

YOU'RE INVITED!
POO'MIIKAPI 2019 - COMMUNITY SERIES



Kunaitupii Indigo Transfer

A Project of Otahpiaaki at Mount Royal University
and Poo'mikapi at Red Crow Community College

Prosperity Crops

In the spring of 2018, indigo crops were introduced to the Metlakatla, Secwepemc, Ktunaxa, and Mohkinstsis territories as a part of a seed-to-runway project for Indigenous creatives in Canada. Informed by agrology and traditional Indigenous knowledge, the goal of the Wa'naa project was to introduce four experimental crop projects. These were designed to build a Nations' cultural commons, introduce a new commercial crop, increase food security, and be sensitive to water security on these Nations. The crops are also sustainably processed for consumption following harvest.

The Kunaitupii project has grown from the prosperity crops project and represents Poomotsiisinni (Kainai) - The transfer of knowledge.



In the fall of 2018, Carola Jones, the last remnant member of the Toisnot Tuscarora Nation (North Carolina), engaged Niipaitpiiyyssin with our team and the Siksikaitsitapi (Blackfoot Nations). In Blackfoot, Niipaitpiiyyssin describes alliances through which we know and learn, generate knowledge, participate and engage, affirm, recover, and restore balance for health, prosperity and a long life. A seventh generation Indigo Elder, Carola transferred prayers, protocol and knowledge of processing the Wa'naa Crops as a part of Otahpiaaki: Indigenous Beauty Fashion and Design Week. In the spring of 2019, she will 'walk out her Momma's prayers' to share ways of healing through traditional Algonquin textiles connected to her ancestral home by transferring four resist patterns and their social and cultural knowledges and meanings to the four Nations of the Blackfoot Confederacy.



The Transfer

The Kunaitupii Indigo Pedagogies transfer is a voluntary project designed to increase, improve, and document culturally-rooted pedagogies in the classroom and community. It has some community-centred research components and consent will be sought.

The project will document both the processes of the transfer of knowledge of Indigo pedagogies from Elder Carola Jones (Toisnot Tuscarora). The information gathered as a part of this project is intended to be used by its participants in their unique workplaces (i.e., K-12 education, community services, community gatherings, etc.) and will be shared, at minimum, digitally as public resources for others

During the transfer and individual conversations, you will be asked for permission to be both audio recorded and photographed. Photography is being used in this project for visual documentation of the transfer and materials produced. Recorded material is used for documentation and perhaps a podcast series,



What Will I Be Asked To Do?

1. You will be invited to receive Indigo pedagogies (i.e., the transfer of knowledge of Indigo dye, (4) patterns, and their meanings) from Carola.
2. You will be invited to create textile projects based on the transfer of knowledge. We are planning on Pow wow shawls.
3. You will be invited to engage in conversations during the exchange of knowledge and provide commentary as a part of these conversations on relevance of the Indigo pedagogies to your practice/workplace. The transfer will take between 3-4 hours.
4. Be willing to contribute as a knowledge holder on the project for your community, including recordings, photography, and dialogue of and about the transfer, as part of a public record of the transfer of knowledge and its varied outcomes.
5. As part of the transfer or following it, you will be invited to share how you are planning to implement or the relevance of the Indigo pedagogies as a part of your practice, work, or role.
6. Once recorded materials are organized, we will re-gather to dwell/reflect on the recordings and photography at which time, using a consensus model, we will determine how to share and present the knowledge, projects, and their meanings. For example, knowledge holders may wish to develop classroom activities and curriculum, websites, podcasts, or blogs. Other uses for community can be detailed with the goal of guiding others on how Indigo Pedagogies are flexibly serving Indigenous educators, students, and/or community members.

To participate please contact Patti Derbyshire
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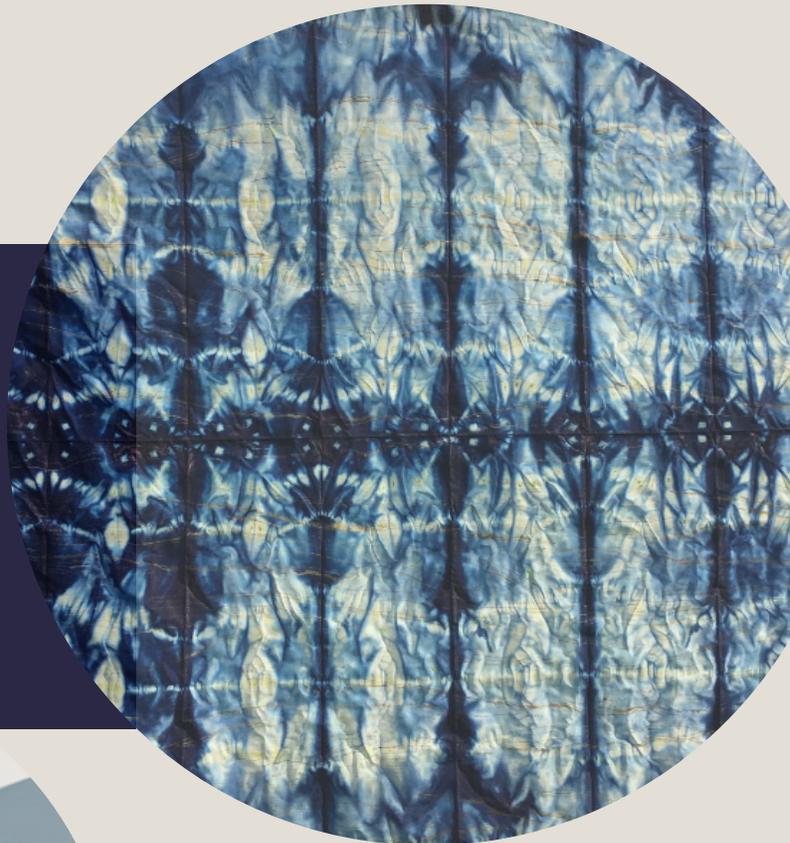


The Stories Behind the Design



Ksisówáwakaasaakii/Spider Woman. “My great grandmother came up with Spider Women. We are the original people, the Tobacco growers on planet earth in America. How we handle tobacco and the things we did kind of rolled over into this pattern. She saw someone braiding and wrapping her child's hair, and that's how she came up with this technique for Spider Woman. The Spider Woman is a grandmother story where she protects her people, and she transfers knowledge by teaching young ones. It's the story of how we prepare now as Elders for the next seven generations.”

Ohpok'yaahkioohsi/Little Canoe “It didn't have a name but when I taught this at Indigenous Fashion Week Toronto I was teaching it to Gillian and she said, “Oh it's like making a Little Canoe”. All of these patterns i've prepared my whole life but none of them have a name, I just knew them. So, that one was the first one to be named and then all the other names just came. As such, Ohpok'yaahkioohsi is about starting something new or setting out something new. Since i'm gifting these to the Blackfoot Confederacy it's good that they got names.”





“Naatowápo’ takiis/Sacred Circle. “We say Sacred Circle because the circle is the tie that binds all of us together. But in a circle we all are related. Nobody is in front, nobody is behind, everybody is equal. If you have a line somebody is in the front and somebody is at the back, That’s a hierarchy. And a circle, everybody is the same and equal because we are shoulder to shoulder, so everybody is included. That is what makes it sacred, because it’s a way that we can come together as one with no divisions. It’s about seeing yourself as an equal part of the nation, everybody is the same. It is togetherness ...calm, quiet, and patient.”

O’taks’ipasskaan/Round Dance. “Round Dance is a social dance. Everybody can participate. My favourite drum group is the Northern Cree Singers and they do Round Dance, and I do a lot of creating to their music. Our theme is a circle, like Sacred Circle we bring people together, to heal, to acknowledge and honour one another. We break barriers that divide us.. So that is how that design came about. It came from the dance. So, it’s actually the dance on fabric.”

