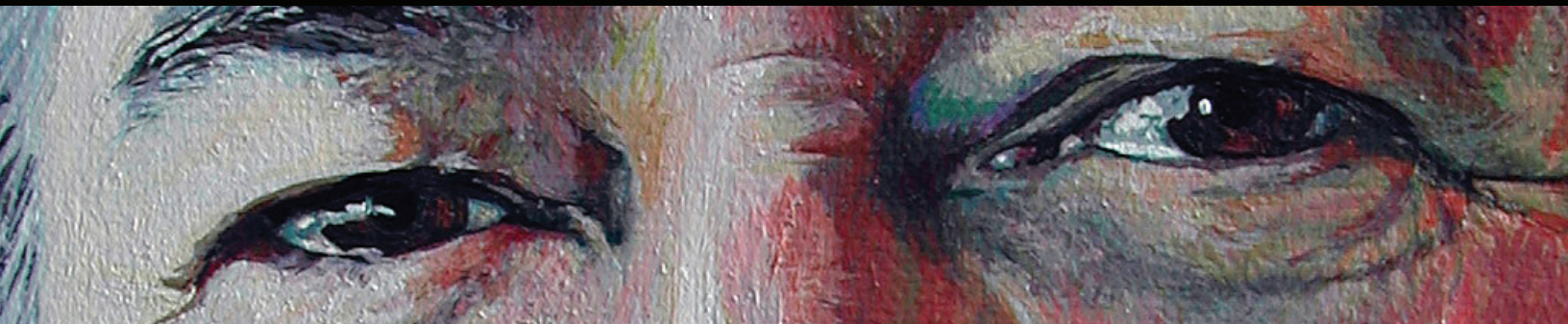
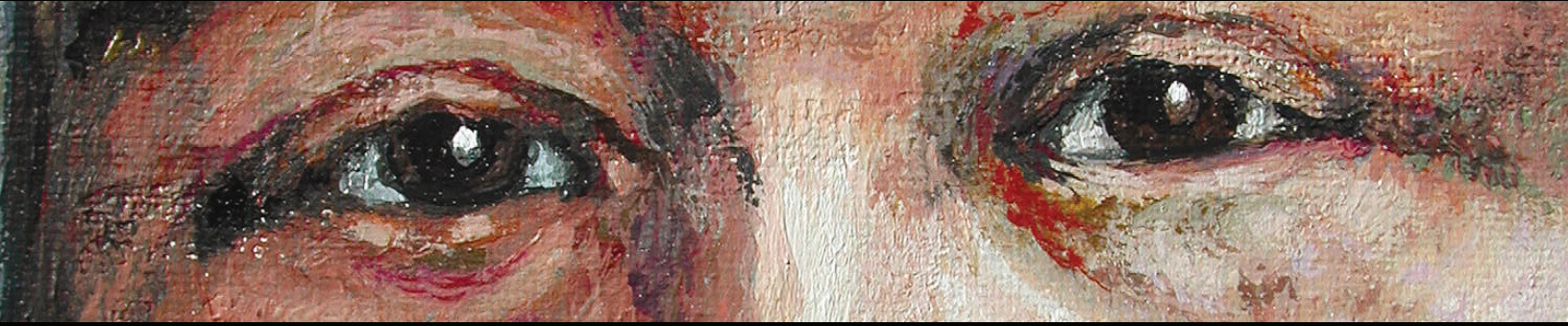


New Breed

MAGAZINE



Winter 2007

New Breed

MAGAZINE

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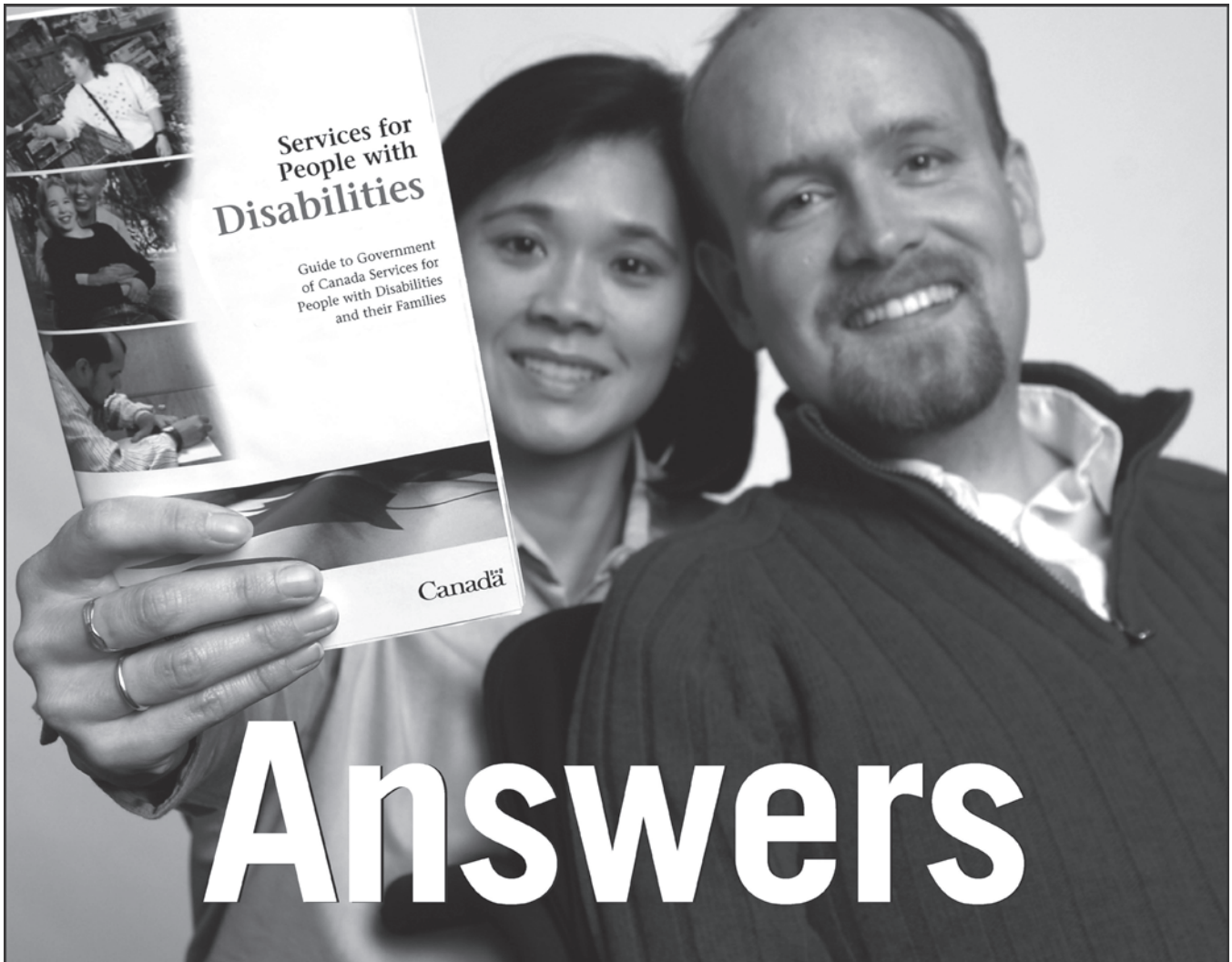


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GABRIEL DUMONT INSTITUTE
of Native Studies and Applied Research

news release

Date
For Release

January 10, 2007
FOR IMMEDIATE RELEASE

CANADA'S NEW GOVERNMENT AND GABRIEL DUMONT INSTITUTE SIGN \$22.1 MILLION ABORIGINAL HUMAN RESOURCES DEVELOPMENT AGREEMENT

SASKATOON, SASKATCHEWAN—The Honourable Carol Skelton, Minister of National Revenue, on behalf of the Honourable Monte Solberg, Minister of Human Resources and Social Development Canada today signed a \$22.1 million Aboriginal Human Resources Development Agreement (AHRDA) with the Gabriel Dumont Institute (GDI).

Under today's agreement, GDI will establish a new training and employment arm that will offer a broad range of human resources development programs in rural, northern and urban Métis communities through 10 regional delivery offices.

"Canada's New Government is committed to ensuring that Métis people in Saskatchewan can access the services they need to find long-term employment, build stronger communities and increase self-sufficiency," said Minister Skelton. "Our mission is to build a stronger Canada, and a strong country begins with a strong labour force."

GDI was incorporated in 1980 to serve the educational and cultural needs of Saskatchewan's Métis community. GDI offers university accredited programming, including the Saskatchewan Urban Native Teacher Education Program (SUNTEP), in cooperation with Saskatchewan Advanced Education and Employment, the University of Saskatchewan, and the University of Regina. Adult basic education and skills training offered in communities across the province through GDI's adult upgrading and technical training arm, the Dumont Technical Institute, which is federated with the Saskatchewan Institute of Applied Science and Technology.

"Métis control and responsibility for Métis human resources development is at the heart of this agreement," said GDI's Vice Chair, Doyle Vermette. "This agreement is a necessary measure for Métis people to address the economic and social disparities between ourselves and the mainstream population. Not only Métis people will benefit from a highly trained and skilled Métis labour force; so will all residents of Saskatchewan and the people of Canada."

Funding for this agreement is provided through the Aboriginal Human Resources Development Strategy (AHRDS), which is designed to expand employment opportunities for Aboriginal people across Canada. Under the AHRDS, Aboriginal organizations design and deliver employment programs and services best suited to meeting the unique needs of their communities.

There are currently 80 AHRDA holders delivering labour market programs and services in over 400 locations across Canada. With today's announcement, there are now two AHRDAs in Saskatchewan: one with GDI to address the employment and training needs of Métis people, and one with the Saskatchewan Indian Training Assessment Group to meet the employment and training needs of First Nations people.

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Karon Shimon



*The Honourable Carol Skelton and Doyle Vermette,
Vice Chair, GDI Board of Governors*

Karon Shimon



Karon Shimon

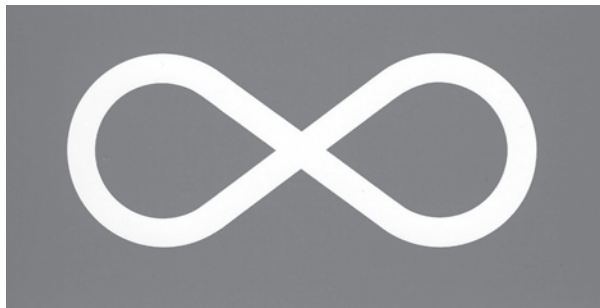


*Tavia Inkster, Director,
Gabriel Dumont Institute Training and Employment Inc.*

Flying the Flag

Article by Murray Hamilton

These days the Métis flag is flown with pride in communities throughout the Métis Homeland. This wasn't always the case: It wasn't that long ago that our famous Infinity Flag was buried deep in obscurity. Few people even knew that we had a flag. During the early 70s there was no flag flown at Local meetings or at annual general assemblies. The first Métis flag that I had the occasion to see was at a Native Council of Canada (NCC) assembly held in Ottawa in the mid-70s. This flag had a green background with a small circle of shamrocks and fleur-de-lys, and a buffalo within the circle.



During this period, there was a fair degree of friction and difference of opinion on political matters between the Métis Society of Saskatchewan (MSS) and the NCC. Ironically, it was this friction that helped spur the reemergence of the now well-recognized Infinity Flag in Saskatchewan. At this time, I was a Regional Director for the MSS's Prince Albert zone. At one Board of Directors' meeting, a vigorous discussion took place regarding the issue of whether or not we had a flag. Some of the discussion included references to what was then referred to as the "NCC" flag. The feeling was simply, "well if they had a flag we better have one too". It would have been politically unpalatable at that time for the MSS to fly a flag flown by the NCC for reasons previously stated. I can't recall all of the debate; however, I remember distinctively that Wayne McKenzie, then Regional Director for the Southwest Region, requested that Larry Heinemann, then a MSS consultant, conduct some research on

Métis flags. At a subsequent MSS Board of Directors' meeting Heinemann presented his research and lo and behold, not only did we have a flag, the Métis had many flags!

Some of the research presented to us that day was later recounted in a book entitled *Flags of the Métis*, written by Calvin Racette and published by the Gabriel Dumont Institute in 1987. The flag was described by Peter Fidler in his journal: "The flag of the half-breeds is about four and one half feet square, red and in the middle a large figure of Eight horizontally of a different colour".



Perhaps a more important historical reference as to the origins of our current flag was written by James Sutherland, an individual associated with the Selkirk settlers and the Hudson's Bay Company. Around 1814 Sutherland wrote:

Alexander MacDonnell partner of the N.W.Co. arrived with a great parade of 40 or 50 Canadians, Freeman and Half-Breeds forming two distinct companies. MacDonnell led one of these consisting of Canadians with colours flying. The other Company were Half-Breeds headed by Cuthbert Grant, a Half-Breed who has been regularly educated at Canada and has acted for several years as Clerk, and still continues to act as such to the NWCo. This tribe had another flag hoisted of what Nation I know not, it is red with a figure of 8 placed horizontally in the middle of it and is said to be a present from the N.W.Co. along with some Swords and a few pairs of Pistols.

These references are important because they are the first written accounts of the Métis

Infinity Flag. Notably, both accounts state that the background was red and not blue. I'm sure many of you have wondered or have been asked why some Infinity Flags have a red background and some have a blue background. Those of us who have been to Back to Batoche Days or attended national forums will have noticed that the Métis from Manitoba, Alberta and elsewhere fly an Infinity Flag with a red background. It is only in Saskatchewan where blue Infinity Flags are predominant. The reason for this difference goes back to that fateful MSS board meeting when, after lengthy debate, it was determined that the flag would have a blue background. Bruce Flamont, then MSS Executive Director, recently recalled some reference to the red symbolizing a war flag and the blue a peacetime flag. Some felt that with a red background our flag would too closely resemble the Canadian flag and there was even some concern that red was symbolic of the left. In any event, the political decision made that day was that the flag would have a blue background! How can I be sure? I was there! Even if our cousins outside of Saskatchewan paid more attention to historical detail, the Métis of Saskatchewan can take pride in their efforts in the rebirth of one of the most important symbols of Métis nationalism. By the late 70s, the Infinity Flag was flown widely throughout Saskatchewan and elsewhere.

The historical accounts of Peter Fidler and James Sutherland also give important clues as to the origins of the flag. Both writers refer to the infinity symbol as a sideways or horizontal figure of eight. It would appear that neither Fidler nor Sutherland had received as extensive an education as Cuthbert Grant. Cuthbert Grant had been educated in Central Canada and was schooled in a curriculum that would have included Latin, Greek, French, English, Mathematics and Philosophy. Years later, in 1858, Daniel McDougall, Louis Schmidt, Joseph Nolin and Louis Riel – youths from Red River – would be sent east for a similar education. Receiving what was then referred to as a "classical education", it is very probable that Cuthbert Grant would have been well acquainted with the ancient Greek infinity symbol. It is highly conceivable that the Infinity Flag originated with Cuthbert Grant. It has long been conjectured

that the flag was a present from the North West Company (NWC) which was bent on fermenting Métis aggression against the Selkirk Settlers. Sutherland's historical account has been used to support this theory; however, Sutherland also states that the NWC contingent was comprised of two separate companies with the Halfbreeds flying their own colours (the Infinity Flag). If the Halfbreeds led by Cuthbert Grant were so much under the NWC's influence, why would they have been formed into two separate companies and why would the Halfbreeds have flown their own colours? Colonial interpretations of history suggest that our flag was given to us by the NWC, the historical evidence suggests otherwise.

It always lifts my spirits when I travel and see a Métis flag flying in the distance. Those people who have travelled to the Batoche National Historic Site (BNHS) know that our flag flies proudly along side the Canadian flag. This is the only National Historical Site in Canada where this happens. This arrangement was negotiated largely due to the efforts of Walter Fiddler and Medric McDougall, past Métis community leaders from Batoche and St. Louis respectively. Both these individuals played a major role in the discussions that led to the development of the interpretive centre at the BNHS and were insistent that our flag be flown there.

Whether the Infinity Flag has a red or blue background may be a matter of historical correctness or personal preference, what matters most is that our flag once again is being flown with pride and is a testament to our survival and reemergence as a distinct people.

Editor's Note: The Métis flag is the oldest patriotic flag to have originated in Canada. It predates Canada's national flag by more than 150 years. While the use of the Union Jack and the *fleur-de-lys* in Canadian flags and coats of arms may be older than the use of the infinity symbol, these symbols were first used in Europe. Some historians maintain that the maple leaf may have been a symbol of *Canadien* (French Canadian) group identity in New France. However, no cited reference exists which gives an exact date of origin

for the maple leaf as a patriotic symbol. The maple leaf appeared on some of the flags of the French-Canadian rebels who participated in the 1837-38 Rebellions in Lower Canada. Therefore, based on the documented evidence, the Métis' Infinity Flag predates this usage by at least a generation. Thus, the Métis Infinity Flag is the oldest patriotic symbol indigenous to Canada. The infinity symbol is not used

on any other flag. The infinity symbol's first recorded use occurred in 1655 and was based on ancient Greek and Roman philosophical and mathematical concepts. The symbol on the Métis flag may also be a (inverted) "figure of eight" – this is plausible because this symbol was very popular in Scottish/Gaelic symbolism – particularly in architecture, dance, music and jewelry. **DP**

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- Concert Showcase
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- Canadian Red River Jigging Championship Preliminaries
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“Excellence in Action” 2007 Huge Success!

Article by David Morin

A symposium was held in Saskatoon from January 23-25, 2007 to stimulate greater Aboriginal economic activity and labour market participation throughout Canada and in all sectors of the economy. The conference was jointly hosted by the Clarence Campeau Development Fund (CCDF), the Federation of Saskatchewan Indian Nations (FSIN), and the Government of Saskatchewan.

More than 700 delegates and presenters from all over Canada attended the three-day event including six provincial and territorial premiers. There was also a tradeshow at the conference, which included booths representing government departments such as Statistics Canada, Aboriginal institutions, as well as others for artists and book publishers.

The conference began with an opening prayer and greetings from the Honourable Lorne Calvert, Premier of Saskatchewan, the CCDF, and the FSIN. It then continued with sessions throughout the following two days, which ranged from panel presentations on business success stories and strategies, to economic development workshops and discussion groups, as well as sessions on creating partnerships and skills training.

“Excellence in Action 2007” was a huge success. It has paved the way for many enduring economic partnerships which will ensure a more self-sufficient future for Canada’s First Nations, Métis, and Inuit peoples.

Congratulations Andrea!

Article by Janessa Temple



Métis singer, songwriter, and actress Andrea Menard has been busy this past year. In recognition of her success, *New Breed Magazine* is pleased to share her recent accomplishments!

Andrea won the award for Outstanding Aboriginal Album for *Simple Steps*. The *Western Canadian Music Awards* ceremony took place on Sunday, October 22, 2006 at the Burton Cummings Theatre in Winnipeg. Other nominees included Velvet & Hawk, Don Freed, Donna Kay and Art Napoleon.

Andrea was also honoured with the award for Best Folk Album for *Simple Steps* at the Indian Summer Festival, which took place at Henry Maier Festival Park in Milwaukee, Wisconsin, September 8-10, 2006.



Last, but certainly not least, Andrea was nominated for Best Songwriter and Best Folk/Acoustic CD at the *Canadian Aboriginal People’s Choice Music Awards*.

Number 1
October 2006



The Institut français' Francophone and Métis Bulletin

Enn Gaazett aen aachimoohk poor lii Fraansae pi miina poor lii Michif

This first edition of the *Francophone and Métis Bulletin*, produced by the *Centre canadien de recherche sur les francophonies en milieu minoritaire* (CRFM) of the University of Regina's *Institut français*, marks the first anniversary of "Resistance and Convergence: Francophone and Métis Strategies of Identity in Western Canada", the conference held at the *Institut français* in October 2005.

The goal of this newsletter is to share some of the dialogue, exchanges and partnerships that are taking place between francophones and the Métis in Western Canadian communities. You will find information on CRFM initiatives as well as on those being undertaken by the communities themselves.

"Resistance and Convergence" was a community, artistic and academic conference that opened a dialogue and established the beginnings of a relationship of trust between

the two communities. Here are comments from two participants...



"I was deeply affected by the entire conference, but I think that the roundtable discussions were particularly rewarding. Francophones were able to acknowledge the fact that they had perhaps not always respected Métis rights. Both communities realized that they have parallel needs. The presence of Michif in a public forum had an immense symbolic and emotional impact."

Wilfrid Denis, Assemblée communautaire fransaskoise

"Personally, I think that the conference was a good beginning in establishing a partnership because we share reasons to meet and to be proud of the fact we are different. Francophones and the Métis often face the same challenges. We must learn to work together to better help each other and inform the general public on what our reality is."

Norman E. Fleury, Manitoba Metis Federation

Francophone and Métis Program of Comparative Research

The CRFM has developed a research program in order to further the progress made at the historic "Resistance and Convergence" conference. The program serves to compare and better understand the respective experiences of francophones and the Métis in minority situations. Its objective is to **enable researchers to work with the communities to create tools for community development** and encourage intercultural collaboration that is mutually beneficial. While "Resistance and Convergence" opened up a dialogue, this program seeks to consolidate it through collaborative initiatives and research projects.

The values that guided "Resistance and Convergence" — **dialogue, authenticity, respect for differences and a holistic approach to culture** — are also the underlying principles of the Francophone and Métis Program of Comparative Research.

To carry out this program, a **Francophone and Métis Advisory Group** was formed this past March. The group's mandate is to advise the CRFM on the program's development and implementation. It is made up of Denis Desgagné (*Assemblée communautaire fransaskoise*), Keith Goulet (Métis community), Jean Morisset (specialist on francophone and Métis communities), Darren Prefontaine (Gabriel Dumont Institute) and France Trépanier (artist and consultant).

Here are some examples of initiatives that are part of the Francophone and Métis Program of Comparative Research:

- **Publication in 2007 of a companion book to the "Resistance and Convergence" conference** which will include academic papers, accounts from participants, excerpts from the community roundtables, elements of the cultural show *Métissage*, and much more.
- **Establishment of a series of travelling roundtables** (2007-2011) to extend the dialogue between francophones and the Métis and identify potential areas of mutually beneficial cooperation.
- **Formation, now underway, of a francophone and Métis comparative research team** whose orientation will be determined according to the needs identified during the travelling roundtables.
- **French translation of volume 2 of *Métis Legacy***. This project will be carried out in partnership with the Gabriel Dumont Institute in 2007.



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sur les francophonies
en milieu minoritaire

Community Initiatives

The *Institut français* is delighted to report several recent instances of recognition, support and collaboration between francophone and Métis communities. Here are some examples of new exchanges between the two communities.

- The Métis dance troupe *The Riel Reelers* was invited to take part in celebrations in Gravelbourg, Saskatchewan, marking the 25th anniversary of the francophone dance troupe *La Rivière la vieille*. Métis and Fransaskois flags were exchanged between the two groups to symbolize the renewal of friendship between francophones and the Métis (see picture).



- The *Société franco-manitobaine*, the official representative body of the francophone community of Manitoba, has made a financial contribution to activities celebrating the 120th anniversary of the *Union nationale métisse de Saint-Joseph*.
- *The Dances of Rupert's Land*, an evening of performance presented October 19, 2006, at Casino Regina, included musicians and dancers from both the francophone and Métis communities. The show was organized by Ken Schaffer of Metcom Productions.
- The Historical Society of Saint Louis (SK) has placed three plaques – one in Michif, one in French and one in English – at the foot of the town's buffalo sculpture in order to acknowledge the contributions of the three cultures to the region's development.

If there are initiatives in your area designed to bring the two communities together, we warmly encourage you to bring them to our attention. Thank you!



The Latest News!

In Saskatchewan, on October 27 at 3:00pm, the radio of *Radio-Canada* is broadcasting the first half of *Métissage*, the impressive cultural performance that took place during the "Resistance and Convergence" conference. The show brought together on the same stage more than twenty of the Prairies' best-known francophone and Métis artists. The second half of this cultural event will be broadcasted on November 24 at 3:00pm.

The logo for "Resistance and Convergence" (see right) combined the francophone *fleur-de-lys* with the infinity symbol of the Métis as an original reminder of the ties between the two communities. The *Institut français* will continue to use this logo to identify its initiatives bringing together francophones and the Métis.



If you would like to receive a **pin** with this logo or add your name to the mailing list for this newsletter, please contact Frédéric Dupré, CRFM Coordinator, at frederic.dupre@uregina.ca or 306.337.2357.

Aboriginal Learning Knowledge Centre

Article by Janessa Temple

The Gabriel Dumont Institute (GDI) was asked to showcase its achievements as a post-secondary institution at Wanuskewin Heritage Park during the launch of the Canadian Council of Learning's Aboriginal Learning Knowledge Centre (ALKC). The newly created ALKC is an unprecedented working group. Organizations from across Canada have joined its growing membership which directly involves Aboriginal peoples in identifying ways to strengthen learning among First Nations, Métis and Inuit. The lead organizations are two key institutions: the First Nations Adult and Higher Education Consortium and the Aboriginal Education Research Centre, University of Saskatchewan.

Levels of high school and post-secondary education completion are much lower among Aboriginal Canadians compared with the rest of the population. Learning is the key to success in today's knowledge-based society, so it is essential that education is strengthened in the Aboriginal community. The ALKC has specific goals in providing Aboriginal peoples with higher education. The goals are to support Aboriginal peoples in meeting their social, cultural, economic and political aspirations by:

- Sharing information effectively across diverse jurisdictions to offer better analyses of the state of learning among Aboriginal peoples
- Benefiting from shared monitoring of students' literacy and achievements across diverse jurisdictions
- Learning from exemplary program practices and research methodologies to offer insight to holistic learning
- Using technology appropriately and more effectively to share and communicate across diverse groups and geographic areas

Six priority areas have been identified:

- Learning from Place
- Nourishing the Learning Spirit
- Aboriginal Learning
- Educational Systems and Learning
- Technology and Learning
- Pedagogy of Professionals and Practitioners

The Canadian Council of Learning's AKCL will look to GDI for support and guidance since the Institute has provided Aboriginal learners with high-calibre higher education for twenty-five years. For more information on the AKCL contact:

Aboriginal Learning Knowledge Centre
c/o Rita Bouvier, Coordinator
Room 1212, College of Education
University of Saskatchewan
28 Campus Drive
Saskatoon, SK S7H 0X1

(E): rita.bouvier@usask.ca

(T): 306.966.1360

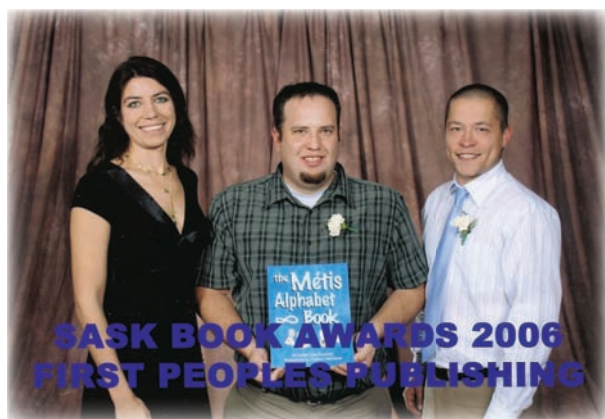
(F): 306.966.1363

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The Métis Alphabet Book Wins Saskatchewan Book Award

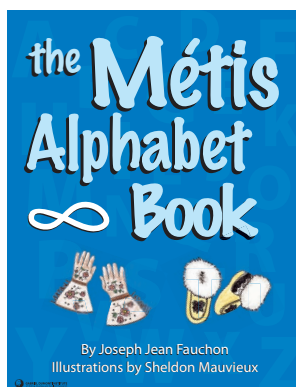
Article by Darren Préfontaine and
Photograph by the Saskatchewan Book Awards

The Métis Alphabet Book – written by Joseph Jean Fauchon and illustrated by Sheldon Mauvieux – won a Saskatchewan Book Award (SBA) for the First Peoples Publishing category. Joseph is a Saskatchewan Urban Native Teacher Education (SUNTEP) graduate, while Sheldon recently attended SUNTEP Saskatoon. Joseph is presently a teacher at John Paul II Collegiate in North Battleford. *The Métis Alphabet Book* is his first book. The Gabriel Dumont Institute (GDI) will be publishing a series of study prints based on *The Métis Alphabet Book* during the spring of 2007.



(L to R) Kristina Fagan, Joseph Jean Fauchon, and Sheldon Mauvieux

The SBA awards gala was held in Regina on Saturday November 25, 2006 at the Conexus Arts Centre. Noted author Jane Urquhart, winner of the *Governor General's Award* for *The Underpainter*, was the keynote speaker, and the Honourable Dr. Gordon L. Barnhart, Lieutenant Governor of Saskatchewan, was the guest of honour. CBC Saskatchewan's Sheila Coles was the master of ceremonies. Both Joseph and Sheldon attended the gala. GDI was represented by Murray Hamilton, SUNTEP Saskatoon Coordinator and the Publishing Department's Darren Préfontaine.



In total, two GDI books were short-listed. For Scholarly Writing, *HOWARD ADAMS: OTAPAWY! The Life of a Métis Leader in His Own Words and in Those of His Contemporaries*, edited by Hartmut Lutz, Murray Hamilton and Donna Heimbecker was nominated. In the First Peoples Publishing category, both *HOWARD ADAMS: OTAPAWY!* and *The Métis Alphabet Book* were nominated. In each category, a wealth of excellent books, authors, and publishers were represented. Saskatchewan is home to a large and very diverse range of book publishers and many talented writers. The SBA gala is a showcase for all this literary talent, which is a key part of Saskatchewan's vibrant arts scene.

Other SBA award winners included:

- Michael Trussler, *Encounters* (Book of the Year – NeWest Press)
- Martha Blum, *The Apothecary* (Fiction – Coteau Books)
- Marie Elyse St. George, *Once in A Blue Moon: An Artist's Life* (Nonfiction – Coteau Books)
- Annette Lapointe, *Stolen* (First Book – Anvil Press)
- Arthur Slade, *Megiddo's Shadow* (Children's Literature – Harper Collins Canada)
- Daniel Scott Tysdal, *Predicting the Next Big Advertising Breakthrough Using a Potentially Dangerous Method* (Poetry – Coteau Books)
- Michael Trussler, *Encounters* (Regina Book Award – NeWest Press)
- Annette Lapointe, *Stolen* (Saskatoon Book Award – Anvil Press)

- Jim Warren and Kathleen Carlisle, *On the Side of the People: A History of Labour in Saskatchewan* (Scholarly Writing – Coteau Books)
- Martine Noël-Maw, *Amélia et les Papillons* (Prix du Livre Français – Les Éditions Hurtubise HMH)
- Coteau Books, *Reading The River*, Myrna Kostash with Duane Burton (Award for Publishing)
- Coteau Books, *On the Side of the People: A History of Labour in Saskatchewan*, Jim Warren and Kathleen Carlisle (Publishing in Education)

University of Saskatchewan College of Commerce Honours Aboriginal Achievement

Article by Eagle Feather News

Saskatoon, SK – The University of Saskatchewan’s College of Commerce celebrated Aboriginal achievement recently by presenting Monica Goulet with the first *Scotiabank Aboriginal Business Education Award*. Ms. Goulet, an Aboriginal graduate student in the Master of Business Administration Program, is the first U of S student to receive this \$10,000 award. The award was made possible thanks to a \$250,000 gift by Scotiabank to the College of Commerce through the University’s *Thinking the World of our Future* campaign.

In addition to the award presentation, the College of Commerce also launched the new Scotiabank Master of Business Administration Bridging Program. This program, also supported by Scotiabank’s gift, is designed to encourage the next generation of Aboriginal business leaders to consider upgrading their skills with an MBA from the University of Saskatchewan. The first in-house program which is scheduled for May 14-18, 2007, will introduce 15 potential candidates to the University’s 12-month MBA program, the U of S campus and the City of Saskatoon. Participants accepted to the

program can expect to be fully sponsored for the course.

“The Scotiabank’s commitment to Aboriginal graduate education will remove not only the financial barriers for those seeking an MBA but will provide a greater opportunity for Aboriginal people to get what it takes to become an MBA candidate,” says Dean of Commerce, Grant Isaac.

“We are the only business school in Canada that has a dedicated Aboriginal student space, the RAWLCO Resource Room, and a host of Aboriginal student supports and services,” says College of Commerce Director of Aboriginal Business Education Programs, Leanne Bellegarde Daniels. “With the addition of the Scotiabank Aboriginal Business Education Award, and the Scotiabank Master of Business Administration Bridging Program, these are just two more options available to Aboriginal students seeking graduate business education.”

Horizon Broadens for Métis Seeking Health-Related Careers

Article by Karon Shmon and
Photograph by David Morin

Métis interested in working in health-related careers now have scholarship and bursary funds available to assist them in their studies.

The Gabriel Dumont Institute (GDI), the Métis Nation – Saskatchewan and the Métis National Council, have worked collaboratively to offer this unique funding opportunity.

The Métis Health and Wellness Scholarship Program provides support for a wide range of studies and includes both those which serve as prerequisites for professional colleges and those which are direct entry health-related training programs.

Over the last twenty-five years, Métis pursuing teacher education have been able to receive some support as they complete their Bachelor of Education degree through the Saskatchewan Urban Native Teacher Education Program (SUNTEP). In the last decade, Gabriel Dumont College has provided support for those in arts and science programming and more recently, Métis graduate scholarship funds have become available.

Geordy McCaffrey, GDI's Executive Director, is pleased to see the opportunities growing to include a greater variety of career options.

"The entrepreneurial spirit of the Métis is one of our enduring traditions and it should come as no surprise that we want to pursue work in a variety of fields. This will enable Métis talent to be maximized through a broader range of careers."

Jason ("J.J.") Johnston will be coordinating the program for the Institute. Jason is a SUNTEP graduate who has worked for GDI since last fall as an instructor at the Dumont Technical Institute. He has had



a health and wellness approach in his personal life, and was the Assistant Chef de Mission for Team Saskatchewan at the 2006 North American Indigenous Games. As a father of two boys, Taylor and Ronin, Jason is pleased to see educational funding for Métis more readily available. Jason makes his home in Saskatoon with his wife Cleah.

Additional information about the Métis Health and Wellness Scholarship Program can be found at the Institute's website:



GABRIEL DUMONT INSTITUTE
of Native Studies and Applied Research

www.gdins.org

Great Métis of My Time – A Moment with Métis Artist Christi Belcourt

Interview by Janessa Temple and
Artwork by Christi Belcourt

Christi Belcourt is a Métis visual artist living and working in Whitefish Falls, Ontario. Her work is becoming increasingly recognized within the Métis Nation. In her new series *Great Métis of My Time*, she demonstrates her deep respect for the traditions and knowledge of the Métis people.

Janessa: What inspired you to paint these particular portraits?

Christi: *The initial inspiration to paint these portraits came when I was attending a conference in Saskatoon in 2003 that was organized by Maria Campbell and Paul Chartrand called "The Métis in the 21st Century". During one evening when many delegates were meeting in the lobby and visiting, I was staring at Harry Daniel's hat which he had placed beside him on the table. In that moment I thought I'd like to do a painting of Harry's hat – upside down with flowers growing out of it the way you'd see some Métis historical beadwork flowers bursting out of a vase. It wasn't Harry's hat that I wanted to capture. It was that I wanted to honour Harry. When I was growing up in Ottawa my dad and Harry were like brothers. They spent a lot of time together in Métis politics and typically, that meant they also spent a lot of time partying together too. For better or worse, I've grown up around Métis politics and it also meant I grew up in a household where Métis leaders frequented. Anyway, that's where it started – with Harry's hat. But before I had left the conference that weekend the idea of doing a single painting about his hat had morphed into the series "Great Métis of My Time". On the plane ride home from the conference, I spent time thinking and sketching and by the time I landed I had decided to do portraits.*

Janessa: Why did you choose the five people you did? Were they significant figures in your life?

Christi: *All of the five people portrayed are prominent Métis individuals whose determination to seek justice for Métis rights has changed the course of history for the Métis Nation in modern times. This is what ties them all together. Also, these individuals are people I know or have known personally and all of them without exception have had a profound impact on my life and my art. I think it's important to add that they are not the only Métis who have contributed greatly to the Métis Nation in modern times. Some may argue that there are individuals who have made more of an impact than those portrayed here in their lifetimes. But this is not meant to be a list of the "top five" greatest Métis. Simply, these are individuals who have been important to Métis communities and to the Métis Nation in my time, and their life's work has had a profound effect on the continuing story of the place of the Métis people within Canada in a modern-day sense.*

Janessa: What do you hope others take away from viewing your exhibit?

Christi: *That is a really good question and I'm not sure I can answer it fully. First it must be mentioned that there are nine pieces in this series. There are the five portraits but there are also four additional paintings, which feature samples of actual Métis beadwork or embroidery patterns found around the geographical area where Métis people have historically resided. In this way, the series incorporates traditional Métis artistic practices. The individuals and the "beadwork" are from across the Métis Homeland from Ontario to Alberta. Together, the pieces*

Application Process

Métis currently enrolled or accepted in a post-secondary program are eligible. Applications are being accepted for the spring 2007, summer 2007, and fall 2007 terms.

Completed application forms and all accompanying documentation must be submitted by **4:30 p.m. on March 20, 2007.**

Late or incomplete applications will not be considered.

Application packages will be date/time stamped as they are received.

Application Package

Your application must include the following:

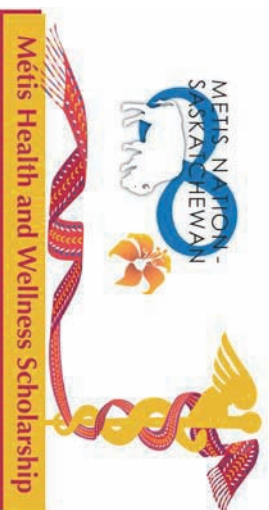
- A. Personal Information
- B. Essay on career aspirations and future professional relationship with the Métis community (1 page)
- C. Transcript of marks (most recent high school or university transcript)
- D. Two letters of support (one from Métis community leader; one from personal reference)
- E. Proof of acceptance to the educational institution of choice. (NOTE: where acceptance has not yet occurred, for example for the Fall 2007 term, awards will be contingent upon proof being provided by a designated date, to be determined)
- F. Métis Card and Saskatchewan Health Card



Submit Applications to:

*Health and Wellness
Scholarship Program Secretary,
Selection Committee*
Second Floor
219 Robin Crescent
Saskatoon, SK S7L 6M8
Tel: 306.934.5927
Fax: 306.934-5728

For More Information please
visit: www.gdins.org/hwsp



*Movements and great causes
can only advance when they
produce leaders of integrity.
Teaching the value of education
and struggle, our programs must
always be in close touch with
the everyday life of our people.*

*Jim Brady
Métis Leader (1940)*

Métis Health and Wellness Scholarship Program

Health & Wellness Scholarship Program

The Gabriel Dumont Institute, in partnership with the Métis Nation of Saskatchewan and the Métis National Council, is pleased to offer this unique funding opportunity for Métis students entering into or already involved in health related studies.

The Health & Wellness Scholarship Program is currently under development and information is provided as it becomes available.

Program Parameters

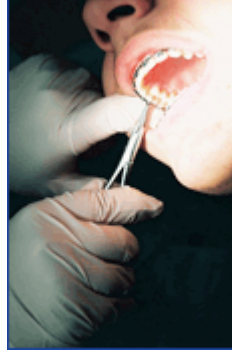
Priority Health & Wellness Professions

- Dentist
- Dental Assistant
- Dietitian
- Environmental Health Officer
- Health Administrator
- Medical Rehabilitation
- Occupational Therapist
- Physical Therapist
- Respiratory Therapist
- Nurse RN
- Licensed Practical Nurse
- Nurse Midwife
- Registered Psychiatric Nurse
- Nutritionist
- Optometrist
- Psychologist
- Physician
- Pharmacist

All Other Health and Wellness Professions

Undergraduates Degree Programs and other health training under the 2007 Métis Health and Wellness Scholarship Program relate to the following health careers:

Addictions Worker
Chiropractic Health Professions
Dental Laboratory Technician
General Radiographer
Health Information Technician
Home Health Aide
Medical Record Transcriptionist
Mental Health Worker
Optician
Radiation Therapist
Audiologist
Dental Hygienist
Diagnostic Medical Sonographers
Health Educator
Home Care Worker
Medical Laboratory Technician
Medical Technologist
Social Worker
Speech Language Pathologist



Selection Criteria

Eligibility

- Saskatchewan resident for at least one year
- Proof of acceptance to Dumont Technical Institute, Gabriel Dumont College, University of Saskatchewan, University of Regina, or SIAST
- Academic Qualifications:
 - complete High School credits, or
 - minimum GPA of 70%
 - is a mature student
- Letters of support from Métis community member and personal reference

Assessment Criteria

- Complete application
- High School standing, or minimum GPA 70%, or mature student
- Potential for success (community leadership, extracurricular involvement)
- Work with Métis in future (will be weighted)
- Involved in Métis volunteerism/cultural activities (will be weighted)
- Letters of support from Métis community member and personal reference

Métis Health and Wellness Scholarship Program



Application Form

1. Be sure to read the application carefully, answer each question (please print) and sign the application form.
2. All applicants must submit a complete application with all required documents.
3. All applications must be forwarded directly to:
Health and Wellness Scholarship Secretary, Selection Committee
Second Floor
219 Robin Crescent
Saskatoon, SK S7L 6M8
Tel: 306.934.5927 Fax: 306.934.5928
4. Be sure to submit your application before the deadline indicated in the application form.
5. If you have any questions, please contact the Secretary of the Selection Committee at the Gabriel Dumont Institute:

The Gabriel Dumont Scholarship Foundation II

1.0 Surname: _____ Given Name and Initials: _____

If you have changed your name since you last applied, please indicate your previous surname:

1.1 Street Address: _____ City: _____

Province: _____

Postal Code: _____ Phone: _____

1.2 Mailing Address is: as above, or:

Street Address: _____ City: _____

Province: _____

Postal Code: _____ Phone: _____

1.3 Date of Birth: ____ / ____ / ____ (Day/Month/Year) Social Insurance Number: _____

1.4 Indicate if you are: Métis Non-Status Indian Other (Please Specify) _____

1.5 Province of residence for the five-year period before starting full-time studies was:

Saskatchewan other (Specify) _____

You must submit a photocopy of your current Health Card (both sides).

1.6 Next of Kin (a person not living with you): _____

Street Address: _____ City: _____

Province: _____ Postal Code: _____

Relationship to Applicant: _____

1.7 Have you applied for or received a Health and Wellness Scholarship before? Yes No

If yes, please indicate:

a) Year _____ b) value of award _____

1.8 If you are applying for a Canada Student Loan/Saskatchewan Student Loan please indicate:

Date of application: _____ Type of program applied for: _____

Value of assistance (if known): _____

Canada Student Loan \$ _____ Saskatchewan Student Loan \$ _____

- 1.9 In the last taxation year, your taxable income was \$_____ and the taxable income of your spouse was \$_____. In the current taxation year, your taxable income will be approximately \$_____ and the taxable income of your spouse will be approximately \$_____
- 1.10 How many dependents do you have? (Include spouse)_____

I hereby declare that the preceding information is correct, that I shall be a full-time student for the academic period stated in this application and that I understand that if I discontinue full-time studies during the stated period, I am liable to return all or a portion of the award provided to me.

Date: _____ Signature: _____

For current post secondary students, all applications must be submitted to the secretary of the selection committee on or before March 20th, 2007. Fall applications must be submitted on or before August 15th, 2007.

- 2.0 What program are you enrolled in?
 Program: _____
 Institution: _____
 Location: _____
- 2.1 Your program is leading towards a: certificate diploma degree
- 2.2 How long is your program? (NOTE: One year equals 8 months of full-time studies)
 1 year 2 years 3 years 4 years
- 2.3 How many courses equal a full course load in your program? _____ How many courses are you enrolled in? _____
- 2.4 Indicate the date on which you begin and end classes for the current year:
 Begin: ____ / ____ / ____ (Day/Month/Year) End: ____ / ____ / ____ (Day/Month/Year)
- 2.5 As briefly as possible indicate to the committee your goals and aspirations upon completion of your studies. (Use a separate sheet)
- 2.6 **The following documents are required:**
- a) Proof of acceptance to the educational institution of choice. (NOTE: where acceptance has not yet occurred, for example for the fall 2007 term, awards will be contingent upon proof being provided by a designated date, to be determined)
 - b) Transcript of marks (most recent high school or university transcript) minimum GPA of 70%
 - c) Essay on career aspirations and future professional relationship with the Métis community. (1 page)
 - d) Two letters of support (one from Métis community leader; one from personal reference)
 - e) Saskatchewan Health card (photocopy of both sides)
 - f) Métis Card (photocopy)

I hereby declare that the preceding information is correct, that I shall be a full-time student for the academic period stated in this application and that I understand that if I discontinue full-time studies during the stated period, I am liable to return all or a portion of the award provided to me. I understand that if I receive funding from this program, additional confidential information will be required for student tracking purposes.

Date: _____ Signature: _____

in the whole series are intended to be viewed in combination with one another to provide a visual biography of the Métis Nation in Canada, its history and its current-day struggles.

When I first started thinking of this series as a whole, the motivation for doing portraits was initially to honour these individuals. This is why I chose to do the portraits in a more "classical" style. I wanted the audience to be able to relate to them, to see them the way I do, as beautiful human beings: Ones that are both strong as leaders and at the same time vulnerable. And by doing the portraits in a classical style, I wanted to evoke a sense that these individuals were on equal footing with other leaders that are honoured in Canada. It was very important to me that the individuals appeared dignified, not only because I wanted to be respectful of them, but also because I wanted other Métis people to see them and feel proud of themselves as Métis people. This series is for our people, it's about our people, and it's something I hope future generations will enjoy.

I'm hoping a great many people will get to see these paintings, and not only Métis people. I'd like non-Métis people who see the work and perhaps are not familiar with Métis people, to feel like they've come away knowing Métis people and Métis issues a little better. I'd really like to know that I've contributed in a small way so that we will be somehow less misunderstood in our own country.

Janessa: Would you consider doing other Métis portraits in the future to add to your exhibit? If so, do you have any in mind?

Christi: *I have a few times toyed with the idea of doing other portraits, but they would be of*

individuals unrelated to this series. As it stands I have no plans to do any more portraits in the future. I don't consider myself a portrait artist and in truth I think I lack the skill to be really unique – or perhaps more accurately, in terms of technical ability, I haven't invested the time it takes to develop my own unique style in portraits. Plus I don't feel I've exhausted the subject of plants and the environment quite yet, these are two areas I continue to be increasingly passionate about. But, I never like to say never, and I haven't ruled it out completely.

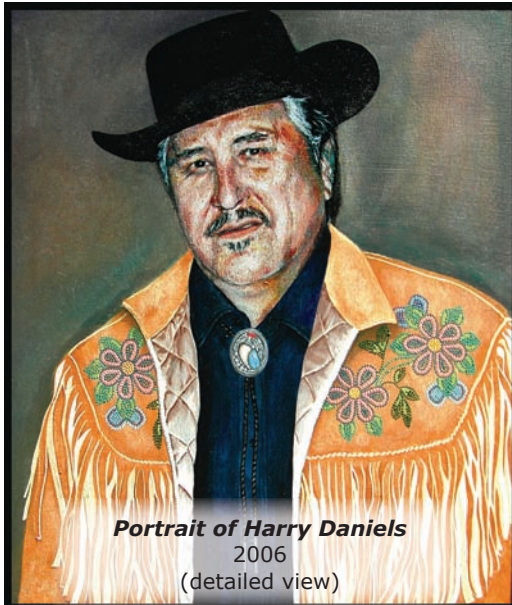
Janessa: Where and when can the public view the original pieces?

Christi: *The actual dates have yet to be finalized but tentatively, the first exhibit of this work will be at the Batoche National Historic Site in July and August of 2007. We are planning for a July 1st opening. This and another series I'm working on will be exhibited together in the spring or summer of 2008 at the Urban Shaman Gallery in Winnipeg. Again, dates to be confirmed. I'll make sure to post up the dates on my website when they are confirmed. (www.christibelcourt.com)*

Janessa: Is there anything else you would like to add?

Christi: *I received an Aboriginal Arts Project grant from the Ontario Arts Council which enabled me to really focus on this work. I'm not sure I would have been able to do it otherwise. I'd just like to add that I sincerely appreciate the chance they took in giving me this grant.*





Portrait of Harry Daniels
2006
(detailed view)

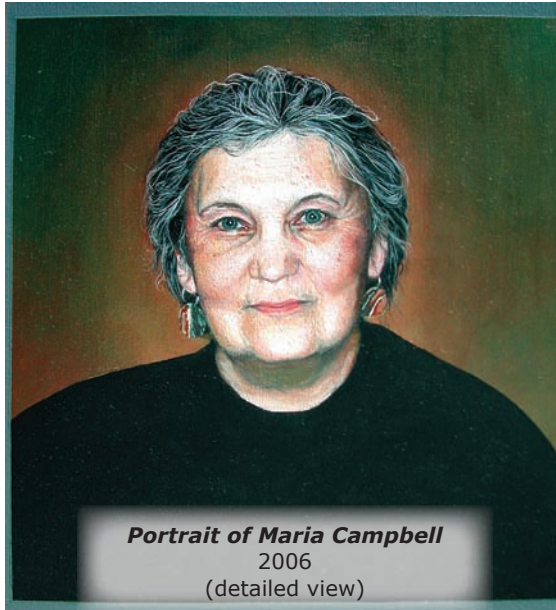
**Christi Belcourt –
Great Métis of
My Time**



Portrait of Jean Teillet
2006



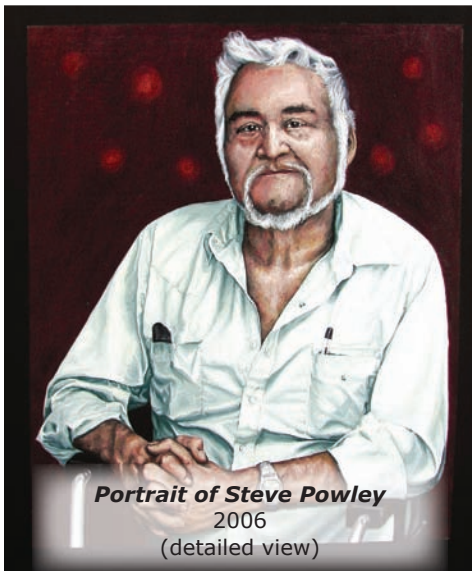
**My Bandolier Bag for
Steve Powley**
2006
(detailed view)



Portrait of Maria Campbell
2006
(detailed view)



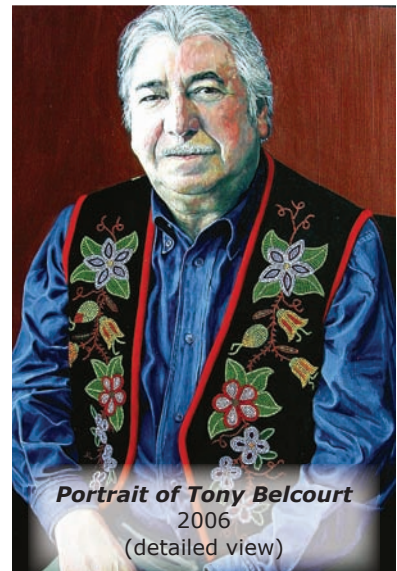
Coat for Harry
2006
(detailed view)



Portrait of Steve Powley
2006
(detailed view)



The Celebration
2006
(detailed view)



Portrait of Tony Belcourt
2006
(detailed view)

Making the Voyageur World: Travelers and Traders in the North American Fur Trade

Review by Darren R. Préfontaine

Carolyn Podruchny. Toronto: University of Toronto Press and Lincoln: University of Nebraska Press, 2006. pp. xiii, 414 pages, maps & illustrations. Paper \$29.95.

Shooting through terrifying rapids with reckless *joie de vivre* or carrying hernia-busting loads on their backs while *en portage*, all the while singing "Alouette" is what many of us think of when our thoughts turn towards the voyageurs. This overly romanticized view, commonly-held by many in the dominant society, also tends to see the voyageurs as quaint reminders of Euro-American's initial settlement of the continent's interior before the advent of a more enduring and superior Anglo-Protestant civilization. For example, the American historian Francis Parkman wrote this about voyageurs in the nineteenth century:

The fur-trade engendered a peculiar class of men, known by the appropriate name of bush-rangers, or coureurs de bois, half-civilized vagrants, whose chief vocation was conducting the canoes of the traders along the lakes and the rivers of the interior; many of them, however, shaking loose every tie of blood and kindred, identified themselves with the Indians and sank into utter barbarism. In many a squalid camp among plains and forests of the west, the traveller would have encountered men owning the blood and speaking the language of France, yet, in their swarthy visages and barbarous costume, seeming more akin to those with whom they had cast their lot. The renegade of civilization caught the habits and imbibed the prejudices of his chosen associates. He loved to decorate his long hair with eagle feathers, to make his face hideous with vermillion, ochre, and soot, and to adorn his greasy hunting frock with horse hair fringes. His dwelling, if he had one, was a wigwam. He lounged on a bear-skin

while his squaw boiled venison and lighted his pipe. In hunting, in dancing, in singing, in taking a scalp, he rivalled the genuine Indian. His mind was tintured with the superstitions of the forest. He had faith in the magic drum of the conjuror; he was not sure that a thunder cloud could not be frightened away by whistling at it through the wing bone of an eagle; he carried the tail of a rattle-snake in his bullet pouch by way of amulet; and he placed trust in his dreams.¹

This is unfortunately a one-dimensional "othering" (negative stereotyping) of these stalwarts of the fur trade, which has been perpetuated a thousand-fold by the dominant Anglo-American popular culture, and by historical memory. For instance, how many of us have watched movie serials or cartoons in which a sneaky and dastardly voyageur/lumberjack/trapper (for they are the same character) menaces a damsel in distress only to be thwarted by an upstanding and morally wholesome Anglo-Protestant? These flimsy and derogatory stereotypes got so absurd that even Bugs Bunny took on and ultimately defeated "Black Jacques" Shellac in "The Wet Hare" (1962).

Perhaps we should ask: who really were the voyageurs? How much of their history has been obscured by history, and by contemporary mythmaking? Were they agents of Euro-American civilization who contributed to the birth of the Métis Nation or were they "uncivilized" vagrants who left behind the stratified society of French Canada for the freedom of the *pays d'en haut* (the "Upper" Country) and the more egalitarian mores of the region's First Peoples? Were they Métis or French Canadian or both? Events such as the Francophone "festival du voyageur" and the Métis "Voyageur Games" have left us with differing conceptions of who these men were. For instance, the Métis most

often see the voyageurs as "Métis", while the Québécois and other French Canadians claim these men as their own. One thing is certain though – the voyageurs are the ancestors of both the Métis and French Canadians.

The blurring between Métis and voyageur identities has occurred for a very long time. However, the historical record is clear: the voyageurs were overwhelmingly French-Canadian (*Canadiens* or "*Kanayens*" in Michif) peasant farmers. Some voyageurs were Iroquois and Algonquin; however, at perhaps 10-20% of the voyageur population, they were in the minority. After the merger of the Hudson's Bay Company and the North West Company in 1821, the *Canadien* voyageur began to be eclipsed by Métis boatmen as the fur trade's primary labour force. The Métis plied their trade in York Boats rather than the birchbark canoes of their *Canadien* fathers and grandfathers. Nevertheless, the similarity of these trades and their continuity through time and place – fur trade employees from French Canada manning canoes in three stages across the breadth of the continent versus French-Métis boatmen manning York Boats in the interior of what is now Western Canada – as well as the terms used in common among both groups such as "*engagé*", has only added to a general sense of historical confusion regarding the voyageurs' ethnicity. This is further complicated by the simple fact that while the voyageurs were biologically European, voyageur culture was sociologically Métis because it mixed Euro-Canadian and First Nations cultural attributes together into a new synthesis. It is little wonder that the voyageurs and the Métis are often mistaken for each other.

Why should the Métis know more about their voyageur ancestors? As one of the Métis' ancestral groups (along with the Cree/Ojibwa and the Orcadians/Scots) the voyageurs bequeathed more than just family names to their Métis descendents. Voyageur contributions to Métis culture include the French components of two of the three Michif languages (Michif-French and Michif-Cree) as well as the creation of an orally-based traditional culture centering on folk singing, storytelling, square dancing, fiddle playing, and the practicing of a folk Catholicism which embraced aspects of Aboriginal spiritualism. The voyageurs also

greatly influenced the lifeways of the traditional Métis including their clothing (particularly the sash or *la ceinture fléchée*), some of their foods and perhaps most importantly, the following means to make a living: fur trading, free trading, and river-lot farming.

In this very welcome and engaging book, Carolyn Podruchny, a History Professor at York University, tries to dispel many of the myths surrounding the voyageurs. This monograph builds upon her doctoral thesis and several articles on this topic. Podruchny argues that the voyageurs created a distinct culture which negotiated their *Canadien-Habitant* roots with both their masculine trade and the dozens of First Nations which they encountered in the *pays d'en haut*. The book successfully demolishes a number of stereotypes about the voyageurs and demonstrates, by successfully analyzing and deconstructing the fur trade records of their Anglophone superiors, that they were complex individuals who had complete agency in their dealings with various Indian nations as well as their Anglophone superiors. The author analyzes the voyageurs' roots in rural Lower Canada, why they left for the "Indian" Country, their rights of passage and various rankings, as well as their loving relationships with their Indigenous and *Canadienne* wives and children (the "Many Tender Ties" thesis), their occasional violations of Indigenous women, their homo-social relations among themselves and Indian men, their working life, and their relationships with their bourgeois Scots "masters". Reading this book we get a strong sense of the voyageur's folk culture such as their building of May Poles to show respect for their bourgeois superiors or their often comic imitation of Cree and Ojibwa chanting.

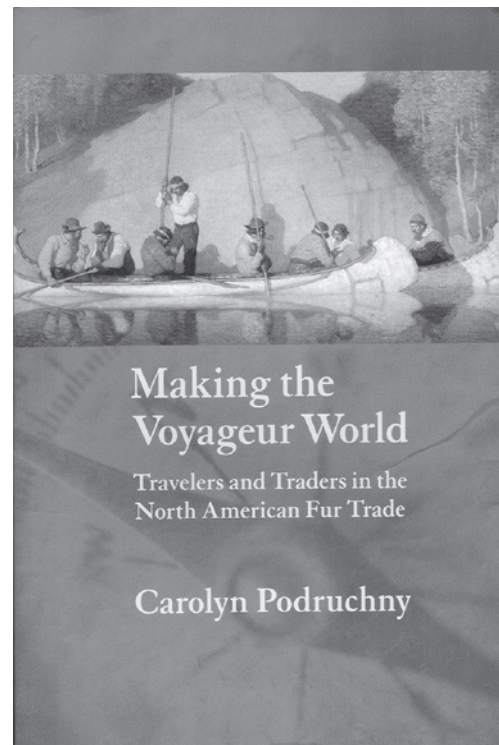
Podruchny builds upon the work of other historians such as Heather Devine who demonstrate that the voyageurs and their Métis descendants were part of a large continental trading system in which cultures, identities and lifeways were in a constant state of flux, evolving to meet local need. Identities and trading empires were created by individual voyageurs with the drive to build them. This includes the French-Canadian patriarchs of such Métis families as the Desjarlais and the Racettes, whom Podruchny discusses in fair detail. The newly dominant discourse in the

historiography (the corpus of written history) has been towards the integration of various fur trade populations across the breadth of North America's interior. These extensive kinship and trading ties included dozens of Indian nations, the Métis and other mixed-heritage populations, *Canadiens*, Creoles, Cajuns, Scots, Hawaiians, Orcadians, Americans, Englishmen, Swiss, and Germans. As a result of this new scholarship, we know much more about the origins of Métis communities and families, and about the fur trade in general.

While very useful and engaging, there are some problems with this book. Foremost among these is that it was obviously written for an American audience since it uses American spellings and terminologies rather than Canadian ones. This is surprising given that the University of Toronto Press is Canada's largest and arguably most prestigious academic press. In addition, the Métis are referred to as "métis" and are placed in a separate category from "Aboriginals" (read First Nations). Obviously the author does not understand that the Métis are an officially recognized Aboriginal people in their own right. Also, using the awkward term "Aboriginals" is problematic. A better convention would have been to use "Indian" (in the historic sense) or better yet call the First Nations by their proper names such as *Anishinaabe*. Nevertheless, despite these terminology problems, this is a very useful book which elucidates little-known

aspects of the life and work of the voyageurs – the Métis' direct ancestors. This book also delineates the origins of the Métis Nation, which should make it very useful for Métis researchers.

¹Francis Parkman, *The Conspiracy of Pontiac and the Indian War after the Conquest of Canada*. Volume 1: To the Massacre of Michillimackinac. Lincoln: University of Nebraska Press, pp. 78-79.



Métis Nation Fast Facts...

The Red River Métis traded with various Indigenous nations, something which led them to run afoul of the Hudson's Bay Company trading monopoly. In this article from 1860, Métis from the White Horse Plains – just west of present-day Winnipeg – are called the "Freeman".

Towards the close of last week forty families from the White Horse Plains left on their annual fur-trading and trapping expedition among the Assiniboine and Cree Indians. They will pitch their camps four days' journey beyond the forks of the Belly and Paul Rivers, near the head waters of the Saskatchewan, a few miles north of the 49th parallel – the boundary line dividing British North America from the territory of the United States. Here they run no risk of competition: The Hudson's Bay Company's posts on this side of the Rocky Mountains being much further to the north and the north-east. Their carts are well laden with goods, to be bartered with the Indians for furs, and they start with every prospect of a profitable termination to their enterprise. They will winter at Belly River and return to the Settlement about the end of April. "Departure of the Freeman", Nor'Wester, August 28, 1860, p. 3.

Métis Entrepreneurs: Kathleen and Jeffrey Coleclough – *Kakwa*

Article by David Morin and
Photographs by Kathleen Coleclough



Jeffrey Coleclough scraping a bison hide in a frame.



One of three Métis jackets done for the Western Development Museum's "Winning the Prairie Gamble" displays. Hand-beaded on elk.

"*Kakwa*" ("porcupine" in Cree) began with the creation of a bear-claw necklace back in 1993. Personnel at Calgary's Glenbow Museum showed interest in one that Kathleen had made and suggested that she make more. The business began by selling traditional Aboriginal art and adornment. However, it quickly grew through word of mouth to much more: At present over 90 museums, historic sites, and school programs are using their heritage products.

You may have already seen some of *Kakwa's* work and not even know it. They have provided props, set decoration, costuming, and technical consulting for 20 movie and television productions including "Crossfire Trail", "Dreamkeeper", "Into the West", "Legend Hunters", "Little House on the Prairie", "Monte Walsh", "Open Range", "Shanghai Noon", and "Shoobox Zoo". In addition to selling art, *Kakwa* performs workshops for schools and organizations on stone tool-making, pre-Contact and fur trade artifacts, and hands-on workshops using natural earth pigments. They also sell an Aboriginal Resource Kit for educational purposes containing over 75 items including such artifacts as fleshers, awls, clothing, dolls, and games.

A recent highlight for *Kakwa* occurred in early December, 2006. Kathleen and Jeffrey were contacted by the Smithsonian Institution in

Washington D.C. to demonstrate traditional brain tanning, which was videotaped for a new exhibition on Plains Indian dresses in late spring of 2007, tentatively entitled, "Identity by Design".

Kakwa recently entered the publishing world with the release of Kathleen's children's book, *Niiwin – Four Ojibwa Critter Tales*. The main illustrator of the book is David Benjoe, while the book's legends are illustrated by Kathleen's daughters, Cynthia and Laura. The story follows a group of Elders who go berry picking. One of the Elders gets separated from the rest and sensing someone behind her, she starts to tell traditional Ojibwa stories. If you're near Regina on March 10, 2007 the Royal Saskatchewan Museum is organizing a book signing. Contact the museum at 306.757.5951 for more details.

If you're interested in finding out more about *Kakwa* or to order art and jewellery, you can visit their website at www.kakwa.ca. They can be contacted at the following:

Kakwa
Box 73
Riceton, SK S0G 4E0
Tel/Fax: 306.738.4900
Email: kakwa@sasktel.net

Métis Nation Fast Facts...

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Bison hunting was a primary occupation for the Prairie Métis from the 1820s until the early 1870s. Many accounts exist which not only describe the hunt's organization, efficiency and kill statistics, but also the peril involved in the hunt to its participants. This is an account from 1860 – the height of the great bison hunts:

To-day we complete the account of the summer buffalo-hunt of the Red River and Pembina party up to the time of their leaving Devil's Lake on a more distant enterprise. The return of the White Horse Plain Brigade enables us also to give the interesting statistics of their expedition. They started on the 10th of June, intending to go to the Grand Coteau, but turned off at the "Dog's House", and found buffalo enough near Turtle Mountain and Big Head River to save them the trouble of a longer journey. The party numbered 154 families, including 210 men to carry arms (of who 169 were buffalo "runners"); and 700 "non-combatants", women and children. They took with them 642 horses, 50 oxen, 6 cows, 522 dogs, 533 carts, 1 waggon (sic), 232 guns, 10 revolvers,

21,000 bullets, and 270 quarts of gunpowder. They made twelve "runs" in which they killed 3,270 buffalo – 1,151 bulls, 1,893 cows and 226 calves. The carcasses (sic) produced 1,964 bags of pemmican, 2,429 bales of dried meat, 15,120 pounds of marrow fat, and 9,600 pounds of tallow. We are very sorry to hear of a double misfortune which befell one of the families, making at one stroke a poor woman a widow, a mother, and childless, Alexander Swain had twice discharged his gun, each time bringing down a buffalo and was loading it again when an accident occurred which deprived him of life. He had put in his powder too soon after the last discharge, and with his mouth over the muzzle was endeavoring to blow it home, when it suddenly ignited and severely burnt his mouth and throat. He fell from his horse in the midst of the chase, and was carried into camp. The injuries he had received prevented him from taking any food and he died days afterwards from starvation. The shock was so great to the widow that she prematurely gave birth to a child, which was unfortunately smothered by her accidentally falling upon it: And the same grave on the prairie which received the father enclosed also the newly-born infant. "The White Horse Plain Hunters", Nor'Wester, August 28, 1860, p. 3.

Métis in the Movies Redux

Article by Darren R. Préfontaine

With the annual movie awards season once again upon us, I thought that it would be interesting to look at how the Métis have been portrayed in cinema from the early days of the medium in the 1910s until the present.

The Métis have been part of North American popular culture since the mid-nineteenth century. The literary canon of nineteenth-century literature is replete with Métis/Half-Breed references such as Mark Twain's "Injun Joe"¹, Washington Irvin's "Dorion and his sons"², and Walt Whitman's "Half-Breed".³ While some of these early popular culture portrayals of Half-Breed/Métis were sympathetic, most were crudely racist and indicated a deeply felt insecurity about miscegenation (race mixing). These prose works left Euro-American readers with the opinion that such unions were a threat to the development of new settler societies.⁴

By the beginning of the twentieth century and the advent of cinematic production, North-American popular culture depicted a variety of groups including Indians, Métis, African Americans, East Asians and "ethnic" white people negatively. At this time, the Métis, or "Half-Breed" as they were once derogatorily known, had become a permanent and menacing figure in dime-store novels, serials, golden-age movies, cartoons, comic strips, and later comic books. The way that the Métis were portrayed in classic cinema was, according to the late popular historian and author Pierre Berton, scandalous:

*This unrelenting libel on the Métis... can neither be excused by pointing to the tenure of the times in which it occurred, nor explained away by the essential naïveté of the silent films, nor condoned by the need of screenwriters and directors to inject drama and conflict into their stories. Nobody – not the blacks, not the Indians – has suffered as badly at the hands of the filmmakers as have the Métis.*⁵

Classic filmmakers found the perfect scapegoat for many of the preconceived social ills plaguing contemporary American society with the "degenerate", "sneaky", "promiscuous", "Half-Breed" or "Mulatto" who schemed to "deflower" virtuous white women, all the while killing, cheating and thieving. Miscegenation produced this "monstrous" hybrid, which had the worst characteristics of First Nations, Euro-Americans or African-Americans without any of their perceived strengths. D.W. Griffith's crude film "The Birth of a Nation" (1917) in which the Ku Klux Klan puts down an uprising by sexually depraved Mulattos and African Americans is the archetype of early racist cinema. However, the first widely-distributed film warning against the perils of race mixing was Cecile B. DeMille's "Squaw Man" (1914), which critiqued Native-American and Euro-American intermarriage. It is apparent that filmmakers' preoccupations with these vile caricatures underlined a fear of what would happen if Euro-Americans lost control of American society.

In early cinema, the Métis appeared in westerns, and movies about Canada, particularly about the North West Mounted Police (NWMP), and the fur trade. They were always the villains and appeared in the following caricatures: The deceitful and cowardly male French-Canadian Half-Breed, the promiscuous and violent female French-Canadian Half-Breed, and the English-speaking Half-Breed (mainly in westerns). Other than their accents, the Canadian and American Métis in early cinema was the same character. He sold whisky to the Indians, tried to seduce innocent and unsuspecting white women, and murdered valiant white (read Anglo-Protestant) men in a cowardly and underhanded fashion.

Classic cinematic portrayals of Métis women built upon many racist stereotypes in the dominant society. They were ruled by lust⁶, and were vengeful, lewd, and savage and were insanely jealous of the principled and morally pure Anglo-Saxon woman. They were also the mirror opposites of the quiet, dignified, and delicate Indian "princesses" (non-Aboriginal

women always played Indian and Métis women), and the virtuous and loyal Euro-American/Canadian woman. First Nations-Métis scholar Janice Acoose has termed these racist caricatures "easy squaws"⁷ in her literary analysis of how Aboriginal women are portrayed in mainstream literature. In only one film during the early cinematic period, "Ramona, the Dawn Maiden" (1916), was a Métis woman portrayed positively.

Some of the more early memorable films in which the "savage" and "hot-blooded" Métis temptress appeared include:

- "The Trapper's Revenge" (1915) in which the character of Marie Duprée, a *métisse*, was described by a reviewer as a "capricious coquette" who torments her mounted policemen lover "without mercy"
- "The Law of the North" (1917) Marie Beaubien is the scheming mistress of an evil fur-trade factor
- "Canadian Pacific" (1949) in which a lady doctor and a Métis women compete for the affections of a railway surveyor
- "Gunman's Walk" (1958) in which a rancher's son falls in love with a wild Sioux-Métis woman

Other derogatory portrayals of Métis women from the golden age of cinema include: Marie in "Paid in Advance", Woolie-Woolie in "Men of the North" (1930), and Neenah in the "Calgary Stampede". These women were one-dimensional and pathetic creatures who wore "the standard Hollywood Female Half-Breed Costume: Long black hair in braids, long necklaces of beads or animal teeth, buckskin or leather skirts, and high boots".⁸

The most infamous film of this genre was Cecile B. DeMille's "North-West Mounted Police" (1940). The film centres on the violent and deceitful *métisse* Louvette (Paulette Goddard) and her love affair with a Mountie. Louvette is the prototype of this racist caricature. In the film, she lures her Mountie lover, Ronnie, away from his post just prior to the 1885 Battle of Duck Lake, which according to the movie precipitated a massacre of hapless Mounties

by hundreds of Métis. Ronnie was warned to stay away from Louvette from a fellow Mountie who tells his friend: "I told you to stay away from that klootch. She's poison. Never trust a blue-eyed squaw".⁹ Of course, the Mounties were not as virtuous as film and myth have portrayed them. Recently, scholars such as Sarah Carter have erased the NWMP's mythic veneer by arguing that many Mounties sexually exploited Aboriginal women throughout their early history.¹⁰

Métis men were portrayed with equal venom in classic cinema. Indeed, very few portrayals of Métis men in early cinema were positive. The few positive examples include Douglas Fairbanks who played a virtuous Métis in "The Half-Breed" (1916), George Walsh in "The Test of Donald Norton" (1926) and the "good" Half-Breed character in "Flaming Arrow" (1913) who assisted white settlers in their struggle against the Indians. However, most characterizations of Métis men in early cinema were negative caricatures. For instance, John Ford's "The Iron Horse" (1924) uses a particularly violent and sneaky Métis villain. This caricature was developed in cinema as early as 1909, in the film "The Cattle Thieves" in which the Half-Breed Pierre "coveted" a white women named Mary in a "greedy way". This same illiterate and degenerate French-Métis character was portrayed in "The Savage" (1917), "Pierre of the North", "God's Country and the Law" (1921), "A Romance of the Canadian Wilds", "A Romance in Fur Country", "Jacques the Wolf", "The Flaming Forest", "Rose Marie", and "Red Riders of Canada" (1928). John Wayne even got into the act of fighting "Half-Breeds" in "The Trail Beyond" (1934). In "Northern Pursuit" (1943), a Métis trader even betrays Canada to the Nazis! In one of these racist films, a Métis was actually described as "an alien intruder...of degenerate blood".¹¹

These mean-spirited caricatures always squared off against their rivals, the Mounties. The Mounties stood for racial and religious purity, law and order and all that was good and wholesome. The unfortunate Métis represented unhealthy promiscuity, thievery, treachery, and the threat of a monstrous progeny (read race-mixing). Jacques Corbeau (George Bancroft), the villain in the film "North-West Mounted Police" was the beau ideal of this treacherous Half-Breed

character. In the film, he sells whisky to the Indians, tricks them into rebelling against the Crown, forces an indecisive Riel into fomenting rebellion and takes demonic delight in mowing down unarmed Mounted Police with a Gatling gun before being stopped by the NWMP and a Texas Marshall (Gary Cooper). Of course, the Canadian military used this early machine gun against the Métis during the Battle of Batoche. Corbeau appears to have been loosely based on Gabriel Dumont.

After WWII, a collective guilt began to set in Hollywood about how non-Euro-Americans were portrayed in film. The Métis were now shown in a more positive fashion and were no longer crudely "othered".¹² The most common theme facing the Métis in these post-war films was the agonizing decision about choosing between their Native and Euro-American heritages. This personal journey of self-loathing and eventual self-acceptance, which mixed-heritage people endure, is universal and among Métis Studies scholars is known as the "Half-Breed" dilemma. This dilemma is a prominent theme in Métis literature and is perhaps best articulated by Maria Campbell in *Half-Breed* and by Beatrice Culleton in her fictionalized autobiography *In Search of April Raintree*.¹³ Despite a move away from crude stereotypes, Hollywood was still not ready to produce movies in which the Métis embraced their distinct identity on their own terms rather than having to choose between being "Indian" and "white". Films in this genre include such westerns as Stuart Gilmar's "The Half-Breed" (1952), Roger Corman's "Apache Woman" (1955) and Elvis Presley's "Flaming Star" (1960). One of the last film's of this genre was Canadian filmmaker Gilles Carle's "Red" or "Red the Half-Breed" (1970), which chronicles the pain which a Métis man faces because of his mixed heritage.

During the 1960s, with the rise of the Civil Rights movement and a social conscience in Hollywood, films finally tried to be more sympathetic to the plight of disadvantaged minorities. Some of these attempts at addressing wrongs done to the Métis/Half-Breeds were ham-fisted and closely mirrored that other genre of 1970s cinema, the "Blacksploitation" film. The "Billy Jack" movies by Tom Laughlin: "Born Losers" (1967), "Billy Jack" (1971), "The Trial of Billy Jack" (1974) and "Billy Jack Goes to Washington" (1977),

in which a Pueblo Half-Breed battles racists with his martial arts/special forces training are the best examples of this socially-conscious exploitation genre. Other films of this nature include "Johnny Tiger" (1966), Lee H. Katzin's "Hondo and the Apaches" (1967), Paul Hunt's "The Great Gundown" (1975), the two Charles Bronson movies "Chato's Land" (1972) and "Chino" (1977) and Chuck Conner's "Standing Tall" (1978).

By the late 1970s, these more socially-conscience films even made their way to Canada. In 1979, the CBC aired Gregory Bloomfield's television movie "Riel". It starred Québécois actor Raymond Cloutier in the lead role, with Christopher Plumber as Sir John A. Macdonald. The film also included expatriate Canadian actors William Shatner, Leslie Nielsen and Dave Thomas. While deeply flawed in terms of its historical accuracy, the film was, nevertheless, sympathetic to Riel and the Métis. It even managed to make both Riel and Macdonald heroes (although one was slightly mad and one was slightly drunk) without belittling their differing visions of the country.

By the 1980s, two trends emerged regarding the Métis in film. On the one hand, the Métis appeared in mainstream movies which showed them struggling with their mixed heritage. Such Hollywood actors as Val Kilmer ("Thunderheart", 1992) and Billy Bob Thornton ("Pushing Tin", 1999) portray complex characters trying to find a balance between their Indigenous and "American" identities. There was one noticeable relapse though: The hyper-melodramatic "Legends of the Fall" (1994) uses the "Indian Princess" stereotype for its young Half-Breed character "Isabelle 2" who married Brad Pitt's Tristan. "Isabelle 2" had no name of her own and was named by the white men in her life after the tempestuous "Isabelle 1" - whose romance with two brothers tore apart a frontier family. "Isabelle 2", played by a Tahitian, was also a throw back to an old Hollywood tradition of non-Aboriginal actors playing Indigenous characters.

Another and more encouraging trend includes the work of Métis actors and filmmakers to depict the Métis as proud and independent survivors. Empowered by the writings of Janice Acoose and others, Métis filmmakers and actors began

to deconstruct how the Métis were portrayed in film by confronting the omnipresent racism and colonization that exists within popular culture.

This "new wave" of Métis-specific films focuses on strong Métis women in starring and supporting roles.¹⁴ In these films – mostly independents, television movies, and National Film Board (NFB) productions – the Métis protagonists still overcome adversity and face racism, and struggle with their mixed heritage; however, they do so by telling their own narrative, which restores their own autonomy of choice and provides them with agency. Such films as "Mistress Madeleine" (NFB - 1987), "The Wake" (NFB - 1986), "Revenge of the Land" (1999) and Anne Wheeler's "Loyalties" (1987) starring Tantoo Cardinal all have strong Métis characters. The most recent film of this genre is Andrea Menard's "Velvet Devil" (2006), which chronicles the life of "Velvet" Laurent, a sultry jazz singer, who abandons her Métis heritage to become a Jazz star in Toronto. In this short and visually stunning film, the age-old "Half-Breed dilemma" ways upon the protagonist as she escapes the poverty of her Road Allowance community only to realize that in the process of trying to be a star in the larger community, she almost loses her soul and her identity. The film concludes with the title character reaffirming her Métis heritage. However, she is unable to reconcile with her recently departed mother. In the end, the women in all these films find strength in their families and communities, which accept them back unconditionally after their sojourn into the larger society.

In conclusion, when the Métis now appear in film, they are no longer one-dimensional stereotypes but complex characters with a complete range of agency – a far cry from the racist depictions of the past century.

Adapted from an article on the Dumont Technical Institute website: Métis Studies 10 (<http://metisstudies.dev.kcdc.ca>).

¹ "Injun Joe", a figure of pure malevolence, is the villain in Tom Sawyer.

² In Washington Irving's *Astoria*, Métis interpreter Pierre Dorion and his sons are described as loutish and violent. See:

<http://72.14.253.104/search?q=cache:2-ziWkm61JIIJ:www.xmission.com/~drudy/mtman/html/astoria/chap15.htm+astoria+dorion&hl=en&t=clnk&cd=3>

³ Walt Whitman's "The Half-Breed: A Tale of the Western Frontier" (1845) and "The Half-Breed and Other Stories" (1892) are romanticized views which empathize with Native Americans and critique capitalism. See:

<http://72.14.253.104/search?q=cache:WsiEcwnliIAJ:www.caxton.stockton.edu/LoG/stories/storyReader%2411+walt+whitman+half-breed&hl=en&ct=clnk&cd=9>

⁴ The most extreme manifestation of these insecurities was a series of racist and socially regressive laws such as those banning mixed-race marriages (in some American states) and policies such as eugenics, which was a pseudo-scientific racial and social purity movement. Race mixing represented disorder and chaos. The threat of race mixing could be overcome by embracing racial "purity", which in its most pristine form was represented by the Protestant Anglo-Saxon. This threat could also be overcome by establishing "order", which was coded language for the entrenchment of a stratified and patriarchal society with western and northern Europeans on the top and everybody else, in innumerable gradations, on the bottom.

⁵ Pierre Berton, *Hollywood's Canada: The Americanization of Our National Image*. Toronto: McClelland and Stewart, 1975, p. 99.

⁶ Obviously, the eroticization of Métis women in the 1910s-40s, demonstrated a repressed sexuality in the larger society which wouldn't fully be released until the sexual revolution of the late 1960s.

⁷ Janice Acoose, *Iskwewak – Kah'ki yaw ni wahkomakanak: Neither Indian Princesses Nor Easy Squaws*. Toronto: Goergetown Publications Inc., 1995.

⁸ Berton, p. 97.

⁹ *Ibid.*, p.98.

¹⁰ Sarah Carter, *Capturing Women: The Manipulation of Cultural Imagery in Canada's Prairie West*. Montréal and Kingston: McGill and Queen's University Press, 1997.

¹¹ Berton, p. 93.

¹² That is being portrayed in a negative and/or in a dehumanizing fashion.

¹³ Beatrice Culleton-Mosionier, *In Search of April Raintree*. Winnipeg: Portage and Main Publishers, 1999; and Maria Campbell, *Half-Breed*. Toronto: Goodread Biography, 1983.

¹⁴ Aboriginal filmmakers have worked to deconstruct how Aboriginal people have been depicted in film. See: Janice Hladki, "Decolonizing Colonial Violence: The Subversive Practices of Aboriginal Film and Video", *Canadian Women's Studies*, Vol. 25, Nos. 1 and 2, pp. 83-87. While not specific to the Métis, the library of the University of California – Berkeley has uploaded a 40-page bibliography of resources pertaining to Native Americans and film. See: <http://www.lib.berkeley.edu/MRC/IndigenousBib.html#books>

Celebrating and Honouring Our Métis Heroes and Achievements

Article by Amaranta Sokol and Amy Gallagher
Photographs by Karon Shmon



Claude Petit, Janet Blaze and Wilbur Fisher

The Métis Nation is blessed with a rich history comprised of individuals who have, and continue to dedicate their lives to the preservation of Métis culture.

In honour of numerous Métis patriots – including Louis Riel, Gabriel Dumont and Métis veterans – Batoche National Historic Site, the Gabriel Dumont Institute, Friends of Batoche Historic Site Inc., and the Métis Homeland Batoche Local #51 held a commemorative celebration on November 18, 2006. The event was inspired by the anniversary of Louis Riel's death, November 16, 1885, and acted as a memorial tribute to the Métis leader.

The momentous occasion began with an opening prayer led by Claude Petit and continued with Krystal Pederson's beautiful voice singing the Métis National Anthem. After this, the procession to the graveyard and the laying of a memorial wreath took place. Friends

of Batoche restaurant served a choice of two traditional Métis dishes: Buffalo stew with bannock or *boulettes* with a side of potatoes. After lunch, everyone was led into the museum for a welcome home tribute to the pool table that once belonged to Gabriel Dumont, which was returned to Batoche the preceding summer. When the ceremony was completed, the crowd gathered at the gift shop seating area and at the front entrance to enjoy the musical stylings of Andrea Menard and Krystal Pederson who were accompanied by a fiddle player. The toe-tapping music soon had children and parents jiggging to enticing melodies. Onlookers clapped and cheered at the sight of the enthusiasm of the next generation of Métis leaders.

Gatherings such as this one are important for the preservation of Métis culture and for bringing together the Métis community. By recognizing the accomplishments of our Métis Nation, we can continue to thrive as we nourish a new generation of proud Métis people.



*Jiggers – Scott Duffee, Noah Duffee and Kate Boyer
Guitarist – Len Dumont*

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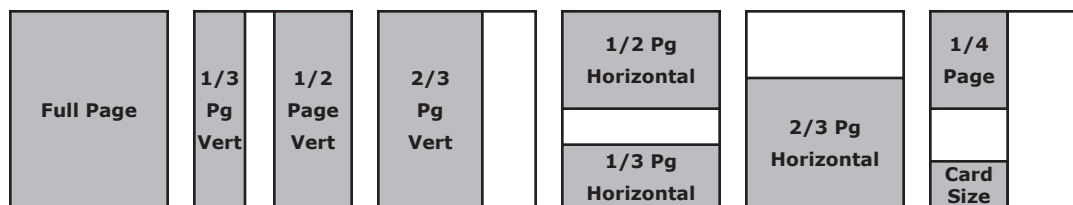
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