of the youth are strongly encouraged and heard. He is a true asset to USAY and to the lives of the youth he has worked with.

GET USAY'S AR APP

Whenever you see the **USAY AR logo** scan over the page with your device with the app open, then watch the image come to life. Make sure your ringer is on and volume is up. Now, flip through this issue of New Tribe Magazine and have fun searching!

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WELCOME

EDITOR'S NOTE



They say that good things come to those who wait. We've waited almost six years for another Special Edition of New Tribe Magazine and I can promise you this; this issue is a good thing. No. It's an amazing thing. Amazing because of the incredible contributors who stepped up and out to share their thoughts and feelings on heavy issues. Amazing because of the forward thinking, change-making vision of the folks at USAY who continue to challenge themselves and us to do better, be better and work together. Amazing because of the introduction of augmented reality into the pages of this publication, download the USAY AR app and you'll see what I'm talking about. Many of these pages literally come to life and speak louder, deeper and with more meaning than ever before. Amazing because we know that after you're finished reading this issue, there's another one waiting right around the corner. Stay tuned for more information on Special Edition IV but in the meantime, we present to you, New Tribe Special Edition III, A Warrior's Journey.

Stacey Carefoot
Editor, New Tribe Magazine

NEW ★ TRIBE

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New Tribe Special Edition III
A Warrior's Journey

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Contributors
Lonnie Thomas Dixon (Straight Up Feather), Diandra Jae Bruised Head, Taylor Van Eyk, Alycia White Buffalo, Alexandra Manitopyes, Olivia Condon.

About New Tribe
This Special Edition of New Tribe Magazine (NTM) represents a healing journey, encouraging youth of all cultures and backgrounds to engage in acts of service – conversations about reconciliation, decolonization and social justice issues facing young Canadians. Readers learn to become warriors in their lives and communities.

NTM is a publication distributed free throughout the city of Calgary and beyond. NTM's mission is to promote a positive outlook on Indigenous peoples living in an urban setting by promoting information sharing within the Indigenous and youth communities.

Special Thanks
USAY would like to thank everyone who helped to make this project possible.

FOR COMMUNITY. FOREVER

Youth Council Members
James Awasis, Emma Deering, Genna Hunt, Summer Landrie, Jordan Lindstrom, Linda Marr, Jeannette Nelson, Dranden Parenteau, Michael Parenteau, Dakota Reinfort, Venus Reinfort.

Alternate Nouns Disclaimer
USAY recognizes that this document contains a number of different nouns when referring to the original inhabitants of Canada. While our preferred noun at USAY is Indigenous and we at USAY recognize First Nations, Inuit, and Métis as Indigenous People, we also honour and respect the writing and preferences of our contributors. Therefore, we have not made adjustments to their choices. We endeavour to not offend any individuals or groups with this decision.

URBAN SOCIETY FOR ABORIGINAL YOUTH

The Urban Society for Aboriginal Youth (USAY) is a not-for-profit charitable organization located in the heart of Calgary. By nurturing self-empowerment and fostering healthy collaboration and communication, USAY strives to enrich the lives of all urban Indigenous youth to ensure healthy future generations. USAY provides free services and programs to Calgary's Indigenous youth.

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This magazine deals with topics that may cause trauma invoked by memories of past abuse.
Please call the Crisis Line at 1-866-925-4419 if you or someone you know is triggered while reading the contents of this magazine.



GREETING FROM USAY

Hello readers! It has been a few years since USAY has published a special edition of New Tribe Magazine and we are so excited to present an entire issue focused on **resurgence** and **decolonization**.

These are very complex concepts, but USAY is eager to navigate the path from reconciliation to action. In our attempt to deconstruct what it means to create a resurgence movement and become decolonized people, we explored the traditions of warriors.

USAY believes that modern day Indigenous warriors will reclaim our culture, overcome our past and celebrate strong leaders who transform our communities.

This does not mean that sharing our truth and reconciling our differences are no longer fundamental to our growth from colonized to decolonized, but it does

mean that it is time to take those processes and begin to move forward.

Darien Thira wrote, "Colonization is the disease and culture is the cure," and as we begin to recognize that many of our challenges stem from one intrinsic source, it becomes our responsibility to move toward culture, actively and intentionally, as a starting point to our decolonization journey.

As part of our role in the community, USAY invites you to become part of our New Tribe and begin your journey towards being a warrior.

For more information on USAY, we invite you to check out our website at usay.ca.

LeeAnne Ireland
Executive Director, USAY

LET US RECEIVE THIS BLESSING

New Tribe Special Edition is honoured to receive the following blessing from Elder Casey Eagle Speaker.

Photo credit Indspire

"Time has arrived for Indigenous people and non-Indigenous people to walk equally as human beings."

Life itself is set with challenges in one's journey as we forge into the future applying our strengths within. Our mind, heart and spirit weaved into a braid like sweet grass. Every strand symbolizing community and personal dreams and accomplishments of what can be for a warrior to achieve levels of excellence.

In a time of resurgence we need to apply the seven sacred teachings of our ancestors to create the foundation to detoxify the colonized system, it requires Indigenous inclusion to co-create equality and fairness for all.

Time has arrived for Indigenous people and non-Indigenous people to walk equally as human beings. It is time for **RECONCILI-ACTION**. The Indigenous youth represent the future of our people and as warriors of our future it is necessary to see beyond the differences but to embrace the commonalities and parallels of all peoples.

Warriors of the past hunted the buffalo. It provided food, clothing, shelter, tools and weapons. Today, education is the new buffalo. Education will provide all that was mentioned previously but realize that the weapons are not

Casey Eagle Speaker providing guidance at the Indspire Awards in Calgary. The headdress worn by Eagle Speaker was created by his son Jesse, it was transferred to Eagle Speaker by Bruce Starlight to show his traditional leadership and community involvement.

His daughter Mary created his beaded vest; it was a gift and features the family design and Eagle Speaker's colours.

of destruction, rather to create healthy relationships to gain greater strengths for all.

Our young people are awakening to a time in history where they can write their legacy of transformation, of value, honour, equality and pride, it will take a level of humility and humbleness to create a foundation of unbreakable strength for generations to be.

Casey Eagle Speaker
(Sorrel Horse)

Colonization & Decolonization Resurgence DEFINED

Decolonize your life; practice your ceremony, live your culture, speak your mother tongue(s) and live off the land; the new war cry of modern times. Nation and non-Nation people may still be wondering, what is Colonization? Why is it so important to be decolonizing? And what exactly is resurgence?

Colonization, according to Webster's dictionary is a transitive verb: to establish a colony in or on or of. Canada is a colony of Britain; Canada has a history of colonization. It is not one specific event. It is a series of events that continue to this day. The initial discovery of the land and people living on the land, often referred to as first contact, is the beginning point of colonization.

The act of using a source such as Webster's dictionary is an act of colonization. In Canada when we uphold the ideas and practices that came with the colonizers and settlers who were predominately English speaking, written word information based, a variation of Christianity; we are engaging from a colonized point of view. Colonization is the system in which an outside set of people implement their theories as laws, colonization considers learning institutions as the baseline of valuable knowledge. Anything that does not fall within that scope is deemed primitive, nonsensical and backwards.

The Canadian government, the Royal Canadian Mounted Police (RCMP), the justice system, the education system and a variety of Christian based churches are all examples of groups that kept, some might argue continue to keep, colonization alive in Canada. A widely known example is the residential school system.

Decolonization is taking the system, which was implemented onto us forcefully, and dismantling it for what it is; patriarchal, racist and misogynist, then ultimately rejecting these systems of power. Welcoming

Living in our ways of knowing is resurgence. This can be a difficult path for many because destroying our Indigenous ways of knowing was a focal point of colonization.

room for growth, knowledge and love, singing our songs, supporting each other in Ceremony and feasting together can be considered steps toward decolonization. A community based around the value of our ways of knowing; that's decolonization.

Living in our ways of knowing is resurgence. This can be a difficult

By Alycia White Buffalo

path for many because destroying our Indigenous ways of knowing was a focal point of colonization. We have beautiful teachings that went underground and many were lost. Countless women based ceremony and songs were decimated. During the pass system on reservations, men had the opportunity to leave in small groups to hunt. Instead of hunting these men could practice ceremony away from the watchful eye of the Indian agent. Women did not have this opportunity.

Two Spirit ceremonies were also lost. We hold onto scraps of memories and stories to rebuild those teachings and practices. Indigenous midwifery and doula's are on the rise, to return birthing as ceremony to our communities. Two Spirit gatherings and pow wows are occurring; tangible, visible reminders that we are here, we survived and now it's time to thrive. Our cultures are not static.

Resurgence is Christi Belcourt and Isaach Murdock creating art to promote awareness for environmental injustices and funds for Nimkii Aazhibikong culture and full immersion language camp.

Resurgence is Angela Hovak Johnston bringing back Inuk hand poke tattoos to the Inuit community.

Resurgence is little boys wearing braids to public school. Resurgence is our bodies holding space with pride in every single arena life has to offer.



Writer Alycia White Buffalo navigates the bumpy route along Canada's historic Roads to Colonization....

COLONIZATION ROADS

By Alycia White Buffalo

Colonization Road, sounds like page one of a How-To-Colonize-this-Great-Empty-Land-With-Nobody-Living-Here manual. The manual of course is not real, sadly, the road is. Beginning in the mid 1800s, a complex network of roads, collectively named Colonization Road, were created through many regions of Ontario and Manitoba. They were meant to serve as transportation routes for settlers making their way through, and to, rich land close to abundant natural resources.

The Indigenous people who lived on or near where these roads were being created were quickly and violently displaced. One community, Shoal Lake First Nation became island bound by the aftermath of

Colonization Road when in the beginning of the 20th century, water was diverted from a lake to

“The Indigenous people who lived on or near where these roads were being created were quickly and violently displaced.”

provide drinking water to the city of Winnipeg, turning the community of Shoal Lake into an island.

Colonization Road opened a pathway for travel routes, train tracks and other thoroughfares used to move Indigenous people out of the way for settlers. Not surprising, the highest

frequency of residential schools in the area of Kenora are located near Colonization Road.

In the documentary, Colonization Road, comedian Ryan McMahon takes us on a journey from the concept of Colonization Road to the current situation between Shoal Lake First Nation and Manitoba Water and Hydro. Currently Shoal Lake First Nation and various levels of government decision makers

are working on building another road, one that would grant access in and out of Shoal Lake First Nation, giving the ability to create their own water plant and access clean drinking water. Members of Shoal Lake First Nation plan to name this road Freedom Road, the surrounding municipalities are not in agreement.

Documentary host Ryan McMahon is from Couchiching First Nation, he enthusiastically takes the audience through the 1764 Treaty of Niagra and how the Wampum reminds us that in the very beginning Indigenous people, “Made an agreement to live side by side with Canadians, each steering our own canoes, protecting each other but not interfering with each other.” The Wampum belt was made in Indigenous ways and by Indigenous hands, with no room for misinterpretation. (Wampum belts were woven for ceremonial and diplomatic purposes, as well as to mark agreements such as Treaties and covenants.)

The building of Colonization Road is an example of a long pattern of history in Canada’s treatment of Indigenous people; displace, erasure, death if not assimilation. Despite being so close to towns, people living on reserves were not assimilating. Some Canadians are frustrated at the lack of desire that Indigenous people have to be mainstream and that attitude leaves room for racism, bigotry and hatred; an attitude that Ryan McMahon uses humour to articulate.

The documentary is packed full of information that all people in Canada should take the time to learn about.



The documentary Colonization Road can be found here:

<https://www.cbc.ca/firsthand/episodes/colonization-road>

OPINION

The Straight Goods from Straight Up Feather

“This is the traditional greeting of my people that I am bound to give”

— Russel Means

Aba Wathtech, Straight Up Feather Emagiybich. Danit’ada. Oki Nisto annohka Maakaamiipoykiumaani.

Hello my relatives I am Straight Up Feather. My given name is Lonnie Thomas Dixon. I come from the sacred holy land of Treaty 7. I am Nakota Sioux of the Stoney Nation, Dene from the Tsuut’ina Nation, Blackfoot from the Blackfoot Confederacy with the Blood Tribe. My mother is from the Blood reserve. My father is from the Nakota Sioux Nation and from the Tsuut’ina Nation. This greeting is how Indigenous people throughout the Nations should greet each other, those who still know their culture that is. This is the only way we present ourselves to one another that is acceptable. We tell you who we are, where we are from, who we are from and who our clans are. Anything less would be an insult to you, and to our people. My maternal grandparents are Leeroy and Harriet Heavyrunner of the Blackfoot people. My paternal grandparents are late Don Dixon of the Nakota Sioux and Margret Runner of the Tsuut’ina Nation.



Until recently I have wandered and drifted through the seams of the world in an unknown state. I’ve been lost. I’d look in the mirror and ask myself, “Who am I? Where do I belong? What is my purpose?” The violent history of Indian residential schools has been woven into my DNA. It erased my language that carried my teachings, my culture, my ancestors’ songs and the ceremonies of my people. One hundred years later it slowly started erasing me.

I heard a quote once that said, “In order to know where you’re going. You must know where you’ve been.” I didn’t know much of where my ancestors had been. Because of the foul history of residential schools, like many others I have suffered from intergenerational trauma. It put me in positions where the abnormal became the normal. Most non-Indigenous people would not understand this because they only see the trouble and not the struggle.

Truth is, the struggle is something you’d never want to see. Going home to an alcoholic environment. Seeing violence. Not having three meals a day. Not having a normal childhood. Growing up quick because you have responsibilities. Missing out on so many activities due to poverty.

Racism. Being looked at as another statistic. Followed in stores and labeled a criminal before they know you. All the while trying act as if nothing is wrong – but you feel so alone.

Trying to walk among a western society and succeed is like being in a race where we all start at the same point but before the race even starts others take two steps ahead for having both parents, never losing someone to suicide, never seeing addiction in their family, never seeing violence, never thinking about giving up and having to leave home due to instability.

Most of western society would have a major head start on Indigenous people before the race began. Despite the odds, Indigenous people have always been resilient. The fact that were still here shows how strong we really are.

Today is the day that all Indigenous youth rise. Today is the day to reclaim, revitalize, deconstruct and decolonize.

To me decolonizing is finding out who you are and embracing that, waking up every morning and giving thanks to the Great Spirit, focusing on your tasks for the day and trying your very best. We must RECLAIM our IDENTITIES and RECLAIM our CULTURE. One thing that bugs me is the conflict between Nations. I heard once “Indigenous people are a sleeping giant. Once we stand together we’d be a force to be reckoned with.” We must stand together in the battle to Indigenize ourselves and the rest of the world. To let them know we are still here. This path is lead by the youth and guided by the Elders, we can change the world with our ideas!

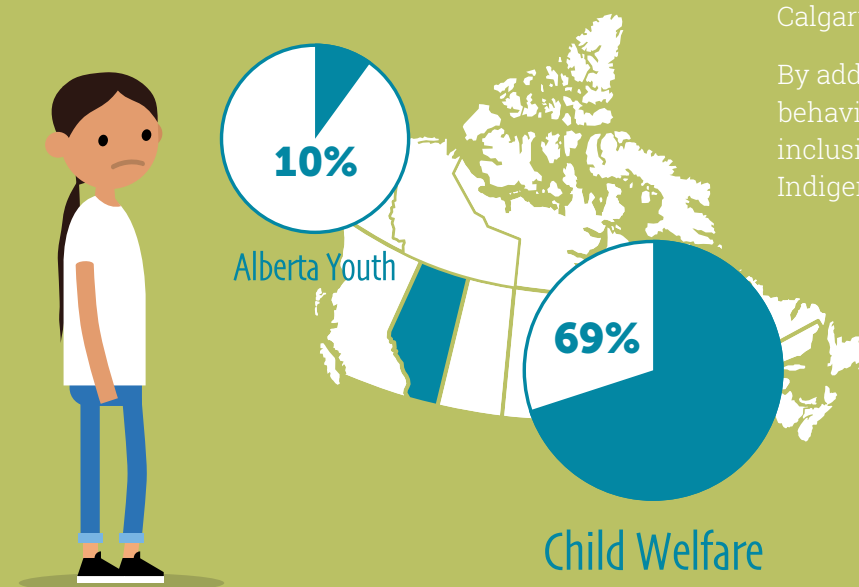
I struggle still but I’ll always work towards walking the Red Road and connecting myself back to my roots. We as the next generation of leaders need to heal today so we can be the warriors of tomorrow. We must go back to the old ways of listening and observing. Listen to our Elders. Listen to the land. Listen to our hearts. We must observe our Elders. Observe the land. Observe ourselves so we can carry on the traditions and culture for the seven generations that follow and more. We must participate in ceremony, reconnect back to the Great Spirit and ground ourselves to mother earth.

“Today is the day that all Indigenous youth rise. Today is the day to reclaim, revitalize, deconstruct and decolonize.”



Straight Up Feather is an Indigenous Hip-Hop Artist. He started writing when he was young to help him vent from his difficult upbringing. He became very depressed early on and began walking down a dark path like many of his warrior brothers and sisters. One night his homie asked him if he wanted to record. He cut his first track at the age of 16. Since then he has developed into an artist and political poet, raising awareness of Indigenous issues. He is using his talents and skills to empower his people.

Follow him on SoundCloud (Straight Up Feather) and Instagram @straight_up_feather



Inspiring INDIGENOUS SOCIAL MEDIA ACCOUNTS

Social media has become a valuable tool for connection, education and resurgence. From the thousands of inspiring Indigenous “Web” Warriors across the Internet, here are a few for you to consider following.



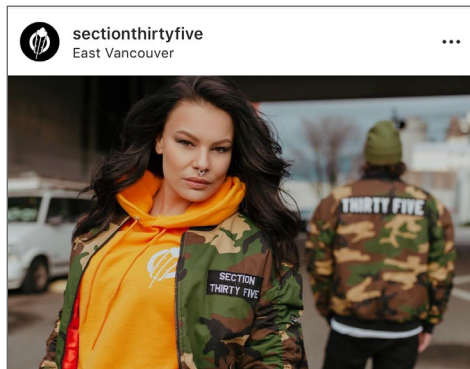
Jordin Tootoo



Jordin Tootoo is a former NHL player, he was heavily influenced and inspired by his late brother Terence. In December 2010, Tootoo voluntarily joined the NHL's substance abuse program and received treatment. Tootoo retired in 2018 and has created charity and outreach programs in his community. He wrote the book *All the Way – My Life on Ice*. He is an inspiration for young Indigenous and non-Indigenous athletes and people, showing us anything is possible.

Instagram [@jtootoo22](#)

Section 35



Section 35 is an Indigenous clothing line inspired by the 1982 Constitution Act that protects Aboriginal rights. Founders Justin Louis and Andrew Kazakoff are inspired by the past but they focus on the future.

Instagram [@sectionthirtyfive](#) |
Facebook [Section35](#)

Brigitte Lacquette



Bridgette Lacquette is an Indigenous female hockey player who has represented Canada on a national level. In 2003, she helped Canada win gold at the Four Nations Cup.

Instagram [@briglacquette](#)

Drezus



Drezus is a Manitoba born rapper and activist currently living in Calgary. He is an inspiring Indigenous artist who empowers people with his words of wisdom. He not only talks the talk, he walks the walk.

Instagram [@Drezus](#) | Facebook [IamDrezus](#)

Larissa Crawford

Larissa Crawford is a strong, independent Métis-Jamaican woman. She is a motivational speaker, an Indigenous researcher and activist. She's an advocate for Indigenous knowledge and renewable energy policy and climate change.

Instagram [@larissa_crawford](#) |
Facebook [Larissa Crawford](#)

Jordan Kunni

Jordan is a video journalist for CBC North, he reports in both English and Inuktitut. He writes, edits, records and produces his own work as he travels through the communities of the north gathering and sharing amazing stories.

Twitter [@JordanKonek](#)

MOVIE REVIEW INDIAN HORSE (2017)

Movie reviewed by Straight Up Feather

Indian Horse is a compelling tale that digs deep into Canada's violent history and the historic relationship between the Canadian Government and the Indigenous peoples. The main

theme of the movie is the effects and impacts that Indian Residential School system (IRS) has left on IRS survivors. It also opens the door to make you think of the effects on future generations.

Saul Indian Horse was an Ojibway of the Anishinaabe peoples who was taken from his family and put into St. Anne's residential school. Although the movie has vague details of what went on in the schools, it does shed light on malnutrition, sexual assault, cultural annihilation, poor housing and terrible mentorship.

It pained me to watch this movie. It made me sad to see what our ancestors went through. It was unfair and cruel punishment that left many scars. I am a fourth generation IRS survivor. Although I haven't directly been exposed to IRS, I have felt the effects as it trickled down through my family from generation to generation.



Indian Horse (2017) Poster

Many things resonated with me while watching the movie especially the loss of identity and not knowing where I fit in among society.

I recommend watching this movie to learn about the violent history and the impact of the IRS on many generations of Indigenous peoples. I accept the message the movie sends. The movie serves to raise awareness for the non-Indigenous and also shows youth who may feel alone and broken why life is so difficult for many Indigenous people.

7 SACRED TEACHINGS

By Taylor Van Eyk



4 DIRECTIONS OF THE TURTLE

Acrylic on wood board

“I decided to use a wood base keeping to traditional medium and materials. This painting depicts the animals that represent the Seven Sacred Teachings, all surrounding the turtle in the centre. The turtle represents truth and truth umbrellas all the other teachings so it was natural to make it the centre of the piece. The turtle is filled with the colours of the four directions, once again playing to the traditional demeanor of the piece. The four directions also represent important teachings within Native culture, which is why the colours repeatedly appear. I faced some challenges creating this piece as it strays away from my personal style, but it was an excellent experience to work with a different type of art medium.”

Taylor Van Eyk
Artist

Guiding Principles

The Seven Sacred Teachings (Seven Grandfather Teachings) are vital in the Indigenous way of life and culture. The teachings: **Love, Respect, Courage, Honesty, Wisdom, Humility**, and **Truth** are values that when practiced, make for a balanced and healthy life. With not one of the teachings being more important than another, they all hold a distinct purpose towards creating successful balance in life.

Love

This teaching is a gift from the eagle. Love is a motivator and a source of happiness that drives our true underlying desires and goals. Without love, material items, status and the world around us become meaningless. Love is associated with fire, it gives light and warmth to a person's existence. Love creates a balance.

Respect

This teaching is a gift from the buffalo. Respect is meant to be given and received, it deciphers priorities in life and applies value to things and people. The respect that you give and the respect that you receive creates a balance that is important for safety, feeling valued, and having good character.

Courage

Courage is carried by the bear, it is the ability to stand up to adversity. Without courage a person will struggle to make progress in life as they will never be able to face challenges that stop them from moving forward. In everyday life it is important to regularly exercise courage, even within small daily tasks.

Honesty

Honesty is carried by the sasquatch. This teaching is vital because honesty is important to keep the truth clear, so that honest and valuable progress can be made in life. Without honesty, problems cannot be solved, adversity cannot be overcome and people cannot live with a clear mind. Honesty is easily practiced in everyday life and can be extremely beneficial for mental health and relationships.

Wisdom

The beaver carries wisdom. Wisdom is a teaching that comes from time and perhaps more importantly, experience. The teaching gives a person the ability to decipher right from wrong and know healthy boundaries for the body, mind and spirit. Wisdom is a teaching what we use in everyday life often unknowingly. All the decisions made in life always depend on your sense of wisdom. To exercise wisdom, be aware of decisions and why you make the choices you do.

Humility

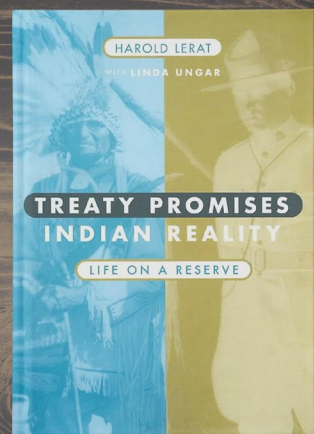
Humility is carried by the wolf. Though humility at a glance may appear to be an obscure choice of teaching, what is learned through humility carries great value. Learning humility is learning to be humble. Why humility has value is because it keeps one equal to everyone else in their life. It allows a person to indirectly realize that they, no matter their status, are not better than anyone else. It makes us empathetic and kinder to people when we see ourselves on the same level as them.

Truth

The turtle carries truth. This teaching wraps up and umbrellas all the other teachings. To have truth is to have an understanding of the Seven Sacred Teachings.

Truth is something that comes into your life through practicing all the Seven Teachings equally. Truth comes from balance and creates an honest way of living.

Challenge yourself to incorporate the teachings into your everyday life and be aware of how this might change or amplify your perspective.



In **Treaty Promises**, Indian Reality: Life on the Reserve, Harold Lerat and his co-author Linda Ungar share the tragedy, trials and tribulations of the nomadic Indians and their relationship with the Queen and her representatives.

Before there was a border between the United States and Canada, Indians migrated with the buffalo; they followed them all over the prairies. The government knew in order to get these Indians to settle they had to kill off their food supply. Lerat and Ungar expose the signing of Treaty 4 (September 15th, 1874). The federal government wanted Indians to sign these treaties, give up traditional land and settle on reserve land surveyed by the government appointed Indian agents.

In exchange for their land, they promised to take care of the Indians by turning hunters into farmers. Most of these Indians traditionally lived in the Cypress Hills where they hunted and lived off the land, they were forced out by the government and due to starvation because the buffalo were scarce, they settled in the Qu'Appelle Valley.

Indians agents controlled everything; they had final say when it came to the reserves and the people who occupied them. Political pressure, fear of the Riel Rebellion and the vast number of settlers moving into the country led to illegal land surrender. That is when the Pass System was introduced. Since the signing of Treaty 4, promises were kept on the Indians behalf, but were continually broken by the government.

Although this is a story of sadness and hurt it also shows the strength and resiliency of the Indians at that time, the odds stacked against the Indians as they were transformed into farmers however they adapted and excelled.

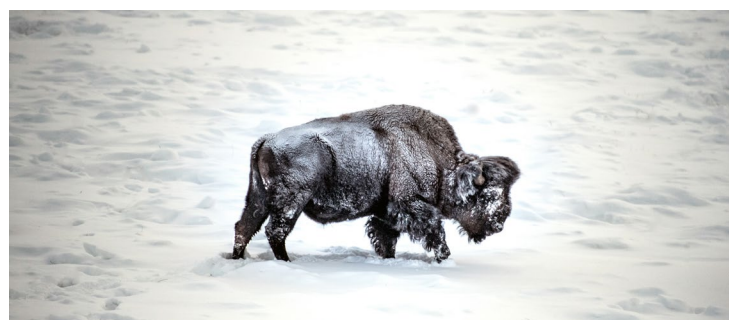
BOOK REVIEW

TREATY PROMISES, INDIAN REALITY: LIFE ON THE RESERVE

By Harold Lerat and Linda Ungar

Reviewed by **Lonnie Thomas Dixon (Straight Up Feather)**

Much of this story is gathered from personal recollection, oral history told by Elders and supporting government documents.



The part the book that impacted me most was in the first few chapters; ultimately the process of assimilation still lives on and affects Indigenous people today. The Chiefs did not speak English so when the government explained things to them I can imagine how confusing it would have been. The part of the book outlining where promises were broken and rations were cut hurt me deeply; the book shared how children and women were dying of starvation and freezing from the harsh winters. It was inspiring to learn how the Indians adapted and prospered despite the oppression they faced.

Lerat and Ungar did a good job explaining the process of the treaties, treaties that were built on lies. I would recommend this book to people who are unaware of the process of treaties and the how they affect Indigenous people. This book will help the non-Indigenous reader better comprehend where and how intergenerational trauma began and it might also help them better understand the Indigenous perspective.

A WARRIOR'S JOURNEY

A Night to Remember

Inspired by a healing journey from a residential school survivor, USAY's **A Warrior's Journey** was born. The following pages capture a compilation of the final art installations depicting healing from intergenerational trauma, empowerment, cultural knowledge, diversity and inclusion, Canadian history and reconciliation.

We invite you to turn the page and enter into the world of
A Warrior's Journey...





ORIGIN (OMH'TOOT'TSITAPI)

Many community members express early memories of spending time on the land with their parents and grandparents while learning of their Nation's traditions. Origin symbolizes the multi-generational transmission of those stories and traditions through giving and receiving a sacred headdress.

ABOUT THE MODEL

Andrew Clearsky is from Calgary, he originates from Waywayseecappo First Nation. His passion is in the arts, specifically acting and modeling where he has been focusing his attention over the past few years.



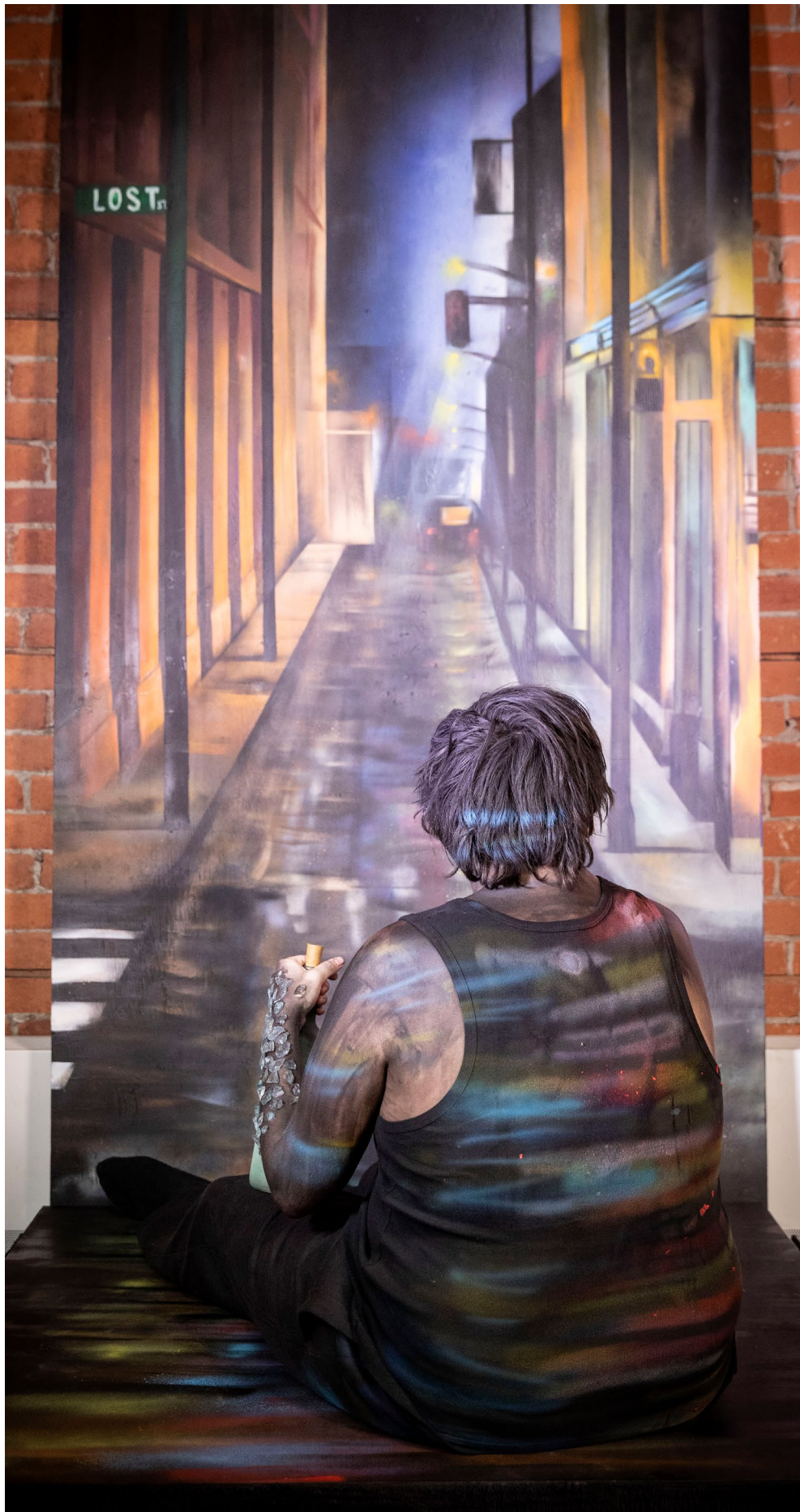
TAKEN (MAAT'TOOMOWAYA)

The intention was to capture the devastation children felt as they were being enrolled into residential schools, as their hair and clothes were taken from them. The characters were made to look as though they were cracking statues to symbolize the transformation from person to the harden characterization of what was expected of them.

ABOUT THE MODELS

Jakob Swidzinski (sitting) is from Calgary and likes the idea of telling an Elder's story. Jakob has caught the travel bug and loves going on family vacations to exotic places including Jamaica and Costa Rica.

Jordan Nelson (standing) is from Calgary and is passionate about the outdoors. He is looking forward to pursuing a career in law enforcement and would like to be a strong advocate for Indigenous youth in recreation. He is an active volunteer at USAY and is always the first one to help out when asked.



LOST (AAT'TSOH'SIYAH)

Residential schools made many survivors feel lost and in turn live a life with addictions and homelessness. Lost is meant to portray this feeling of emptiness and becoming one with the street and the disease of colonization.

ABOUT THE MODEL

Jared Nelson is utilizing technology and the virtual world to carve new industries and make a name for himself on a global platform. His ability to connect with young people over a virtual landscape is creating careers that do not yet exist but will be pioneered by entrepreneurs such as Jared.



REBIRTH (NITAAK'KSIPAATAPIYA)

When Indigenous people reconnect with their culture and identity then they can begin their journey toward success. Rebirth depicts reconnecting with Elders, tradition and supports. We depicted this through embedding the model in the sculpture of the tree. Trees represent the need to be grounded by Elders, rooted by tradition and reaching out, as branches do, for support. Many of our teachings relate to the land. It was important to show that part of healing is to develop and maintain that vital connection with nature.

ABOUT THE MODEL

Chaz Prairie Chicken is a strong leader in the Indigenous youth community. He originates from the Siksika First Nation but was raised in Calgary and is trying to support those from his Nation while living an urban lifestyle. He is a strong advocate for both the Indigenous youth and LGBTQ2S+ community.



WARRIOR
(AKAAMOOTSIPSTA)

As we heal and connect with culture, we create the Elders and warriors of the future. Warriors are often depicted as young but it was our intention to show that leadership and strength are found within those who accept and share teachings. Our Elders carry with them the knowledge and experience of their lives but also of those who came before them.

ABOUT THE MODEL

Sage DaSilva Cardinal is from Kehewin Cree Nation. Sage is an actor, musician and model. He has been part of many different projects including the hit series Outlander filmed in Scotland. He is passionate about grass dancing and his culture and hopes to be a leader in his community.

Reflections

A WARRIOR'S JOURNEY

Compiled by Olivia Condon



One of our favourite contributors, Olivia Condon, attended A Warrior's Journey and while she enjoyed the evening – she also had a big job to do. Olivia visited with the attendees and took some time to feverishly record feedback during the event. This is our chance to learn about and share the impact that A Warrior's Journey had on some of our guests.



"I wasn't sure what to expect. I walked in and I was just in awe because the space is inviting, beautiful. The first thing that caught my eye was the exhibit and I think out of all of them, the one that pulled on my heartstrings the most was the little boy painted with the residential school behind him. That actually made me want to cry and reminded me of all the history that Indigenous people have faced. I think it was very powerful and beautifully put together...."

Veronica Marlowe
The Lutsel Ke Dene Band NWT



"The part that I'm mostly focusing on is the rebirth part of the exhibit because with the reconciliation work that is currently going on a lot of what we're doing right now is about the rebirth. It's very much looking into the past and recognizing the past was impactful but it's also about how are you going to change the future?"

It resonates with me because like every other Indigenous person, I say, we've had a very traumatic life and experiences and that the intergenerational trauma aspect of it is still within our culture. I'm finding out who I am... I just got a Blackfoot name for myself and because I got that name I feel more grounded and connected to the very ground we walk on and so I feel like we need to inspire more youth and people to understand. First they need to understand what we went through and when they understand they can see that we are rebirthing our culture and who we are."

Virginia Redcrow
The Blood Reserve (Kainai Nation) currently living in Calgary, AB



We would also like to take this time to say an enormous **THANK YOU** to everyone who attended A Warrior's Journey and all those who contributed to its success.



"It's all new stuff to me... I didn't grow up around this kind of thing so I find it simultaneously very beautiful and always heartbreaking to learn more and more about the history [of residential schools] but I was very humbled by the sense of community. I looked around and saw how close and supportive everyone is and I don't even have anything like this in my own life so it's cool to see the strength and the positive things that this community has that I don't. USAY has shown me how cool, strong, and creative Indigenous people are; they've shown me a lot more of the positive, powerful things. In a way I really look up to them as an organization and as individuals, they've changed my perspective"

Shaun Crawford

MAMMOTH XR (AR, VR, 360 Production Studio) from Calgary, AB



"I'm impressed with the participants of USAY and what a great job they've done putting it together and also reflecting their own heritage, taking the pride in understanding some of the complex issues that Indigenous people are facing... I think it's fascinating. The energy in here is beautiful I think there's lots of 'ah-ha' moments I've had. I moved here from the US and didn't have a lot of knowledge about First Nations people either in the States or here and through my work I've become so much more knowledgeable about what really happened around colonization, that whole process... understanding that has really been a life-changing event for me."

Lisa Moon

Empower Canada living in Calgary, AB



"As always, USAY has done a phenomenal job. I was at their last event and this one is on par to what they've done the past number of years. Overall, I love to see the youth engaged and the opportunity to create a space for community to come together I think that's super important. As a person who has been working in this field for many years, it's always refreshing to see young people stepping up into their roles because as I keep saying to our young people 'I won't be in this forever' and it's nice to have their energy, their voice and them seeing where we can be in the next couple generations because they're really going to be taking on that leadership role...."

Christy Morgan

Boys and Girls Clubs of Calgary
From Shuswap First Nation BC and lived in the Treaty 7 area for many years



"It's been really powerful just to see the artistic conceptualizations but also talking to people and hearing the Elder give his perspectives that was really powerful, hearing him speak in his own language added a lot to the evening.

It's strengthened some of what I've been learning about— I'm an occupational therapy student so we've actually done a little bit of learning and research around the Indigenous population so being here and experiencing the art and interacting with those in attendance is a really important thing and I think it's creating a lot more permanence around reconciliation. More awareness in all communities is important and that's what this evening has done for me. The art and the exhibits were really powerful and moving. I found them very touching and beautiful and the flow, how it takes you through a journey— the storytelling aspect was my favourite part, for sure."

Rachel Fisher

Calgary, AB



↓
SUSAN SPOTTED BULL & JAY KEQUAHTOOWAY
 attending the event in style



↙
ANTHONY CLEARSKY
 from Waywayseecappo First Nation performing a Fancy dance



↘
TIEGAN SLEIGH
 getting ready to perform Grass dancing for the audience



↗
DRANDEN PARENTEAU & DAKOTA REINFORT
 are both on the council that contributed to the event & magazine



↓
RANDY BOTTLE
 blessed the event with a Blackfoot prayer



↘
CAROLYN GANES
 a Partnership Specialist with the City of Calgary came out to support the event



↙
EMMA DEERING
 posing on the red carpet

↑
KARMEN AKKERMAN, JESSICA HAWRYLUK, LEEANNE IRELAND, CHRISTY MORGAN, JENNIFER FOURNIER & DAISY GIROUX



↙
BRANDON ANDERSON, JAY KEQUAHTOOWAY, DAKOTA REINFORT, MICHEAL PARENTEAU, DRADEN PARENTAU LEVI FIRST CHARGER
 are having a laugh at the event

*When We Bring People & Communities Together,
Good Things Happen*





Straight Up Feather weighs in on his opinion of the 94 Calls to Action and his view on the current progress towards reconciliation.



You can monitor the progress and learn more about the 94 Calls to Action by checking out CBC's online platform **Beyond 94** which can be found here:

<https://newsinteractives.cbc.ca/longform-single/beyond-94>

I once heard my Grandmother Harriet Heavyrunner say, "...to me reconciliation is a white mans way of saying sorry but not really meaning it. They can never heal the hurt and the way they tried to ruin me. Thank goodness I had very strong traditional grandparents who did not know a word of English or any white man ways."

Canada's Truth and Reconciliation Commission presented 94 Calls to Action hoping to redress (remedy or set right an undesirable or unfair situation) the legacy of residential schools and advance reconciliation, in its final report the Truth and Reconciliation Commission of Canada called on governments, educational and religious institutions, civil society groups and all Canadians to take action.

Some Elders, like my Grandmother, may not believe in reconciliation because they believe that all the historical trauma and abuse shouldn't have happened in the first place. But the relationship wasn't always violent. We, the Indigenous people helped expeditioners navigate the land and properly forage for themselves in order to survive. We taught them to hunt and equip

themselves; we showed them how to get places.

If it weren't for the Indigenous population would the settlers and voyageurs have been so successful? To the outsider looking in on these issues it might be easy to say, "get over it, we've given you this amount of money, we've publicly announced our apology and "indigenized" our policies, we've created and mandated all these Calls to Action to be implied in the Canadian system."

For some of the Indigenous peoples of Canada the outlook is still bleak, especially considering the high rates of poverty, violence, unequal justice, poor health, poor education, child-welfare, and racism. It's hard to see these things the way western society does. I do wonder whose views are valued more?

revolve around the child-welfare system, which in my opinion is beginning to see the start of positive change through documentation and transparency. Unlike the times of the Sixties Scoop and beyond, Indigenous peoples now have a say over the child-welfare system within their Nations. They get a say in who

goes where and whether a home is unfit or not and whether there should be steps taken on not when it comes to apprehending children. Everything is monitored and documented so families who have lost their children can work towards healing and getting them back.

Call to Action #10

We call on the federal government to draft new Aboriginal education legislation with the full participation and informed consent of Aboriginal peoples. The new legislation would incorporate the principle of protecting the right to Aboriginal languages, including the teaching



of Aboriginal languages as credit courses. I was told I had to take French to graduate high school but was not offered my own language courses in school, Indigenous students of all ages should have the right to learn their language.

With the high level of mental health issues stemming from intergenerational trauma within our community I would like to see a stronger focus on:

Call to Action #19

which refers to the need to identify and close the gaps in health outcomes between Aboriginal and non-Aboriginal communities.

Call to Action #62

basically calls upon the federal government to develop and fund Aboriginal content in education. This action would help Indigenous youth identify with problems within their personal lives and in their communities. Through grade school I heard nothing about who we were, where we came from and what our identity is. It leaves Indigenous youth in a place of limbo making it hard for them to fit in, especially if they are affected by the past.

Being an Indigenous person makes us prone to racism. A focus should be directed towards the specific Calls to Action which are meant to help build relationships and understanding. It is hard to shake the feeling of being seen as a criminal or a bad person because of your skin colour. It is my hope that one day we can all see that we are children of the Great Spirit, the giver of life and we can bring an end to the racism and stereotypes.

CONSTABLE JEREMIAH STUMP

MAKING A COMEBACK FROM THE FIGHT OF HIS LIFE

By Stacey Carefoot

We first met Constable Jeremiah Stump back in 2013 when he was featured in New Tribe's Human Rights Issue through the articles A Night on the Beat and Turning Dreams into Reality. At that time he was just a kid really, in his late 20s, newly married and on his way to a promising career with the Calgary Police Service (CPS).

Raised on the Piikani Nation, Stump admitted back in 2013 that in his past he lived on the edge. Coincidentally Piikani people in Canada are often referred to as Skinni Piikani, which means to live on the edge, referring to their historic preference of setting camp at the foot, or the edge of the Rocky Mountains. We thought Stump's days of "living on the edge" were over until the morning of February 10, 2016 when he endured a devastating and nearly life ending experience.

While playing hockey with a group of first responders, Stump

was skating up the ice and felt an enormous blow to his head. "At first I thought I'd been shot in the head," says Stump when explaining the incident. Stump found his way onto the player's bench and in excruciating pain could not properly communicate with his teammates. "Fortunately one of the members on the bench had their duty belt and called for an ambulance," says Stump. When EMS arrived one of the paramedics identified Stump's symptoms as those of a brain aneurysm and that's when the lights, sirens and chaos began.

Enroute to the Foothills Hospital, the ambulance Stump was riding in was t-boned by another vehicle and a new ambulance was required to continue the emergency transportation. "All the while the Medics were talking to me and purposefully keeping me awake," says Stump as he explains how losing consciousness would have lead to the unimaginable. "When we were hit by the other vehicle, the Medic went flying over me and was banged up pretty bad," says Stump. "But he refused to stay back and get treated and he stayed with me until the new ambulance came, he even returned to the hospital to check on me," he continues.



Once at the hospital, he was whisked into the operating room. Stump explains that



Jeremiah Stump in Calgary's Foothills Hospital, Intensive Care Unit.

the first surgery wasn't a success and a second surgery was needed in an attempt to save his life. "My doctor, Doctor Wong, in my opinion the best neurosurgeon in the world, worked on me for 14 hours," says Stump. His chances of surviving were slim. "Two out of three people who experience this type of aneurysm die," says Stump. "Of the 1 out of 3 who survive, 90 per cent have a major physical impairment," he continues.

Stump wasn't a stranger to fighting. Bar fights, street fights; maybe even the odd hockey fight had all been part of his pre-policing past. Now Stump was entering a different kind of battle, the fight for his life.

As days turned into weeks of Jeremiah Stump lying in his hospital bed in the Foothills Hospital Intensive Care Unit, the hospital team and his friends and family began to see progress. "I woke up to a wall of people, there were so many people supporting me," says Stump. "I can't say enough about the incredible support from the Calgary Police Service," Stump continues, saying that the kindness and support from the CPS was overwhelming.

When Stump regained consciousness he immediately asked for his six month old daughter Avery. Too weak to hold Avery for more than a few seconds, Stump resolved to do everything possible to recover from this set back and be the dad that Avery needed and the husband that his wife Chelsey deserved.

Stump's road to recovery was long and often lonely despite being surrounded by supportive family, friends and coworkers. "When I got out of the hospital I experienced a lot of things that weren't familiar to me; anxiety, memory loss, I was ashamed of my scares and what people would say," explains Stump who has a large scar on the right side of his head where his skull was removed to allow the surgeon to gain access to his brain.

Countless hours of physical and mental therapy has helped Stump regain much of his abilities and in fact other than some short term memory loss, Stump is practically as good as new, maybe even better than before.

Better than before because his focus has changed. This event has led him to realize the importance of his family and has caused him to shift his priorities so that family remains at the top, no matter what.

Jeremiah's wife Chelsey also endured her share of adversity through the ordeal; having a six-month-old child and being on maternity leave meant that Jeremiah could return home sooner because she was there to care for him. Very matter of fact when she describes getting the call that her husband was in distress and learning of his prognosis, Chelsey only begins to tear up with she describes Jeremiah's grit. "He was so determined. He never said why me, never said anything negative about

"He was so determined. He never said why me, never said anything negative about the situation."

the situation," says Chelsey Stump; tears streaming down her cheeks as she recalls her husbands strength. "He is so optimistic, he's made life very easy," she says.

Jeremiah Stump loves his job with the Calgary Police Service, while he continues to make strides in his recovery he dreams of one day returning to the streets where he feels he can make the biggest difference.



While still recovering from the brain aneurysm that almost took his life, Constable Jeremiah Stump was presented with the Minister of Justice National Youth Justice Policing Award on September 10th, 2016 in Prince Edward Island. The national award recognizes police officers who develop innovative approaches or promising practices that go beyond the formal court system when dealing with those who are in conflict with the law. It is awarded by the federal Department of Justice in partnership with the Canadian Association of Chiefs of Police and the Canadian Police Association.

The latest

Honey

Has all

The politicians

Buzzing

Reconciliation

The argument

The Con

Another way the colonizers say

“With”

The amount of disbelief

Caution

Arms up

In mistrust

Cannot be surprising

Not with our History

The greater reaction

Reception

Of the newest con;

The White Paper version 2.0

The Indian Act

Reconciliation

But

There is still another

Driving force

Of determination

Hope

Sovereignty

We cannot return to Treaty, No.

Now.

We have an overlapping language

English. French. Policy.

Our history can give you the history of Mother tongues

Lashings

Beatings

Decimations

This time

In your language there is no room for miscommunication.

Let's not repeat That History.

The dialogue continues.

Nation to Nation.

Reconciliation

POEM

Reconciliation

By Alycia White Buffalo

Wearable Art & Fashion Combining Technology & Ancient Iconography

INDI CITY

By Alex Manitopyes

Over the years, Calgary-based Indi City has grown from a small business on Instagram to a company with a state-of-the-art website and bustling online store. Indi City's products can be found in shops like the Tsuu T'ina Culture Museum gift shop and the Waneskewin Heritage Park gift shop.

Angel and Alex are a 2S BIPOC couple and the co-founders of Indi City. 2014 brought them together over a shared love of the arts and a desire to dig into streams of multimedia. Together they design and build fashion accessories and products while building the Indi City brand according to the current indigenization of Turtle Island.

Indi City creates authentic handmade beaded jewelry and laser cut acrylic accessories including earrings, necklaces and hats.

“Fashion and wearable art is a power that is moving the Indigenous renaissance forward. Being a part of this movement of identity reclamation stems from the inspiration to share authentic design with everyone,” says Angel Aubichon. With a resistance building towards the perpetuating norm of cultural appropriation Indi City believes in their design aspirations.

With each new design comes a story or a relationship to culture. Both Alex and Angel carry traditional names that encompass the Bison Nation, leading them to create a signature design, The Bison Horns. Following that design a collection of arrowheads, blanket designs, legends and symbols of matriarchy became their first collaborative online collection.

“Collaborating is essential for supporting and raising each other up as a Nation. We decolonize ourselves by occupying the spaces that were never allowed. The process of re-learning what Indigenous leadership and representation looks and feels like is integral to the movement. Through the creation, showcasing and sharing that we do with our non-Indigenous brothers and sisters we define what true allyship is,” says Aubichon. (Allyship is a lifelong process of building relationships

based on trust, consistency and accountability with marginalized individuals and/or groups of people)

“Together on the path that the warriors set before us it has been a long journey of changing the narrative. The movement of the arts, music and fashion has been inspirational in designing and seeing how young Indigenous people are collectively sharing their thoughts on activism and politics, specifically over social media,” continues Aubichon.

Each piece of Indi City wearable art is a nod of acknowledgment to their ancestors. “We hope that every Indigenous customer finds a gateway to our culture and shares pride in our ancestral connection to this land,” says Alex Manitopyes.

INDI CITY

A model at the Otahpiaaki Fashion Week is wearing Indi City hand-beaded abalone inlay earrings with Swarovski crystal detail and white rooster feathers.



SMUDGING

Smudging to clear negative energy, cleanse us and invite the Creator and our ancestors to hear our prayers.



Our first introduction to ceremony might come in the form of a Smudge Ceremony. A tradition that has been passed down from our ancestors, Smudging involves the burning of one or more medicines gathered from the earth. The medicines most commonly used while Smudging are cedar, sage and sweetgrass, methods of Smudging vary from Nation to Nation. We have sought the guidance of Elder Vicki Whalen to help us generalize and explain how to participate in a sacred Smudge Ceremony.

"When I was growing up I would see my mother burning sweetgrass and splashing liquid medicines through our house, when I asked what she was doing, she would say, go play," says Whalen explaining her first recollection of ceremony. Whalen's

family, like all other Indigenous families were forced to secretly practice their traditions and spiritual practices as they were forbidden by the Canadian government until the 1950s and beyond.

"It was in the early 1980s at a Sundance in Saskatchewan when I took part in my first ceremony," says Whalen speaking of her first Sundance experience when she was 35 years old, an experience she credits for saving her life. It was this Sundance experience that opened Vicki Whalen up to the world of Indigenous healing and ceremony.

In the ceremony room of Edmonton's Buffalo Sage Wellness House, Whalen says a soft prayer as she prepares the cast iron pan with the medicines. Removing her jewelry and the keys around her neck (to bring her body

closer to it's natural state), she explains her interpretation of why we Smudge; "I cleanse my head so I can think good thoughts, my mouth so my words are positive, my eyes to help me see, my ears so I can be a good listener, my heart so I can feel the truth and compassion...."

Whalen lights the sage in the pan then immediately and methodically begins Smudging as she quietly prays, taking the smoke up into her cupped hands and pouring it over first her head and then the rest of her body. "Smudging is like opening a telephone line to the Creator," explains Whalen after the Smudging is complete and using terminology that all generations can understand. "The spirit world and the Creator follow the smoke to hear us, it's how our ancestors know to come."



Event Photos Continued

SUMMER LANDRY, GENNA HUNT & EMMA DEERING

posing like movie stars on the red carpet



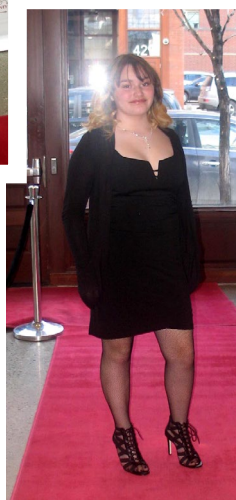
LINDA MARR & JEANETTE NELSON

looking beautiful together & showing their support



JAMES AWASIS
showing off a power suit

VENUS REINFORT
bringing her unique vision to the event





EDUCATION IS OUR BUFFALO

By DJ Bruised Head

Funding facts for Indigenous post-secondary students in Canada

The idea of post-secondary education is exciting and daunting. Different opportunities and challenges lie ahead. One challenge is all too familiar. Finances. In this modern economy everything is expensive. How are students supposed to maintain sustenance while also attending full-time education?

Here is some advice from a pair of the amazing women who work with First Nations, Métis, and Inuit (FNMI) programming at the University of Lethbridge, Charlene Mountain Horse and Maria Livingston. They say that the first move as an Indigenous student is contact your identified Band or Tribe where you are a registered member. If you are a self-identified Indigenous person, there are limitations and barriers but do

not let these deter you from pursuing financial help.

Bands, Tribes, Métis regions, and provincial opportunities for self-identified non-registered Indigenous individuals will all have unique application processes and eligibility requirements.

Look into your opportunities early. During the time Livingston served as a high school liaison, she helped a grade 11 student acquire Métis membership in order to apply for post-secondary funding. This process took approximately a year.

Their next suggestion is to look to your post-secondary institution for in-house scholarship and funding opportunities.

“I am an Indigenous student about to enter post-secondary schooling; how and where can I access funding to assist me?”

A question you may have been asked, or are asking yourself. DJ Bruised Head digs deep into funding sources and requirements in this informative piece.



Get Organized Before Applying

- ☐ **Treaty Card/Number (if status):** Some Indigenous-directed scholarships will require your treaty number as proof.
- ☐ **Marks/Transcripts:** Have these on hand digitally.
- ☐ **Budget:** Have a budget set out every month with your expenditures. Take some time to estimate what your cost of living is per year and per month. Include your rent and utilities, your phone and cable, your transportation costs (vehicle and gas, city transit, etc.), food and even your entertainment.
- ☐ **Bio:** Create a bio yourself to have on-hand. Include your name and contact info, highlights of your educational career and future goals. An important aspect applications will ask for is community involvement. This doesn't necessarily mean official and formal volunteering; it could include being involved in sharing your dancing and beading techniques, ceremony or other engagement in your community. Build your experiences before applying or while in post-secondary.
- ☐ **Electronic Funds Transfer Information:** Keep this information secure! Some organizations will need this information to get you money. This information can be found on a personal cheque (before you scan and send a picture, make sure to write 'VOID' in very large font across it) or you can ask for it at your banking institution.
- ☐ **Motivation:** Scholarship hunting, much like hunting animals for food, takes time, energy and patience. Carve out a few hours a week to dedicate yourself to this hunt.

Scholarships

— traditionally based on academic merit, such as your GPA. Usually, applications will require transcripts to show grades.

Bursaries

— typically awarded to students for financial needs. More often these are aimed at helping students who have limited resources. Applications will commonly require you to show why you are in need of the assistance.

Loans

— typically provided by a government institution or a bank, and paid back by the student with an attached interest amount.

Resources to help you start your funding journey

Indspire

The Indspire website hosts application forms for multiple scholarships and bursaries. Indspire pulls from a national pool of funders, the organization is inclusive of First Nations, Métis, and Inuit individuals.

→ www.indspire.ca

Government of Canada Website

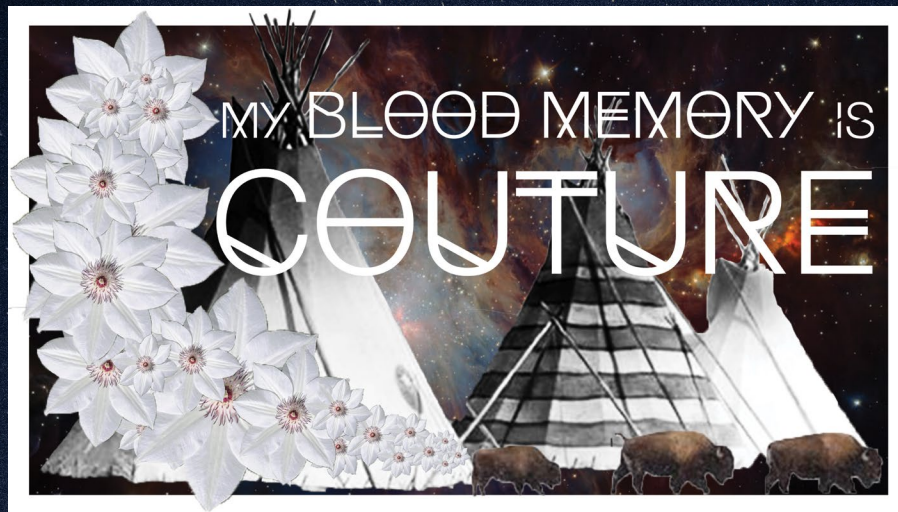
These search tools are organized for multiple subjects for undergraduate, graduate, doctoral and post-doctoral scholarships, awards and bursaries.

→ www.canada.ca

Indigenous Bursaries Search Tool

This tool has a searchable list of 688 bursaries, scholarships and incentives across Canada.

→ <https://www.sac-isc.gc.ca>



COMING SOON



Indi City is a brand dedicated to storytelling. Most recently they were blessed to be awarded a Telus Storyhive grant for the first ever Indigenous Storytellers Edition. With the help of this grant they will dig into the story of the Nakoda ancestral rite of passage ceremony, a ritual that all young Indigenous women passed through once reaching puberty. **My Blood Memory is Couture** tells the story about the rites of passage ceremony in context with personal adornment. By obtaining the knowledge about this ceremony and the tests that come with a girl's initiation into womanhood, a group of Indigenous designers learn how the construction of a woman's traditional dress is tied to this ceremony.

Lead by Teresa Snow, a facilitator and knowledge keeper from the Stoney Nakoda Nation, the designers talk through each piece of the garment while being transferred the knowledge that our ancestral matriarchal lineage were gifted once having reached their first moon-time (menstrual cycle). The designers will take their newly acquired knowledge forward by constructing their own garments to be showcased in a collaborative fashion film.

Watch for more details about this project in our next edition of New Tribe!

YVONNE JOBIN

One of the driving forces behind Moonstone Creation Native Gallery and Gift Shop

By Taylor Van Eyk

The owner of Moonstone Creation, **Yvonne Jobin**, is a traditional Native artist who believes in sharing knowledge and culture with people from all walks of life. A Cree woman, originally from High Prairie Alberta, Jobin grew up with her grandmother being an inspiration for her art. Her grandmother also taught her the importance of thorough and honest work, qualities that have been the foundation of Yvonne's career including Moonstone Creation.

With her career in Native arts first taking off in the 90s, Yvonne was a leader in the Calgary community when Native culture was not yet seeing an active resurgence like it is today.

After Yvonne's daughter Amy had a child they opened Moonstone. They saw it as a way to raise the child in a positive and culturally rich environment close to family, and as a way to avoid someone else raising him. Moonstone's Inglewood location was opened in 2009 using funds from trade shows, art sales and classes taught from their original home studio.



Left to right – Kim Brothers (Yvonne's great niece), Yvonne Jobin, Amy Willier (Yvonne's daughter)

After the creation of Moonstone, her ability to lead in the community was greatly amplified through the values and purpose she instilled in the gallery. "Moonstone is meant to inspire, lead and teach," says Jobin. She uses Moonstone as a way to spread knowledge. "Knowledge is worthless unless you share it," she says. Through Moonstone, Yvonne also advocates for price and quality standards in the Native arts community. Yvonne does not see beading and quilling as a craft, but rather an art form that is sadly often undervalued and deserves respect.

Yvonne does not believe that the art is solely for the purpose of profit; she believes that it's about the people and having something that is from the heart to give back to the community.

Moonstone Creation and Yvonne both highly value giving back. Gifting to the food bank is a regular practice as is making scarves and mittens for the homeless. Moonstone also gifts products to fundraisers as a way of showing support.

Yvonne has always been active in education by teaching workshops, seminars and leading groups through cultural teachings. She has hosted Native culture awareness workshops in schools and for groups like USAY in an effort to educate and support resurgence. Her pupils are always excited to learn more and often tell her how they can't wait to share their newly learned knowledge with their peers and families.

She stresses that youth should not forget the importance of traditional teachings, as they will provide for a balanced life. Yvonne is a leader in our community with a lifetime full of experience that has allowed her to be an advocate for Native art standards, an educator to youth and people from all walks of life and someone who moves forward with an open door giving positive gifts from the heart to her community.



Moonstone Creation Native Gallery and Gift Shop can be found at 1219 10th Avenue SE in Calgary. Check them out online at moonstonecreation.ca

USAY ENTERS THE WORLD OF VIRTUAL REALITY

THUNDER



"Absolutely amazing work. I loved the creativity with the bow and animals, as well as learning Blackfoot. Beautiful work, tons of fun."



FIRST OF ITS KIND

Experience a thousand-year-old story passed down through generations of community leaders in spite of adversity and colonization. Tradition and technology transcend the negative narrative of being Indigenous, embracing the strong culture, language and history.

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