



In 1973, Elijah Smith and a delegation of Yukon Chiefs, including Dan Johnson of the Carcross/Tagish First Nation, went to Ottawa to meet with the Prime Minister of Canada. Armed only with their determination, courage and the historic document, Together Today For Our Children Tomorrow, they were able to convince the federal government to begin a negotiation process for a modern-day treaty, the first in Canada.

shakat JOURNAL

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A Little About CYFN – www.cyfn.ca

We are a non-profit society working for the First Nations of the Yukon. We have been in existence since 1973 and continue to serve the needs of First Nations within the Yukon and the MacKenzie delta.

Photo: Yukon News



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Whitehorse's Secret Industry

A person, starving and homeless, will do anything to survive. But what do you trade when you have nothing to give? For women and a few men, their sexuality is all they have left. The sex trade in Whitehorse is a clandestine industry with a definite dark side. Not only is it a largely unrecognized problem, but it is far more common than people expect. Only once I had been given information about the sex trade in town did I realize how much is hidden from the public. To clarify, the sex trade itself is not a bad thing. In fact, there are some sex trade workers who are in control of their own business and are pleased with having an easy way to make good money. The darker side of the sex trade appears when people are trafficked. The definition of trafficking can seem very vague and will be explored further. Then, when the sex workers attempt to seek help, they find themselves confronted with the unfortunate truth; the sex trade has always been an extremely stigmatized and undesirable conversation topic. Finding help becomes all the more difficult, despite the service workers' efforts. Nonetheless, to solve a problem, you have to unearth the roots; in this case, poverty, homelessness and stigmatization. Since the Whitehorse sex trade is so unknown to many people, it's hard to start fixing some areas when you have no idea where to start.

Bringing the sex trade and sex trafficking into awareness of the general population will definitely cause some shock. When I was put in charge of this topic, I had absolutely no idea of the extent and seriousness of the industry. It is certain that unless awareness is brought to this issue, circumstances for sex trade workers will never get better. After chatting with service workers, they agreed with me. Although anonymity must be kept for protection, it does not make their opinions less valuable.

The sex industry can have an intense effect on the health and well-being of some of the workers as well. Along with the negative effect sex trade can possibly have on mental health, comes the physical side. Some Johns can be violent and manipulative, and although women look out for each other and give warnings about bad customers, it doesn't always work. Even if a customer has been good before, they might turn ugly at any time, possibly inflicting physical violence or even threats. Women who work in the sex trade face this hazard every time they do a job. This uncertainty is a big problem. I believe that the women can only take so much abuse before their spirits break.

One of the ways women get sucked into an abusive sex trade business is by emotional manipulation. The pimps, sometimes the woman's boyfriend or drug dealer, create a false sense of love and belonging for the woman. Desperate for love and appreciation, the woman is slowly dragged into the trap out of love for her partner. Although people occasionally underestimate the power of it, the need to be loved is something we all share. On the street, in a desperate survival situation, the urge to be loved would only be magnified.

In an effort to understand the difference between sex trade and sex trafficking, we can take into account emotional manipulation and the element of choice. Sex trade is merely the industry of giving sex in an exchange. The definition of human trafficking is the use of fraud, coercion and/or force to exploit a person for sexual services. Also, any minor who is induced to perform sexual services is automatically considered to have been trafficked. All four of these means can apply to pimps, which greatly expands the spectrum of human trafficking in Whitehorse. Women may not understand the boundaries between talking and coercion, or encouragement and force. This is when sexual trafficking becomes hard to stop. Women may feel trapped in a web of poverty, addiction, and a lack of housing that makes it tricky for law enforcement to help.

Hiding In Plain Sight

by Casis Lindsey

Similarly, because of addiction problems, and the previous criminalization of sexual services, many women will not want to talk to law enforcement. If they are seen to be "ratting out" other pimps or sex workers, their lives may be in danger. This is where some services come into play. Services like Blood Ties Four Directions, Victoria Falkner's Women Center and Kaushee's Place are there to help women at risk. Unfortunately, a few sex trade workers say that occasionally racial discrimination occurs when they seek help from service providers. They report that sometimes, if they are high or drunk, they may be turned away, even if this is when they are most at risk. They remind us that a victim of sex trafficking may not have much time. I was shocked by the harsh reality where even a minute could mean life or death for someone. However, service workers cannot be represented by a few individual, unpolished moments. They do work very hard to help people at risk in any way they can. Interestingly enough, there is not a place specifically built to shelter sex trade workers or sex trafficking victims, so service workers must try their best to accommodate their needs.

Even though the services available may not be the first choice for some sex workers, it cannot be denied that they are needed. Many sex workers have addictions, be it alcohol or drugs. This substance abuse has its own way of controlling the person. Not only are they addicted and would need assistance to quit, but the supplier also exerts control over them by controlling their access to drugs. A sex worker's boyfriend or partner may also be their pimp and drug dealer. From my point of view, that situation seems practically impossible to escape.

How do you escape your pimp and your addiction without endangering yourself? It is at that stage where detox and rehab programs become very useful. However, because of the negative way some women feel that they are treated at those programs, they may not take advantage of these services. Perhaps if the sex industry was easier to talk about and not such a taboo subject, there might be more communication between the sex workers and the service workers about what they really need.

Based on what I've learned, I firmly believe that the sex industry needs to have more awareness brought to it. One of the best ways to help people that are involved in sex trafficking is to make society aware of what is going on. Then people will be more involved and potentially more available to help out. Even still, an anonymous sex worker quoted to a health care worker when interviewed, "I think everybody's helping, they just don't know it." If this is true, awareness of the sex trade will only help more to improve the lives of women in the sex trade and prevent trafficking. With more communication between sex workers and organizations, there may one day be a safe place for sex workers to rest, recover and get help. After all, how can we start to reduce the harm to women and solve the problem of sex trafficking if we hardly even acknowledge it?



T'SENAGLOBE
media



PopCulture Smash

by River Gatensby

"A long time ago, in a galaxy far far away"... countless pop-culture fans have debated on which sci-fi space film franchise best represents the egregiously popular genre. That's right, I'm talking about "Star Wars" and "Star Trek". Ever since the release of George Lucas's "Star Wars", there have been countless arguments as to which of the two "Star" franchises are better, and I, Alexander "Aqualink" Gatensby, intend to find the answer. The first thing you need to know before reading on this topic, is that although on the surface, the argument might seem just like a school-ground "my dad could beat up your dad" but, I assure you that it is much more than that. And I'm no outsider to the Pop Culture Geek community; I went to the Deadpool premiere in theatres dressed up as the "Merc with a Mouth" himself.

At their core, Star Wars and Star Trek are both great shows. They are both exceptionally entertaining, and I wouldn't reject the chance to watch either. When I was small, the Star Wars Prequels were coming out. I know, I know: They are the worst of the series, but when I watch them, I can't help but feel an overwhelming sense of nostalgia.

The Phantom Menace came out when I was only two years old, so I grew up watching the epic Darth Maul light-saber duel. I was of course also introduced to the original trilogy, which has aged well, and I went to see Episode VII in Theatres. I was also just recently shown Star Trek the original Series, and even though the visual effects are a bit

dated, that does not take away from the fact that it is a totally 'binge-worthy' TV series. I love it. I love the characters, the setting, the concept... All of it. I have only seen a couple episodes so far, but I am definitely not stopping there.

Even though I have watched both Star Trek and Star Wars, I still feel as though, if it were up to me, I am completely biased towards Star Wars being the better of the two. Just the fact that I grew up with it is a bit unfair. I have only watched a handful of 'Trek episodes, so I am no authority on the subject. That is why I decided to go straight to the real fans at Yukomicon and on social media. Myself and four colleagues have asked fans of both series' which they prefer and why:

Before diving into the debate, it is important to establish some differences between the two franchises. From the outside, they might seem the same, I mean, they both have "star" in the title, and they both take place in space. But apart from the titles, and setting, there really aren't a whole lot of similarities between the two. Star Wars is based around a movie franchise, with some Television adaptations, and Star Trek is the other way around. In my views, Star Trek bases it's plot around moral lessons whereas Star Wars is based more around in-universe political views and supernatural abilities.

Composition of the Youth Council

Every Citizen who is at least 14 years of age, and not yet 20 years of age, is a member of the Kwanlin Dün First Nation Youth Council, and is entitled to participate in any meeting of the Youth Council in accordance with its rules of procedure.

Each member of the Youth Council has equal authority and rights within the Youth Council.

www.kwanlindun.com



I obviously am not going to write down everything everybody says, so I've compiled the best points right here in my own words.

Why Star Wars is Better:

- Star Wars has stood to the tests of time well. Every light-saber fight is incredibly captivating, and will have any first time viewer on the edge of their seat.
- It has a stellar plot, and cool abilities. Fans of Star Wars have said they prefer it over Star Trek because Star Trek is more about Rules, Logic, and morals than anything.
- Star Wars is less realistic than Star Trek, but that's what makes it so great. Some people just want to see other people shoot laser-guns, and swing laser swords without an explanation of how it all works. That suspension from reality makes Star Wars more timeless.
- The characters are incredible in Star Wars, and the costume design even more so (especially for a Movie Series which started in the 70's).
- Star Wars has an awesome soundtrack and theme song which is recognized everywhere. (Personal Note: A couple years ago, I was part of the All City Band of Whitehorse, and we played an arrangement of Star Wars music. When we played it, I cried.)
- Star Trek's newer movies, have also started to move towards what Star Wars is like, which doesn't really fit. Sure casual movie-goers might love them, but hardcore fans not so much. Star Trek was all about putting off violence until they absolutely had to, but now in the modern movies, it seems like their first course of action.
- Darth Vader. Enough Said.



“Live long and prosper in a galaxy far far away...”

Why Star Trek is Better:

- Star Trek is a classic. It presents a more plausible future for the human race.
- Star Trek has a more positive outlook on humanity in the future
- The moral tests are more relatable, and probably resonate a bit more with your average viewer. Star Trek also managed to take topical subjects for each shows time, and present them being solved in a futuristic setting.
- Star Wars may have some cool alien life, but Star Trek has just as many, if not more. (Also Star Wars has Jar Jar Binks... so yeah...)
- Star Trek also has consistently "good" episodes, and if one isn't good, they have many more to make up for it. Star Wars only has 7 movies (with an eighth and ninth to come) and three of them are unanimously disliked by even the most hardcore fans.
- Star wars has many spin-off TV show and comics, and books, but as of a few years ago, none of that is canon (none of it really happened in the story-line) even though a lot of those "spin-offs" explained things perfectly well. Star Trek, stays true to it's branching timelines, and most of it's content, which is a one-up on Star Wars as far as I'm concerned.
- Looking back at the history of Star Trek, and it's many different shows, there really is a version of Star Trek for everybody. There's the Original Series, The Next Generation, Deep Space 9, the Animated series... well theres a lot. So if you don't like one of them, chances are that you're going to like another.

Lots of fans came to hang out with us and share what they thought about Star Trek and Star Wars, and now we finally have our result. The poll was close though, really close. Some people couldn't even choose between the two! In the end, we tallied up the votes... and Star Wars is the winner!

Maybe it's the cool villains, or maybe it's the variety of other interesting characters, or maybe it's just that people don't like William Shatner (No seriously, people put that down as to why Star Wars was better) but Star Wars pulled through as the Yukon's preferred "Star" Series. Pop Culture Fans have Spoken!

Thanks to all who participated!



Meet The Chief

by Gordon Loverin

Chief Doris Bill of the Kwanlin Dün First Nation speaks softly but her commitment to creating a safer, healthier community at the McIntyre subdivision in Whitehorse can be heard as far away as Ottawa.

It's a bright, sunny, warm day, as she sits down to grant a television camera interview. It's also a reversal of roles for the second term leader who spent more than three decades interviewing others as a news and current affairs reporter. Wired for sound she adjusts her shirt after I hear a scratching noise through my headphones.

"I think my button might be running against it (microphone)," as she resets herself in front of the camera.

Chief Bill has been described as a woman with a heart bigger than her five-foot four-inch frame. She wears it on her sleeve when she speaks about youth and people living with challenges like homelessness, substance abuse and safety for women. These are issues close to her heart. She doesn't just champion these causes since it makes sense to do so. She fights to change these issues because she has experienced them also.

"When I first started on council there were a lot of youth in our community that were hurting," she said. "It wasn't just our community it was also outside of Whitehorse."

"I was young once myself and I went through a great deal as a youth," adds Bill.



Meet The Chief

She opens up about how difficult it was to be raised in foster care and group homes. The struggle of living without a mother and a father. She explains that she understands how young people feel who go through the child welfare system.

"So, for me I relate very well with young people. I speak to a lot of them and I look for programs that are meaningful to youth," she said.

One of those programs is the community mural project that the Kwanlin Dün First Nation (KDFN) has partnered with the Youth of Today Society (YOTS) over. Around Whitehorse several buildings are now decorated with First Nation themed art created by and painted on by youth at risk in the city. Kids that were once locked away in their basements or stuck behind a game console have forged new friendships and support networks through the project. It's a program that causes Chief Bill to beam when she speaks about it.



"Just look at them," she exclaimed! "Just look at them."

"They're engaged. They love it. It's fantastic what they are doing and the community loves it!"

She says the mural project has been so well received that they have had no trouble getting KDFN youth to become part of the program.

"It's a great project and I am so proud to be a part of it," adds Bill.

The Kwanlin Dün First Nation Chief switches gears and we begin to talk about her daughter Cheyenne. She reiterates her life in group homes and foster care and admits coming out of that system made her hard.

"I had really built a wall around myself. I protected myself from getting too close to people. I was always like that."

"My daughter helped me bring those walls down."

The Chief said her daughter challenged her about her behavior pattern. Bill said that made her pause and think about what she was doing and how she was doing it. She admits that she worked hard on herself and because of that she will always do what's right for young people.

Over the last few years there has been tragedy at the McIntyre subdivision. Several deaths have shocked the First Nation to the core and Chief Bill says that, during times of crisis, she has sent members of her staff into the community to check up on several youths. She says she needs to make sure they are ok.

She goes on to talk about how she has lost both her brothers to the streets. One passed away far from the Yukon and another passed away on the streets of Whitehorse. But she has built a connection to them both and it remains a fierce part of her inner strength.

"I think for me it's probably why I have compassion for people who are on the street. For people who do not have a home. For people who are lost. For people who are hurting."



"I do what I can and I think, as Chief of Kwanlin Dün, I have a big voice and I use that voice when I can on their behalf," she said. "If I can move mountains for them, then so be it, I will move mountains for them."

She goes on to add that working with the Mayor of Whitehorse, the Yukon Government, the Ta'an Kwach'an Council, along with numerous NGO's and those with lived-experience, has been gratifying to help make progress for homelessness. Its work, she admits, she could not have done alone and she's amazed at how much they've achieved together for the issue and the people living in it.

Doris Bill came to the role of Chief with a plan to make her community safe and healthy. It's a long road ahead but she's helped create a community safety officer program, built an anonymous tip line, and engaged youth programs to provide hope. She's caught the attention of the federal government in Ottawa and she's not ready to stop yet.

"I'm very happy with the way things are going right now. I think the results speak for themselves."





Medallions Of Hope

by Cassis Lindsey

As we pass through the tumultuous journey that is life, we constantly fight off monsters of all shapes and sizes. We are constantly plagued by feelings of depression, anger and despair. Some manage to fight them off a little easier than others, but everyone can do with a bit of help. This is why the Medallions of Hope were created. Thinking of the people who need a little more inspiration in their lives, these tokens were made for the sole purpose of helping out. In the coming weeks, a myriad of handcrafted medallions will decorate the trees by the riverfront and other places around town. Each medallion will carry this message: someone cares.

Each medallion has an abundance of good energy and thought put into it. Firstly, they were designed for the totally selfless act of helping others. Then, they were made and painted by hand. Finally, during Canada Day, compassionate members of the public wrote special messages on little slips of paper. The messages were rolled up and placed in the medallions. The desired result being, anyone who unfolds the scroll of paper will sense the power and care of the community in that little object.

When the snow melts and people start to gather in places around town, they will come across the medallions. Many of these people have had a rougher journey than I, and have a high rate of drug abuse, alcoholism and premature death. The goal of the medallions is to help reduce some of the negative aspects of their lives. A caring message like the ones written on the disks might be all it takes to inspire a change. A small scroll of paper containing the message will be rolled up and placed in the medallion. Engraved on the surface of each circle is the phrase, "We ask the great spirit to look over our first peoples." With the hope that the people who read them will know that someone is watching over them and caring. A simple message could change lives.

These medallions will become a safe haven. To someone who is thinking dark thoughts, a kind-hearted phrase becomes a spark of light, clearing up the darkness. Once the brightly coloured disks adorn the trees, impossible to miss, I know that people will feel support. Sometimes, just knowing someone cares is all you need.



A Selected Honour

by Gordon Loverin

On one of the hottest days in the Yukon's short summer, a child travels down the Alaska Highway in a truck, towards a date with destiny. Jett Rudyk, a three-year-old Tlingit-Southern Tutchone child, listens as his mother tells him, "we're having a party for you!"

The Rudyk family's destination is Klukshu Village, a historical fishing site of the Champagne and Aishihik First Nations. For thousands of years the Southern Tutchone have been harvesting salmon from the small creek that begins at Klukshu Lake; flows to the Alsek River; then into the Tatshenshini River which finally meets the northern Pacific Ocean. Located within a stone's throw of the Kluan National Park, Klukshu is surrounded by mountains and valleys carved by ancient glaciers that once towered more than 3 kilometers thick.

Jett's father, Mike Rudyk, spent a great deal of his youth at the fishing village under the guidance of Francis Joe, an aunt that raised him and his brothers. On this blistering day, they are on their way to the headstone raising potlatch for his aunt who passed away the previous year. He too tries to make his young son understand what is in store for him once they arrive.

"We're going to have a party and everyone will be there to see you Jett!"

According to Southern Tutchone Elders, Klukshu was accidentally discovered when one of their hunters was chasing a moose. Armed with a bow and arrow he crossed the small creek and noticed a fish swimming upstream. It was a Coho salmon and it was a fish the man had never seen before. However, he knew this fish was a good thing and he returned to camp to tell his mother about it.

Before long everyone in camp knows about the new fish and they all return with the man. Using spears made from bone they follow the stream to an eddy where they discover the fish all swimming together. They spear out the salmon and take them back to cook and eat. Not long after they return to build the fishing village.

Klukshu has become a reliable food source and a village site stamped into their historical memory. The easy living there and at other hunting village sites allowed the Southern Tutchone to further develop their cultural traditions. One of those is to bestow or pass on special names to children at a potlatch celebration.

"We're here to do our family business," said Cherish Rudyk.

The headstone potlatch is a celebratory event. In addition, as a salute to Francis Joe's life, it's also an opportunity for members of the same clan to receive their traditional names. For Cherish who is the matriarch of her Rudyk nuclear family she's tasked to make sure all members of her family have one.

"A headstone potlatch is really meant to lift the grief," she said. "So, people are usually in mourning for a year and at the headstone potlatch they finalize the memorial."

"It's really a celebratory potlatch where people are happy and they get together."

No matter where you go this day in Klukshu there are vehicles of all sorts all over the ancient village roadways. License plates announce people from Alaska, British Columbia and Yukon have gathered. Francis Joe must have been a very special woman for so many people to travel from so many places. Off the shore of Klukshu Lake a gathering house is alive with singing and drumming from Southern Tutchone and Inland Tlingit dance groups. You can feel the heartbeat of the drums resonating from the gathering house. It speaks to the indigenous blood within my veins.

The Wolf Clan of the Southern Tutchone have fed the assembled Crow Clan members. It's part of the protocol of honouring the opposite clan for witnessing their potlatch business. There's about 200 people packed into the main room of the gathering house. Cooks and servers are busy making sure everyone gets fed. It's a tradition that predates first contact in North America.

One after the other people step up to the microphone to tell a favoured memory of Francis Joe. Everyone is feeling good about this woman and the memories she inspired. The memorial goes on for some time and then the event agenda changes.

Former Chief of the Champagne and Aishihik First Nations, James Allen, is the master of ceremonies. He announces that the potlatch is ready to bestow names among Southern Tutchone children. I'm recording the event on my video camera and I have live mic'ed Cherish Rudyk so I can hear her clearly through my headphones.

"Come on Jett. Yeah in a minute. Come on we're going to go get your name," she said.

"The next name we're giving is to Jett Rudyk," states James Allen.

Holding his mother's hand little Jett is accompanied by his father, his older sister Mariella and Cherish's family from Atlin, BC. Dave Joe, Mike's uncle, is also part of the party as they wind their way through the seated audience to the front of the gathering house. James Allen turns control of the microphone over to Dave Joe.

"Isn't he a cute little devil," he said. Joe points to little Jett who is being held by his father. I cannot help but be reminded of the scene from the Lion King when newborn Simba is being presented to the assembled animals on the African plain. There's something majestic about the naming ceremony unfolding before the gathered witnesses.

"He's about to inherit an old strong wolf name," adds Dave Joe. He goes on to explain that the name was first held by Dave Hume who passed it onto to him. Now the name is moving on from his shoulders to little Jett, who is busy playing with his father's hair.

"It's a very high name of the wolf clan," he said. "Now we get to share it with Jett as well."

Dave Joe instructs the gathered that he will announce Jett's new Southern Tutchone name. He wants the assembled to repeat the name after him.

"Dà Ké." The crowd repeats the name and the room resonates with the power of all their voices.

"Dà Ké." Once more the crowd repeats the name and an energy seems to ripple out to the forest, the lake and the stream that is Klukshu.

"Dà Ké." The name is repeated by the crowd a final time and a hush descends over the crowd.

"There you go. The new Dà Ké," said Dave Joe, as the room erupts into applause and cheering.

Jett's mother Cherish steps up to the microphone to formally introduce her family from Atlin and to give thanks to all who have witnessed the ceremony.

"I am so grateful to Dave Joe, Mike's uncle, that Jett now has his Southern Tutchone name. It's a great honour to our family and I am so grateful to my Joe family."

"Gunalcheesh!"

Later on, I ask Jett's father Mike why he needs his son to have a traditional Southern Tutchone name. I'm trying to find the importance behind the naming ceremony. I'm amazed by the logical simplicity of his response.

"Because it brings him back to his roots and his ancestry," he said.

"Since colonization we were given names that sometimes were made up of first names like Billy Bob or John Jack. Having our own traditional name means we are separate and distinct as a people with our own values and principles."

So, there you have it. A name within a name that sets Jett Rudyk apart from the crowd. A name with high honour among his father's people. A name the three-year-old boy will come to learn and perhaps become one day for his people. You're probably wondering what Dà Ké means in Southern Tutchone? Well like Dave Joe who became the chief negotiator for the Yukon land claims process perhaps Jett Rudyk will one day become "the Speaker" for a new generation of Southern Tutchone people.

The potlatch business has been taken care of. Southern Tutchone people once more take the opportunity to visit each other and to keep alive the traditions of their homeland. The name Dà Ké lives on in a new generation. The final Rudyk family member who still needs a traditional name is Jett's father Mike. But that is another story for another time...



Rooted Faces

by Caitlin Dialkow

It starts with a sudden change in movement. Duran turns from a slow, intense look at his piece to an instantaneous focus on the motion in his hand as he hacks away at the yellow cedar. The adze picks up on his directions, taking over every ounce of his body in the repetitive rhythm he sets his intentions on. Like an overpowering beat of a drum, everything that had been crowding his mind releases as he allows this trance to take over. All of his thoughts are redirected to the process before him. Here he sits, connecting to the essence of the wood and creating anew as he reads the grain with his eyes and hands.

Duran Henry is a 34 year old from the Kwanlin Dun First Nations. He is from the Tlingit and Southern Tutchone First Nations, and a member of the Crow Clan. A full-time carver in Whitehorse, he has been in this field for 11 years. He is now a head teacher who visits many schools and communities to share his talents, especially in the Yukon.

Duran mainly focuses on an ancient traditional design, with his inspirations coming from pre-colonization layouts. "I feel the spirit of the ancestors watching over me and sort of guiding me in the old ways, 'cause I usually get my inspiration from, like, really old pieces that are you know, hundreds of years old." He finds that a lot of this style is dying out, being replaced with more contemporary styles. Like an old photo album, he thinks that it's very important to look at old memories to relearn traditions.

"Each artist has their own definition of traditional", he says—his definition just so happens to have roots in very historical contexts, compared to traditions carried by other artists. When Duran is carving non-traditional pieces, he bases them on modern music and movies, or as a representation of his personal experiences. "Sometimes I use some teachings from my father and I try to put some realism elements in there. Like, maybe, I'll try and, you know, put a background in there like a mountain scenery, or maybe a tree."

Calvin Morberg is a Teslin Tlingit. Born into the Eagle Clan, his clan crests are that of the Eagle and the Killer Whale. He has been carving for 15 years, beginning around the age of 18 or 19. Calvin has always found inspiration in his art community, through traditional masks and totem poles. His ideas often come from cultural legends, potlatches and ceremonies, and other significant events. One event-inspired piece was a water protector he made during the protests against the Dakota Access Pipeline.

Since so much of the traditional artform had been wiped out with the banning of potlatches and other cultural practices during colonization, a lot of his focus is based on finding resilience in his traditions. "Culture is a way of life," he explains. Calvin's practice in carving speaks his whole life experience, an opportunity that allowed him to travel to places such as China, Russia and Arizona for project collaborations. He looks forward to leaving a legacy that will last, maybe even 500 years from now. His art is a way of healing, helping him in connecting to his roots. Through this he takes on a role, reaching out through his culture and showing young people how to turn towards arts and tradition as a way to better themselves. This has been a great influence on his 11 year old son, who sometimes transfers and traces drawings to contribute. He is also delving into drawing and designing on his own terms.

Angel Hall is a carver and a musician who comes from a British-based Canadian family. She began her passion for carving shortly after moving to Yukon, by responding to an ad put out by Sundog Carving Studios, who were offering a very open yet indigenous-based program.

www.flyairnorth.com

Did you know Joe Sparling is a man with vision and ambition?

He became a pilot at the age 20 while attending the UBC to achieve an MBA in Finance & Transportation Studies. Upon graduation returned to the Yukon and started Air North in 1977 at the age of 25. Today, Joe is the CEO and a Boeing captain for the Yukon's airline. He's been a leader and mentor inspiring and believing in our people, building successes and developing our potential in the north with sustainable and affordable air transportation. He doesn't plan to retire anytime soon.



Rooted Faces

At one point in her life Angel had gone to university, where she took a course in First Nations Studies. Transitioning from that education into the carving program challenged her attitude towards cultural appropriation at first. Because she didn't want to impose on cultural artforms, her original reaction was to refuse when given the opportunity to expand with indigenous carving. This was taken the wrong way by some of the carvers. "I had never planned to like, do indigenous art; I didn't plan on doing formline. I planned on learning it in the program and then doing my own thing. I didn't plan on falling in love with formline, which I did." With enough reassurance from fellow indigenous carvers, Angel decided to continue working with them. "After that, I felt very invited to do this coastal art form. The Tlingit guys there made it very clear to me that I was invited to do the art form." Her work usually begins with a spontaneous idea, eventually evolving into the outcome of her piece. "Personally all I do is decide like what symbol or thing I'm going to carve, and then from there I just carve and usually it surprises me what comes out in the end." She considers her creations to be a way of channeling energy through her, rather than her coming up with the ideas.

All three carvers brought up how important their state of mind is when they are working on their art. Duran talked about how he has created some pieces that give off a contrasting energy or emotion from the way they look, and how you can feel it by just touching them. When I was visiting the studio one day, he and Calvin emphasized how the wood absorbs energy as they work on their piece. "Yellow cedar and red cedar are sort of energy conductors, I guess I could say. They absorb energy," Duran explained. Because of this, they all make sure to be in a good mindset when they are working by clearing their minds. Duran keeps his energy positive and light through methods such as writing down and burning bad thoughts, listening to metal music, and taking canoe trips. Angel has a routine of cleaning off her space before she starts working, for this same reason.

When it comes to creating a new piece, each artist begins in a different way. For Calvin, this sometimes begins by harvesting the tree himself. He begins by cutting down the tree he has chosen to use while giving an offering of tobacco. The tree gives its life force, and he brings it to life with song and dance.

To adhere to the 'made in the Yukon' label, over shipping wood in, he prefers to collect local birch. "It's a better representation of my art", he claims. He feels a connection to the spirit of the wood through his practices, with the understanding that "everything has a spirit". Angel's connection to trees ties in similarly to this perspective. She believes that trees have no separate consciousness, and that their consciousness is held in the moisture of the wood. As long as there's still water in the wood, she feels that the essence of the tree is still present. She also talks about how wood has different medicinal properties. These properties are revealed during her carving practice, explaining how one kind of thuja, yellow cedar in English, is an antifungal, antibacterial, oil-rich wood.

She said there is a such thing as "too much medicine" when working with some woods. After too long a time working with thuja, she developed a histamine reaction to the oils in the wood, one of the few negative reactions she has experienced as a carver. "To be a carver you kind of have to ignore the medicinal aspects of the wood, because otherwise you'd be like, 'Well, I've had too much of this medicine,' and you don't finish your carving." The thuja, red cedar, is often very splintery. "If you get a splinter from red cedar and leave it in your hand will just puff up and get infected really easily. It's got like some pathogens in it," Angel shares.

After taking her experiences into consideration, I realized how difficult it must be to know how to work with the wood, even just to decrease the number of splinters it takes to finish a piece. For this I decided to go back to my conversations with Duran, who spoke often about how he "reads the grain" of the wood. "I could best describe it to petting a dog, because when you're petting a dog you're never going to go against the grain." I chuckled at this analogy. "If you go against the grain on one cut it will tear or fray, and when you go with the grain the cut will go into a smooth sort of flow, and the chip will curl," he shared. I noticed this curling effect when he was carving in front of me a few times, thinking back to it. "But working with wood and you know, feeling the grain of the wood come through as I'm carving, it gives me an idea about depth and perspective." He gave me a detailed explanation about how he usually focuses on shadows for his work, in order to get an idea of how to make the shapes and effects he is looking for. "As I carve deeper and deeper, it's usually the shadows that I sort of go by." Another way that he described this was that he is carving the shadows out of the piece, using depth in perspective. "A lot of deep carving will bring out a lot of heavy shadow, and light carving will bring out, you know, not very much shadow." At one point, I asked him if the shavings falling off of his piece had any symbolic meanings to him. After thinking in depth, he came back with a clear answer. "I guess the wood chips represent cutting away the pieces that you don't need in order to bring out the piece that you want to bring to life. It's kind of like taking away the negative in order to bring out the positive."

Because of hearing such symbolic representations in what Duran had to share, my curiosity increased. This brought me back to when Calvin explained the meanings of some of the designs, colours, and animal symbols in his work. As he and Duran had been working on a box design together, he explained how black was sometimes said to represent the skeleton of the design, and red to symbolize the blood. He also pointed out the salmon head ovoids in the four corners of the piece, sharing how they would usually be incorporated with animals that are connected to them. Two examples of this are bears and eagles, because they eat salmon. He also told me about how animals have many different meanings, sharing that he sees the Eagle as a symbol of the Spirits of Ancestors. Considering he was born into the Eagle Clan, it was great to hear his perspective on this. Hearing a brief explanation of everything made it much easier to see the meaning in the art.

I have always been very interested in First Nations culture. However, being non-Indigenous has always made it feel like a struggle to integrate myself in the teachings in a non-imposing way. When I spoke with Angel, it opened my mind up to some new ways of looking at it. "Everybody wants to learn how to get along now and integrate and honor each other, but there's a lot of understandable hurt feelings because things haven't changed enough yet, like we're still in an oppressive society," she said. We chatted about the impacts of European colonization and residential schools on the indigenous communities. "[The European culture doesn't] have like, similar healing that needs to happen in the indigenous community," she said, as a way to clarify that we all have different lost parts of our culture from traumas in our separate societal upbringings. Angel mentioned how she believes, if anything, that the First Nations culture is helping her to heal, whereas it's constantly portrayed the other way around. "These guys are helping me to heal," she says about her indigenous coworkers. "I don't know very many other people who have that kind of ability to continually welcome me home. Every time; no matter how poorly I've behaved."

When it comes down to the depths of understanding our world, we all bring unique perspectives to the table. These three artists are fine representations of that notion, showing how we all express ourselves with different methods of thought and form. I have always viewed art as a way to heal ourselves through self-expression. Taking that way of thinking into consideration, it should be said that this expression doesn't always come in obvious ways. As I mentioned earlier, the artists usually release bad energy in various ways as part of their routines before beginning carving. Maybe if we focused on our self care in similar practices, it could provide release when needed, allowing us to realign with ourselves.

Angel shared with me that when she's working on a mask, there's a certain point as she's finishing where she feels its consciousness come into existence. The magic that happens behind the scenes of these creations manifests a spirit of healing in these beautiful rooted faces.

“RGB has nothing over these guys”



My form of self-expression is written word and spoken word, because writing and singing my emotions have always been there for me. I've never been able to just speak my thoughts, troubles, stresses, ideas or anything of the sort, but I find rhythm and poetry (rap specifically) is my heart and soul. With that I find power in words, as well as relation to others who've had similar journeys. Singing isn't just singing, it's what keeps me alive, revving and roaring for life. I believe music is a healer that can be used to generate positivity, helping to change the world as it has done in the past.



I use myself as a form of self-expression, through my random acts and carefree personality. Sometimes there isn't a way for people to get that about me, so I use my style to represent myself through weird and funky outfits. My clothes are a representation of my personality externalized, and a lot of my favourite mashups are inspired by the 70's and 80's. I have my own flow, and it makes people aware of who I am as a way to allow them comfort in their self-expression. I like lifting people up so they can feel like they're able to be their genuine selves.

I prefer to express myself through pretty much any form of art, because it helps me to crystallize my thoughts. Some of the art forms that I pursue include carving, painting murals, and drawing. I also enjoy playing the drum and the bass. I like that it demands a certain level of discipline, including the fact that it's an act that has a production. I find it a good form of meditation, through putting myself into that trance of playing a rhythm, drawing a shape, carving a new piece, etc. Bottom line is I am not very good at verbal expression, but I like that I can make people feel what I felt through my creations.



Swimming is my form of self-expression. I often say that my "happy place" is in the water, curled up and floating in place. I have never felt as calm as I do when I am suspended in the water. Since I've been swimming for so long, I also feel my most confident in the water. I can do anything there. It's almost like the water gives me invincibility. I can't imagine going longer than a week without being in the water and recharging. I also love how it makes me work hard. The water can be merciless and although you can manage the calming moments like floating on the waves, the rough side of water can come out at any time.



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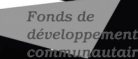
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Editor's Message

As Millennials, we often feel invisible. Disregarded by older generations as lazy and ineffective. But we know better. We know that the system our parents established doesn't fit us and it needs to change. They do not see our power.

As Millennials, we are in between worlds. With one foot grounded in the pre-internet past, and the other strong in the digital age, we are the ones who will change the world. Using technology and old knowledge, we can work together to bridge the gaps between us. The great distances that separate Yukon communities no longer isolate us, we can share stories and traditions so that racism and fear can no longer divide us. By working together, we can create a future that works for us, ALL of us. This multimedia magazine is the product of that kind of work, and if a handful of youth can bring this together in eight weeks then imagine what all of us, working together, can do in our lifetimes.

So my message to the Millennials of the Yukon is this: we see you and we hear you, join us; this is The Change Project.

- Paige Hopkins

The Creatives

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- Videographer - Brendan Preston
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Jeremy Linville & Rebecca Law
Video Online @ shakatjournal.com

