



# Tsitsakalam

November 1, 2007

27th Anniversary

U'mista Cultural Centre



U'mista Cultural Society Chair, Chief Bill Cranmer welcoming Grade 4,5,6 students from Alert Bay Elementary and T'isalagi'lakw Schools during the U'mista Cultural Centre 27<sup>th</sup> Anniversary.

## Issue Content

Pg 2-5 Executive Director

Pg 6-11 Kwakwaka'wakw Wisdom

Pg 12-15 Annual Report

Pg 17 Aboriginal Soldiers

Pg 18-21 Staff Reports

Pg 22 Gift shop Features

Pg 23 U'mista Bookshelf



**Andrea Sanborn, Executive Director**

#### Notes from the Executive Director's desk.....

We are at the end of very nice Fall 2007 as this newsletter comes to you. Blustery at times, Fall has some challenges; one of them is grant writing time, which keeps us very busy. We've met all the deadlines and now must wait for decisions to be made on who will get the funding. We have been very fortunate that we have been awarded many grants we have previously applied for. We have the confidence and support of many of our funding partners. Thank you..

We held our Annual General Meeting on September 30<sup>th</sup> with a good turn out of members, even one member from Sointula, BC. A copy of the Annual Report is available for a member request and an excerpt is included in this newsletter. Welcome to new Board member this year Mrs. Dorothy Barnes of the Mamalilikala First Nation. I would like to thank all our Board members who have completed their terms of office; those who continue to serve our membership and look forward to working with all of them in this next year. They are a wonderful group of volunteers to work with. Gilakas'la.

November is called Gwaxsam or "Dog Salmon Time". It seems the "dogs" are very late or maybe not coming home this year. The sockeye season was not productive, the pinks equally as poor for a

return not permitting a harvest. Fish will be a valuable food source if one was lucky enough to catch a few. Some of our people may be doing without this winter, something we are certainly not used to doing in many years. I am told that this has happened in the old days and the fish have returned in great numbers. Hopefully this will be the case again next season. In the meantime, if you have any fish to share, please remember the Elders and those less fortunate than yourselves.

Our cultural tourism program in partnership with the T'sasała Dance group, van drivers and caterer finished off a good season with all the visitors, including those that Lindblad Expeditions and other smaller Cruise ships brought us, indicating a good time was had by all. We have already received a visit from an additional Cruise Line that is looking at having their ship visit in 2009. The young T'sasała dancers are always a hit with the visitors as are the encounters with local people who want to share some stories with them. We look forward to an even busier year 2008.

## Reciprocal Research Network



Our partnership with the Reciprocal Research Network (RRN) Steering Committee continues to grow and we are now planning our second telephone conference call with our founding partners. This partnership ranges from BC, across Canada, into the United States and to Great Britain. For more information on the RRN project, go to the website [www.rrnpilot.org](http://www.rrnpilot.org). The login for the public is *rrnviewer* and the password is *partnership*. You will notice the *Development Documents tab* is restricted and at this time is available only to the founding partners until these documents move from drafts to duly accepted as final documents. Our technical team is working hard and furiously

to build all the features we are looking for into this program. Please try it out and send your comments in. Keep in mind that this is also work in progress and each day we see more progress. We appreciate your comments and we want you to be our satisfied end user. We want this project to work for you by meeting your research tool requirements. There is an immense wealth of information out there about our culture and heritage that you should all have access to and the RRN is the vehicle for this. You will be happy to know that in consultation with Terry Point, one of the other Museum Interns in this project, William Wasden Jr., (Wa) has created the



drawing for the RRN logo, it is beautiful, capturing all the points important in this project.

We were fortunate to receive a travel grant so that I could attend the Canadian Conservation Institute (CCI) Symposium in Ottawa in September. This symposium was about preserving and conserving Aboriginal Heritage with technical and traditional approaches. I was happy that I was able to attend the workshops that were well presented. Barb Cranmer and Kevin Cranmer presented a paper with Barbara Mogel of the National Museum of the American Indian on the

*Renewal of a Kwakwaka'wakw Hamsamf Mask with Community Direction and Collaboration for the Treatment of Cultural Heritage.* This renewal project with the NMAI resulted in the restoration of pieces that are now part of our exhibit *Listening to Our Ancestors*. This exhibit is currently in New York at the National Museum of the American Indian. The networking opportunities at this Symposium were excellent. We participated in some ceremonies, a feast and some plain old good time entertainment by a variety of groups and individuals at Victoria Island in Ottawa.

While in Ottawa I was able to visit the National Art Gallery. This was important as they are requesting a loan of a few pieces from our Collection for an exhibit they are creating. We also presented a proposal to CCI in response to their *Call for Artifacts*. If we are successful they will completely evaluate the stability of an artifact of our choice, clean it, do any conservation work on it to ensure its preservation for many, years to come. We are eager to hear their decision.

Our trainees continue with their various projects, Pewi Alfred with Kwakwala, William Wasden with Internship, Bryan Hunt with website design and digitizing photo images and Richard Gladstone with retail and introductory administrative duties. There is a continual buzz around U'mista as they work towards completing their various projects and they also help to host the community at various open houses, research projects, language interviews and recording sessions. We thank all our funding partners for these opportunities for the trainees; Canadian Heritage, Museums Assistance Program, BC Arts, Cultural Services, BC Gaming Commission, Canada Council for the Arts, First Peoples Heritage and Language Culture Council and FirstVoices. First Nations Confederacy of Cultural Education Centres and the North Vancouver Island Aboriginal Training Society.

Almost every day we get a phone call or someone drops in to discuss another project. We are happy to listen to all proposals, adopting some, putting others on the back burner until the right time comes around. Most of them are very interesting and fit well within our mandate and that is to ensure the survival of all aspects of the cultural heritage of the Kwakwaka'wakw. One of these now well on its way is the Curtis Project. This project will reunite the original 1914 Edward Curtis Film "*In the Land of the Head Hunters*" with its original music score. The finale will be a live presentation by some of the descendants of the original cast. I traveled to Los Angeles to the Getty Research Institute (GRI) along with a number of partners in this project. We participated in a workshop hosted by the GRI. It was a round table of lively discussions as we all worked through our understandings of how this project will be presented to the public audience. I found it amazing that such a diverse group could come together after a couple of days with a good understanding of what will work and what might not. It was an excellent experience that included a presentation by Mr. Bob Mitchell, a man now in his late 90s, of a piano accompaniment to a silent film *The Vanishing Race*. Following dinner Mr. Mitchell told us of some of his experiences that began as the piano player for silent films at the age of 12 years old. His stories were fascinating. We met with film archivists, music archivists, symphony orchestra conductors, screen writers, curators and the hospitality presented by Katja and Karen from the Getty Project Programming department was outstanding. We even met with our old friend Bill Holm at the workshop as he recreated a version of this film with George Quimby that they titled *In the Land of the War*

*Canoes*. Everyone involved has the enthusiasm to see this project completed for the premier in Los Angeles June 5<sup>th</sup> 2008. The presentation will then move to Seattle June 8<sup>th</sup> then to the Chan Centre in

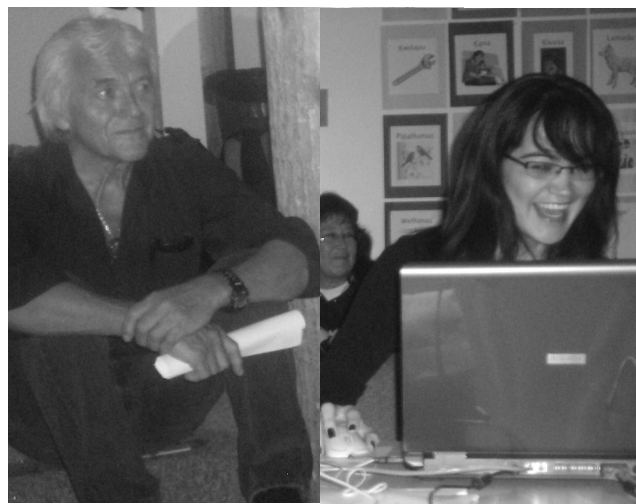
Vancouver for June 22<sup>nd</sup> 2008. We will keep you posted and maybe you can see the performance in Vancouver.

From Los Angeles I traveled directly to Winnipeg for the First Nations Confederacy of Cultural Education Centre's Annual General Meeting and then on to Ottawa to participate in a review and discussion with the Cultural Property Export Review Board (CPERB) on the Discussion Document about the *Cultural Property Export and Import Act*. This act was adopted and put into force in 1977 by the Government of Canada to preserve nationally significant heritage material and that it be preserved in Canadian public collections and be made accessible to the public. This is something that U'mista has been interested in reviewing for some time. So, after 30 years the Department of Canadian Heritage is reviewing this legislation with stakeholders to ensure this legislation remains as effective as possible in the protection of Canadian and international heritage. I am happy to report that all of this travel was supported by all our partners in these projects and I thank them for the opportunity to participate on behalf of the U'mista Society.

We recently had Ms. Robbie Chesik, a research student from Simon Fraser University and Ms. Mira Oreck, Director, Canadian Jewish Congress visit the U'mista and the Tłisalagi'lakw School to assess our language programs in the hope of working together in the future. This visit was initiated by Dr. Yosef Wosk, of Simon Fraser University and President of the CAIS-Canadian Academy of Independent Scholars; Guy P. Buchholtzer, Director of the KCLC-Kwakwaka'wakw First Nations Centre for Language Culture, Further to language programs, Dr. Patricia Shaw visited recently to introduce the kawkwala project of Social Sciences and Humanities Research Council of Canada. We will partner with UBC and Gwa'yi (Kingcome) to work with a group of fluent speakers from both villages on this important project.

We have many potential ideas for many projects being planned and this will keep us very busy over the next year. For more information about any of our projects please contact us.

In all my traveling, I missed the 27th Anniversary for U'mista Cultural Centre. Before I left the staff and I discussed what we should do for this special day. I left the preparations in their capable hands and they lived up to the task. I was happy to return and hear that Chairman Bill Cranmer was the great host he always is, giving tours to the students, watching FirstVoices with them and being available for discussion with members, visitors and staff.



**U'mista Society Chair, Bill Cranmer enjoying FirstVoices presentation by Kwakwaka Curriculum Trainee, Pewi Alfred**



**T'lisalagi'lakw and Alert Bay grade 4-5 students gathered together to enjoy the Kwakwaka presentation**

In closing and on behalf of your Board of Directors, I would like to wish each and everyone a very happy and safe Holiday Season.

Seasons Greetings

**Charles Nowell's notes on the Copper,  
recorded by Phillip Drucker**

*"If a man doesn't sell a copper to give a feast, the feast is looked upon as only his work. It's a big thing amongst the Indians, in the old days, to sell a copper when you do anything".*

Chief Charles Nowell

**Kadzittam** : "bride price" (the money that lets you walk into your wife's house). The bride's father pays back 2 - 3 times as much as the bride price, plus furniture, dishes, etc. when Chiefs quarrel, a man who hasn't repaid for his daughter is called "bullhead" because he grabs bride price and swallows it down.

**Uxtła'akw** : "first repayment of the bride price".

**Sapid**: "second repayment of bride price".

*When you first get married, if you marry my daughter, you get her and she goes to you with so many blankets or money, which is called *ti-we'* (marriage mat); which is for you to give a Potlatch or feast in your house. So when it gets in the house, the groom calls the people for a Potlatch or feast. He would invite his own tribe or if big enough, could invite outside tribes.*

*Later, when the father-in-law has a big copper, his daughter comes and carries this copper out. The speaker takes the copper and says, "This is *Uxtła'akw* of the princess of the Chief (and mentions the name of copper)". Then the husband and the people call on a man saying, "You are strong enough to bring it to us". So the man carries the copper over to their side.*

*Then the speaker says, "Now let us sing a "Thank You" song, to show we are thankful for what the Chief has done". Then they begin to sing the tribal Thank You song. Then they hold the copper and say, "Now this copper is going to be sold, to give a Potlatch to you *Kwagu'ł*, to you *Kwixa* (naming the*

*four tribes of Fort Rupert), to you *Maməlilikala*, etc., (naming the tribes in their ranking order). I have this copper ready to sell to anyone who can buy it". (The speaker announces this for the husband, who is the one who will sell it and give a Potlatch).*

*Anyone who is able to and thinks they can buy it asks for it and it is given to him. He puts an "advance" (down payment) on it, (may do right then or later on). When the time for the husband to call people together, he calls his people and the buyer knows he must collect his loans and pay for the copper. He says to the seller of the copper, "I will give you \$500.00 advance, so you must pay me \$1,000.00 (seller has loaned out to his own people, so he doesn't have to give advances)". Then goes ahead with the buying of the copper, this may take a whole day, or even two, to buy copper. This is where the price of the copper increases, to say the father of the bride paid \$5,000.00; there will be \$100.00 in each plate, for all to see it when it is counted.*



Photo: BC Archives titled: A Collection of Coppers—photo taken at Alert Bay BC

*The seller's speaker gets up and says, "Well, now that you've paid that much, now well call Owaxalagalis of Fort Rupert to speak".*

*Owaxalagalis says, "Well Chief, you've paid that much, but you must remember your name. Every copper that comes to you must be a credit to your name as a Chief. So I ask you to pay more".*

*He gives \$100.00 and a canoe (worth \$200.00) more. The husband's speaker says again, "We'll call O'wadi of the Kwixa tribe to speak". So O'wadi speaks as Owaxalagalis did and some more is added to the price and they go through all the tribes this way. After all the head Chiefs of the different tribes have made their call for more, the buyer says, "Wa! Stop! I am finished, I have paid enough".*

*Then the seller and his family are called by the speaker to stand and then the speaker says, "Now you've got copper, you say it's enough. But you have to give these people something to use when they begin to dance". The seller sits down, but his brothers and cousins remain standing, just the men; no women. The buyer counts how many of them and gives e.g., \$50.00 to each. Then the seller gets up and asks for his galdasit (boxes to put blankets, etc, in), this costs \$100.00. Then he asks for gwalax tamkangilat (put blanket on) costing another \$100.00. La'ams kamxwit gaxan (you are going to put eagle down on my head), this costs another \$100.00.*

*Then the seller says, "I am satisfied with what you have paid for my copper. Now it is time for you to be happy and have a dance because you have got that copper". The buyer goes to his house and brings out more money and puts it in with purchase price. After this, the seller asks his secretary who is keeping track of the amounts and who has already figured out how*

*much the Chief needs to Potlatch with. If it is not enough, they begin all over, calling on the 2<sup>nd</sup> Chiefs to speak (beginning with Kwagu't, Kwixa, etc.). "This is a hard place you put me in. I know everything has been settled. You said you are satisfied, so these are not my words, I'm just saying what you would want me to say". (Then to the buyer) "I'm not going to say how much, just give me what you think you want to give".*

*Then everyone thinks the seller is going to go down the list of all 2<sup>nd</sup> Chiefs. They are tired of it by now, so they say, "It will take too long, tell the seller to mention how much more he wants and be done with it". They all agree, he goes to the Chief and finds out how much more he needs and then announces, e.g., "Only \$1,000.00 more we want". Then the buyer says, "Well, I couldn't make that. But anyway, gather up the money and blankets and put someone to watch them. Tonight, I'll see what I can do". So he goes to his friends and borrows, and in the morning he wakes up all the people and pays the \$1,000.00 (d'igotaga : "tell how much you want").*

*The seller has to take whatever he can get. If the buyer is finally stuck, the seller already has guests there who were invited for a Potlatch and can't send them away without giving a potlatch.*

*A copper must be bought by the father-in-law to give to his son-in-law; so the son-in-law helps to purchase it, he often gives the most.*

*The father-in-law only goes up to around double of the bride price and the husband supplies the rest. A Chief wouldn't use a copper he already had (all paid for) to give to his son-in-law. He would buy another. Sapid is the second repayment of the bride price. This does not actually free the wife, although they say this, but this really didn't mean anything.*

*It does if any serious trouble happens, they could separate, then that is all, it is final. When a bride's father has completed the marriage repayment, he will say, "She (naming his daughter) is free now, she is going to leave her husband. Any Chief that wants to marry her, get ready!" But in most marriages, the bride did not leave her husband until she died. Lots of old people stayed together all their lives. Even if bride price was not repaid, they could separate, but marriage payment had to be made anyhow.*

*Da'yu: "advance (down payment) on purchase of copper "to catch hold of it"*

*If A has a copper and B wants to buy it, B gives so much da'yu, then when A is ready to Potlatch, he must repay double. It's kind of a loan; you (A) loan to your own people, who won't get "advances" to help the buyer loan his money. If I have copper and you have enough to pay right away, you will tell me, then I'll stand up in gathering and announce I want to sell it right away. You will sell it cheaper than what I paid; this is called dagiyut, "hold it with head down". This was done sometimes if seller wanted to give a Potlatch immediately, e.g., if son was dead, etc., would do this for a quick sale. He would announce that he would sell the copper cheap. Someone might ask, "How much would he take?" I would mention how much and you would say, "I'll buy it". When you buy, you put down how much I said and I would say, "That's done, that's what I asked for it". But if you wish, you could add more, but only if you wish to (there won't be Chiefs making speeches to get more). This is good for the buyer because he gets the copper cheap and gets a good name, because there is no trouble with other people over collecting loans, etc. Lots of times long-term purchases had trouble. Sometimes seller wanted to Potlatch and the buyer couldn't raise money to pay for it, this is a disgrace for him. If*

I am breaking a copper and break a piece and give it to a man I had quarreled with; and another piece to a real enemy of my old people each time I Potlatch. I will cut off a piece for each, until I am to the cross piece, which I have to give to real enemy of my old people. That cross piece when I give it to this man, every Chief who wants a copper goes to him and asks for it.

Even if copper is worth 20,000 blankets (worth 50 cents each), you could sell it for 1,000 blankets to the first offer to buy. Then he goes and buys parts given to other people, to mend copper might cost him only 1,500 blankets to buy up pieces. He can sell new copper for about 3,000 blankets.

*tłakwa* : "copper"

*u'gwami* : "face"

*ga'las* : "crosspiece"

*uxsti* : "whole lower part (except for cross piece)"

*unutłami* : "sides of face"

*unutsuxsdi* : "sides of lower part" eg parts on lower either side of crosspiece

*Kalta* : "to cut off with a chisel"

*ku'gwa* : "to break in two"

*In the old days, we used to break coppers in half by bending, the copper breaks in two; the face came off from the lower part and gave u'gwami to the person they were breaking it for. The breaker kept the lower part including the crosspiece (didn't break that again). When he gave another Potlatch, if the rival had meanwhile, broken a copper for him, could then give his rival the lower part. If the rival later did the same, the event was dead heat (they were even). If the rival didn't do something right away, the breaker might give the bottom to kinsman, to sell privately, to get blankets to loan out.*



*The buyer would then try to buy the face (privately) and have it riveted back together. Then the copper was renewed with the same name, although not worth so much, (pieces worth 5,000 blankets might be worth 1,000, then the value depended on this and the cost of mending, sold for double the total cost).*

*The breakee, in this case, could later get a copper and break it and still square himself off (no shame to relinquishing "face"). Mostly, not in enmity, in olden days copper breaking; they just wanted to use any expense to run up total.*

*A man with blankets to loan out would wait for a time when someone buying copper and collecting debts, would stand up and announce he had so much to loan out and for how long. When ready to "do something" (buy copper, give Potlatch, etc.), could call in his loans. The only other way would be if for eg., a brother buying a copper and to help, the young man would announce that he needed help from his brother, and brother's debtors must pay off (even if might not really need). Then eventually the brother would repay double, to help the younger brother get started. He can't force loans on people, a la Boas, people who need blankets, come ask for them (repeated).*

*gwi'ta : "to loan out (long term, until ready to Potlatch)"*

*There is another way to lend money for 50%, to lend for awhile; in a month or up to 6 months you can ask for payment; although you are not going to Potlatch, at 50% payment.*

*ɗɗikumas : "lend for a short time"*

*sometimes when you gwi'ta you have to wait 5 to 10 years before you get paid, lent on short term loans, you can call in and re-loan. This is done to the lender's benefit because he can get more action on his money.*

*A man giving a grease feast, they always say that he wants his fire to be a big fire; so he gets a copper and breaks it for someone and throws it on the fire. He does not mention the name of the breakee, it's always someone he's already quarrelling with. If he has 2-3 rivals, each takes it as affront to himself (a disgrace). He just said he wanted his fire to burn brightly. A rival could send for a copper and put it on the fire "to quench it". Then there is a better tribe, so the host sends his people to get a canoe and break it up and put it on the fire. Then the rival sends for blankets to "smother it". They weren't usually really mad, although sometimes they got mad.*

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## Lawrence Ambers Memorial Scholarship Fund

**Raffle Tickets: \$ 10.00 each**

**1st Prize:**

**2 Vancouver Canucks Tickets**

**2nd Prize:**

**14K Gold Hummingbird Earrings**

**3rd Prize:**

**Gold Plated Thunderbird Bracelet**

**Thank you to Renee Taylor for  
donating the Canucks tickets.**

Tickets available from Susan Souch,  
Margaret Harvey and Richard Gladstone  
**Draw date: December 15, 2007**

**Thank you for your support!**

"After they finished a quarrel, all the people would have turned out to hear them, they could really talk (sounded like they meant it); afterwards, they would laugh over it. They talked about Ancestors, who's was higher, you couldn't tell from listening to them argue". Chief Charles Nowell"

To cut copper, he starts with the u'gwami "face". When he wants to break it, he calls on some men who know how to cut; they xwalta "to mark" (chalk) the piece to be cut first, then he holds it up and shows it to the people. Then one man holds the copper; and another with the chisel and hammer makes three false strokes, and on the fourth, he hits and the Chief gives his Dzunu<sup>k</sup>wa cry, then he cuts it. Nowadays, they cut small fragments off because today, coppers are so valuable. If a Chief dies and he has been breaking coppers with other Chiefs, his son or brother will get a whole copper and really break (cut) it. Giving pieces to principle rival cutting half of the face off (right or left side doesn't matter). This is "a coffin for the dead Chief" (done at the funeral Potlatch

when people are called to sing mourning songs). If the Chief has already cut copper for someone, he cuts another strip and says "this is a bone of the dead Chief"; then throws it on ground for anyone to pick up. Sometimes he does this with whole copper until there are only remnants of the copper; then the heir would name the rival, "This is for you, but I'm not going to give it to you". Then throw it out for some poor young man to pick up and carry off (to peddle privately).

When a man is defeated, it is finished; he can't say anything to his victor. But he goes ahead and attends Potlatches, etc. If he doesn't break copper but announces he will give Potlatch, instead, they will all praise him. The people prefer to get gift than to see copper breaking. But his rival can talk about him, or if he quarrels with anyone, they can mention it. He has got to be pretty humble.

A man can cut lots of small pieces out of an expensive copper for lots of rivals; rivals with less valuable copper, square off (answer) by cutting and giving much larger pieces.



so many coppers infer "very proud people"

Indian grave totem, Alert Bay, 1912-1915, with unusual number of coppers  
From album of A.M. Wastell and Fred Wastell, pioneers, Alert Bay, 1915

## ALERT BAY: HOME OF THE KILLER WHALE, A PRESENTATION



### Springer: A Happy Story

Dr. David Bain: Whale Watcher

Dr. Pete Schroeder: Bacteria Finder

Captain Bob Wood: Boat Driver

Springer feeling better now and starting to eat

Wednesday, Sept. 19<sup>th</sup> 2007

This is an excerpt of the presentation that was coordinated with Dr. Pete Schroeder and U'mista for Mrs. Dawson's grade 4/5 students at the Tłisalagi'lakw School in Alert Bay, BC who was very happy to participate. This is the prototype for future school presentations in the U.S. and will be developed as an entertaining Power Point of information and conclude with a question period.



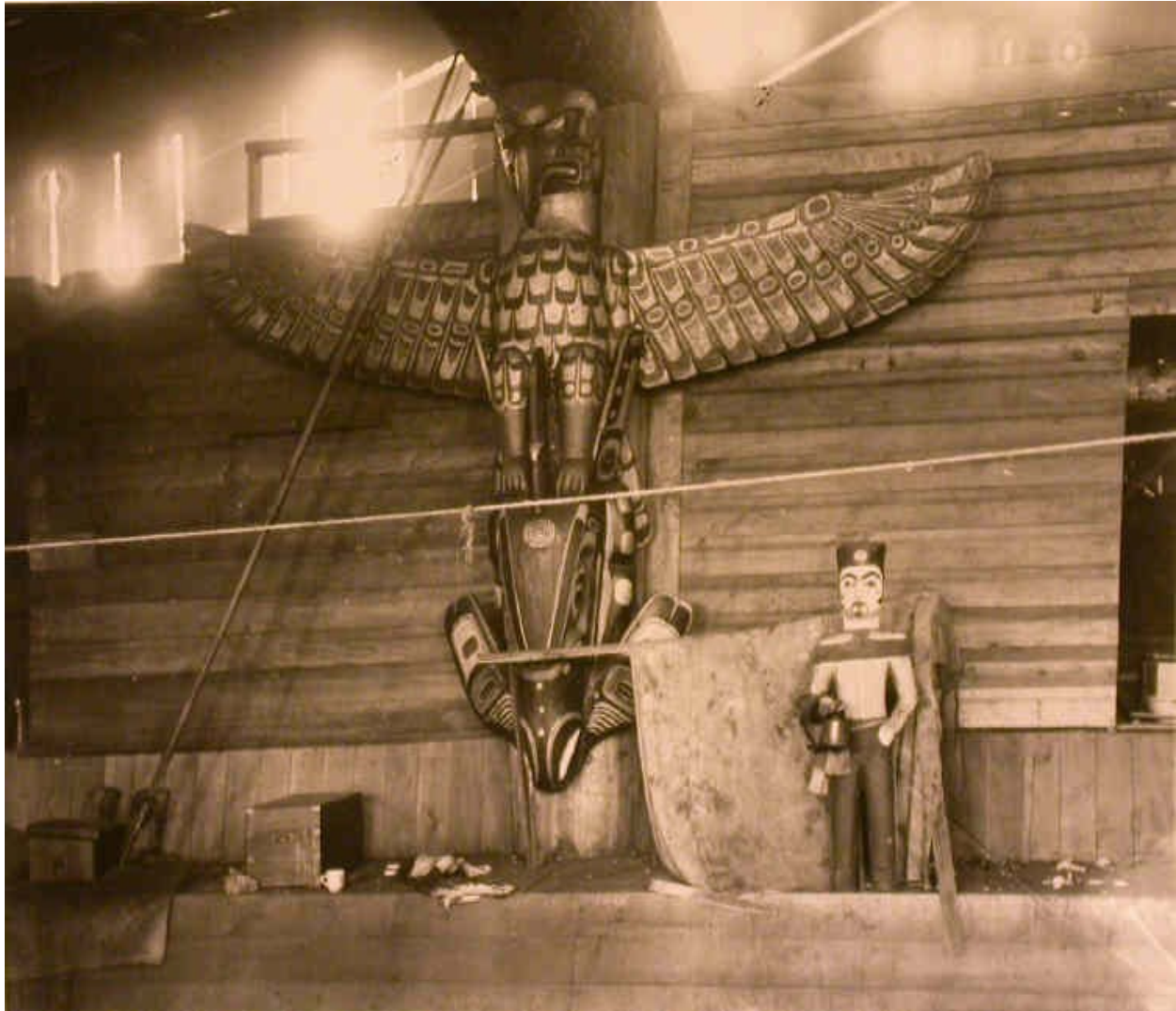
This is what Springer looked like when she was not feeling well and not eating



Capturing Springer to bring her home. (that's her in the water with Dr. Bain)

# U'mista Cultural Society

## Annual Report to March 31, 2007



**“Kw̱anu’silawe’** – “descendants of the Thunderbird, Kw̱akw̱anxw̱alige’  
named Kw̱anu’sila.

This is the clan’s name when they use the Thunderbird crest.

Informant Charlie’s brother, Thomas named O’wadi had this crest in his house in Fort Rupert.

Gig̱al’g̱am “First Ones” ‘ṉamima “clan/family” has a totem pole with Thunderbird on top with a whale below.

*Quoted from Charles Nowell in Phillip Drucker’s unpublished notes*

**We thank the following for their invaluable financial assistance:**

**Government of Canada:** Canadian Heritage,

\*Museums Assistance Program

**Province of British Columbia:**

\*B C Arts Council–Operating Assistance Program

\*BC Gaming Commission \* Spirit of BC

**North Vancouver Island Aboriginal Training Society:** Language Curriculum Development Training

**First Nations Confederacy of Cultural Education Centres:** Cultural Activities and Education

**First Peoples' Heritage, Language and Culture Council and Province of British Columbia**

\*Aboriginal Language Initiative

**FirstVoices Program**

**Carleton University**

**Shop Rite Store**

**Vancouver Foundation**

We also thank these individuals for their invaluable financial assistance:

Ms. Cornelia Bohne and Mr. Luis Netter

Mr. Larry Garfinkel

Mrs. Phyllis Leach

Mr. Arlo McCubbin

Mr. Richard Sanborn

Mr. Don Smyth & Co

H G Van Straaten: Walas Media and Travel

The U'mista Cultural Society feels it is most important to acknowledge our supporters. The generous support from so many organizations and individuals enables us to accomplish all we do. We thank all our members who supported the U'mista in the last year. We also thank our member First Nations who supported us with their Council Resolutions when requested. We extend a special thank you to our Elders who continue to show their support in our programs and especially for our language program. Gilakas'la

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**U'mista Cultural Society  
Board of Directors for  
2008/2009**

William T Cranmer, Chair

Basil Ambers

Dorothy Barnes

Bob Chamberlin

Tyler Cranmer

James Glendale

Christine Joseph

George Speck

Julia Speck

Peggy Svanvik



**U'MISTA CULTURAL SOCIETY**  
ALERT BAY, BRITISH COLUMBIA, CANADA

## Technology and Tradition

Don Svanvik and Harry Alfred, 'N̓amgis First Nation: Cedar tree inventory.

A Knowledge Network Original documentary: Cedar and Silicon profiles the 'N̓amgis in Alert Bay, the Nisga'a in the Nass Valley, the K'tunaxa near Cranbrook, and the Osoyoos in the Okanagan. Viewers discover how each group is embracing technology to protect their sovereignty, language and culture, and ultimately enhance their quality of life. By using information and communications technology (ICT) to create virtual research museums, interactive language tools, and online bioregional maps, broadband has connected First Nations communities across the prov-

# Alert Bay

Discover our World





**Arts, Culture and Heritage**

- U'mista Cultural Centre
- Alert Bay Visitor Centre and Art Gallery
- Alert Bay Museum
- Big House & World's Tallest Totem Pole
- 'N̓amgis Burial Ground with stand of totems

**Activities**

- Whale watching
- Fishing
- Nature Trails
- Traditional Canoes
- Tennis Courts

**Health**

- Hospital and Health Centre
- Personal Care Services

**Business**

- Full service Marina
- Accommodations- Hotels, B&B's, Cabins
- Restaurants
- Campground
- Grocery store
- Liquor Store
- Post Office
- Pharmacy
- Pubs
- Churches
- Electronic repairs
- Video Rentals
- Banking




**For your cultural planning contact:**

U'mista Cultural Centre  
 Phone: (250) 974-5403  
 Fax: (250) 974-5499  
 Toll Free: 1-800-690-8222  
 E-mail [info@umista.ca](mailto:info@umista.ca)  
 Webpage: [www.umista.ca](http://www.umista.ca)



**N̓amgis First Nation**  
G̓il̓g̓is̓'a - Welcome

**For general inquiries:**

Alert Bay Visitor Centre

Phone: (250) 974-5024  
 Fax: (250) 974-5026  
 E-mail: [info@alertbay.ca](mailto:info@alertbay.ca)  
 Webpage: [www.alertbay.ca](http://www.alertbay.ca)

### Alert Bay Accord in action:

We receive many visitors from around the world as a result of partnerships in marketing. We partner with the 'N̓amgis First Nation and the Village of Alert Bay in marketing to allow us to develop community brochures and purchase advertising in publications such as the BC Visitors' Guide and the North Island Visitors' Guide. It is a costly challenge to accomplish this on our own and we would like to extend our appreciation to Chief and Council of the 'N̓amgis First Nation, [www.namgis.bc.ca](http://www.namgis.bc.ca) and Mayor and Council of the Municipality of Alert Bay, [www.alertbay.ca](http://www.alertbay.ca)



Another exciting project for the U'mista is the Edward Curtis project. In this project we will organize and execute a series of public film screenings of the original edit of Curtis' film accompanied by a live arrangement of the original score and a live song and dance performance by the Kwakwaka'wakw. The film was largely forgotten for decades until it was restored and re-edited around 1970 by Bill Holm and George Quimby, at which point its name was changed to "In the Land of

the War Canoes." This version is marked by a slightly restructured narrative, the addition of new, less sensational intertitles, and a new Kwakwaka'wakw produced soundtrack of music, sound effects, and dialogue (it is currently released by Milestone Films). Until now, all contemporary scholars have relied upon this re-edited version in their appraisals and analyses of Curtis's film. In addition, the UCLA Film and TV Archive has discovered a single nitrate reel from the original film, complete with extensive tinting and toning as well as a whole scene absent from the Field Museum copy, which has never been examined by film scholars. We located the original musical score at the Getty Research Institute in Los Angeles and the original Curtis field recordings at the Archive of Traditional Music in Bloomington, Indiana. None of this material has been presented publicly since 1915. It is rare and highly significant to be able to reunite such an early silent film with the music commissioned for it and the Native music which inspired that and especially for the involvement of the Kwakwaka'wakw who participated in it.

**Submitted by Aaron Glass**

**October 20th 2007**

Carol James, NDP Leader of the Opposition visited the U'mista Cultural Centre during their fundraising event hosted at the Alert Bay Legion here with Terri Bruce, U'mista Gift Shop staff.

Ms. James has expressed her wish to visit U'mista for several years and was very moved with how beautiful our Centre is.

"I will be back to your beautiful Centre with my husband and spend more time"

Claire Trevena, MLA for the North Vancouver Island accompanied the Leader here for the NDP event . Claire is a frequent visitor to U'mista.



Richard Gladstone, U'mista Gift Shop Staff with Carol James who requested a guided tour of the Potlatch Collection during her visit. Carol has expressed great interest in coming to U'mista Cultural Centre.

Gilakas'la Carol.



Lawrence Ambers Scholarship recipient, Carline Gullstrom of Alert Bay at her 2007 graduation ceremony with presenters of the award, Margaret Harvey and Susan Souch also of Alert Bay



# November 8th 2007



Photo: Bob Walden

Tłisalagi'lakw School Principal, Gloria Cole, gave the presentation and the list of Aboriginal Soldiers from our region.

LEFT: Sande Willie's description of mourning song: our loved ones are complimented on their dancing while they were alive and now that they are passed to the other side they will become the most beautiful dancers because now their feet don't have to touch the ground—they are free to be what ever they want to be.



Photo: Bob Walden

ABOVE: Kwakwala Public Speaking Class with their individual presentations.

BELOW: Tłisalagi'lakw students have spelled out the Kwakwala phrase for "Let Us Remember"



Photo: Shonna Welsh

## Cultural Research and Repatriation



### Gilakas'la Ni'na'namwiyut! Hi'amastlan

#### Ki'k'asu "Crests" of Yalis Gukwdzi

Information from the Artists / Chiefs leading to the construction of the house. Principle Architect-Chief Ol Siwid-James Sewid. Head Artist-Chief Udzistalis Henry Speck. Master Carver-Chief Pudlidagama'yi Charlie George.

Front House Posts: G'ala "Grizzly Bear"

The Grizzly Bear symbolizes brutal force and earthly power, dreaded by even the bravest of hunters. However, in the legend of the first 'Nangis Big House, it stands as a friendly and powerful household guardian .

After Kw'anu'sila, the Thunderbird helps construct man's first house, he sends his thunderbird garment and mask back into the heavens; which he instructs only to appear as thunder, lightning and wind. Kw'anu'sila's family found it necessary to have a more available form of protection and decide on connecting with the Grizzly Bears. So a marriage is arranged by Kw'anu'sila himself to one of the princesses of the Grizzly Bears. From that day on, the Grizzly Bear became a crest of the 'Nangis and appears as the guardian spirit on their house posts.

The bears hold ceremonial coppers. These shields symbolize wealth and power meant of a Chief. Individual coppers had names, great value and well-known histories and legends that are recounted and displayed at ceremonial gatherings.



### 'Yalis Gukwdzi





### Pewi Alfred: Language Curriculum Trainee

I have been recording with elders/resources, editing words, acquiring confirmation, then entering words to firstvoices.ca. Ensuring we record and document the proper accent is top priority. When working with the elders, first I listen closely to the word; I repeat the word until I recognize the word to be correct. When reading our language, a mistake is easy to make by using the wrong accent. With Kwakwaka'wakw it is called "stress of a word". We have to hold a vowel longer either at the beginning, middle, or ending of the word. When the word is used incorrectly the word will or can become a totally different word, or meaning, or doesn't mean anything at all. When I need to confirm and record words, I say the words directly because of our oral language history; the elders do not read Kwakwaka'wakw or use U'mista Orthography. I connect with my mentors: Audrey, Lorraine, Fran, Gi'ya'ka, Uncle Douglas, Uncle Norman, Stan Hunt, also Bill Cranmer, grandparents Pat and Pauline Alfred. There are dialect differences, ways of saying certain things according to the language dialect regions of our territories. My mentors team work and search and call me to share their words.

I was invited to facilitate workshops in Campbell River and schools in our district to introduce the Total Physical Response (TPR) method, an approach towards fluency. I appreciate my work and thank the U'mista Society for providing me with this opportunity. Being a young cultural teacher is a big responsibility, and I thank our ancestors for leaving this legacy for us.

I was invited to Vancouver, BC to record the

Kwakwaka'wakw version of "Raven Tales" with my Granny Daisy Sewid-Smith. It was so amazing to watch her work. She'd work from morning until the next morning recording direct translations, while writing, and taking short breaks so that she wouldn't "wreck her groove". When she'd complete her work she'd hand over her work for me to transcribe the international phonetics she uses into our U'mista Orthography.

In Kwakwaka'wakw it is challenging to recognize the stop point at the end of a sentence with minimal vocabulary being used in the Raven Tales series. My granny was there to correct me on the spot; she would look at me and laugh sometimes when I made some major mistakes. She told me "Oh! you will be fluent with all the work that you are doing, and I will teach you all that I know!" Thank you to my cousin Simon James for believing that I was the person for the job. Also Patti James for recommending me! I love my job at the U'mista Cultural Centre and believe that I have the best job in the whole wide world for all the good opportunities that are placed in my hands. My time with the elders, networking with others who are helping with the preservation means so much to me. Have a safe and awesome Christmas.



**Kwakwaka'wakw Elders with Dr. Patricia Shaw of the Social Sciences and Humanities Research Council of Canada Kwakwaka'wakw project**



**Bryan Hunt:**  
**Museum Intern,**  
**Language Research,**  
**Data Entry Trainee**

We continue to develop and maintain our written Kwak'wala language, organizing databases within the U'mista and helping friends and family.

A new project I have been working on is the U'mista website, updating and improving various sections. One new addition we will be adding is an **Artist Biography** section for many of the

Kwakwaka'wakw artists. This section will include a picture of the artist, written cultural information, family and carving history and eventually previous artwork by the artist. We are excited about this addition to our website to represent our artists. There is little or mistaken information out there about many of our artists so we would like to do our best to share with people about who they are, where they come from and what they have done. We will also be making an **Artist Registry** section. This section will be a list of our Kwakwaka'wakw artists. If you are not on the list please let us know so we can add you or if you would like your biography/picture changed or edited please let us know. Coming soon: [www.umista.ca](http://www.umista.ca)

I am digitizing and organizing our archival photographs (approximately 5000). If you have old photographs of friends and family that you would like to share it would be greatly appreciated.

I frequently assist with recording elders speaking kwak'wala for FirstVoices.ca, to tell us stories or double check that the kwak'wala words we are entering are correct. We make the elders comfortable in an effective and most of all friendly envi-

ronment so we have a good time working together.

Our people are known for keeping culture alive; so naturally we are one of the top nations on FirstVoices.ca for language development. We are very proud of this accomplishment and are excited and ambitious to add more and expand what we already have.

During the month of November, I had a great chance to go to Galiano Island for a film and television workshop. During my week there I learned how to write, direct, film, act and edit a short documentary. The program was for First Nations people and the best films will be entered in various film festivals in Canada and around the world. This gave me much skill with film making that I am able to share with people who are interested. I will have the opportunity to make short films here in Alert Bay about our people and way of life.

I would again like to thank the U'mista Cultural Centre for providing us with these opportunities to help keep our language and culture alive for generations to come. I would also like to thank my co-workers, community and elders for making the U'mista a great work environment by promoting a combined effort full of life.

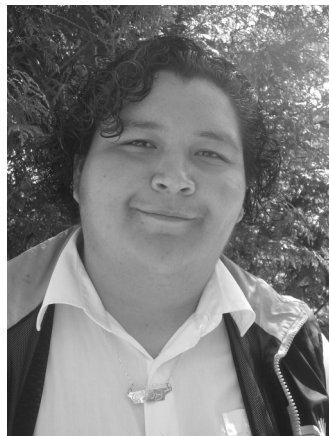
Gilakas'la, Tlax'sa'wis



**Dr. Pat Shaw with kwak'wala speakers, , Emma Tamilin, Pat Alfred, Gi'ya'ka and Andrew Webber**



**Lillian Hunt:  
Gift Shop**



**Richard Gladstone:  
Gift Shop Trainee**

Fall is a great season to be living in Alert Bay. The air is crisp and cool, the water is sparkling and clear and our loon family has taken up residence in our lively bay. There are several cultural projects in action which keep our staff very busy. On September 19th we worked with Dr Pete Schroeder and his team of whale researchers to present their finding to the grade 4-5 students. This is the prototype for presentation for school children in the U.S. and will be developed as an entertaining Power Point of information and conclude with a question period.

We celebrated our 27th Anniversary on November 1st and were delighted to host students from both Tłisalagi'lakw and Alert Bay Schools. Thank you to 'Namgis First Nation for their technical support staff Jesse Gordon who assisted in setting up the Presentation equipment. I attended the Remembrance Day ceremony honoring Aboriginal Soldiers on November 8th at the Tłisalagi'lakw School. Thanks to 'Namgis First Nation newsletter staff, Bob Waldon for emailing photos for our newsletter.

Last but certainly not least, yes we are getting ready for the annual U'mista Gift Shop Christmas Sale. Always anticipated by our customers we have already had several inquires! Very unique products at great prices; be sure to visit U'mista Gift shop for your Christmas shopping.

lhunt@umista.ca

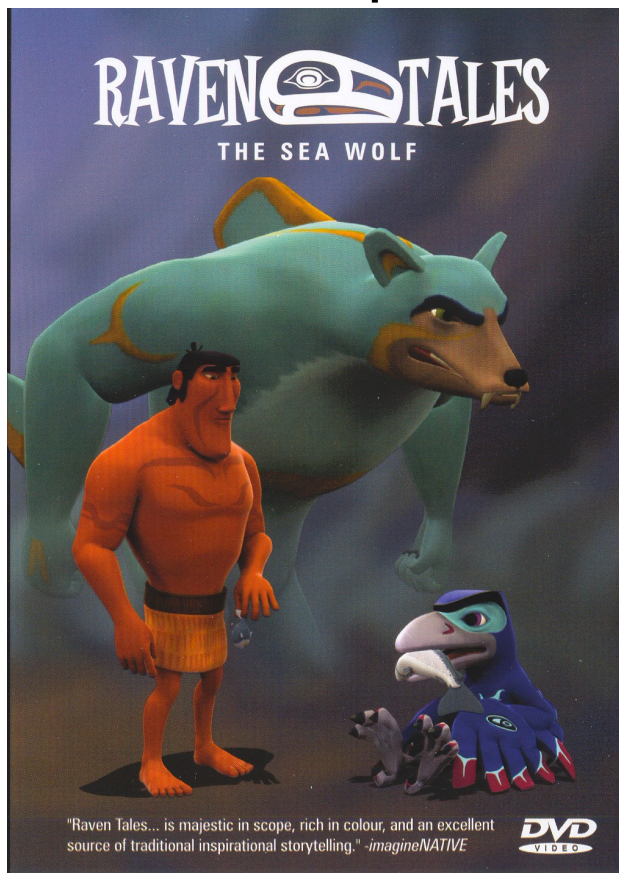
I love the Fall & Winter because it is Potlatch season. This year I have attended

several different Feasts & Potlatches. My Papa Douglas Scow, Kwikwasutinux, Gwa'yasdám's (Gilford Island) is preparing to host our Potlatch for November 2008, here in Alert Bay in the 'Namgis Gukwdzi. It is going to be a memorial potlatch for our Ada Beverley Scow and to acknowledge our aunties who have passed away. At the beginning of a memorial potlatch the women sit in front of the Chiefs during this part of the "mourning ceremony" and memorial songs are presented. When the mourning ceremony is completed, we wipe our away our tears and let our loved ones rest. Then the tšeká (red cedar bark ceremonies) are presented where, traditionally the eldest male in the family is initiated to the Hamat'sa society. He is sent into the forest for some isolated time. Long ago he would have been out there for weeks or months, and then returns wild. My favorite seasons are fall and winter because we all get together as a family and celebrate the lives of our loved ones that have passed on to the spirit world.

I was accepted into a training program offered through North Vancouver Island Aboriginal Management Society (NVIAMS). It is a 12 week program that allows me to continue working for the U'mista Cultural Society. I will continue to train in Gift Shop retail and cultural tourism.

Gilakas'la, Gwagwaldit'sila

## U'mista Gift Shop Features:



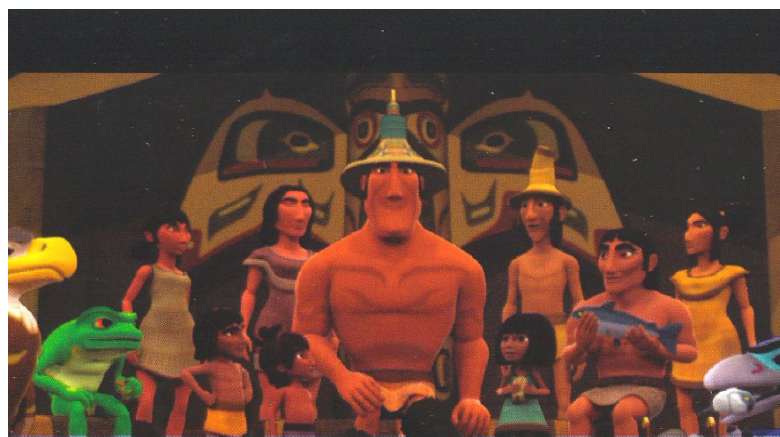
The aim of the All Roads Film Project is to provide indigenous filmmakers with opportunities to tell their stories in their own voices. The project is an exciting new forum for indigenous and minority-culture storytellers to bring their lives, experiences, and cultures to new audiences.

"I've always wanted to bring the stories of my ancestors into the 21st century," said Simon James, "and computer animation gives me that opportunity. I want people to see that native talent does not have to be limited to traditional arts, but can keep pace with the latest in technological innovation."

Simon James joined with award winning computer animation team at New Machine Studios to ensure that the quality of material he was looking for would be possible. Working as writer, director, art designer and animator gave him the opportunity to bring to the screen a world he had long imagined but found impossible to produce by traditional means.

Raven Tales follows the comic misadventures of Raven and his friends Eagle and Frog among the first people and the strange creatures at the beginning of the world. Raven Tales: Raven Steals the Sun is the first episode of what will be an ongoing series of thirteen stories. Each story is based on aboriginal myth and features designs by internationally known artist/carver/storyteller Simon James.

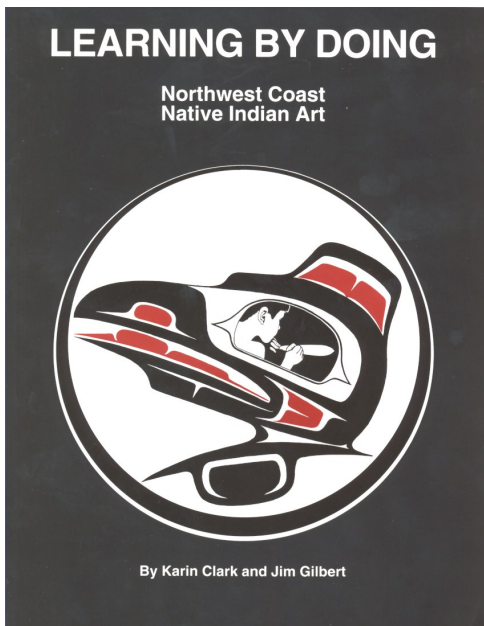
In addition to a completion grant, Raven Tales is also the only computer animated entry currently in consideration for the inaugural All Roads Film Project Film Festival in Los Angeles and Washington D.C.



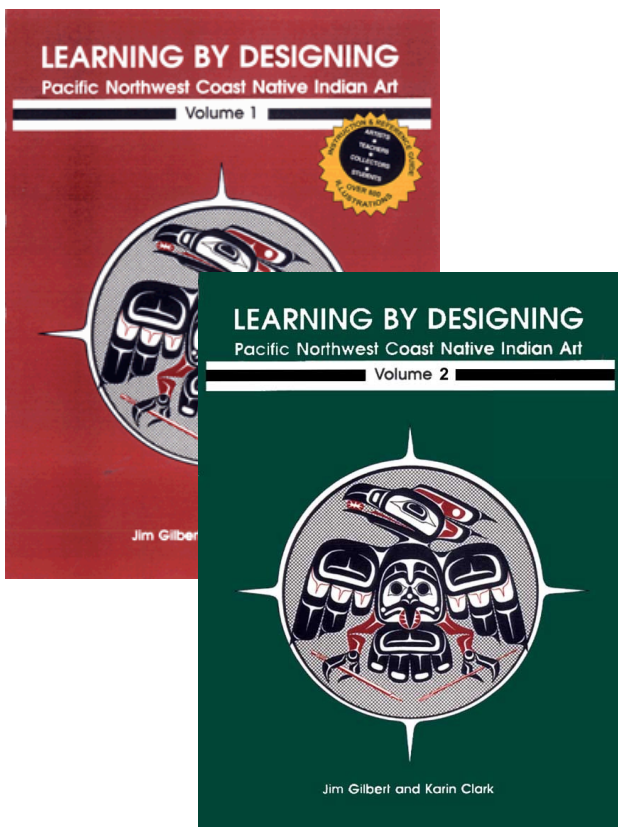
"Funny, magical and even heartfelt..." -American Indian Film Festival

Join Raven, Eagle and Frog and their new friends the first people in the land before time. *Raven Tales: The Sea Wolf* is the third episode in this series of animated television programs based upon the multiple award-winning animated film, *Raven Tales: How Raven Stole the Sun*, and celebrating the First Nations' folklore of the Northwest coast. *Raven Tales* chronicles the wild and wacky adventures of Raven the most powerful, and one might add, trickiest trouble-maker of First Nation's folklore.

## On the U'mista Book Shelf



- This book contains step-by-step instructions and illustrations on the basics of drawing, designing, painting and carving in the Pacific Northwest Coast Native Indian art style.
- Fifteen educationally based concepts are arranged from simple to complex, with each step building on the previous.
- Over 300 black and white detailed illustrations and 32 photos enhance and clarify the straightforward instructions.
- Durable soft cover, 160 pages.



- This reference and instruction manual contains a detailed, thoroughly analyzed, well-supported comparison of the four Pacific Northwest First Nations art styles.
- There are 800 clear, detailed illustrations accompanied by straightforward copy.
- Topics include design formline, ovoids, U shapes, S shapes, heads, body parts, and design formation, as well as a step-by-step “How to Draw” section.
- Durable soft cover, 224 pages.
- A glossary explains terms, an extensive index supplies easy references, and a bibliography supplies further resources.

## Special Annual Events @ U'mista

- November 1                      U'mista 27<sup>th</sup> Anniversary  
 March 21                        Grandparents' Day  
 December 10–24      U'mista Gift Shop Christmas Sale

## Annual Community Events

- May 19<sup>th</sup>    May Day Parade–Crafts–Races–Family Night  
*June 13–15      June Sports 50<sup>th</sup> Soccer Tournament*  
 July 25–27<sup>th</sup>      Sea and Music Festival  
 December 1<sup>st</sup>      Christmas Craft Bazaar

### Regular Hours:

Monday to Friday–9:00am to 5:00pm

October 1st 2007 to May16th 2008

### Extended Summer Hours:

Seven days weekly from 9:00 am to 5:00 pm, May 24 to September 28, 2008

### Admissions:

Adults \$5.30 ● Seniors and Students \$4.24 ● Children under 12 years \$1.06 ● GST included

Group rates apply for groups of 15 persons or more, please call for reservations.

Is your membership up to date? Do you want to become a member? Do you know what a membership will give you? Find out more about membership details. Become a member

**Contact:** Lillian Hunt at 250-974-5403 or e-mail: [lhunt@umista.ca](mailto:lhunt@umista.ca)

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The mandate of the U'mista Cultural Society is to ensure the survival of all aspects of the cultural heritage of the Kwakwaka'wakw