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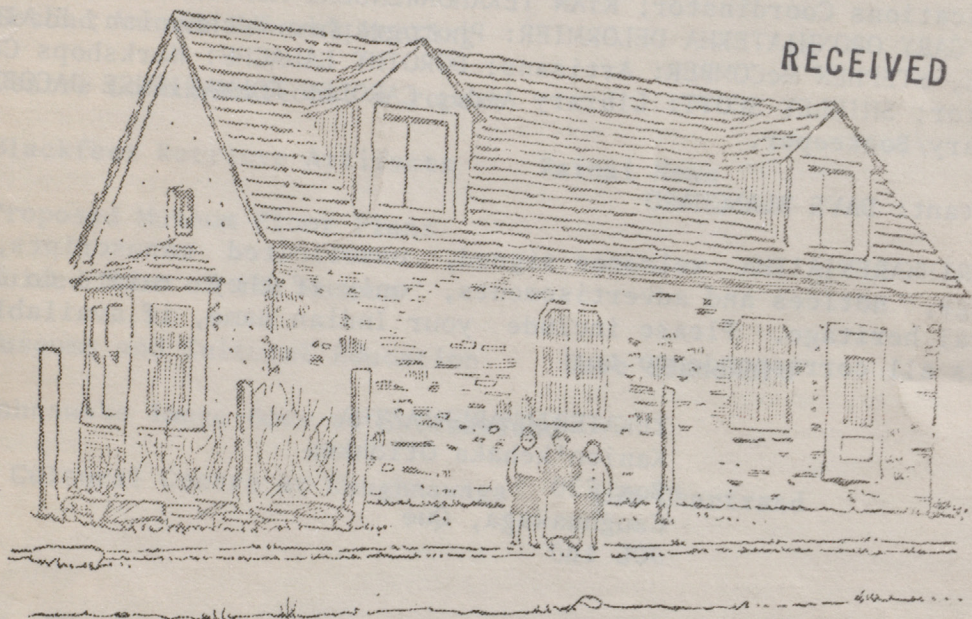
Kanien'kehaka Otiohkwa

# TEWATERIHWARENIA'THA

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TEWATERIHWARENIA'THA

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Nr 1

March-April 1979

Published monthly by Kanien'kehaka Otiohkwa  
Conway Wahniente Jocks, Editor

Kanien'kehaka Otiohkwa Board of Directors: JEANNINE BEAUVAIS: Chairman; CHARLES PATTON: Vice Chairman; EDWARD CROSS: Treasurer; MURIEL DEER: Secretary; BETTY BRISEBOIS, ANGUS MONTOUR, LOUIS MONTOUR: Members.

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Consultant: DAVE BLANCHARD

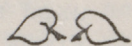
TEWATERIHWARENIA'THA welcomes signed, unsolicited manuscripts, drawings, notices and advertisements, only if they relate to our cultural heritage. Please include your Indian name, if available. Address all correspondence to:

TEWATERIHWARENIA'THA  
Kanien'kehaka Otiohkwa  
Box 720  
Caughnawaga, Que  
JOL 1B0

The Kahnawake Kanien'kehaka Otiohkwa Cultural Centre is located in the former minor sports building, next to the lacrosse rink by the Seaway, and just east of the Legion Hall. Feel free to drop in any time. We are open weekdays to 10 PM, except Fridays til 4, and on Sundays from 2 to 10 PM. We are closed Saturdays.

TEWATERIHWARENIA'THA Newsletter is available by mail at a cost of \$2.50 per year to cover postage and handling.

QUOTE UNQUOTE: One of the attractions for this assemblage of scholars was to take the ferry from Lachine to Caughnawaga to view what the Association brochure hailed as "the remnants of a once proud race". (more on page 17)



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COVER: The Joseph L. Beauvais home, as it appeared in the 1930s.

## INSIDE TALK

the editor

When I undertook the job of putting TEWATERIHWARENIA'THA together, I had planned a rather involved statement of where Kanien'kehaka Otiohkwa stood in terms of protecting our Native heritage.

However, after several weeks of sitting in on meetings and talking to interested and concerned people, on and off the reserve, I came to the conclusion that what I had to say on the subject could be better said by other persons and groups.

In particular, I'd like to draw your attention to Dave Blanchard's fine piece regarding the concept of museums and to the strangely related article translated from Education Quebec. In the one case we have a sympathetic look at our present situation, in the other, a disinterested one, but both coming from non-Native individuals.

We have a lot of items to get on top of since our last issue of TEWATERIHWARENIA'THA way back last August. Probably the most important event of that time was The Walk and the subsequent establishment of our Kahnawake Survival School. In connection with that and our recent lack of publication, let me explain to our mail subscribers, one in particular who called the office to

complain, long distance, that until recently, the offices of Kanien'kehaka Otiohkwa were being used as ad hoc classrooms and offices of the Survival School and the majority of our members were functioning in the school system. The Kahnawake Survival School was established on the reserve as the only viable alternative to the provincial language policies which we declare as being unapplicable to Native People in Quebec. Thus, because of the nature of the emergency, we were not able to publish our Newsletter from September to February.

Happily, the Kahnawake Survival School is now thriving in its own administration building and the Cultural Centre has recommenced it's normal functions. Be assured that our mail subscribers will have their service extended for the period we were out of circulation. Nevertheless we offer our apologies.

This month's issue of the Newsletter focuses on our proposed cultural research, or museum, centre, now in the preliminary planning stages. This is an exciting project which has not, for some unknown reason, attracted many volunteer participants. The committees are numerous and the need is great.

Glad to be back.

## SECOND ANNUAL GENERAL MEETING HELD

A full program of ambitious and exciting projects were unveiled to the full membership of the Cultural Centre at the UC Hall on the evening of February 26th. In addition, a new Board of Directors was elected. They are, in order of election; Jeannine Beauvais, Charlie Patton, Muriel Deer, Angus Montour, Louie Montour, Betty Brisebois and Ed Cross. New to the Board this year are Angus Montour and Louie Montour. Congratulations and good luck to our new Board; and to the departing members, Linda Deer and Annette Jacobs, thank you for a job well done. Our second year would seem to be dedicated to the fulfillment of plans and promises, some of which are described on these pages.

Jeannine Beauvais opened the meeting by reporting to the Committee at large, of the change in the constitution which now permits election of officers and board members on a yearly basis. She also passed on favorable comment received by her, that, as a group, the Cultural Centre had accomplished more in three months than some other similar organizations had done in three years. In addition, she hoped that the General Meetings could be held more frequently than it has in the past. As part of her intro-

duction, she read the official policy statement of Kanien'keha-ka Otiohkwa.

A report on our Cultural Awareness Courses was shared by Brian Deer and Charlie Patton. Charlie praised the content and manner in which Tom Porter's course, "Culture and Heritage of the Mohawk" was held and the resulting pride evident in those students who had completed it. Plans are underway to re-instate this fine series and will be reported in the Newsletter and other places.

The next report dealt with Communications, Brian Deer introducing Conway Wahniente Jocks as the newly appointed Communications Coordinator. Conway shared the principle speaking duties with Ryan Montour and Gary Delormier of the communications staff. This report is more fully detailed elsewhere in this Newsletter.

The next topic of the General Meeting was the status of the various language courses under the guidance of the Mohawk Language Group. The Mohawk class at Kateri was reported to have 75 students at this time; 35 beginners, 25 intermediates and 15 advanced. The advanced are eager to study written Mohawk now.

Jeannine Beauvais reported that intensive Mohawk lessons, beginning with one nursery class, and

perhaps continuing on through kindergarten. This plan would include the hiring of a Mohawk-speaking facilitator who, with the nursery teacher, would conduct the class in Mohawk for the entire day, throughout the year. This scheme may demand the reinforcement at home of parents or grandparents. It is anticipated that this immersion system could go into effect this coming September, after determination by the school committee and parents that such a demand exists.

Brian and Dave Blanchard were the principle speakers in the report of an upcoming Arts and Technology Workshop project to be scheduled for this coming summer. This ambitious and original plan would be funded for a period of about 19 weeks and would gather together most of the available native artisans in a workshop/seminar atmosphere, instructing and guiding interested individuals in native bone carving, woodwork, beads, leather, silver, pottery and textiles. About three times weekly, a particular session would be held to instruct a certain art. There would also be an exchange program set up with Akwesasne craft people. At the end of the program, in September, the group of artisans, and hopefully, the majority of students, would be released from this program to set up a cooperative on their own. Marketing consultants would be

contracted for to advise the co-op as to prices and points of sale. All monies paid to this core of artisans would be equally divided amongst the workers. Some items would be turned over to the Cultural Centre for display in the museum.

And, speaking of the museum, a briefing was presented by Dave, Brian and Conway. A general floor plan of the proposed comprehensive Cultural Centre, which would include the museum, had been previously handed out and a broad explanation of it was given by Conway, followed by Dave, who clarified some of the more technical aspects and uses of the rooms. Brian emphasized the fact that this building, which is to be the new home of the Cultural Centre, is to be a living and working thing and a source of cultural inspiration. The present Centre building will then become the Communications outlet, housing the TV station and a printing capability. Dave announced the completion of the museum artifact storage room at the present Cultural Centre and encouraged the people to donate whatever they could, since we now possessed a secure, documented facility. Incidentally, it is not generally known, but in order to secure certain museum funding, we must show a certain amount of artifacts ready for exhibit. This number does not include loaned items, only donated

artifacts. If the museum contained a thousand loaners and one donation, the grant authorities see just the one donation in the evaluation of worthiness. Thus it is vitally important to enlarge this side of our ledger, and the bulk of this responsibility again reverts to the people of Caughnawaga.

Jeannine then called for the calling of the Building and Accession Committees to deal with the growing amount of details waiting completion.

The last topic, the Cultural Library, was reported on by Brian Deer. After noting that the library has little unpublished, or primary sources, and that he was hoping to build such a collection, he continued to report on a proposed Caughnawaga

historical documentation project, perhaps funded by Young Canada Works. This new project would collect archival and unpublished material from various library and resource centres in Canada. The documentation program would employ seven summer students and would continue and expand the work being done presently by Leslie Phillips and Tyler Hemlock in the various Montreal area libraries and universities. Brian further stated that, in case of actual separation by Quebec, it would be vital for the people of Caughnawaga to establish a stand, and this documentation would be important in any stand we took from an historical and moral viewpoint.

The meeting closed at eleven PM, following the election.

#### IROQUOIS ARTS UPDATE

The Ribbon Shirt Workshop mentioned on page 9 has just about run it's course and residents of Caughnawaga are now invited to join this project as it progresses into the beadwork phase. For more information please call Dorothy Lahache at 638-0880. Dorothy has been appointed coordinator for the Cultural Centre arts and technology workshops.

#### FOOTNOTE

Following an election by the Board of Directors of Kanien'kehaka Otiohkwa, during the week of 5 March 1979, the following officers were elected:

Chairman	:	Jeannine Beauvais
Vice Chairman	:	Charles Patton
Treasurer	:	Edward Cross
Secretary	:	Muriel Deer

## CULTURAL CENTRE COMMUNICATIONS: a report

The Old Photo project, or Kahnawake Image, to give it a more descriptive name, has copied or collected over 2,000 old pictures to date, in a never ending collection campaign, and, needless to say, we are looking for more. There seems to be an erroneous idea that our search is completed, and that is far from being true. We know that there are more pictures out there that need documentation and preserving, and our copy camera is always loaded for them. Some of the photographs on file have yet to be identified and we hope to establish a gallery of these unknowns at the Cultural Centre in order that visitors may help in naming persons, places and years. Recent visitors from the Quebec government, dealing in museums, have declared that we now possess the largest daguerreotype collection in the province. It is possible to expand this particular collection even more by asking for more donations from the community. Another visitor from Indian Affairs remarked at the overwhelming number of old photographs on file, saying he had not seen the like of it elsewhere in his travels.

A total of seventy of these photographs from Kahnawake Image are being prepared for exhibit in Quebec City in May, and possibly in other cities in Canada

and the United States later on. These pictures are being prepared by the Deerhouse history class of the Kahnawake Survival School, working at the homestead and at the Cultural Centre. The work is of excellent quality and surpasses what one would expect of a professional studio. Some of the completed pictures have been mounted on mini-exhibits at the nursery and Kateri schools, on a rotating basis. This is a project that all Caughnawaga should take pride in, the students certainly do.

Caughnawaga TV is getting closer to becoming a reality, much groundwork being laid for this project. We have received several preliminary reports from our technical consultants, Doucet et Associées, dealing with the construction and equipment of the transmitting station. These reports indicate that we can cover the entire reserve, except for a stretch along 9C towards Frosty's and a smaller portion in the direction of Kahnata. We are presently discussing modifications that will permit total coverage, without need of auxiliary UHF equipment.

On 13 March 1979, Ryan participated in a seminar at Concordia University titled "The Open University", with guest speakers from the BBC. The Open University refers to educational and

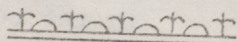
cultural education by means of TV. Mr. Bernard Queenan, Director of Concordia Audio-Visual, introduced Ryan to the seminar members and it was quite evident that they were very interested in our community program. We received very promising offers of assistance from various groups, not the least of which, was the CTV network. We plan to pursue this avenue in the very near future.

Our primary obstacle to on-the-air capability at the moment, is money. The Department of Communications (DOC) requirements are very stringent as to the particular items to be on hand, and the total cost now exceeds our present budget. Several ways and means of overcoming this obstacle are presenting themselves, and the Kanien'kehaka Otiohkwa board and staff members are investigating them.

In addition, we are in touch

with Mr. Bernard Queenan, as mentioned previously, Director of Concordia's Audio-Visual Department. He has kindly consented to visit our facilities during the week of 19 March and perhaps suggest improved methods of operation. We are hoping to establish a working relationship with the university which will result in benefits to each of our groups. It is surprising to realize how far the waves travel from the little ripples we are making as Caughnawaga struggles to get on the air.

In the meantime, we are continuing to gain experience by miscellaneous videotapings of local events. Ryan has been presenting a television course for grades 10 and 11 in Communications Arts and for grades 5 and 6 at Karonhianonha School as an extracurricular activity. Call the Centre for help if your group would like a taping of it's activities.



#### CULTURAL CENTRE SPONSORS RIBBON SHIRT WORKSHOP

Kanien'kehaka Otiohkwa recently instituted a short workshop in design and production of traditional ribbon shirt making under the guidance of Elaine Lahache. Over a dozen ladies of the community met on the evening of 5 March to begin this program, held at Charlie Patton's residence. Other workshops of this sort may be planned in the coming weeks, including one in traditional Iroquois basketmaking. Announcements of time and place will, of course, be made in the usual manner.

from Kainai News, Standoff, Alberta, January 1979

## ARTIFACTS RETURN TO BLACKFOOT MUSEUM

Blackfoot Reserve. There was jubilation here, as 562 artifacts, a few close to 100 years old, were returned to the band, holding out promises of rediscovering much of the forgotten culture of the Blackfoot to be on display in the newly opened Blackfoot Museum.

The honor of officially opening the Museum on Jan. 26 went to Richard Brass, an elder of the most sacred of Blackfoot societies, the Horn Society.

The event, attended by federal and provincial dignitaries, marked close to two years of negotiating with the museum for the artifacts and fulfilled the bands decade-old dream of opening a museum on the reserve.

The artifacts, ranging from clothing, tools and arrowheads, to religious objects and musical instruments, form the basis of the Blackfoot Museum.

Over the years many Indian artifacts in Alberta have been surrendered to white "pawn brokers" in exchange for small loans or sold for very little by Indians who had begun to lose pride in their culture. In one case, a sacred object originally sold for \$10 wound up in a European museum valued at \$10,000.

The artifacts, sold to National Museum of Man by a private

collector in Calgary in 1977 for an estimated \$150,000 and then stored in a Calgary warehouse, were turned over to the Blackfoot on an "extended loan". It was the first such loan to a reserve in this country.

The artifacts are on loan to the Blackfoot for as long as the band continues to provide a museum and a trained curator.

Russell Wright, curator, said the anonymous collector from Calgary came to the reserve in the 60's. About the 1950's we began to see the decline of our culture, and people began to dispose of their goods", he explained.

In an address to the assembly, Chief Leo Pretty Young Man said he hoped the collection would inspire young people to fashion new objects for the museum.

The most highly prized objects in the collection are the 44 religious items, especially the ceremonial garments and medicine bundles of the Horn and Old Ladies societies. Only elders were allowed to unload the sealed crate containing these items, and after they held a special ceremony of prayer to mark the return of the sacred objects.

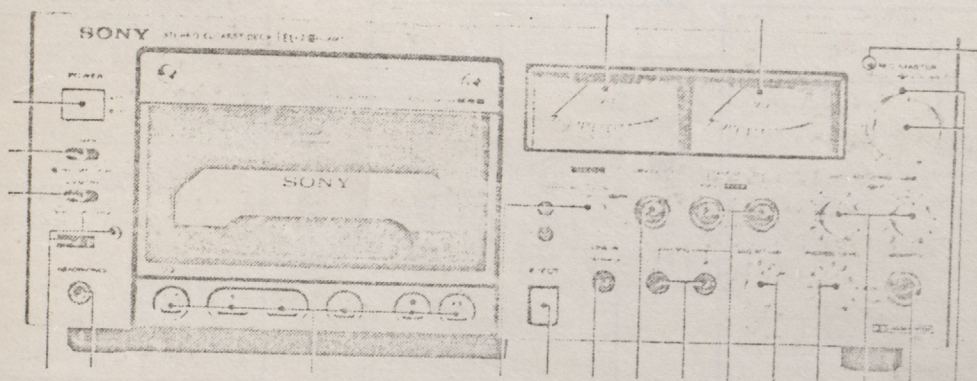
Many Indian artifacts have slipped through Canadian hands and wound up in museum overseas

because, until fairly recently, there was little interest in them. The National Museum of Man has brought back about 10 collections in the last decade, sometimes at incredible cost. In 1974 the museum purchased a 300 piece documented collection of eastern Canadian Indian artifacts from a private collector in Germany. The price tag: more

than \$1 million.

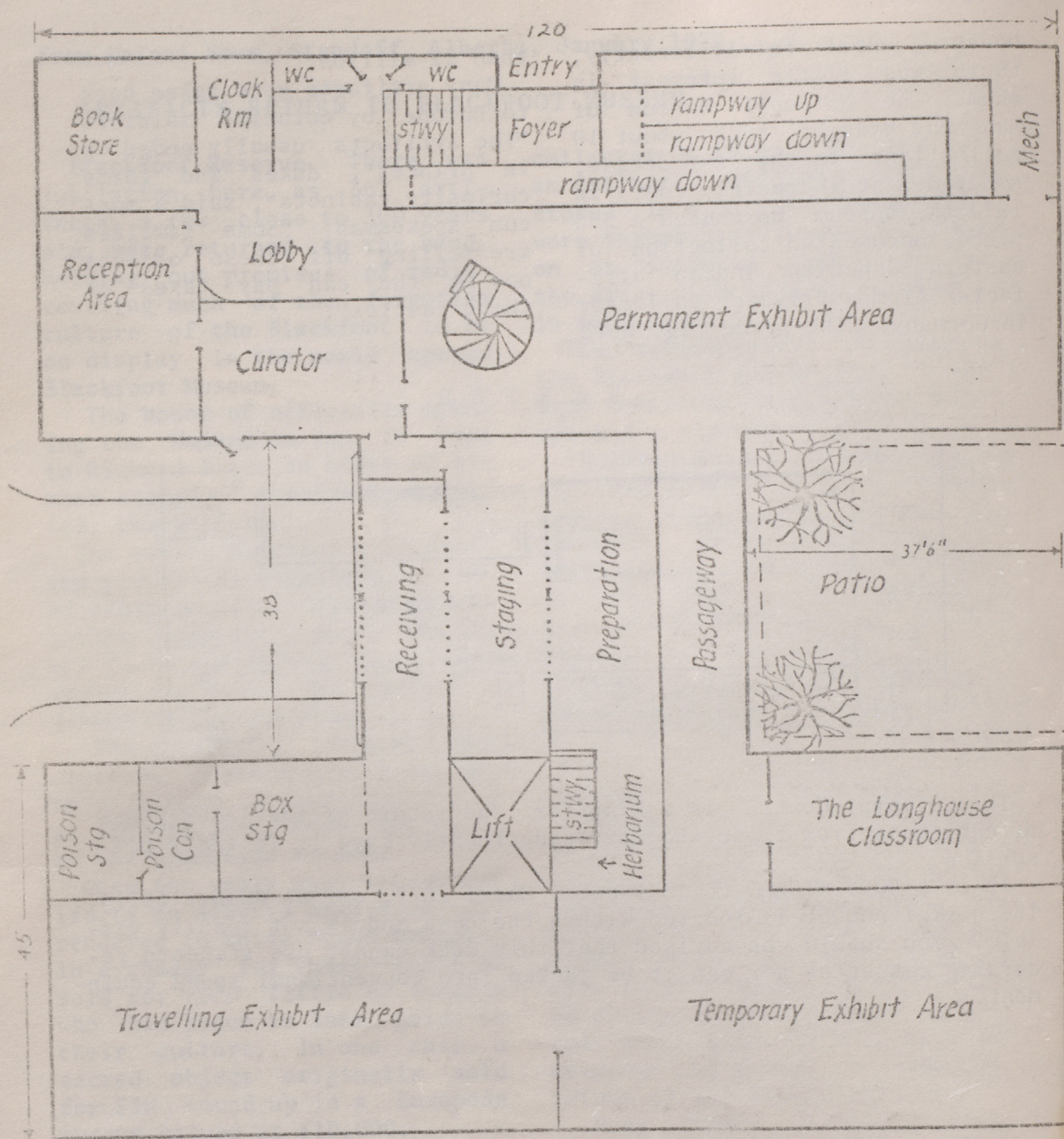
Many artifacts were taken back to Europe by colonial soldiers "The artifacts usually ended up in princes', dukes and lords curiosity cabinets", said a museum spokesman. "Some families are selling off these objects now so they can pay taxes on these castles".

# W A N T E D

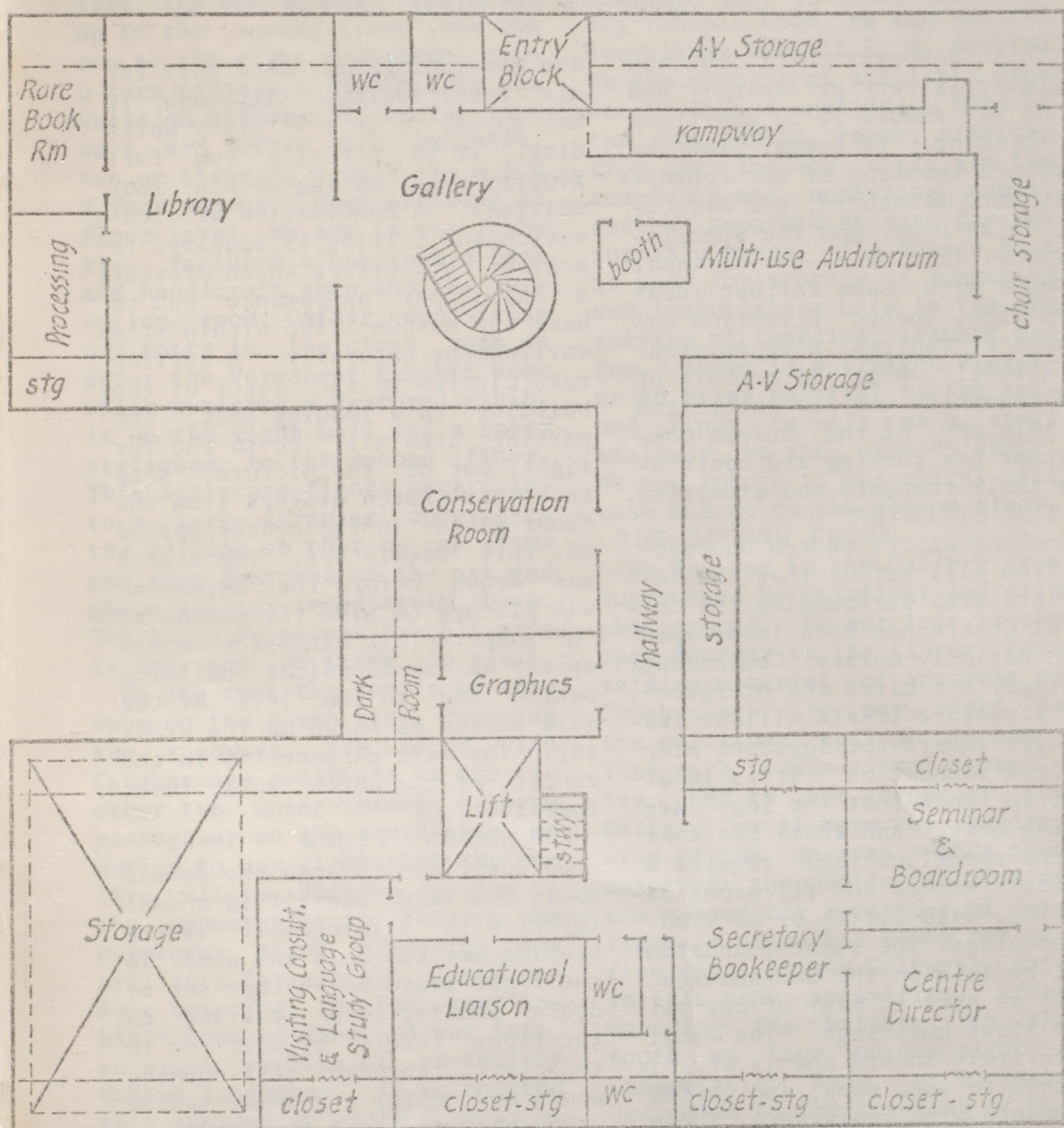


The Cultural Centre is asking for the return of the above piece of equipment from those who may inadvertently have it in their possession.

It is a SONY STEREO ELCASET deck, Model EL-7, serial number 56114. The serial number is located within the case and is not readily visible. You should be advised that this deck cannot use standard recording cassettes nor can it be jacked into conventional sound equipment.



GROUND FLOOR



TOP FLOOR

## A GUIDED TOUR OF OUR PROPOSED CULTURAL CENTRE

This description of the new building is very preliminary and in no way should it be construed as binding. It comes from the combined thinking of our consultant, Dave Blanchard, our Director, Brian Deer, and the specifications laid down by National Museums with some further ideas from the Quebec Direction des musées et centres d'exposition. We strongly urge all members of the community who are interested to join one of the museum committees now forming and contribute their thoughts and expertise.

### THE EXTERIOR

Looking at the sketch on page 16, you will notice that the immediate area surrounding the Cultural Centre has been 'landscaped' with not only native Caughnawaga foliage, but birch and evergreen. The structure itself will be faced with square-cut logs, set atop a stone foundation. It is important to know that the logs are facing only, and that National Museum specifications require a strictly secure and fireproof detailing, with little or no window openings. The stone foundation will be laid in the Caughnawaga style as seen in many of our old fine stone buildings. The roof is entirely shaked and is steeply pitched to shed snow, and gabled to reduce wind resistance. These logs and shakes will be left to weather naturally. The chimneys

are non-functional, used only for air conditioning. Although it may appear to be a  $1\frac{1}{2}$  story building, it is actually two full floors, each having eleven foot ceilings. A combination of excavation and filling is required to achieve this effect which prevents a skyscraper appearance and to have the museum live within it's environment naturally. A service road circles to the right of the building to a loading dock. The parking area will be to the far right, out of the picture. Note that this sketch differs from the floor plans in the center spread of this Newsletter. The sketch was drawn before the extension was planned to give the museum an "H" shape. This extension would appear as an identical building behind and to the left of the main museum as shown on the drawing. The main entrance is in the center of the north wall, inset four feet.

### THE GROUND FLOOR

On entering through the double doors one finds oneself in a small foyer, with a forced-air system keeping out the cold and wind. To the right would be another set of doors leading to a stairway to the floor level. We will go to the left, through self-opening doors and enter a rampway system especially designed for handicapped and wheelchair visitors. Two sets of ramps are immediately vis-

ible, the one on the left going up to the second floor and the one to the right downwards in a U-turn pattern. Sunken into the walls on either side of the rampways are softly lit exhibits, two or three to a wall, in a 3 x 2 foot window. Upon arriving at floor level we are in the lobby area, facing a cloak room, a book and handicraft shop and the reception room. After depositing our coats in the cloak room we enter the Permanent Exhibit Room, while noticing a featured exhibit on the right wall and a spiral staircase to the second floor. This staircase floats upward into a large circular opening in the ceiling so that we can glimpse some features of the art and photo gallery immediately above. The large Permanent Exhibit area is only one of three to visit.

We see that the walls of this room on the north side, covering the rampways, are faced with Caughnawaga artifacts as are the other two. Going through a large passageway on the south side, we notice to our right that the entire wall is glassed, giving us the opportunity to observe the curatorial staff preparing new artifacts for exhibit. Just before entering the Temporary Exhibit Room we find, to our left, an exact replica of an ancient Mohawk longhouse. If we entered this replica we would find it being used as a classroom to teach our young people something of

our heritage. From the Temporary Exhibit Room we can see the Travelling Exhibit Room, devoted to the showing of artifacts from other Indian nations. Some of the non-public rooms, starting from the loading dock, are the receiving and unpacking areas, with a separate storage for returnable boxes. The Poison Room is used for storage of fungicides and insecticides used in the preserving of textiles, leather and fur. There is a freight elevator to bring material to the second floor as well as a staff stairway to the offices above. We now return to the spiral staircase and go to the second floor.

#### THE SECOND FLOOR

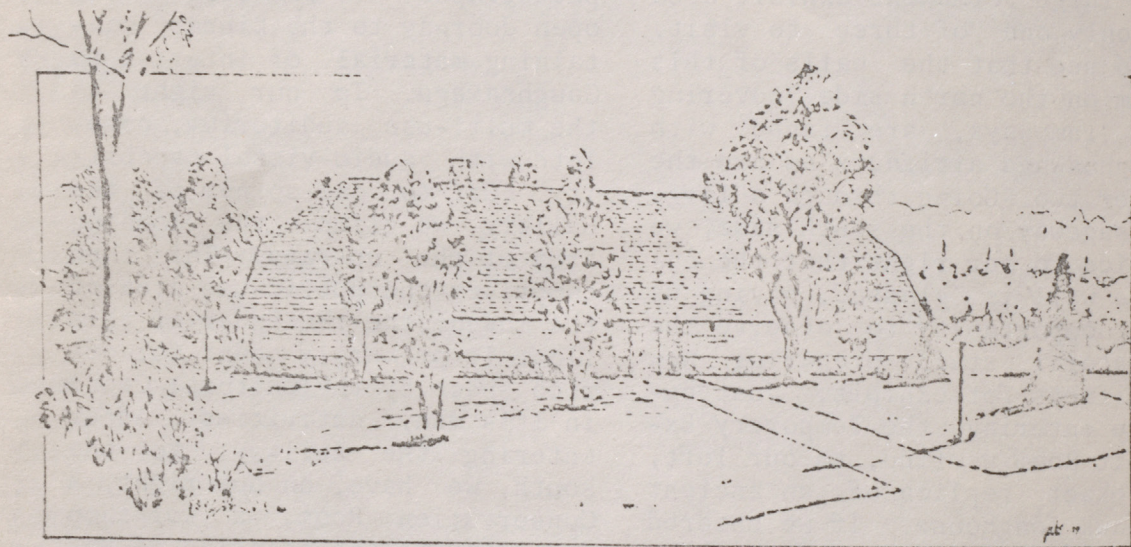
We are now in the Gallery area surrounded by paintings and salmon photographs. To our left is the open doorway to the Library containing material of interest to Caughnawaga. To our right is the multi-use auditorium, complete with audio-visual capability. Off to one corner of the Gallery we glimpse the landing area of the up-ramp. This then comprises the public-use area of the museum, the remainder of this floor is primarily meant for office space by the Cultural Centre in it's many activities. After entering the hallway to the south, we have, on our right, a Conservation Room, a workshop dedicated to the teaching of Mohawk crafts. A little further on is a doorway leading to a

Graphic Arts studio and a photo lab, used in conjunction with exhibit preparation. The final set of swinging doors lead us into the staff rooms. Of most interest here is the storage area at the west end of this wing. Here will be stored those artifacts awaiting exhibition or preparation and open to guided visitors. It is anticipated that a corp of young people will be employed as tour guides, especially on weekends and holidays.

#### STATUS

We have approached an engineering firm for the purpose of obtaining preliminary drawings and further negotiations are pending more detailed use-planning and

soil testing at a site yet to be decided. Several locations have been suggested, including the east end of Tekakwitha Island, but nothing firm enough to report has been decided. Before any more progress can be made, consultations must be completed between National Museums, several grant sources and the staff and committees of Kanien'kehaka Otiohkwa. If, to repeat a well-worn phrase, you wish to participate in the decision making, please make yourself and your committee choice known to the Board of Directors. You can find a list of these committees on page 19, in the article "Museums and Cultural Education".



## MUSEUMS AND CULTURAL EDUCATION

### Dangers and Possibilities

by Dave Blanchard

Early accounts of Native cultural education written down by the Jesuits in the seventeenth century describe how tribal elders would use objects from daily village life, as well as "special" items such as wampum belts and carvings, to educate the young about traditional values, beliefs, and history. These objects were the libraries of traditional knowledge. They stored and conveyed ideas but even more than this, they stimulated the imagination with the texture, smells, and feeling of the original item. Because of the importance that Native people placed on their "material culture", these objects had been jealously guarded by the community and were passed down from generation to generation for future care and preservation.

In 1884 the British Association for the Advancement of Science met in Montreal. One of the attractions for this assemblage of scholars was to take the ferry from Lachine to Caughnawaga to view what the Association brochure hailed as "the remnants of a once proud race". The 1884 meeting passed a number of resolutions, one of which was to start a program of "salvage eth-

nography", to record Native culture, language and folklore; and to collect "artifacts" of material culture. This decision was made because it was believed that the American Native was a "vanishing race"; and that in another generation Native peoples would either die off or assimilate, and native culture would be no more. For the next seventy-five years museums and universities sent out collectors to gather together collections of native material culture; the very same material that was used in the traditional education of the young. These collectors visited nearly every native community in North and Central America and Caughnawaga was no exception. The material that was collected was brought to museums where most of it was kept "for safe-keeping" in damp and dirty store rooms; some of it, approximately one percent, was put on display.

These museum exhibits spoke of the Indian in the past tense. They assumed that Native culture was already dead, or at least, dying. The exhibits treated the sacred material as items of curiosity; a way of life was exposed to the scorn and ridicule of an ignorant public that had al-

ready formed its impressions of native culture based upon the stereotypes of European mass culture. Even the most enlightened and honest of museum curators were subject to these stereotypes, and their attempts to deal creatively with the material they had collected were often foiled.

With the cultural treasures of Native North America locked away in museum storerooms, and exhibited in non-native communities and cities, traditional cultural education did suffer; but it did not die. Native peoples adapted to the circumstances of history and on occasion brought their children to museums to supplement their cultural education. What did these children find? Exhibits that spoke of the Indians as "they" (not "we"), cultural materials that should have been preserved, deteriorating, and sentences phrased in the past tense, as if all Natives had become Europeans. Rather than help in the cultural education of the young, these museums and their exhibits further alienated natives from their culture and history. Row after row of material culture displayed next to stuffed animals and volcanic rock served as embarrassment to these Native visitors. And what proved to be the final insult was the exposure, in public, of skeletal and grave material, as if the dead of the

original people deserved no more respect than the bleached bones of extinct animals and dinosaurs.

Native peoples in both Canada and the United States have been under the pressure of a dominant hostile, white society striving to assimilate the North American Indian into the Canadian 'mosaic' or the American 'melting pot', or when that failed, to exterminate him altogether. In many Native communities when people were forcibly forbidden traditional forms of cultural expression, there occurred widespread social depression and cultural genocide. Kanien'kehaka Otiohkwa is dedicated to the revitalization of traditional Mohawk culture on the Caughnawaga reserve and recognizes the fact that the Mohawk people of Caughnawaga are forced by circumstance to live in two worlds; they participate in the economic and social life of Quebec, but they are Mohawk first, in mind and body. Kanien'kehaka Otiohkwa plans to help construct a facility in Caughnawaga dedicated to the cultural education of the Mohawk. Kanien'kehaka Otiohkwa plans to make maximum use of material culture repatriated from non-native museums and historical societies, and secured through donation or loan from people of Caughnawaga. This facility has no name. It will not be called a museum, because Kanien'kehaka Otiohkwa does not intend to identify it-

self or it's activities with the gross injustices that have been perpetrated by the Europeans in the guise of "culture" and the "dissemination of knowledge", (the three calling cards of nineteenth and early twentieth century museum collectors). There are ways to use material culture creatively within an exhibition facility; Kanien'kehaka Otiohkwa intends to discover these ways and to use them to maximum potential for the good of the people, especially the young, at Caughnawaga.

The only way that this exhibition and education facility will reflect the needs and the spirit of the people of Caughnawaga is if there is maximal input from them in the planning and execution stages of the project. Soon Kanien'kehaka Otiohkwa will begin a recruiting drive to secure this input. For now, here is a list of the kinds of tasks that will have to be completed, and a list of the committees that are forming to meet these challenges;

(1) There is a Steering Committee to oversee the direction of the project, and to monitor and coordinate the work of all the committees, and to draft all funding petitions for the construction of the facility.

(2) An Accessions Committee to secure the return of Caughnawaga's cultural treasures from

non-native museums and historical societies, and to secure donations of material from the people of Caughnawaga.

(3) A Building Committee to generate a building design, to supervise the work of the architect, to secure bids and to generate volunteer labour from the community.

(4) An Exhibitions Committee to plan the exhibits in the facility, to write label copy, to choose the artifacts to be used in the exhibits, to manufacture duplicates where necessary, and to implement the exhibit plans when the facility is constructed.

(5) A Conservation Committee that will work on restoring artifacts to their original lustre, and insuring that they are preserved for the use of future generations of the Mohawk people of Caughnawaga.

(6) A Cataloguing and Registration Committee to help keep track of the material that is collected.

(7) A permanent Volunteer Committee to work as facilitators and educational liaisons with the town and with the schools, to use the exhibits for the cultural education of the young.

(cont'd next page)

Kanien'kehaka Otiohkwa is not a private club. It is an organization that welcomes the participation of all Mohawk people concerned with the cultural life of the Mohawk. Given the times, and given the present situation in North America, Canada and in Quebec, the task that Kanien'kehaka Otiohkwa has taken on in the name of the Mohawk people is a great one. The challenge is clear, and the project has been proposed; if the Mohawk people do not respond to this challenge and to this project, it will never leave the drawing boards.

But if the people are ready to accept this challenge, great things just might happen. Kanien'kehaka Otiohkwa has a small staff. That staff serves as a skeleton to action, the Mohawk people of Caughnawaga must provide the flesh and blood, the muscle and marrow, and the spirit and life of the whole body if the actions of the Cultural Centre are to be at all significant.

This is a plea. We need your confidence, we need your volunteered cooperation, just as we all need each other.

LATE NEWS\*\*\*\*\*LATE NEWS\*\*\*\*\*LATE NEWS\*\*\*\*\*LATE NEWS\*\*\*\*\*

#### COMMUNICATIONS OUTLOOK

The most recent report from our technical consultants regarding the TV station was not encouraging. The total outlay for approved equipment would amount to over \$35,000, an amount well beyond our present resources. We are now redirecting our efforts towards an FM radio station, something that is immediately in reach. In the meantime we are still investigating all possible sources of funding for video capability. The May TEWATERIHWARENIATHA will contain a full report on the FM station.

#### PROPOSED MUSEUM SITE SELECTED

The east end of Tekakwitha Island has been selected as the site of the proposed comprehensive cultural centre and museum by the Board of Directors and a grant of this common land was approved by the Band at the meeting of 10 April 1979. Soil testing and architectural work will now proceed. This location is guaranteed not to interfere with traffic to and from the Marina, the Firemen's Field Day activities or with swimming off the east bank of the island.

## KAHNAWAKE IMAGE GOES TO SWITZERLAND

The slide exhibition entitled "KAHNAWAKE IMAGE", prepared by the Kahnawake Survival School, in conjunction with Kanien'ke--haka Otiohkwa, is now in Lausanne, Switzerland. Billy Two Rivers and an advance party of Mohawks from Caughnawaga and Akwesasne departed Mirabel on March 12th, taking with them this collection of photographs. The remaining members of the contingent will be leaving during the week of March 18th. A total of 33 individuals will be in Switzerland to represent Native songs, dances and crafts. The exhibit will run from March 24th to 31st. All funding for this project is courtesy of the Lavanchy group of Geneva for their salon of tourism and vacations.

The Cultural Centre portion of the show consists of an 88 slide story of the people of Caughnawaga, their lives and times. It shows, through a series of maps and old photographs, how the people of this community have adapted to centuries of life-style changes, to still maintain a hold on their culture and language. The final portion of this exhibit retells the story of the birth of the Kahnawake Survival School and the beginning of the Cultural Centre, complete with present day photographs.

The show opens with the preface from the Great Law of Peace of

the Five Nations, indicating it's relevance to today's problems. Then, remembering that few Europeans know of our background, there follows a description of where we came from, the founding of the Five Nations, and the historical situation of the Mohawks. Following this is the founding of Caughnawaga, it's location and role in British, American and Canadian history. There is a segment dealing with logging days, river piloting, show business, soldiering and ironworking. The historical portion ends with a statement on the roles of men, women and children in Iroquois society, as stated by the Great Law of Peace. The exhibition closes with slides of the Survival School, the various activities of the Cultural Centre and plans for the future museum.

The actual screening of this show will be in the hands of the Lavanchy group, including special effects, music and translation into the many official languages of Switzerland. In order to assist the Swiss translators, we have included an audio cassette of the script, narrated by Carolee Jacobs, stressing the proper Mohawk pronunciations. In addition, we have requested the Swiss authorities to loan to us any TV or film footage for duplication, that they may take of our activities there. If such an ar-

rangement is successful, these films will be shown at various community groups. However, Gary Delormier, of our communications staff, will be in Lausanne to videotape the show, and this will certainly be seen.

A great amount of thanks must be given to Jim Hum and his graphic arts class, for the endless overtime hours they put in from March 2nd to 8th, including all day Saturday and Sunday. In particular, we must point out the following individuals for the excellent work they did, all very professional: Edward Stacey, Linda McGregor, Brian Delormier, Laurie Delormier and Darlene McGregor. Of course we include the guiding hands of Jim Hum and Gary Delormier of the Centre. The people of Caughnawaga would be pleasantly shocked to realize the high level of photographic talent their young people possess.

A total of three sets of slides were produced and plans are afoot to produce a travelling slide exhibition for local viewing, on the order of what is be-

ing seen in Lausanne, complete with special music and narration. Further announcements will be made in the near future, regarding completion of this project.

To round out the offerings of the Cultural Centre in Switzerland, we have also sent some artifacts to be exhibited. These include a Caughnawaga cradle board, a corn bread serving dish and spoon, antique snowshoes and lacrosse sticks and a pair of mittens and moccasins. Some of these artifacts are replicas produced by Steve McComber.

Thus, aside from the 1979 Caughnawaga calendar, this exhibit constitutes the first official use of the material collected under the Old Photo project, or, as we now call it, Kahnawake Image. The Cultural Centre extends it's gratitude to those people of Caughnawaga who permitted us to reproduce these priceless photographs, which will not only give us a better perspective of who we are and where we come from, but will enable others to see us in a new light and to understand our way of life.

#### SIX NATIONS SING

The Tonawanda Singing Societies will be hosting the Spring "Sing" on 14 April 1979, at the Tonawanda Indian Community House, Bloomingdale Road, Akron, NY. Dinner will be served at twelve noon. All interested persons and singing groups are cordially invited.

The original article appeared in French, in Education Quebec, December 1978, published by The General Communications Service of the Quebec Ministry of Education.

## A MOHAWK CULTURAL CENTRE AT CAUGHNAWAGA

by Luc Chartrand

Since 1716, the small Indian village of Caughnawaga has stood up to the Montreal giant, and in spite of the odds, has continued a native identity in the heart of this urban metropolis. Although they hold on to their ancestral traditions tenaciously, the people of the reserve nevertheless feel the influences of their numerous neighbors, and little by little, their Mohawk culture has become diluted.

Those village youths who can still express themselves in Mohawk are rare, yet, about forty years ago, this was the principle language of communication on the reserve. In order to reverse this trend, the small community of 5,000 people has built a Cultural Centre for themselves.

Although the means at their disposal are modest, it is only necessary to visit the Centre to understand the importance of the work being performed there. With the help of a \$121,000 federal subsidy, it is rebuilding, piece by piece, a widely scattered heritage, one which had never been a subject of particular at-

tention previously. It has copied about 1,100 photographs from personal collections last summer, illustrating life on the reserve. In addition, a collection of copied papers and writings has begun to form the core of Caughnawaga's historical documentation.

This fall, the Cultural Centre proposes to begin a series of VHF television broadcasts whose purpose will be to help the people of the village rediscover their own identity. Moreover, the Centre has placed at the disposal of the Caughnawaga primary school, a collection of legends, stories and native songs. After so many years, the school children at the primary level will once again have the opportunity to study the language of their own people, the Cultural Centre material being a supplement to the formal academics.

It is possible to pay a visit to Caughnawaga and the Centre, but you should telephone several days in advance if you wish to converse in French. Contact Brian Deer, Centre Director, at (514) 638-0880.

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