



WOODLAND
CULTURAL CENTRE

VOLUME 29 , NUMBER 2

WADRIHWA

2020 Summer/Fall Edition

HIGHLIGHTS

- Message from Executive Director Janis Monture
- Evolving through COVID
- Witness Blanket
- Free Colouring Book Pages
- Virtual Programming coming soon
- Giving Tuesday Matching Donor

**WOODLAND
CULTURAL CENTRE
SEMI-ANNUAL
NEWSLETTER**

SPECIAL THANKS TO EVERYONE WHO MADE THE PUBLICATION OF THE WADRIHWA POSSIBLE

EDITOR IN CHIEF:

Layla Black

Contributing Writers:

Janis Monture - Executive Director

Patricia Deadman - Curator

Melanie Fernandez - Special Projects Consultant

Carley Gallant-Jenkins - Save the Evidence Coordinator

Tara Froman - Collections Registrar

Andrea Nechita - Operations Manager

Layla Black - Marketing Coordinator

Shelby Bomberly - Language Programming

Jessie Hill - Visitor Services

Jesse Bomberly - Language

Mika Patterson - Museum Intern

Stephanie Pile - Projects Coordinator/Language

Board Members:

Trudy Smith

Darren Thomas

Allison Lynn

Chief Philip Franks

Lori Fenton-Strength

Volume 29 Number 2

Summer/Fall November 2020

Published Semi Annually by the Woodland Cultural Centre

184 Mohawk St,

Brantford Ontario

N3S 2X2

519-759-2650

Cover photo:

Montana Summers,

Continuance, 2020

Photography by Ian R. Maracle

ISBN 1203-1461

©Woodland Cultural Centre

No portion of this publication may be reproduced in electronic or print form without the expressed written consent of the Woodland Cultural Centre.

TABLE OF CONTENTS

Executive Director Message	2
Summer/Fall Highlights	4
Visitor Services	5
Covid-19 Protocols	6
The Witness Blanket	7
Museum Interns Year Reflection	9
Library Book Reviews	10
Save the Evidence Update	11
Happy Retirement Virve	12
Language Welcomes New Staff	14
First Virtual Book Launch	15
From the Vault	17
Time to Colour	18
Contact Us	20



A MESSAGE FROM THE EXECUTIVE DIRECTOR

JANIS MONTURE
EXECUTIVE DIRECTOR

RETURN TO WOODLAND

It has been an interesting return to my former position as Executive Director here at the Woodland Cultural Centre. When I returned in May 2020, I did not foresee meeting my entire team for the first time via a Zoom Meeting. Nor did I think that I would be trying to navigate our workforce through a global pandemic.

Fast forward to today...it has been 5 months since I returned. In the beginning there were so many unknowns: How long would Stage 1 restrictions last? Would we be able to re-open to the public? What were we going to do about our incoming exhibitions? Were we going to be working in our offices again?

By the middle of June my management team and myself started to work on COVID-19 return to work protocols and a staggered schedule that allowed us to slowly bring back the rest of our team. At the end of July our entire team were all back on-site, working one person to an office and limited physically-distanced interactions all the while wearing masks and constantly washing our hands. For some it was a strange way to return back to work after several months of working from home, but for others it was a glimmer of some normalcy. However, it took us another month to prepare the buildings and create new visitor protocols before we re-opened to the public.

All the while, our programming team was constantly re-vamping all of our plans for events and exhibits. Fortunately some of our programming was easily transferred to an on-line format such as our Film Series Tei'ia'ks iakwater'roks "We watch movies" and our virtual book readings. In September we hosted our first physically-distanced outdoor music concert, Unplugged, which is part of our Tehonkieron:nions (They are Entertaining) performing art series.

For many residential school survivors and their families, our annual Survivors Gathering on September 30th is an event they look forward to, but this year had to be canceled due to COVID-19.



The Education team were able to take the Orange Shirt Day programming virtual from September 29 – October 4, where we saw over 2500 people participate.

Following that was a partnership with Kaha:wi Dance Theatre and the National Arts Centre entitled "Continuance: Yonkwa'nikonhrakontáhkwen – Our consciousness continues unchanged", where an immersive interplay with live intergenerational Haudenosaunee performers and 3D imagery illuminated the façade of the residential school. The language department has begun work on a very ambitious project around Language Vibrancy and we are very excited to see the outcomes of this programming.

At this time, our Board of Directors are working towards finalizing our new 5 Year Strategic Plan and that really excites me. It has been a few years since our last strategic plan and I feel that the timing couldn't be better for us to re-evaluate what we have accomplished and to set our sights on some new strategic goals for our future.

That being said, every member of our Woodland Team has really stepped up to take on the challenges 2020 has thrown at us. The organization continually is still at top of mind with our audiences and communities. The Save the Evidence campaign, although started with a slow start in April, has achieved their fundraising goals for the 1st and 2nd quarters all of course due to the generosity of individuals, businesses and organizations.

I remain hopeful that Woodland will be able to come through 2020 with a renewed focus and positive outlook. Yes, we still have many unknown variables, however, the Board of Directors and our entire team continue to work very hard to ensure that Woodland Cultural Centre continues to service and meet the needs of our communities

Nia:wen/Thank you for your continued support,



Janis Monture
Executive Director



SUMMER/FALL HIGHLIGHTS

OUTDOOR CONCERTS

With community safety as a top priority, we were pleased to be able to offer two outdoor socially distanced events this year. Unplugged, which is part of Tehonkieron:nions (They are Entertaining) performing arts series, showcased several powerful female Indigenous singer/songwriters from all over Turtle Island.

Also, in partnership with Kaha:wi Dance Theatre and the National Arts Centre entitled "Continuance: Yonkwa'nikonhrakontáhkwen – Our consciousness continues unchanged" lit up the front face of the former Mohawk Institute. The unique 3D light display, partnered with live intergenerational Haudenosaunee performers and soundtrack was extremely moving and emotional for everyone involved.



Kaha:wi Dance, Continuance – Yonkwa'nikonhrakontáhkwen / Our Consciousness Continues Unchanged, 2020 multi media performance Photography by Ian R Maracle

QUILT OF BELONGING

The Arts department was thrilled to be able to extend the Quilt of Belonging until October 31 upon reopening of the galleries, and also host a Virtual Film Screening of the Documentary "A Place for All" to bring us together, and remind us of our connection to each other during these challenging times. Replay of the live Q & A with Esther Bryan still available upon request.

VIRTUAL PROGRAMS

Our team has been dedicated to continuing to provide programming and events. The virtual Orange Shirt Day events involving over 2500 participants, Virtual Book Launches, Craft Workshops, Film Screenings and the FREE Indigenous Colouring Book Download have been welcomed by our online audiences.



UPDATES FROM VISITOR SERVICES

JESSIE HILL - VISITOR SERVICES

The Covid-19 Pandemic has been a time of great change for many individuals and organizations, and Woodland Cultural Centre has not been immune to those changes. However, as our communities have proven time and time again, our spirits are resilient and we adapt to challenges with good hearts and minds with the safety of our community at the core.

Therefore, after having been closed since early March 2020, Woodland Cultural Centre was happy to reopen its doors to the public with safety restrictions in late August 2020. Our timed entry ticketing has allowed us to welcome visitors to the Centre with a maximum of 10 guests per hour and group sizes limited to 4 people, where they are once again able to conduct self-guided tours of our Museum and Art Galleries.

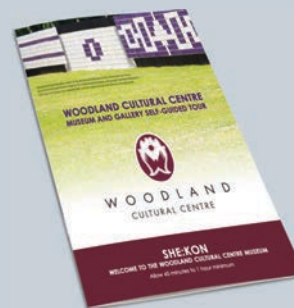
The *Quilt of Belonging* and The *Fabric of Community* exhibits were extended until the end of October, to the delight of many who had asked about the exhibits during the closure. Guests were surprised, though, when we reopened our doors to reveal that the Museum Reception had been moved, opening up the lobby for social distancing and allowing our extensive inventory to be more accessible in our Gift Shop.

Although we will miss the use of the former Museum Meeting Room as a space for facility rentals (and our hearts are particularly heavy that the Ohsweken Genealogy Society is no longer able to meet in that room!), we are excited to revive the Gift Shop. Covid-19 related setbacks mean that it will be a while before the shop is able to resemble its former self, but there is after all only room to grow!

The gift shop is accessible to all during our new Covid-19 hours of operation, so make sure to stop by Tuesdays – Friday from 10am - 3pm, and Saturdays from 11am – 4pm.



CONTACTLESS SELF GUIDED TOUR DOWNLOAD



Get the Self Guided Tour downloaded to your device
WOODLANDCULTURALCENTRE.CA/ADMISSION

COVID-19 OPERATIONS

ANDREA NECHITA - OPERATIONS MANAGER

The health and safety of our team and visitors is our top priority at the Woodland Cultural Centre. Operations and Maintenance are closely monitoring updates and developments around COVID-19, and we are adopting protocols to be in-line with public health and safety regulations



*Please call Six Nations COVID-19 Information & Assessment Centre at 1-855-977-7737 or 226-446-9909 to arrange for a COVID-19 test.

In order to better protect our employees and visitors, our hours of operation have been modified to allow for time for additional cleaning and preparations. Our new hours of operation are Tuesdays to Fridays (10 am to 3 pm), and Saturdays (11 am to 4 pm). In addition to modifying our opening hours, we have relocated the reception desk from the open space of the lobby into one of our meeting rooms. This meeting room has now been converted into a reception and gift shop area with a social distancing pathway to allow visitors to browse the items for sale while maintaining social distance. Other safety measures include the installation of safety shields at the reception desk, and options for touchless payment. All guided tours of the museum and galleries have been cancelled until further notice. Visitors are still able to enjoy the museum and galleries through a self-guided tour of the Centre. In an effort to reduce physical contact, we have created a digital visitor guide and map of the museum and galleries which is available for download from our website. We also encourage the use of our new online timed ticket booking system. This system helps to ensure that we do not go over the maximum capacity of 10 visitors per hour while still accommodating walk-in guests. The Centre is dedicated to maintaining a limited occupancy level, allowing employees and visitors to keep a physical distance of at least two metres.

Other safety measures include increased sanitation and cleaning schedules with tracking logs. These have been put in place to ensure surfaces are disinfected multiple times a day including high frequency touchpoints like door handles, switches, tables, chairs, museum and gallery displays and panels. Sanitation and cleaning stations have been set up throughout the buildings, and new hand sanitization dispensers have been installed in the entrance, reception, museum and galleries for guests and employees to use.

All employees and visitors must wear a face mask and self screen before entering into the building, and once inside, must pass an assessment and have their temperature taken at reception before being allowed through the museum and galleries. The health and safety of our visitors and employees are our top priority, and these are just some of the many new protocols we have implemented due to COVID-19.

We thank everyone for their understanding and cooperation, and in assisting us in keeping everyone safe!
Nia:wen/Thank you and we hope to see you back at the Woodland Cultural Centre soon.

PRE-BOOK TICKETS ONLINE: [WOODLANDCULTURALCENTRE.CA/ADMISSION](https://woodlandculturalcentre.ca/admission)

THE WITNESS BLANKET IS COMING

**CURATOR/ARTIST:
HAYALTHKIN'GEME
(CAREY NEWMAN)**

December 12, 2020 - Feb 27, 2021

"The blanket is a universal symbol of protection. For many of us, it identifies who we are and where we're from – we wear them in ceremony and give them as gifts. Blankets protect our young and comfort our elders."



West Coast Master Carver Carey Newman, of British, Kwagwalth and Salish descent from Northern Vancouver Island, British Columbia-Coast Salish from Cheam of the Sto:lo Nation, Upper Fraser Valley descended from English, Irish and Scottish settlers, set out to create a project that spoke to the human ability to embrace meaningful and even beautiful recollections and narratives amidst the tragic memories of the Residential School system that affected generations of Indigenous peoples across the country.

Newman explores his family relationships and comes to terms with his own relationship with his father, Victor Newman, who was taken at the age of seven to attend residential school miles away from his home town of Alert Bay. The long-term consequences of not being allowed to speak Kwak'waka language, learn traditional ways or practice cultural ceremonies had a lasting intergenerational effect. Carey was left with a sense of disconnection that affected his role and relationship with his siblings. As an Intergenerational Survivor he began to understand the living legacy and history that he strives to share with the rest of the citizens of Canada. The history of residential schools both past and present resonate and illustrate the effects on individuals and community members as traditional roles, language and ways of life were changed - or even lost.

Newman wanted to tell the whole story of residential schools in Canada but his dilemma was daunting. How would a carver of wood, stone or metal begin to articulate the enormity of the narrative? The notion of gathering objects from schools and creating a patchwork quilt seemed fitting. In his desire to honour his father, Newman included pieces from traditional big houses and sweat lodges as well as urban Indigenous healing centres and Friendship Centres to reflect resilience and the ongoing community healing process.

The items included in the Witness Blanket provide a point of departure and bear witness to the truth. The team travelled over 200,000 kilometres, visited 77 communities, met over 10,000 people and gathered over 889 pieces, inclusive of 161 photos, shoes, bowls, dolls, and skates, to name a few.

THE FINISHED WORK IS 12 METRES LONG AND CONSTRUCTED WITH 13 PANELS WITH A TOTAL WEIGHT OVER 2 TONS. INHERENTLY, THE ITEMS CONTAIN STORIES FROM SURVIVORS AND INTERGENERATIONAL SURVIVORS.



"As a national museum devoted to human rights education, we commit to playing a role in reconciliation," said John Young, the Canadian Museum for Human Rights president/CEO. "This powerful piece is one of several exhibits and programs at our museum that can educate visitors about the legacy of residential schools in order to facilitate empathy, encourage respect and foster a desire for reconciliation."

(Bender, Jim. "Residential school art provokes strong reaction." *Winnipeg Sun*, December 15, 2015.)

Newman's resolution is that we become responsible to ourselves to learn, remember and change as we can not change others. The notion that the everyday objects communicate different languages, connect to our own memories and experiences that make them tangible and undeniably begin to uplift the spirit, protect the vulnerable and take notice. Witness Blanket gives voice to resilience and reflects the continuing work of healing in communities. Through oral traditions, communities preserve moments in history by relating stories, bearing witness, to remember and acknowledge the contributions made by individuals.

Newman created Witness Blanket coins to acknowledge all the people who assisted with this project as a gesture to say thank you. As Newman stated, "What began as a simple idea turned into something so much more than I could have ever imaged".

"I know a lot of Canadians don't know a lot about the history of residential schools and that is what this can do," said Newman, "So, they can start to understand and, once they understand, it's what they do with that information that defines what reconciliation is all about."

We invite the community out to experience the Witness Blanket from December 12, 2020 to February 27, 2020.

See More Details about our Virtual Event on our [calendar](#).

The Witness Blanket, an exhibition based on the art of Carey Newman and developed in collaboration with, and circulated by, the Canadian Museum for Human Rights (Winnipeg, Manitoba).

Fondée sur l'art de Carey Newman, l'exposition La Couverture des témoins a été créée en collaboration avec le Musée canadien pour les droits de la personne (Winnipeg, Manitoba), qui en assure la diffusion.

A YEAR IN REVIEW:

MY 12 MONTH INTERNSHIP AT WOODLAND CULTURAL CENTRE

BY MIKA PATTERSON



This past year has flown by too quickly, in my opinion! My time with the Woodland Cultural Centre has been extremely informative and educational. Working alongside Tara Froman in the Collections Department has been one of the most rewarding aspects of the job. I will be forever grateful for the opportunity to be mentored by one of the most knowledgeable staff members at the Centre.

After graduating from Queen's University with my BA Hons. in April 2019, it was important for me to return home and work in my community. The Centre's mandate is to preserve, promote and educate, which aligned with my values. For this reason, I felt a position at the Centre would be in many ways reciprocal. After a short stint in Administration at the Centre, I began my internship in the Collections Department in October 2019.

My training was extensive, which ensured I was fully prepared to take on the job's responsibilities. The goal of my internship was to help reorganize the collections storage room, a space that houses our most valuable assets. This year began with a full inventory of the contemporary art collection. Allocating the proper space and storage was a main priority during the project. Beyond that, I learned proper collections management techniques, labelling, condition reporting, accessioning, cataloguing, shipment protocol, photography, transcribing, handling, packing, and storage. I also participated in the setup and takedown of several exhibitions. Some of the exhibitions included: From the Hands of Our Ancestors: The Art of Cornhusk; The Quilt of Belonging; and Fabrics of Community.

One fond memory was in assisting Summer Hill in the setup of the From the Hands of Our Ancestors: The Art of Cornhusk. Her passion for the exhibit was made very apparent, as she ensured quality and precision from start to finish. She showed me the proper methods of measuring the space, setting up the required infrastructure (in this case, floating shelves), lighting and how to engage with artists from our community as well as those further away. Summer's drive is both inspiring and motivating. I remember this time fondly because it shows that people produce their very best work when they are passionate about a project. As a result of her work, the exhibit had successful visitor turnout and experience.

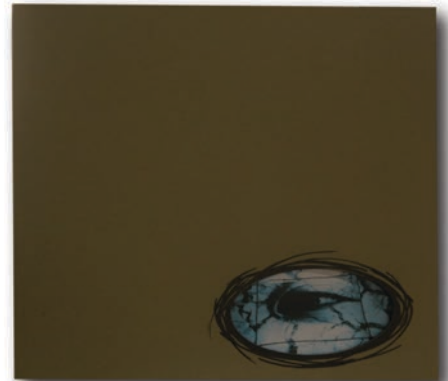
There are many things I could say about my internship at the Woodland Cultural Centre. However, I will focus on this: I am grateful for the opportunity to have worked in Collections and engage every day with items representative of my community. Furthermore, this year has been an eye-opening experience, as I have been exposed to many different aspects of museum operations. As a result, I have been able to set clear career goals. As for my future, I started my MA in history in September 2020; maybe one day I'll find myself back at the Centre again.

Thank you, Tara, for taking on the year-long project of mentoring me! I am very grateful for the enriching experience.

LIBRARY BOOK REVIEWS FROM THE GIFT SHOP

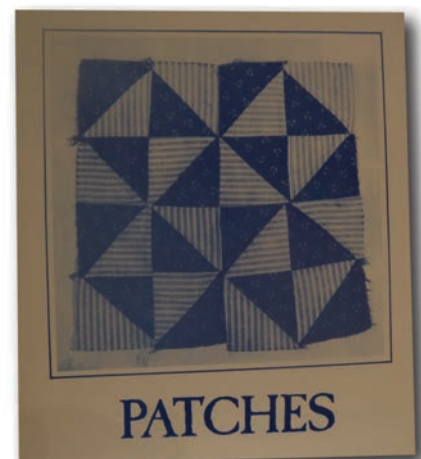
GODI'NIGOHA' (THE WOMEN'S MIND)

The exhibition Godi'nigoha' – The Women's Mind was composed of pieces from contemporary Iroquoian women artists, Patricia Deadman, Kelly Greene, Shelley Niro, and Jolene Rickard. It is “an examination of an Iroquois women's perspective on the land and landscape”. The catalogue has photos of the photographs, paintings, and instalments that make up the exhibit. A one-day interdisciplinary symposium was held to further explore related questions around Iroquoian women's traditional relationship to land. The catalogue also includes a small piece written by Dr. Deborah Doxtator exploring Iroquois women and their connection to the land pre and post contact.



PATCHES

Patches was an exhibition that ran from January 28 to March 6, 1983 showcasing the art of quilt making on the Six Nations and New Credit Reserves. The exhibit included quilts dating from the 1920's to the 1980's. The exhibit catalogue has photos of many beautiful quilts, some of which are apart of the Woodland Cultural Centre's permanent collection. The catalogue also has a brief history of quilting coming to the Six Nations and New Credit reserves.



KEEPERS OF OUR CULTURE

Keepers of Our Culture was an exhibit to celebrate native women in the living arts held at the Woodland Cultural Centre. The catalogue showcases some of the various forms of art created by native women with photos of pottery, paintings, sculptures, and masks. Biographies of all the Keepers of Our Culture artists are listed. The catalogue includes the Quills and Quilts segment of the exhibition held at the Glenhyrst Arts Centre.



SAVE THE EVIDENCE UPDATE

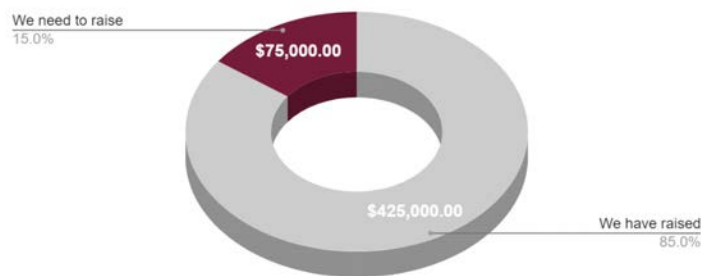
CARLEY GALLANT-JENKINS - STE COORDINATOR

Hello / Sge:no,

We hope you, your family, and your community continue to remain well during these uncertain times.

We want to give you an update on the Woodland Cultural Centre's Save the Evidence campaign as we work to complete Phase 2, which is the bricks and mortar restoration. Phase 1 saw the condemned site undergo a major restoration of its roof, HVAC, removal of hazardous materials, foundation restoration, floors, electrical, drywall, some historic windows replacement and much more.

The total budget for the physical restoration of the Mohawk Institute Residential School building is \$23.5 million. We are eager to complete fundraising for Phase 2 of the project which includes external masonry restoration, remaining window and important accessibility features. The Woodland Cultural Centre needs to raise an additional \$75,000 to complete our \$500,000 goal for Phase 2.



Now, more than ever, we need you to support the Woodland Cultural Centre's Save the Evidence campaign to complete the nationally important restoration of the Mohawk Institute Residential School. We have had unprecedented success to date raising \$425,000 from donations large and small and every dollar has helped as a demonstration of your support. The Save the Evidence restoration project, as well as our on-going important work with Mohawk Institute Residential School Survivors, ensures this important history is preserved for future generations.

We're asking donors to support our campaign by donating what they can, so that we can realize our remaining \$75,000 goal by the end of 2020.

Community non-profit organizations, private businesses both large and small, service organizations, educational and faith groups and individual donors together have helped make this restoration project a reality. If we look back over the last 3 to 4 years, we would not have anticipated the outpouring of support from across the country.

It is time to help us cross the finish line by helping us raise the remaining \$75,000 to realize the completed physical restoration. From condemned, to fully restored, and close to the Survivors final dream of having the Mohawk Institute Residential School open as a nationally important historic and educational site, and the only fully restored residential school site in Canada to stand as a testament to history and "site of conscience" for all our future generations.

All funds raised will help us reach our goal of completing this historic and monumental project.

To follow the physical restoration you can visit: woodlandculturalcentre.ca/the-campaign/
Now, more than ever, our community needs us. And we need you.

Thank you / Nya:weh,



Melanie Fernandez
Special Projects Consultant



Carley Gallant-Jenkins
Save the Evidence Coordinator

HAPPY RETIREMENT VIRVE WILAND

AFTER 15 YEARS IN THE
WOODLAND CULTURAL CENTRE LIBRARY

FROM THE STAFF

Virve Wiland was an integral part of the team here at Woodland Cultural Centre and she had a deep love for the library. After working here for 15 years, this year we wish her well as she heads into her retirement. Below are a collection of short notes from our staff that give you an idea of how much she will be missed. Congratulations on your retirement Virve!

"I have had the great pleasure of being one of Virve's summer students years ago and mentoring with her for the six months leading to her retirement. Virve is one of the most intelligent people I know and she readily shares her knowledge with anyone that wants to learn. I am grateful for everything she has taught me and for her confidence in me as her successor. The love she had for her job as the librarian at the Centre is inspiring. Virve also has a big heart and is incredibly kind. She's always willing to lend a helping hand or an ear to listen. I miss working with Virve and I know there is so much more she could teach me. I wish her the very best and hope she is enjoying her much deserved retirement." - Jane Hill, Librarian

"Virve's knowledge of the history of the region was remarkable as were her contacts. She could always connect you to the next person to get information from or a pile of books and articles would appear on your desk if you asked her a question. Virve's commitment and dedication to the Centre will be missed, as will her kindness, patience, vast knowledge and fun stories. Virve taught me that there is always more to learn and that learning is a joy!" - Melanie Fernandez, Special Projects Coordinator



HAPPY RETIREMENT VIRVE WILAND

AFTER 15 YEARS IN THE
WOODLAND CULTURAL CENTRE LIBRARY

FROM THE STAFF

"People come into your life for a reason, a season, or a lifetime." – Unknown

"This passage is just the first sentence of a beautifully written poem on friendships and friends. A poem that reminds me so much of Virve and the friendship that grew between her and me. From her first days as the Centre's Librarian, Virve has been a constant source of knowledge and support, as I hope I have been for her. Virve is such a kind soul with a big heart and a giving nature. She once told me she thought of me as her big sister (which others thought was amusing as she is chronologically the older friend); but I got her meaning.

Virve – I hope I am a good big sister because if I am I learned from the best – you." - Tara Froman, Collections Registrar

"I want to take this opportunity to wish Virve the best of luck on the next phase in her life journey. I hope that she takes some quality time to herself and enjoys the first stages of retirement. One of my favourite things about Virve is her ability to talk to anyone about anything. Her care for the library and its visitors has always been evident; however, it has been made even more apparent with the physical library being closed. She welcomed various members of the community to come in and discuss books or research. She maintained ties to the community when things proved to have their difficulties, and because of this, visitors always felt a sense of belonging. I will miss passing Virve in the hallway, listening to her talk about cataloguing or chatting with her at lunch. Although she will no longer be present every day, I'm sure she will still pop by every so often and be received with great warmth. I wish you all the best, Virve; I will miss you!" - Mika Patterson, Collections Intern



LANGUAGE DEPARTMENT WELCOMES NEW STAFF

SHELBY BOMBERRY LANGUAGE PROGRAMMER

Sgę:nq' , Nawiya'gq' ni: gya:sqh , Onondowa'ga:
niwagehwejq'dę: tohgeh hnyagwai' niwagesyaode: , dewahse:
hyei: niwagohsriyaggh

My name is Shelby Bomberry, I am a Faithkeeper at Seneca Longhouse and have a deep passion for preserving and revitalizing the Language Studies. I also teach the Cayuga Language. Over the years I've learned a vast amount of cultural and traditional knowledge of ceremonies and other teachings of the Hodinohso:ni:

I'm also a custom woodworker, specializing in traditional Waterdrums used in Hodinohso:ni: Culture and ceremonies. I'm excited to contribute many ideas for the language program here at Woodland Cultural Centre. Please be sure to keep an eye on the Language Department section of our website as well as our Social Media.



JESSE BOMBERRY LANGUAGE CATALOGUER

My name is Jesse Bomberry, born and raised in Six Nations, ON. I attended I.L Thomas Elementary during my youth where I was taught in Cayuga (Gayogoho:no). Having fluent Cayuga Speaking teachers back then was a blessing with great lessons, memories and stories. In the past two years I've worked as a Summer Student in the Language Department here at Woodland Cultural Centre, and am now employed part-time as a Cataloguer in Language Archives. The experience has been amazing as I continue to expand my traditional knowledge in Haudenosaunee Culture and Languages. With an educational background of Graphic design and Cayuga Language, I've designed and assisted with many upcoming projects for the Language Department as we begin to rebuild the Language Centre with great resources, visuals, arts and media. As a Cayuga Language learner, we must keep our Haudenosaunee Languages alive for our people and future generations to come.



FIRST VIRTUAL BOOK LAUNCH AT WCC!

RECLAIMING OUR TERRITORY: WORD BY WORD

PAT NINGEWANCE



Patricia M. Ningewance is Ojibwe from Lac Seul First Nation in northwestern Ontario. She has traveled throughout Anishinaabe country where Ojibwe is spoken and tries to include all dialects in her books. This book is unique as it's not specific to any particular language. It encourages teachers and learners to communicate together, and learn orally through conversation and games. Each chapter in this book is a lesson designed to reinforce conversational language skills in any language.

We had an awesome turn out for the virtual book launch of Pat's book on zoom, and demo'd the use of her book in 3 different languages!

Replay is still available: <https://woodlandculturalcentre.ca/word-by-word-book-launch-replay/>

FROM THE VAULT

ARTICLES FROM PAST VOLUMES

ORIGINALLY PUBLISHED IN VOLUME 9, NUMBER 2 1995

RETOLD BY MARY JAMIESON

CREATION STORY

Before the land that we live on existed, there was only water, it stretched as far as one could see, and in the water were birds and animals swimming around. Far above in the clouds there was a Skyworld. In this Skyworld there was a great and beautiful tree. It had four white roots which stretched to each of the sacred directions, and from this tree, branches grew all kinds of fruits and flowers.

There was a powerful chief in the Skyworld. His wife was expecting a child and one night she dreamt that she saw the Great Tree uprooted. The next morning she told her husband of this dream.

He nodded as she finished telling him of her dream.

“My wife” he said, “ I am sad that you had this dream. It is clearly a dream of great power and, as it is in our way when one has such a powerful dream, we must do all that we can to do to make it come true. The Great Tree must be uprooted.”

The chief called the young men together and told them that they must pull up the tree. But the roots of the tree were so deep, so strong, that they could not budge it. At last the powerful chief himself came to the tree. He wrapped his arms around it, bend his knees and strained. At last, with one great effort, he uprooted the tree and placed it on its side. Where the tree’s roots had gone deep into the Skyworld there was now a big hole.

The wife of the chief came close and leaned over to look down, grasping the tip of one of the Great Tree’s branches to steady her. It seemed as if she saw something down there, far below, glittering like water. She leaned out further to look and, as she leaned, she lost her balance and fell into the hole. Her hand slipped off the tip of branch leaving her with only a handful of seeds as she fell.



Elizabeth Doxtater, *The Creation Story*, 2017, mixed media installation. Collection of the Artist

Far below, some of the birds and animals looked up. “Someone is falling towards us from the sky,” said one of the birds.

“We must do something to help her,” said another.

The two geese flew up. They joined their wide wings and caught the Woman from the Sky. Slowly they began to bring her down towards the water where the birds and the animals were watching.

“She is not like us,” said another of the animals.

“I know,” said one of the water animals, “I have heard that there is Earth far below the waters. If we dive down and bring up Earth, then she will have a place to stand.”

So the birds and animals decided that someone would have to go deep into the water and bring up some Earth. The duck tried first, some say. He swam down and down, far beneath the surface, but could not reach the bottom and floated back up. The beaver tried next. He went even deeper, so deep that it was very dark but he could not reach the bottom either. The otter tried next. Feeling very confident, he dove very deep. He dove and dove. Looking frantically for the bottom, he could not see and could not feel any Earth so he quickly swam back to the surface.

Then, a small voice spoke. “I will bring up the Earth,” said the muskrat. The other animals looked to see the muskrat. “I will bring up Earth or I will die trying.”

She dove down and swam and swam. She was not as strong or as quick as the others, but she was very determined. She went so deep that it was all dark, and still she swam deeper. She went so deep that her lungs felt like they were going to burst. Yet she still swam. At last, just as she was ready to give up, she reached out with one small paw and grasped at the bottom, barely touching it before she floated to the top, almost dead. When the other animals saw her break the surface they thought she had failed.

They saw her right paw was held tightly shut. “She has Earth, now where can we put it?” they said

Just then, there was a big splash in the water, “Put the Earth on my back,” said the Great Turtle. The muskrat placed her small paw against the turtle’s back. To this day, there are marks on the turtle’s back from the muskrat’s paw. A tiny bit of Earth fell on to the turtle’s back.

The geese set the Skywoman down on the turtle. She quickly put the seeds she had with her in the soil at her feet. Walking around the seeds in powerful circles, the seeds began to grow.

Life on Turtle Island had begun....

Creation Story Quiz:

1. I was successful in bringing up the earth from the bottom of the sea... _____
2. I helped to catch Skywoman as she fell... _____
3. Earth was placed on my back and I grew and grew... _____

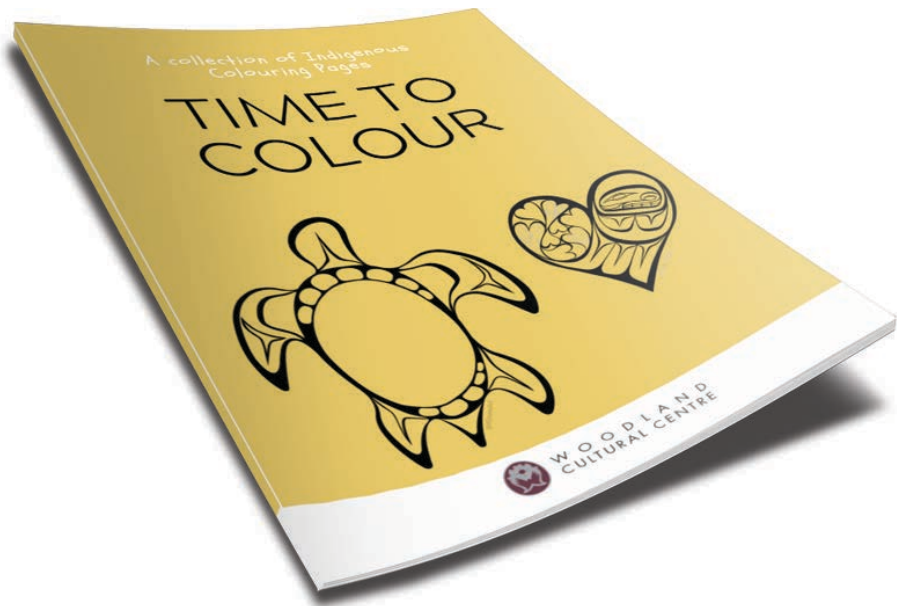
TIME TO COLOUR

FREE INDIGENOUS COLOURING BOOK
GOES VIRAL

17 INDIGENOUS ARTISTS COME TOGETHER DURING COVID

It has been a challenging time for a lot of us.

17 Artists came together to donate their work and make this FREE colouring book to help us grow our creative mind, fill the time, and appreciate the beauty of Indigenous artwork.



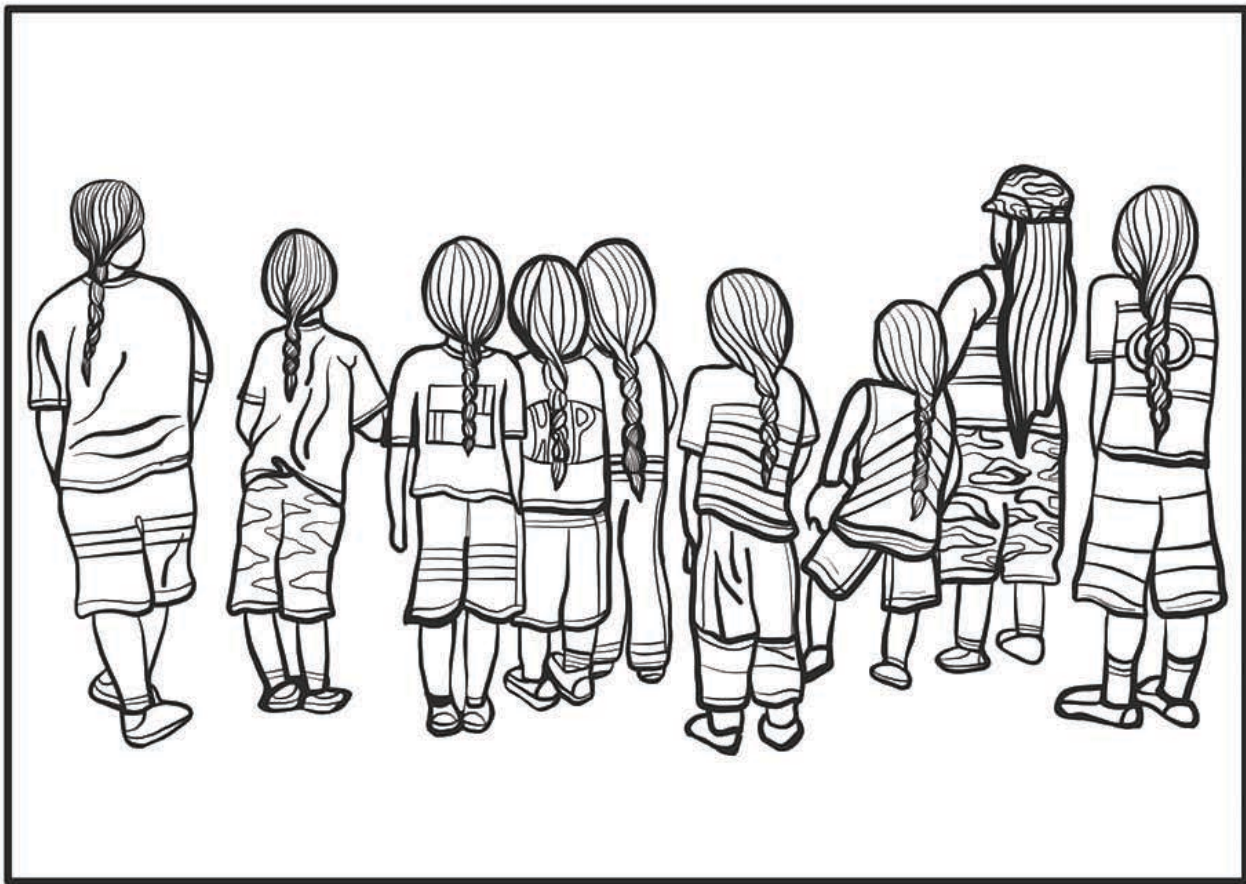
“Nearly 500 people have downloaded the free colouring book and are sharing their works with us on Social Media.

34 pages of black and white line drawings for you to put your own creative flare to. Schools and Parents have been sharing the book and we even had a local hospital run their own colouring contest using the pictures.

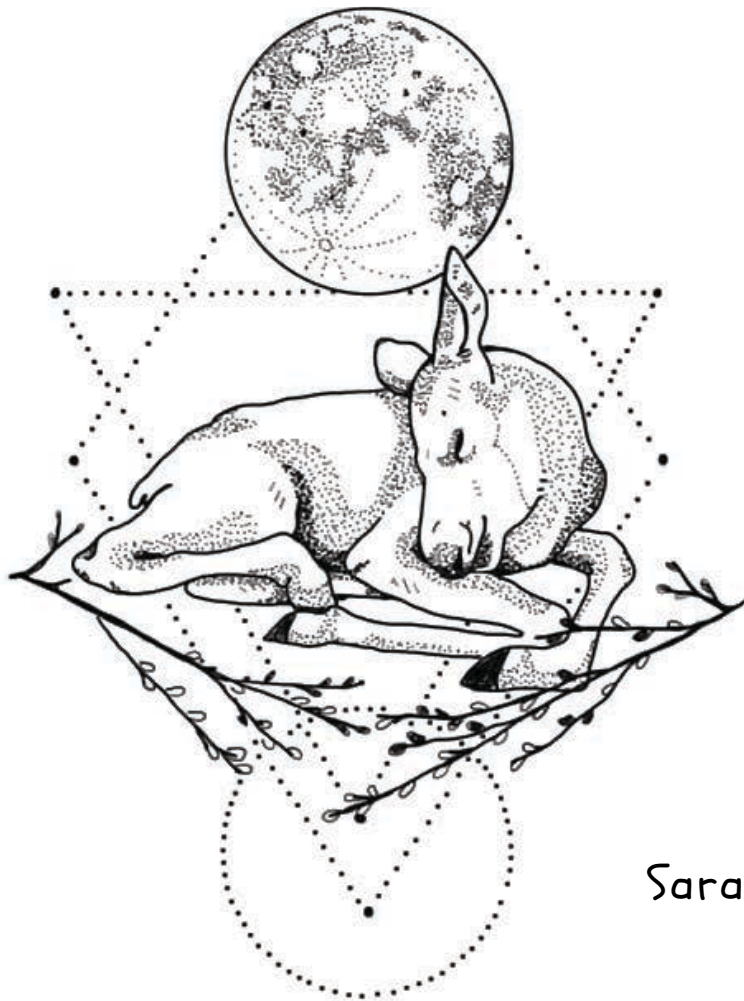
Simply enter your email at <https://woodlandculturalcentre.ca/colour> and share this link to share the download!

Thank you to everyone who contributed their art, their time, and their energy into making this project a success. It's been so amazing seeing all the up and coming artists share their stunning coloured pages with us.

Don't forget to tag us and show us your work!



Hawlii Pichette
Moose Cree



Sarah Whalen - Lunn
Iñupiaq

WOODLAND CULTURAL CENTRE

SINCE 1972

The Woodland Cultural Centre is a non-profit organization which preserves and promotes the culture and heritage of the First Nations of the Eastern Woodland area. To meet its goals, the Centre offers programs in the areas of language, research, library, museum, art, and education. The Centre offers information and interpretation in respect to the culture, history, heritage of the Eastern Woodlands, maintaining a healthy balance between traditional values and contemporary innovation.

NEW HOURS

Tuesday - Friday 10am - 3pm

Saturday 11am - 4pm

The first hour is reserved for individuals who are deemed vulnerable.

ADMISSION

Adults - \$7.00

Seniors (65+) - \$5.00

Youth (5 - 18) - \$5.00

Children (4 & Under) - FREE




ALL SUPPORT COMMUNITY MEMBERS RECEIVE FREE
ADMISSION TO THE MUSEUM INCLUDING: SIX
NATIONS OF THE GRAND RIVER, TYENDINAGA &
WAHTA

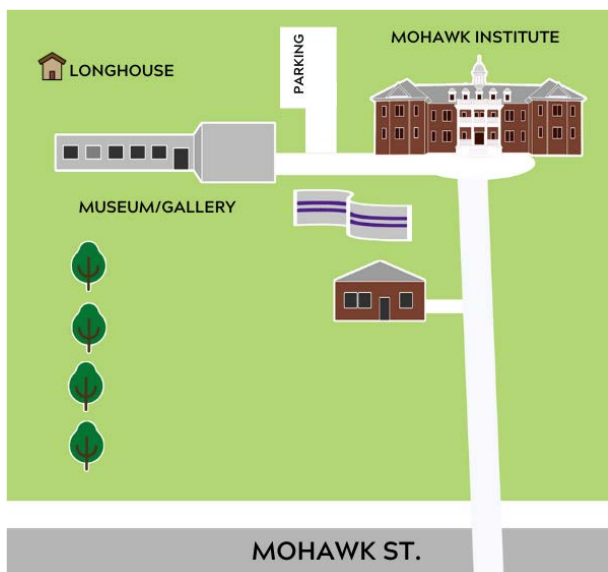
Prearranged tours of the Centre's premier collections through the Museum Education program are currently suspended, but will resume in accordance with Covid-19 Safety regulations when the health of all our communities can be guaranteed. Museum Education programming and tours are created to fit the needs of the visitor - you will decide the time, activities and length of your visit. Please continue to monitor our social media and subscribe to our newsletters for updates of when we will be accepting bookings for in-house visits. For now, please contact tours@woodlandculturalcentre.ca for Virtual Tour inquiries and bookings

CONTACT US:

Woodland Cultural Centre
184 Mohawk St,
Brantford ON
N3S 2X2
519-759-2650
woodlandculturalcentre.ca

FOLLOW US:

 /WOODLANDCULTURALCENTRE
 /WOODLANDCULTURALCENTRE
 @WOODLANDCC



WOODLAND
CULTURAL CENTRE

About our Logo:

The Woodland Cultural Centre logo is based on a mid-eighteenth century trade silver brooch, prevalent in both Algonkian and Iroquoian societies. The two eagles represent the two nations. The stylized hands are based on a pre-historic woodland design and represents our First Nations reaching for the light. The hands also represent holding the culture and passing the light to future generations.

