

*The* **spa:ven**



**ISSUE NO.09**  
THE INSTITUTE FOR CRITICAL  
INDIGENOUS STUDIES' ANNUAL  
PUBLICATION

We acknowledge that the Institute for Critical Indigenous Studies and the University of British Columbia-Vancouver are located on the traditional, ancestral, and unceded homelands of the hə́nqəmíṇəm'-speaking x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam) people. We value our long-standing relationship with the Musqueam Nation and are grateful for the many ways in which they support and strengthen our unit.

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## CONTRIBUTORS

TANYA BOB  
 MARGOT BUTLER  
 CANDIS CALLISON  
 RICKY CASTANEDO LAREDO  
 EMILY COMEAU  
 ASHISHVANGH CONTRACTOR  
 GLEN COULTHARD  
 HANNAH DOYLE  
 COURTENEY DURAND MORIN  
 DAVID GAERTNER  
 CANDACE GALLA  
 TAIT GAMBLE  
 SYDNEY HAMILTON  
 KARLENE HARVEY  
 SALIA JOSEPH  
 DANIEL HEATH JUSTICE  
 JADE LAFONTAINE  
 BEN LICKERMAN  
 SPENCER LINDSAY  
 ALEXA MANUEL  
 MAGGIE MOORE  
 SABRINA MOSHENKO  
 DORY NASON  
 BERNARD PERLEY  
 DAISY ROSENBLUM  
 JULIA SCHILLO  
 SARAH SISK A  
 MARK TURIN  
 AIYANA TWIGG  
 SUMMER TYANCE

*Thank you to the contributors of the  
 2020/21 edition of spa:l' for your gen-  
 erosity of time and insight, and for  
 the care you put into your pieces.*

Dear *spa:l'* readers,

Thank you for taking the time to read the 2020/21 edition of *spa:l'*. My name is Tait. I am a white settler of Irish, English and German heritage, raised in Toronto, the traditional territory of the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples. I have been living and learning as a visitor on the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm, səl'ilwətaʔt, and Skwxwú7mesh peoples since 2018. Since September 2020, I have had the joy of working as the Communications and Outreach Assistant with CIS. Through this position, I have had the opportunity to serve as editor for the 2020/21 edition of *spa:l'*.

It was a joy to watch the edition come to fruition, from an initial meeting with Daniel, Bernie, and Connie to discuss the Table of Contents, to combing through the final proofs. As an FNIS major, it was exciting to learn more about the activities of CIS faculty, students, alumni, and community members as we compiled the magazine.

As you will read, despite the constraints presented by the COVID-19 pandemic, the sense of connection, innovation, and creativity of the CIS community is as strong as ever.

Thank you to the CIS Staff team for their support and consultation on this edition. Thank you to the contributors for your generosity, time, and the considerable heart you put into your pieces. Without you, *spa:l'* would just simply not be possible! Finally, thank you to the graphic designer Ricky, for your thoughtful graphic design and care. Happy reading! ○

*Sincerely,*  
*Tait*

# DIRECTOR'S REFLECTION

WORDS BY DR. BERNARD PERLEY

## Constellations

Many of us will want to forget the pandemic year at university but we cannot ignore how the pandemic upended our expectations and everyday lives. We can look back on the last year as the year we came together as a CIS community in stronger and empowering ways. The pandemic created uneven disruptions for students, faculty, and staff. The convergence of our academic lives and our home lives may have amplified some tensions and uncertainties for many of us while also enhancing our sense of purpose and belonging for many others.

Throughout the year, we came together as a community in virtual classrooms, virtual meetings, and virtual events. I was heartened by the kindness and the generosity you all have shown to one another in the constricted boxes of Zoom. The virtual constraints always felt like real constraints. Despite these challenges, I was and continue to be impressed by the creativity you all have shown in expanding your world beyond the boxes and finding your place in our CIS community.

The last year was marked by a variety of losses that touched all of us personally. The pandemic year will cast a long shadow, but our recent graduates represent a constellation of young stars that will help all of us continue to tell the remarkable story of strength from adversity, illumination from a year of darkness, and visions of empowering futures built upon the resilience from meeting the challenges the pandemic year at university had forced upon us. As Director of CIS, I celebrate your accomplishments and I am deeply grateful for your unwavering focus on work that is personally meaningful and community inspired. As we shift our attention to the upcoming academic year, I know we are still carrying the heavy weight of last year, but I am encouraged by the strength and vision of our CIS community. All of us at CIS, faculty, staff, students, and affiliates have beautiful stories to share and I can't wait to hear them.○

## CANDIS CALLISON

It's been quite a year to start teaching in CIS! This year, I taught FNIS 220 for the first time and thoroughly enjoyed being in conversation with and working on podcasts with students. I was able to invite an incredible group of Indigenous journalists to be guests in the class thanks to Zoom. My research continues to focus on Indigenous media and journalism at a time when Indigenous knowing is critical to understanding climate change, and I also remain part of the podcast, *Media Indigena*. I've also given a lot of varied talks and media interviews related to both this topic and to my 2020 coauthored book, *Reckoning: Journalism's Limits and Possibilities*. The Tahltan exhibit, *Our Ancestors' Trail*, was extended at the Liu Institute and MOA into 2021 due to COVID, and we're in the midst of moving it online and possibly up to our communities as well.



## GLEN COULTHARD

This year I continue to develop programming and deliver courses for the Dechinta Centre for Research and Learning. We offered 5 courses on Mackenzie Island outside of Dettah NWT in partnership with the Yellowknives Dene First Nation. I also taught FNIS 210 and FNIS 452/501. Dechinta established a COVID-19 safety plan with the NWT Public Health to continue teaching face to face. In terms of scholarship, this year I continued with expert interviews for my forthcoming book, *Once Were Maoists: Third World Currents in Fourth World Anti-Colonialism* which I plan to submit to the University of Minnesota Press in December 2021.



## DAVID GAERTNER

2020 marked the release of my first monograph, *The Theatre of Regret: Literature, Art, and the Politics of Reconciliation in Canada*. Via analysis of art and literature, the book asks if Canadian reconciliation, as it has been inherited from Chile, South Africa, Uganda, and Australia, lends itself to decolonization or to the ongoing history of colonialism.



Daisy Rosenblum and I were awarded a GCRC grant in 2021. The Relational Technologies research cluster brings cross-disciplinary teams together to support community-led cultural survivance through the innovation of digital tools and technologies for immersive and interactive storytelling. We're very excited about the work that this grant will facilitate!

Finally, working with the IRSI Speaker Series I organized a talk with Dallas Hunt, Lisa Jackson, and Karyn Recollet. The four of us put together a roundtable that we titled "When the World is Ending... Strategies and Practices of Care Within Indigenous Futurist Research and Pedagogies." A recording of the talk is available on the IRSI website.

## CANDACE KALEIMAMOOWAHINEKAPU GALLA



2020/2021 was an opportunity to be innovative and creative with our teaching and praxis – completely online – while adapting digital tools to foster a community of practice. My courses attracted students with an interest in Indigenous languages broadly, and revitalization, education, technology, and traditional dance specifically, at UBC and through the American Indian Language Development Institute. I continued to write collaboratively, participate in media interviews, and present at local, national, and international colloquium and workshops hosted by the IM4 Lab, Canadian Association of Applied Linguistics, and MIT Linguistics – just to name a few. A highlight was delivering the opening keynote for the International Conference on Language Documentation and Conservation. As we transition to the International Decade of Indigenous Languages (2022-2032) as proclaimed by the United Nations, let's engage and continue to learn from each other and our communities so that our respective Indigenous languages will thrive in our lands and waters for the generations to come. Ola!

## DANIEL HEATH JUSTICE



In addition to teaching our first entirely online Practicum course alongside Practicum Coordinator Tanya Bob and a fantastic student cohort, this was a busy year on the writing and research front, with a few essays and one book published (the animal cultural history *Raccoon* from Reaktion Books) and another now in production (the anthology *Allotment Stories: Indigenous Land Relations under Settler Siege*, co-edited with Ojibwe historian Jean M. O'Brien, forthcoming in January 2022 from the University of Minnesota Press). Other exciting projects are also now underway, including a mapping project of Cherokee allotments, a peer-reviewed animal cultural history podcast, and a new novel in development.

## DORY NASON



As it was for many, this past year was one of many challenges. I have to thank my amazing colleagues for helping me guide the ship the spring and summer of 2020 as I closed out my time as Acting Director at the height of the pandemic. Overnight we moved our Institute's workings online and quickly leaned into planning for the year ahead to be held by Zoom. Once I hung up my AD hat, I began my next position as Vice President of UBC's Faculty Association, our faculty union. In this role, I have been working on two main priorities: convening a new anti-racism standing committee at the FA and working with administration on recognizing and supporting Indigenous scholarly activity in all its diverse forms. I look forward to returning to campus this upcoming fall fully vaccinated and ready to engage with students and colleagues in person and with great gratitude and appreciation!

## DAISY ROSENBLUM

Over the past year, I've been grateful to continue to work closely with the Gwa'sala-'Nakwaxda'xw Language Program and the K'wala Language Society to support Kwak'wala and Bak'waamk'ala language reclamation through the development of a full-time adult immersion language program; the creation of a Content Management System and Digital Preservation Strategy for community-based stewardship of resources; and consultation on language curriculum. I also worked with two interdisciplinary teams on the use of Machine Learning methods to develop technological tools, such as Optical Character Recognition and Speech-To-Text Transcription, for use by Indigenous Language communities; some of this work is described in a forthcoming publication in Transactions for the Association for Computational Linguistics. As was true for all of us, my ability to visit and connect with research partners in community was deeply affected by the pandemic, and I wrote about the impact of COVID-19 on the work of language reclamation in community in *The Globe and Mail*. This piece is also included in a policy briefing of Royal Society Working Group on Language and Literacy in the Pandemic, to be released later this summer. In FNEL 381 and 282, the creativity, persistence and open-hearted brilliance of our FNEL and FNIS students awed and inspired in projects using QR codes, TikTok, and other media to contribute to the survivance and stewardship of Indigenous languages.



## MARK TURIN

This Corona Coaster of a year has certainly had its ups and downs, what with supporting isolated relatives in distant time zones and helping our kids negotiate online schooling during a global pandemic. While CIS students and faculty alike were nervous about the move to online instruction, I think we managed quite well. My two classes, FNEL 180 and 382, had their highest ever enrolments and I was inspired by the creative final project that students developed. The digital map of the languages of New York City that I have been working on went live this year ([languagemap.nyc](http://languagemap.nyc)) and the Relational Lexicography project is growing, with a new community partner (Selkirk First Nation) and additional FNEL students getting involved in the work. At home, we fostered and then adopted a dog through the SPCA. Part border collie and part something enormous, Toby is a gentle giant: loving, anxious and goofy. ○





# STAFF REFLECTIONS

## SARAH SISKA

While I have only worked at CIS for the last two years, my time with CIS started back in 2015 in Daniel's FNIS 100. While I came to UBC for my BA, what I was really in search of was a community, and I found it with the incredible students, staff, and faculty of CIS. After graduating with my FNIS degree, I began working as the Senior Program Assistant (Students) where I had the opportunity to delve deeper into research ethics protocols and curriculum, work to support our community partnerships, and, of course, the complexities of UBC scheduling software. I feel very lucky to have been a part of this community, and to have felt so connected while spending the last year working remotely from our zoom offices. As for what is next, I will be moving back home to Anishinaabe land to begin my Masters of Environmental Studies, focusing on food justice in the Lake Superior watershed.



## EMILY COMEAU

While my time at CIS has been short, it has been a real privilege to work alongside all the amazing staff, faculty, and community members at CIS, and I am grateful for the valuable relationships I have been able to build this year. The FNEL and FNIS programs had been on my radar for a number of years, so when the position of Administrative Assistant came up at CIS last fall, I jumped at the chance to apply.

I will be sad to leave CIS, but I am excited to take the next step in my academic career. In September, I will be starting a PhD in Community Engagement, Social Change, and Equity at UBC Okanagan. I am looking forward to focusing on research again, and I am excited to learn more about how digital space and digital tools can function as extensions of land-based language learning. Thanks so much for your support and encouragement, CIS! I'm sure I will see you all soon! ○



# 2020W ARTS INDIGENOUS STUDENT ADVISING AND THE INDIGENOUS LEADERSHIP COLLECTIVE UPDATE

## ARTS INDIGENOUS STUDENT ADVISING

Arts Indigenous Student Advising (AISA) in the Faculty of Arts encourages and supports the success of new and continuing First Nations, Métis, and Inuit students. As part of Arts Academic Advising, AISA provides students with academic and cultural supports and connections to achieve their personal and academic goals. AISA adapted to online services due to the COVID-19 pandemic, transitioning all programming, workshops and advising into an online practice.

## INDIGENOUS LEADERSHIP COLLECTIVE

The Indigenous Leadership Collective (ILC) has been active since 2017, and has been an important community group nurturing strong student connections and leadership skills for Indigenous students in the Faculty of Arts.

Aiyana Twigg (Ktunaxa and Blackfoot) was the ILC coordinator for the 2020 Winter session. Aiyana was a new student to UBC Vancouver campus and transitioned into this role with an incredible amount of determination and creativity. She is pursuing a double major in First Nations and Endangered Languages, and Anthropology studies.

In 2021, AISA welcomed Sabrina Moshenko (Plains Cree and Métis) to the team and she is continuing in this role as the new ILC coordinator for Summer 2021. Sabrina has a passion for communications and curated several weeks of content for Indigenous People's history month. She is pursuing a major in Sociology and a minor in First Nations and Indigenous Studies.

Activities have continued online and the team is preparing for a transition to campus in Winter 2021. ○



# CIS RESEARCH, RECOGNITION, AND SCHOLARSHIP HIGHLIGHTS

AS THE COVID-19 PANDEMIC PROMPTED CIS COMMUNITY, STUDENTS, AND STAFF TO SHIFT ONLINE, 2020/21 WOULD PROVE TO BE A YEAR UNLIKE ANY OTHER. DESPITE A NEW ONLINE SETTING, THE CIS COMMUNITY CONTINUED TO MAKE AN IMPACT.

In the Spring of 2020, following her term as Acting Director with CIS, Dr. Dory Nason was elected Vice President of the UBC Faculty Association.

In fall of 2020, CIS and School of Journalism, Writing, and Media Associate Professor Dr. Candis Callison received the Bill Good Award from the Jack Webster Foundation for her significant contributions to British Columbia's journalism community. Dr. Mark Turin was recognized as a UBC Leader in Open Learning. In the courses he teaches at UBC, Dr. Turin uses 95% open educational resources. Dr. David Gaertner's first book, *The Theatre of Regret: Literature, Art, and the Politics of Reconciliation in Canada*, was published by UBC Press in November 2020. In *The Theatre of Regret*, Dr. Gaertner redirects current debates about reconciliation and provides a roadmap for the deconstruction of state-centred discourses of regret.

In January 2021, Dr. Turin received an Honourable Mention for the Open Scholarship Award for his work with the Digital Himalaya Project. That same month, Dr. Daniel Heath Justice was appointed to the Order of Canada, one of Canada's highest honours, for his prolific contributions to the field of contemporary Indigenous Studies, both in Canada and abroad.

In March 2021, Dr. Sheryl Lightfoot, Associate Professor with FNIS, Political Science and the School of Public Policy and Global Affairs, was appointed as the North American member on the United Nations Expert Mechanism on the Rights of Indigenous Peoples. She is the first Indigenous woman from Canada to hold this prestigious position.

In April 2021, Dr. Candace Galla, in her role as Associate Professor with Language and Literacy Education, was recognized with the UBC Killam Research Fellowship, which enables faculty to pursue full-time research during a recognized study leave. That same month, CIS Director, Bernard Perley, was appointed to the Congress of Nations and States Security Commission. As well, CIS Associate and History professor, Dr. Coll Thrush, was awarded the Killam Teaching Prize.

In June 2021, Dr. Justice published *Raccoon*, the 100th volume in Reaktion Books' celebrated Animal Series. That same month, Dr. Lightfoot was recognized with a YWCA Women of Distinction Award in the Reconciliation in Action category.

In terms of Alumni news, in 2020, FNIS alumna Banchi Hanuse's short film, *Nuxalk Radio*, won the 2020 Vancouver International Film Festival's Sea to Sky

Award. This award recognizes the outstanding work of one female key creative on a BC-produced feature or short. In the spring of 2021, FNIS alumna, Elle-Máijá Tailfeathers, released her first feature-length film, *Kímmapiiyipitssini: The Meaning of Empathy*. The film, which premiered worldwide at Hot Docs 2021, witnesses the change brought by community members with substance-use disorder, first responders, and medical professionals as they strive for harm reduction in Tailfeathers' community, the Kainai First Nation. Karlene Harvey, AISA Academic Advisor, contributed illustrations for animations in the film. Jade LaFontaine, MA Student in Second Language Education in the Department of Integrated Studies in Education (DISE) and alum of the FNEL program, has won several prestigious awards to support the development of her research titled *Bridging the Distance: Online Teaching Tools for Indigenous Language Instruction*. Jade has won the following five awards: MITACS Indigenous Research Award (INDRA), INDSPIRE Grant, McGill University's Emerging Scholars Award, McGill University's Community Engagement Award, and the ISCEI Community Engagement Grant.

Congratulations to all our community members for outstanding work and well-deserved recognition! ○

## JADE LaFONTAINE

FIRST NATIONS AND  
ENDANGERED LANGUAGES

I am so grateful I had the opportunity to graduate with an FNEL degree. The skills I acquired during my time at UBC have informed and inspired my decisions with my master's thesis. I have been fortunate enough to collaborate with Kahnawà:ke Education Center for this project, as well as receiving numerous awards since I started my graduate degree. Separate from my thesis, I was recently accepted for a second research project with Mitacs; Efficacy of Online Tools for Indigenous Language Acquisition! I am happy with the knowledge I gained from the FNEL program, as I believe I would not have been set up for success with my work to the same degree with a different Major. Language revitalization is so important to me, and I can't wait to apply all these experiences from my bachelors and masters to my future PhD!

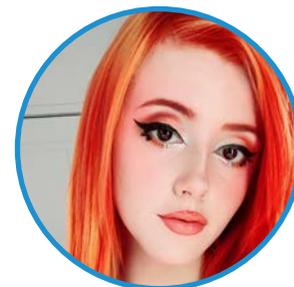
## SYDNEY HAMILTON

FIRST NATIONS AND  
INDIGENOUS STUDIES

*My identity and background is complex, shaped through generations of strong Indigenous women. My life is a very small portion of others' stories.*

My name is Sydney Hamilton. I grew up on Treaty 7 territory; however, my ancestry is from the Lac la Biche area of Alberta. I was raised in a small city just outside of Calgary with a predominantly white population that I found was no different than the large portion of Canadians, who are uneducated on Indigenous peoples. As a visibly white individual in a small city, me being Métis was scrutinized and dictated by others. Over time this constant question led me to doubt who and what I was.

Not to sound cheesy, but I chose First Nations and Indigenous Studies because it felt like a community. My best memories of FNIS always contain the type of laughter that can only be found amongst friends. FNIS was where I truly came to understand myself as a Métis woman and what that meant. It is a place where questions weren't shunned but inspired. Lived realities were taken as fact not fiction. The professors were guides rather than authorities. The colonial systems that surround us weren't accepted but rejected. It was a place of learning, in so many renditions of the term.





## JULIA SCHILLO

FIRST NATIONS AND  
ENDANGERED LANGUAGES

My name is Julia Schillo and I am a settler from traditional Nacotchtank and Piscataway territory (Washington DC). This year, I graduated with a major in Linguistics and a minor in FNEL.

I first came to UBC as a study abroad student. At my former university, I studied graphic design, and I came to UBC specifically to take FNEL courses so that I could learn about typeface (font) design for endangered languages. Within the first two weeks, I decided to transfer and become a full-time student.

Coming to UBC to study with the FNEL program has been one of the best decisions I've ever made. All of the classes have broadened my perspective and assignments/projects have given me the opportunity to think about issues in a meaningful, contextualized, and applied way.

My final project for FNEL 180 led to me working with Dr. Mark Turin to research typeface design for Indigenous and endangered languages, and this research is still continuing!

I'm so grateful for all that I've learned and the conversations that I've had since joining the FNEL program. I find that I am constantly recalibrating myself as a settler in relation to the communities upon whose land I reside. I look forward to continuing to learn and grow, and to carrying the experiences and knowledge that I've gained through FNEL with me during my next steps in grad school. ○



## SALIA JOSEPH

I can confidently say that my time in the First Nations and Indigenous Studies program changed my life. Being mixed race, having grown up off reserve, outside of my ancestral Skwxwú7mesh territory I grappled for a long time about how to belong. I felt a lot of shame about what I didn't know about my ancestry, culture, and about my timidness in my own community. FNIS helped me contextualize so much of what my family and I had gone through and help take away the shame I felt, taught me it wasn't mine to carry. FNIS helped me understand the structures of colonialism and how to apply these critical lenses to my own experience. This was so immensely healing. This learning also happened amidst the beginning of some of my most important friendships, other Indigenous people that I met in the program that are now my family.

I have deep reverence for the professors in this department and will always have gratitude for them and all their labour taking us in, calling us home, demonstrating that Native bodies belong in all spaces and that no one can tell our stories better than we can. Dory, Glen, Daniel, Janey, Sheryl, David, Johnny – you are all such an important and influential part of my life and thank you for each of your roles in sending me home to my community with a new lens that made me feel deserving of Skwxwú7mesh joy and belonging and the tools for advocacy.

Following my degree I went on to spend several years learning and teaching my language and running a non-profit that focuses on adult language immersion and revitalization of the Skwxwú7mesh language. I also run an Indigenous consultancy called Host Consulting inc. which is run by women of the three host nations of Vancouver, Musqueam, Squamish and Tsleil-Waututh (MST). Our goal is to advocate for our nations and for MST representation on our land. We do this largely through public art consultation and art advocacy as well as through facilitations and critical anti-racist and decolonial dialogues.

I stand behind the program and know from experience that it sets you up for success in so many areas and there will be plenty of work waiting for you on the other side. Tima ta kwetsi. ○



## SPENCER LINDSAY

*Spencer Lindsay is a mixed Métis-Cree, Scottish, English, German community engagement specialist born and raised on the unceded territories of the Lekwungen-speaking Esquimalt and Songhees Nations. After graduating from FNIS in 2011 and Indigenous Community Planning in 2014, he's worked in non-profit housing, community development, municipal planning, and healthcare planning. He credits the small, caring, ethical research-focused environment of FNIS for providing him the tools to excel in community engagement as a career.*

## FULL CIRCLE

**M**y journey since graduating from FNIS is full of circles and I'd like to share the story of one circle with you. In 2009, in Sty-Wet-Tan Hall, the Executive Director of the Britannia Community Services Centre Society proposed a project to the FNIS practicum classroom to help ensure Indigenous voices were represented in the Master Plan for their 18-acre site with houses, childcare, recreation, a seniors centre, a library, and so much more. Having just completed a summer job in that neighbourhood at the Urban Native Youth Association, I was so curious about the ways that spaces could be made more welcoming to Indigenous communities and I was eager to connect with community in what some call the "urban rez." I heard stories of exclusion and stereotyping, I heard stories of collaborative art making and cultural pride. I got to support a seasoned facilitator who led a group of Indigenous mothers in a focus group about their experience at Britannia. Flash forward over ten years, and that same facilitator approached me after a presentation on "Decolonizing the City" to tell me how proud she was of the work I'd been doing.

In that presentation I was reflecting on my experience as the City of Vancouver's first Indigenous Engagement Specialist, a position that was created to support engagement on none

other than the second iteration of the Britannia Master Plan. I remember sitting down in my first Britannia Master Plan meeting in 2017 across the table from the same Executive Director who mentored me when I was a student in 2009. Our existing relationship, and the trust built through it, meant it was easy for us to continue our collaboration in this new iteration of the plan, which now included all of the Britannia site partners from the Library to the School Board. The Indigenous engagement process we devised together ended up winning the International Association of Public Participation Canada award for Indigenous Engagement in 2018, and more importantly, the process connected me to lifelong friends, elders, and mentors I am still connected to to this day.

Those connections came in handy last year when I received an email from the former head of FNIS, telling me that there was a bright, respectful young student who was about to embark on his FNIS practicum with Britannia, and wondering if he could connect us by email. Not only did we connect on email, but I brought the student along with me for a distanced walk of the Britannia site, showing him firsthand what I'd learned over the years and showing him a poster in the Info Centre window, outlining the strategic directions created through synthesizing years of community engagement during the Master Plan.

I also tipped off my elder friends about this young man who'd be showing up to their meetings soon to work on a project looking at the way Britannia mobilized and responded to the COVID-19 pandemic. They ended up taking this student under their wing just like they had done with me a few years earlier. I was absolutely blown away by this student's final report, and what he was able to accomplish in such strange circumstances as a global pandemic. The last time I saw him before he left Vancouver post-graduation, I reminded him that he'd be back, just as I had done. He nodded, he knew he would be as well. ○

# TEACHING IN COVID-19: INTERVIEW WITH DR. GLEN COULTHARD

DR. COULTHARD SHARES WITH CIS SOME OF HIS REFLECTIONS ON TEACHING THROUGHOUT THE COVID-19 PANDEMIC.

*CIS: There were a lot of unknowns for students, faculty, and staff as we all adapted to an online setting at the beginning of the pandemic. Did you have assumptions about what it would be like to teach during a pandemic, and were any of them proven or disproven over the course of the year?*

G: I had assumptions about the neo-liberal university using the pandemic as excuse for cutting programming, restructuring, or gradually moving to more and more online content. It's too soon to tell if this will be the case.

*CIS: Dechinta has been able to continue with programming throughout the COVID-19 pandemic. How did the context of the pandemic shift Dechinta's activities?*

G: Online learning posed its own set of unique challenges for the type of learning we engage in at Dechinta – an Indigenous land-based decolonial program operating in Denendeh/ Northwest Territories. Land-based learning requires presence – both physically and mentally. This is very difficult to replicate in an online setting. Although we were able to offer face-to-face programming during the pandemic, we had to shorten the land-based component, had

increased public health precautions to abide by, and had to supplement the land-based content with online learning.

*CIS: What is something you did to maintain community and connect with your students and colleagues this year?*

G: I found it very difficult, like many, I suspect. Office hours were attended far more frequently. I was more open with students about the struggles that I was having, and was perhaps more sensitive to their own. Maintaining connection with colleagues was a bit easier, with all of the committee work rather seamlessly moving online. I got to see colleague friends even more than I would have face-to-face!

*CIS: What are the benefits of teaching in COVID-19, if any? Are there any experiences from this year that you will take forward with you?*

G: One teaching moment that I recall came out of the context of “pandemic” itself. The Dene were forced to face multiple pandemics in the early to mid 20<sup>th</sup> century, primarily smallpox. This came up at Dechinta several times during Elders' stories, which flipped the narrative



around hardship and coping to one of survivance and strength. It was a part of our history which had an unexpected relevance to what were doing on the land this last semester.

*CIS: Between September 2020 and now, have you adjusted the way you have delivered course content? For example, did you shift from pre-recorded lectures to live lectures, or re-structure assignments?*

G: I didn't really restructure content that much. Lectures were recorded for student access but I delivered them in real time. I felt that the biggest thing I did came in the form of understanding. I was far more sensitive to the issues affecting students because of the pandemic and accommodated them accordingly.

*CIS: What was a teaching highlight for you this year?*

G: It was seeing student and colleagues navigate probably the most difficult time of their lives with grace, strength and compassion. ○

“THE DENE WERE FORCED TO FACE MULTIPLE PANDEMICS IN THE EARLY TO MID 20<sup>TH</sup> CENTURY, PRIMARILY SMALLPOX. THIS CAME UP AT DECHINTA SEVERAL TIMES DURING ELDERS' STORIES, WHICH FLIPPED THE NARRATIVE AROUND HARDSHIP AND COPING TO ONE OF SURVIVANCE AND STRENGTH.”



## AIYANA TWIGG

*Ki?su?k kyukyit, Hu qakfik Aiyana Twigg. Hu nini Ktunaxa e Wanmiuqantik. Hu qaki qaxi ?akin?um?asnuq?i?it. Hello, my name is Aiyana Twigg. I am Ktunaxa and Blackfoot. I come from Tobacco Plains.*

I had the pleasure of growing up on the traditional, ancestral, and unceded territory of the Ktunaxa. Because of this, I learned about Ktunaxa culture, language, and history. Unfortunately, I did not grow up learning the Blackfoot culture, language, or history, but I hope to learn, because I have always felt like a piece of me is missing. When I first attended UBC, I was focused on majoring in Linguistics, because I wanted to support my community with language revitalization and reclamation. It wasn't until my 2nd year that I learned about the FNEL program. I learned that the FNEL program enables students to learn and research their Indigenous language, and teaches appropriate ways to research language with community that adheres to community needs. I immediately made the switch, and that was the best decision I ever made. Now, I am entering my 4th and final year at UBC, and my time within the FNEL program has enabled me to continue to learn my language, but most importantly, I have been able to research the Ktunaxa language and create resources for my community. I am most proud of the Twine game I created for FNEL 282 taught by Dr. Daisy Rosenblum. I created a virtual place-based learning game through Twine to teach the Ktunaxa language through berries. I have shared the start of this game with my community and they are excited for what is to come. The greatest takeaway from the FNEL program is having support during my studies, but also being able to provide support to my community during my undergraduate degree. Texas. ○



## HANNAH DOYLE

Hello, my name is Hannah Doyle and I am a settler of European descent from the traditional territory of the Haudenosaunee peoples and unceded Algonquin territory currently living on the unceded territory of the Musqueam, Squamish, and Tsleil-Waututh First Nations. I have just completed the third year of my Bachelors of Science with a double major in First Nations and Indigenous Studies. My focus is on Indigenous health and inclusion of Indigenous peoples and practices in health professional education.

Looking back on this year and all of the challenges of navigating a virtual classroom, I feel so lucky to have had the opportunity to be a part of a program that centres the student experience to promote learning in a self-reflective way. This year I had the opportunity to take FNIS 320: Critical Indigenous Methodologies and Ethics with Dr. Dorothy Nason. This class showed me the power of story-telling in research. Here we had the opportunity to engage in oral history research and gain experience with the design and analysis, research ethics and implementation of a community-based research project. This course provided me with invaluable skills that I have been able to utilize in my current research on Indigenizing and decolonizing health professional education programs at UBC with the Centre for Excellence in Indigenous Health.

FNIS has provided me with the space to grow personally and professionally through unique courses that allow you to expand on your interests and engage with your peers in meaningful ways. I am both excited and grateful to continue in this program and begin my practicum. ○

## PRACTICUM PRESENTATIONS

This April, CIS students, staff, faculty, community members, and Practicum partners came together for our first ever Zoom Practicum presentations! In their presentations, students not only shared their research and findings, but also some of their challenges and successes they encountered along the way.

Despite the new online setting, Practicum presentations remained an incredible show of the hard work and dedication of the Practicum students. Congratulations to the 2020/21 Practicum cohort!

### BEN LICKERMAN BRITANNIA COMMUNITY SERVICES CENTRE



When the weather was nice I would bike out east, pick up some lunch on the Drive, and sit on the front step of the Community Centre I was partnered with for the 20/21 FNIS Practicum. The Centre itself continued to be closed in compliance with the latest in a series of ever-evolving provincial health orders, but my trips out to Britannia's benches nevertheless became something of a routine throughout my practicum experience, a necessary reminder of the community partnered in this research project over the course of a distant year.

Much of Practicum's promise hinges on the chance to synthesize the rigid durability of academic research with the beautiful messiness of community work, the chance to collaborate on and carry out a project porous to the flux between these two worlds. For an undergraduate program, this is a rare opportunity. And in a city such as Vancouver, where the University of British Columbia carries considerable sway over currents of capital, where community welfare is

often left in the undertow, Practicum promises the chance to engage this town/gown tension in its full complexity.

The training necessary to undertake Practicum is well-found in the theoryfields of Politics & Self-Determination, Media & Representation and the 300-level Seminars, but the stamina necessary to balance the rigors of research with the reality of community work in the context of a year-long intensive, in my experience, were sourced elsewhere. With the screen of my laptop replacing the face-to-face relationships so crucial to my first four years of university, my regular visits to Britannia were a chance to revitalize my energy and remember why this work matters. Stamina, like community, can be found in the most unlikely of places.

A copy of the full report is available here: [britanniacentre.org/britannias-covid-response](https://britanniacentre.org/britannias-covid-response)

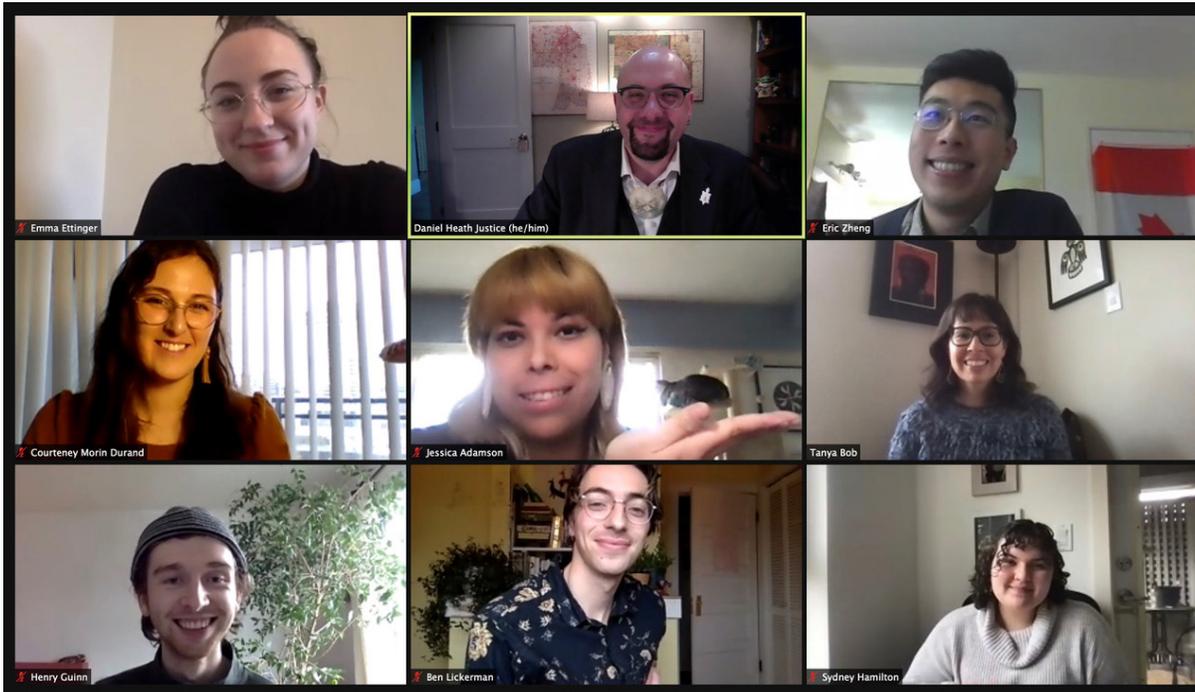


IMAGE COURTESY OF DANIEL HEATH JUSTICE

## COURTENEY DURAND MORIN

JOHN HOWARD SOCIETY PACIFIC

Being partnered with John Howard Society Pacific (JHSP) made for a fulfilling Practicum experience. I was very keen to work with JHSP because prison abolition and reform are very deep commitments of mine, and I was interested in the advocacy work that JHSP does. JHSP is a non-profit criminal and social justice organization that works to create safe, healthy, and inclusive communities for all. JHSP's reach covers British Columbia's Lower Mainland and Fraser Valley, and recently the Yukon as well. Notably, 31% of all individuals served by JHSP self-identify as Indigenous.

For this project I wrote a literature review, conducted two different sets of interviews, and had a survey. These aspects served as the foundational information for writing the framework for an Indigenous Advisory Committee. Some of the challenges I faced in my practicum were a direct result of the current pandemic, such as difficulty recruiting interview participants as many advisory committees were on hold. As well, I had to deliver my survey in an



impersonal and inaccessible online format for Indigenous JHSP service users who often face multiple barriers. One thing that was important to JHSP was allowing staff to act as a proxy for service users who wanted to participate in the survey. This challenged the Ethics process but with good justification resulted in what JHSP service users needed. I learned how critical it is to follow the lead of the community partner and the practices they have in place that work for the community they know and serve. Even when institutional research processes get in the way, it is essential to listen to community wants and needs. Practicum was such a personally rewarding experience and I am very grateful to have been able to be part of this year's cohort. ○



In January, Asivak Koostachin joined the CIS community and students to speak about his experience on set of *Red Snow* (2019), directed and written by Marie Clements. In *Red Snow*, Asivak plays Dylan, a Gwich'in soldier from the Canadian Arctic, caught in an ambush in Kandahar, Afghanistan.

In the Q&A, Asivak spoke about how on set, *Red Snow* was called a “unicorn project” because there was “such high ambition” despite financial and time constraints. Asivak described the 20-day shooting schedule as “like running a 10k marathon, but we had only 30 minutes” and credits the shared vision on set to getting it done. A favourite memory from set was the opening ceremony with Elders and knowledge keepers in Kamloops on the first day of shooting. To Asivak, this is “the way it should be, acknowledging the lands and peoples,” not just with words but with ceremony. *Red Snow* has set the bar for other projects he is involved with because of this opening ceremony, and has also inspired him to think about the “intention behind a project” he’s a part of.

To prepare for some of the more high-intensity moments of the film, Asivak did a lot of research about veterans’ experiences, and reflected on how to navigate those experiences with courage and bravery. Asivak shared that hearing so many different languages on set filled him with a “childlike wonder.” He also spoke to how language and portraying characters frames the way you look at the world, so the combination of both on the set of *Red Snow* was a remarkable experience.

Asivak also spoke to his past acting experiences, such as a recent November 2020 film project in Montana, and his experience in the interactive play *šxʷ?amət* with the Theatre for Living. The Q&A ended with Asivak sharing with us how his character Dylan and his spirit stays with him, and shared with us a token from his time on set.

You can watch Asivak in *Red Snow* on CBC Gem.



# CALL ME HUMAN: SCREENING AND Q&A WITH JOSÉPHINE BACON AND KIM O'BOMSAWIN



In February, the First Nations House of Learning, Institute for Critical Indigenous Studies, and Language Sciences Initiative co-hosted a free virtual screening of *Call Me Human*, followed by an online Q&A with Joséphine Bacon, and Abenaki director Kim O'Bomsawin, with discussant UBC Assistant Professor in Indigenous Creative Writing, Billy-Ray Belcourt.

At the Q&A, Bacon spoke about the nuances in the Innu language depending on where you are situated when speaking it, as well as how her Elders' stories and the land inform her poetry. She spent 40 years transcribing and translating Innu-aimun, which helped her to learn her language and the traditional, nomadic way of thinking. She also spoke about her close and at times synchronous relationship with young Innu poet Marie-Andrée Gill. To O'Bomsawin, the two share the same heart and humility.

O'Bomsawin described how, prior to making the film, she had known of Bacon for a very long time, but they did not know each other personally. She described how it felt like a "gift" to direct the film, which became "the most profound professional experience, but human experience as well." When editing the film, O'Bomsawin spoke to the importance of silence and respecting Bacon's rhythmic and musical way of speaking. On the striking visuals of the film, O'Bomsawin said: "I gave myself the obligation that the film would be as beautiful visually as [Bacon's] words."

O'Bomsawin emphasized how the film was guided by Bacon and her work, and was made with Bacon, Innu people, and all First Nations in mind. Off screen, *Call Me Human's* win for Best Canadian Documentary at Vancouver International Film Festival in 2020 led to the creation of the Fonds Joséphine Bacon, which will support Innu youth travelling up North.

The Q&A finished with a moving recitation of Josephine's poem from which the film derives its name.

Ultimately, the Friday afternoon discussion was warm, moving, and a beautiful illustration of friendship, language, and place. ○

# HONOURING INDIGENOUS WRITERS 2020/2021 EVENT AND CAMPAIGN

WORDS BY ASHISH VANGH CONTRACTOR



The Honouring Indigenous Writers (HIW) on Wikipedia, an event held annually at the First Nations Longhouse, saw a venue change this year as it took place online. The month-long digital edit-a-thon was held throughout March, and hosted a collection of Wikipedia editing workshops, writing challenges, giveaways, and a reading series by renowned Indigenous writers in the community.

The purpose of HIW is to bring the community together to edit and enhance the coverage of Indigenous writers. It encourages diverse writers and editors to actively disprove assumptions about Indigenous literature by contributing to the profiles of Indigenous writers on Wikipedia.

With enormous support for the community partners including Iron Dog Books, BC Campus, First and Nations Indigenous Studies, The Institute for Critical Indigenous Studies, UBC Bookstore, UBC Library, and even the University of Alberta, the HIW team brought together an exciting lineup of writers to hold readings of their works via Zoom. The inaugural event kicked off with a reading by Smokii Sumac. Richard Van Camp encouraged younger participants aged 9-13 to join as well. In an event organized by the University of Alberta, poet Marilyn Dumont read a selection of her work. In addition, a book club featuring Tenille K. Campbell's second book of poetry was held, *nedí nezu* (*Good Medicine*), in which participants were encouraged to pre-order from event partner Iron Dog Books. The book club was then followed by a conversation with Billy-Ray Belcourt.



Screenshot of Smokii Sumac reading at the Honouring Indigenous Writers Kick-off Event with Daniel Heath Justice

The students of FNIS 454 Indigenous New Media, guided by Dr. David Gaertner, worked as a group with the HIW team to explore ideas, design, and produce a social media campaign to help draw new participants and audiences. Students contributed to the campaign according to their interests and skillsets while keeping in mind Indigenous values. Although Twitter was the primary platform for engagement of this event, the social media campaign provided a wider reach and promoted Indigenous literature across a range of platforms including Facebook, Instagram, Discord, and even TikTok. The #PassThePencil on TikTok and the #IndigenousShelfie challenge on Twitter and Instagram allowed participants to engage in discussions about the works of their favourite writers.

Throughout the month, the HIW Twitter page was buzzing as participants used the platform to support, socialize, and amplify Indigenous voices. The new digital format of the event helped extend to a broader audience and offered accessibility and flexibility to the contributors who may not have been able to physically attend. ○

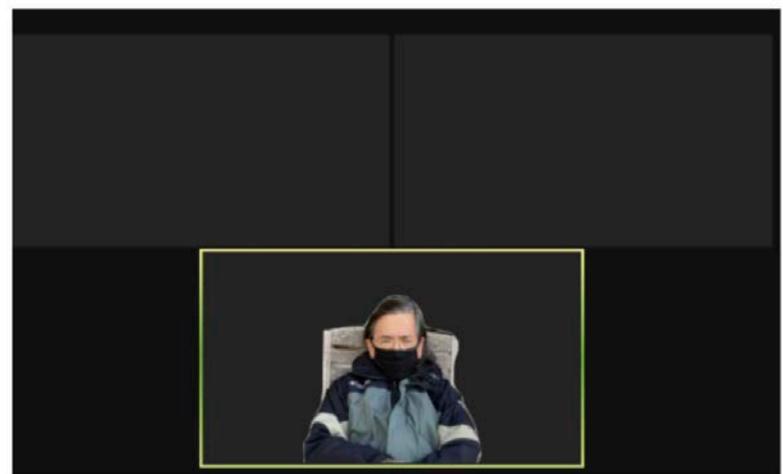
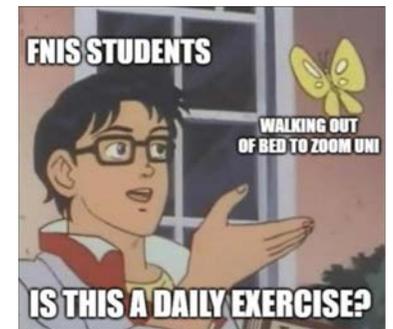
# MEET THE DIRECTOR: MEME WITH BERNIE

In March, CIS organized a Meet the Director event with community members of CIS and students of FNIS 454. But it wouldn't be your average meet-and-greet. We would be making memes.

Memes can make us chuckle and bring a smile to our faces, but they might also serve as archives or references for the generations that will come after us and wonder about what it was like during the COVID-19 pandemic. As the event began, CIS Director Bernard Perley explained "This is an important year in our collective lives. We are living through an historic moment. How will we remember it?"

Students, staff and faculty were divided into five "teams" according to various themes to guide their meme making. The themes included: "Online School and Graduation," "Friendship in the time of COVID-19," and "Adventures in Zoom bombing/Zoom background Information."

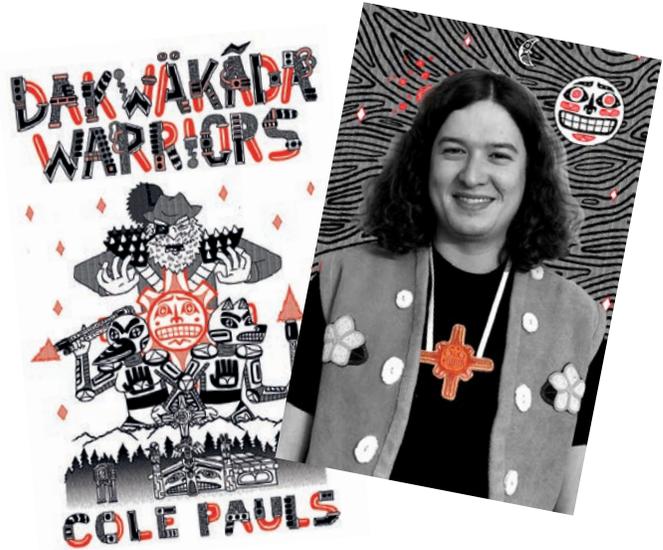
In break-out rooms, teams used an online meme generator to brainstorm memes according to their theme. Then, we came back together for a show and tell! Ultimately, hilarious and creative memes were created, and so was a real sense of community. ○



When you're the only person in the Zoom room.

# COLE PAULS: ARTIST TALK AND COMIC WORKSHOP

In March, AISA and CIS partnered for an artist talk and comic workshop with Cole Pauls, a Tahltan comic artist, illustrator, and print-maker from Haines Junction (Yukon Territory). Pauls is best known for the hilarious Pizza Punks comics and his award-winning Dakwākāda Warriors series. Equipped with 8.5" by 11" white paper, pencils, pens, and erasers, students joined Pauls for two hours of comic making!



At the start of the event, Pauls shared a little bit about his recent projects and his art career. Pauls has been drawing his whole life, but started self-publishing zines for family and friends at the age of 15. He shared the importance of staying true to himself throughout his career, making comics that he is entertained by and comics for his community that he wishes he'd been able to read as a child. One of his current projects includes a land acknowledgment comic project with T'uy't'tanat-Cease Wyss.

During the comic workshop, students had a chance to create their own comic with a focus on a cultural heritage story, such as describing a family memory or tradition. Pauls introduced students to the basics of comic writing. First, you write the story, then pencil characters and backgrounds, and finally, you ink the text, then background and characters.

Throughout, Pauls and students spoke about Indigenous futurisms and representations of Indigenous peoples in video games and science fiction. Pauls also spoke about how he incorporates traditional tools and his language, Southern Tutchone, into his comics with support of elders in his community. He also builds languages and phrases through a Southern Tutchone language app.

The event was creative, interactive, and focused, leaving students inspired and dreaming up their next comic. Learn more about Pauls and his work at his website, [tundrawizard.com](http://tundrawizard.com). ○

## ARTIST STATEMENT TO ACCOMPANY COMIC

**SUMMER TYANCE** is an Anishinaabekwe artist from Gull Bay First Nation. She works in many artistic mediums, including pencils, paint, pastels, and beads, and does traditional singing and drumming. She is a current student at The University of British Columbia majoring in First Nations and Indigenous Studies. Find out more at [berrytyance.com](http://berrytyance.com) or email [sptyance@gmail.com](mailto:sptyance@gmail.com) for other inquiries.



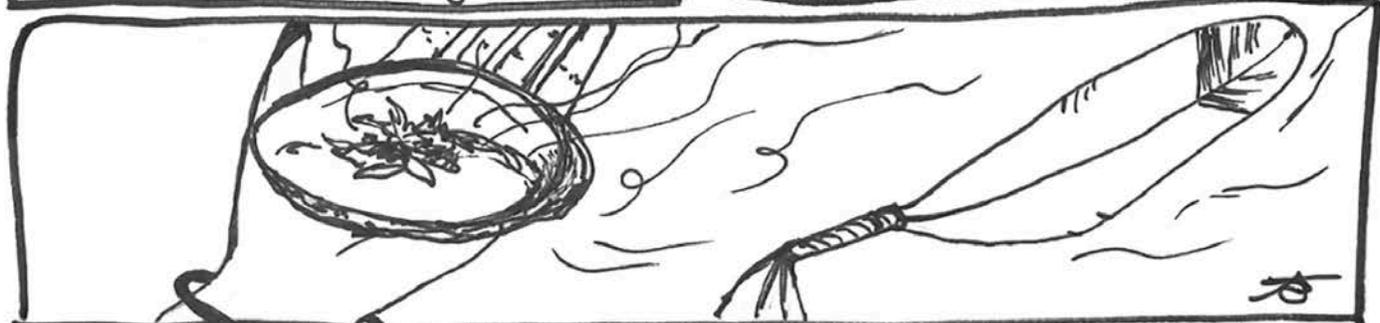
Last Summer my auntie wanted to take me sage picking. I told her I had never gone medicine picking before.



It brought up a lot of ancestral memories for myself. Creator was present.



We drove to a geemooch [Secret] spot, wore skirts, offered tobacco, prayed and began to harvest.



We Anishinaabe use sage for many things. I personally use it every day to smudge, pray + cleanse myself of negative energy. I am so blessed my Auntie shared her teachings.

# IMAGINING OUR SHARED JOURNEY

In May of 2021, Indigenous and non-Indigenous community members from UBC, the Fraser Basin Council and beyond joined together over Zoom for "Imagining Our Shared Journey: The Future of Indigenous and Non-Indigenous Partnerships in B.C.," the fifth annual John P. Bell Global Indigenous Rights Lecture.

Throughout the lecture, presenters and participants alike discussed and reflected on how the principles of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) can help build new collaborations and high trust partnerships between Indigenous peoples and non-Indigenous people and more truthful, vibrant communities. As well, participants discussed how they could put UNDRIP into action in their daily lives and work.

The presentation began with a welcome from Musqueam Elder Larry Grant. Next, Senior Advisor to the President on Indigenous Affairs and Associate Professor of First Nations and Indigenous Studies and Political Science, Sheryl Lightfoot spoke to the history of UNDRIP, Indigenous rights, mobilisation, and activism on the global stage. Dr. Lightfoot also spoke of how the Indigenous Strategic Plan at UBC is the first of its kind to place UNDRIP at its centre, calling on all people within the institution, both academic and operational, to take up its work.

After Dr. Lightfoot's presentation, K'odi Nelson, Nawalakw Culture Project Director, spoke about the Nawalakw project, a Kwakwaka'wakw initiative that emerged from the need to build a place to deepen a Kwakwaka'wakw culture, community, and relationship to land, as well support the revitalization of the a Kwakwaka'wakw language, Kwakwala. The Nawalakw project involves the construction of a culture camp and healing village at Hada. Learn more about the project at [nawalakw.com](http://nawalakw.com).

Participants were then split up into break out rooms wherein individuals introduced themselves and reflected on keys to successful partnerships between Indigenous and non-Indigenous people and institutions. Participants also discussed resources needed to further their work enhancing relationships and realizing UNDRIP and ways in which what they learned at the lecture might be applied in their lives going forward.

Despite the constraints of the COVID-19 pandemic, the John P. Bell Global Indigenous Rights Lecture continued to do what it always does - broaden our minds, inspire critical thinking, and foster community. ○

# CEDaR UPDATE

WORDS BY DAISY ROSENBLUM  
AND DAVID GAERTNER

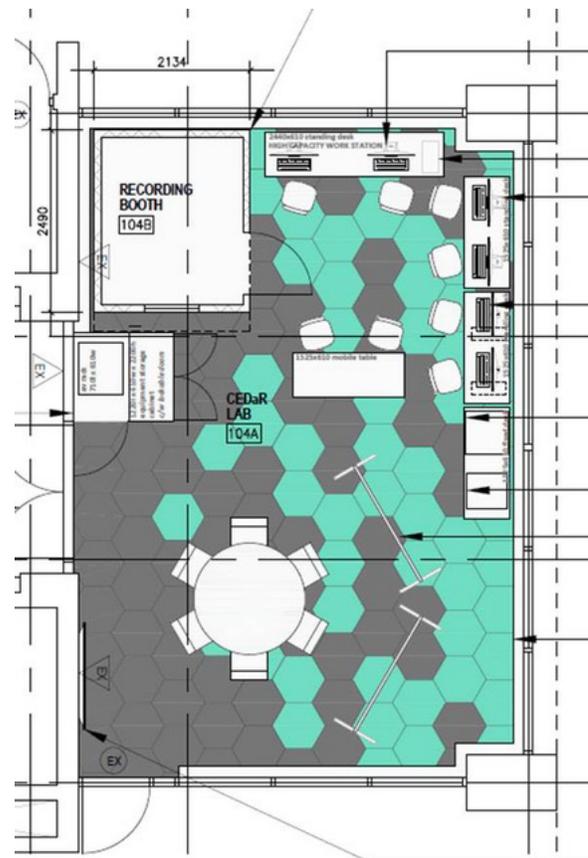
Community-engaged research is foundational to CIS, and we are excited that we will soon have increased capacity to facilitate work centred in community priorities. Renovations are underway in Buchanan 104A to create a home for the Community Engaged Documentation and Research space (CEDaR), a resource within CIS dedicated to providing access to tools, technologies, and strategies to support community-led cultural survivance. The space will be equipped with high-performance A.V. systems, a sound isolation booth, a 3D scanner and 3D printer, and individual workstations for producing, editing, and screening podcasts, video games, data visualizations, immersive maps, and virtual and augmented realities. Staff with technical expertise will be in place to support development, scope projects, and train participants. An advisory committee has been formed to guide CEDaR as it establishes new workflows and protocols. Construction and installation is projected to finish by the end of the summer, and as soon as it is safe to gather, we look forward to welcoming everyone to the space.

relationships with a variety of UBC and community partners. The Cluster includes several members of CIS, as well as partners at both UBC campuses and beyond, and brings cross-disciplinary teams together to innovate digital tools and technologies for immersive and interactive storytelling. In doing so, the cluster strives to make these technologies accessible to those who are not experts but who deeply understand their value and potential.

In the 2021-2022 academic year, as part of the relational technologies initiative, CEDaR will be hosting a workshop series focused on the technical elements of immersive storytelling. Participants will have the opportunity to learn from prominent developers and storytellers in areas of gaming, mapping, and digital curation. The workshops will be produced into explainer videos that can be shared with and mobilized by community partners.

Stay tuned and check our [www.cedarspace.ca](http://www.cedarspace.ca) (under construction) for news and updates. ○

CEDaR's co-directors, Dave Gaertner and Daisy Rosenblum, were also awarded funding from the university for a Relational Technologies research cluster, which will support research collaborations within CEDaR and facilitate new





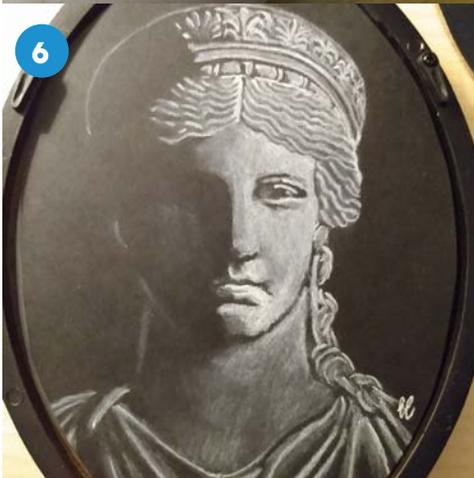
# CIS & FRIENDS CRAFTING AND KNITTING CIRCLE

This past year, CIS students, staff, faculty and community members cultivated community through our CIS & Friends Crafting and Knitting Circle. We gathered monthly on Zoom to catch-up and create. From sewing projects, crochet, lace-making, embroidery to carpet-making, there was never a dull moment.



In June, Indigenous community members affiliated with UBC came together on Zoom for an impromptu Beading Night, organized in collaboration by AISA Peer Advisor, Sabrina Moshenko, and CIS Outreach and Engagement Specialist, Siera Stonechild. At the event, participants had the opportunity to learn how to make fringe beaded earrings. The Beading Night was such a success that it was extended as a bi-weekly program throughout the summer!

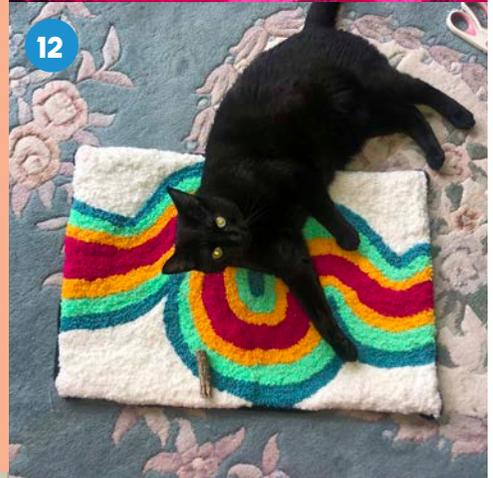
Check out some of our community members' incredible creations! ○





# IMAGE CREDITS

- 1/2/4 – COURTESY OF ALEXA MANUEL
- 3/10/11/12 – COURTESY OF SARAH SISKA (12 FT. BOO THE CAT)
- 5/8 – COURTESY OF TAIT GAMBLE
- 6/7/9/13 – COURTESY OF EMILY COMEAU
- 14 – IMAGE OF JUNE AISA X CIS BEADING NIGHT



# CIS GRADUATES OF 2021

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CONGRATULATIONS TO THE EXTRAORDINARY CLASS OF 2021! WE ARE SO PROUD OF ALL THAT YOU HAVE ACHIEVED AND WE LOOK FORWARD TO THE INCREDIBLE WORK YOU WILL CONTINUE TO DO IN THE FUTURE.

**Jessica Adamson** - Major in First Nations and Indigenous Studies, Minor in First Nations and Endangered Languages

**Emma Ettinger** - Major in First Nations and Indigenous Studies, Minor in Political Science

**Henry Guinn** - Major in Geography, Major in First Nations and Indigenous Studies

**Sydney Hamilton** - Major in First Nations and Indigenous Studies, Minor in Political Science

**Ben Lickerman** - Major in First Nations and Indigenous Studies

**Taralynn Morgan** - Major in Psychology, Minor in First Nations and Indigenous Studies

**Deirdre Morrison** - Major in First Nations and Indigenous Studies, Minor in Political Science

**Ellen Preston** - Major in Canadian Studies, Minor in First Nations and Indigenous Studies

**Sarah Russ** - Major in Anthropology, Minor in First Nations and Indigenous Studies

**Julia Schillo** - Major in Linguistics, Minor in First Nations and Endangered Languages

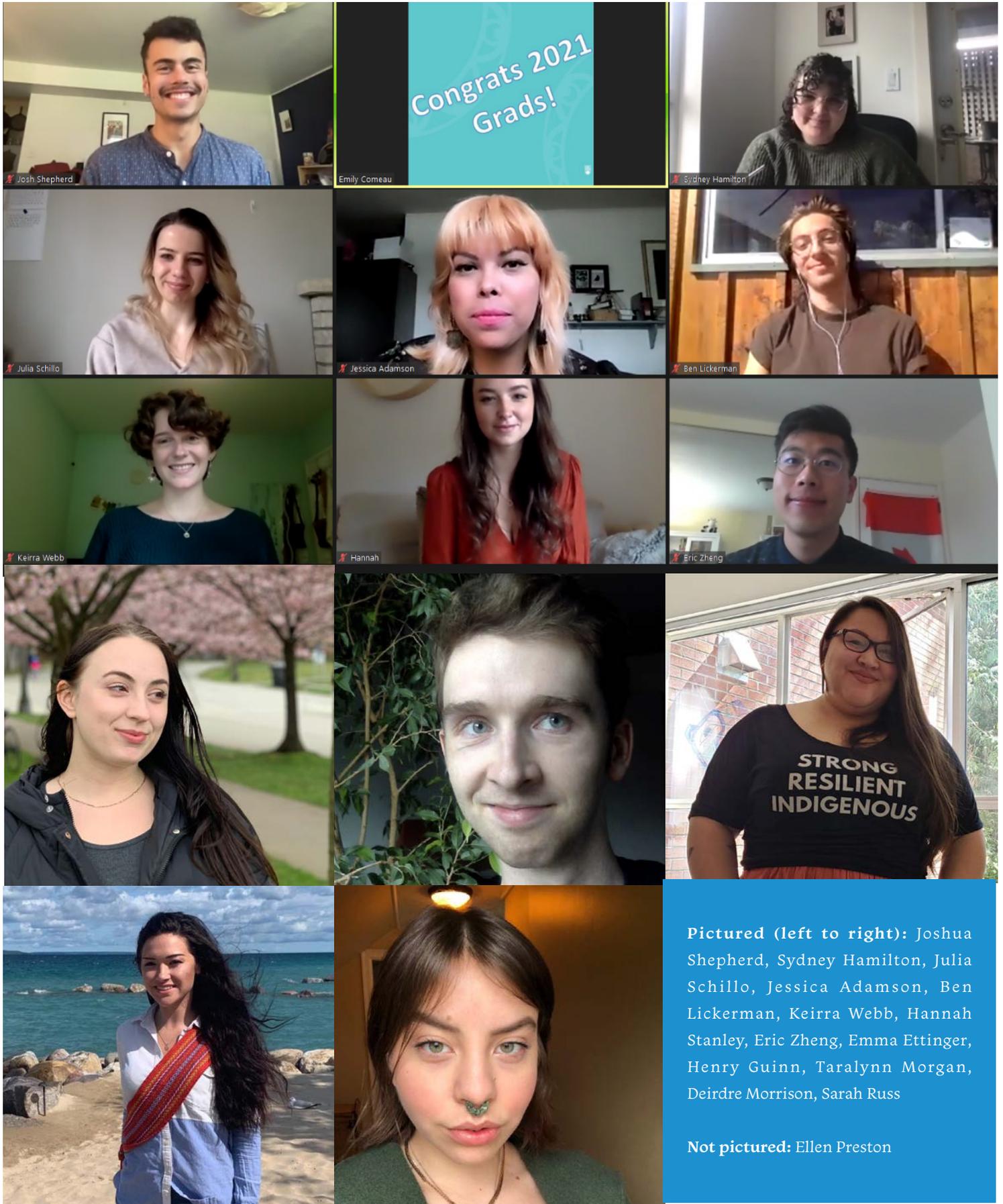
**Joshua Shepherd** - Major in Environmental Sciences, Minor in First Nations and Indigenous Studies

**Hannah Stanley** - Major in Political Science, Minor in First Nations and Indigenous Studies

**Keirra Webb** - Major in English (Honours), Minor in First Nations and Indigenous Studies

**Eric Zheng** - Major in First Nations and Indigenous Studies, Minor in History

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Congrats 2021 Grads!

Pictured (left to right): Joshua Shepherd, Sydney Hamilton, Julia Schillo, Jessica Adamson, Ben Lickerman, Keirra Webb, Hannah Stanley, Eric Zheng, Emma Ettinger, Henry Guinn, Taralynn Morgan, Deirdre Morrison, Sarah Russ

Not pictured: Ellen Preston

# OIS COURSE

## FNIS

### TERM 1

FNIS 100

Indigenous Foundations

FNIS 401E

Decolonizing Documentaries

FNIS 400

Practicum/Advanced Research Seminar

### TERM 2

FNIS 210

Indigenous Politics and Self-Determination

FNIS 320

Critical Indigenous Methodologies and Ethics

FNIS 400

Practicum/Advanced Research Seminar

FNIS 452

Indigenous Social Movements

FNIS 454

Indigenous New Media

FNIS 501A

Indigenous Theory and Methods Seminar (Graduate)

## FNEL

### TERM 1

FNEL 180

Introduction to Endangered Language  
Documentation and Revitalization

FNEL 381

Biocultural Diversity:

Language, Community, and Environment

FNEL 382

Lexicography for Endangered Languages

### TERM 2

FNEL 282

Structures of Endangered Languages:  
Conservation and Revitalization

FNEL 481

Heritage Resources in Endangered First Nations  
Language Revitalization

# OFFERINGS

## COMMUNITY-BASED OFFERINGS

### TERM 1

INLB 201A

Narrating The Land: Indigenous Storytelling

INLB 201B

Indigenous Arts and Resurgence

INLB 201C

Land Claims and Treaty Negotiations

INLB 210

Land and Indigenous Self-Determination:

Introduction to Theoretical Perspectives

INLB 220

Land and Indigenous Self-Determination:

Introduction to Methods and Application

INLB 252

Introduction to Gender Justice and Indigenous  
Communities

INLB 310

Land and Indigenous Self-Determination:

Advanced Theoretical Perspectives

INLB 320

Land and Indigenous Self-Determination:

Advanced Methods and Application

INLB 401A

Advanced Indigenous Storytelling  
and Land-based Learning

INLB 401B

Land-based Artistic Practice

INLB 452

Gender Justice and Indigenous Resurgence

FNEL 221A

Intermediate Dene Zǎǎgé'/Kaska 1

### TERM 2

FNEL 221A

Intermediate Dene Zǎǎgé'/Kaska 1