

Welcoming the Wild Salmon Caravan: Socially Engaged Art as a Decolonizing Practice
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ABSTRACT

Welcoming the Wild Salmon Caravan: Socially Engaged Art as a Decolonizing Practice

Bonnie Klohn

The Wild Salmon Caravan (WSC) is an Indigenous led socially engaged art project designed to celebrate and call for the protection of wild salmon in so-called BC, and particularly in Secwépemcul'ecw. I use critical reflection (Morely, 2008) to gain insights from my involvement organizing arts-build workshops, festivities and building relationships through this annual event since 2016. The Cross Cultural Protocol (Morrison, 2016) and the Cross Cultural Interface Framework developed by Dawn Morrison and the Working Group on Indigenous Food Sovereignty provided the scaffolding for reflections on my research questions: “What do the Cross Cultural Protocols teach non-Indigenous people about acting as an ally?” and, “How does socially engaged art such as the WSC contribute to public pedagogy regarding decolonization?” In the research findings, I share stories that relate to each of the 12 Cross Cultural Protocols and identify the points of entry, interface, contradiction and strategy present in each narrative that helped me to understand how, as a non-Indigenous person, I can better act as an ally, as the protocols urge us to do. I also find that the WSC, as a socially engaged art project contributes to public pedagogy regarding decolonization through healing multiple facets of self-in-relation (Graveline, 1998): self, family, community, agency and the world. Along with personal reflection, the research findings resulted from learning through semi-structured dialogues with Indigenous and non-Indigenous participants of the WSC, and are presented using métissage (Hasbe-Ludt, Chambers & Leggo, 2009) and writing as a method of inquiry (Richardson & St. Pierre, 2005). As such, my own voice in the research findings is woven together with historic documents, Indigenous poetry, stories and Secwépemc voices.

Statement of Research Co-Creation

This thesis research has been compiled and written by Bonnie Klohn, based on the research concept co-created with Dawn Morrison of the Neskonlith/Adams Lake community in Secwepemcul'ecw (People of the Land where the water flows from the highest mountains, through the rivers, on its way to the ocean) and Founder/Research Curator of the Working Group on Indigenous Food Sovereignty. As this research could only be created with the knowledge that Dawn shared, she is acknowledged as a co-creator of this research.

This is in compliance with both the Tri-Council and the First Nations in Quebec and Labrador's Research Protocol (2014). The Canadian Institutes of Health Research, Natural Sciences and Engineering Research Council of Canada and Social Sciences and Humanities Research Council of Canada states "*an Aboriginal community and those who participated in the research*, should have the option to participate in deciding how collective or individual contributions to the research project will be acknowledged and credited in the dissemination of results" (2014, p. 113). Dawn and I have agreed to acknowledge her contribution to the research as a co-creator.

I also want to acknowledge the significant contribution made to this research by the other participants of the cross cultural dialogues: Chris Bose, Jeff McNeil Seymour and Eddie Gardner. Their insights and wisdom helped to shape my thinking and guide the direction of this work. Finally, the dialogues that I had with participants of the art build workshops were also key to bringing depth to the research and establishing a basis for further reflection and learning.

Territorial acknowledgement

I acknowledge that this thesis was written on the traditional ancestral territory of the Secwépemc who have nourished themselves and this land for millennia. This ancient gathering place, where the Simpcetkwe and Secwépemcetkwe (now known as the North and South Thompson rivers) meet is called Tk'emlups in the Secwépemc language, Secwépemctsin. This land is called Secwépemcul'ecw. My paternal Grandmother's parents and grandparents came to Secwépemcul'ecw in 1907 from Peebles, Scotland. Since then, six generations of my family have been guests in this territory. I am grateful for the Secwépemc for their stewardship of the land that has also nourished me and my ancestors.

This thesis was completed as part of a Master of Arts program in Art Education at Concordia University which is also located on unceded Indigenous lands. The Kanien'kehá: ka Nation is recognized as the custodians of the lands and waters on which Concordia is located. Tiohtiá:ke/Montreal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. Concordia University respects the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

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Figure 1. Wild Salmon Caravan at the confluence of Simpcetkwe and Secwépemcetkwe. June 14, 2016.

Introduction

When I was a child, my two brothers and I had a game with my parents where we would compare our love to food. We talked about things that we really liked a lot: homemade raspberry jam, maple syrup and for many years, salmon. “I love you more than salmon” we would say as the highest form of compliment. I was born in Kamloops, during salmon run season, in a hospital room that overlooks the river the salmon swim up as they return to their spawning grounds. My parents still live in the same house that they brought me home to as a baby, just a ten-minute walk to the salmon bearing river. As I grew up in that house, I learned more about salmon in school. I learned the salmon cycle; how the alevin hatch out in the spring and the juniors spend time in the warm lakes just upstream from where we would go to the beach on hot summer days. I learned about the journey the smolts take, flowing with the rivers all the way out to the sea. I also learned about the transformation that occurs as they turn from freshwater creatures to salt water creatures and then back again, four years later. I read about the heroic journey salmon make from the ocean back to the spot they were hatched, to lay their eggs and die. We had salmon fry in our schools. I would press my nose against the glass fish tank and watch their shiny bodies move (also in schools) before they were set free. We would take annual field trips to the salmon run at Tsútswecw (many rivers) Provincial Park, watching the glow of red and green bodies in the water, as some kids held their noses because the spawned out carcasses had started to rot. As I grew older still, I learned how the bodies of salmon are so intricately entangled with the lives of all beings in Secwèpemcul’ecw and beyond and how as humans, we are entangled in their survival too. I learned more about Indigenous communities, colonization and systemic oppression aimed at Indigenous people, including Secwèpemc. I began to see the connections between colonialism, neoliberalism and the rapid decline of sockeye salmon. I heard Stseptekwle (Secwèpemc story) that tells of misadventures that highlight the importance of taking care of each other and the salmon and warn that if we don’t, we will become pitiful people. As news of climate change and devastating impacts of fish farms, large scale industrial agriculture, ever increasing fossil fuel extraction, islands of ocean plastic and ecosystem collapse continue to abound, I fear we might already be pitiful people.

I have lived in Secwèpemcul’ecw for 32 years. As I am writing this from my home looking out the window at the mountains and the trees, I am thinking about the way the water travels through creeks and streams to the salmon bearing rivers. I am thinking about how salmon, as a keystone species, weaves together life forms here. For example, the eagles and

crows scatter roe and carcasses on the hiking trails which in turn, provides excellent nitrogen fertilizer for the trees in the forests that cycle huge amounts of water and provide shade that cools streams so they are better for spawning in. The strands of life that come from salmon weave the water, soil and air/climate together; as well as through the bodies of birds, bears, and humans in the region.

This thesis is an attempt to understand how to strengthen and deepen these strands of connection, starting by weaving stronger cross-cultural relationships with Secwépemc who are key to finding solutions. The story depicted here starts with the Wild Salmon Caravan (WSC), an Indigenous-led food sovereignty project that engages participants in diverse communities and nations, as it travels along the migratory path of salmon corridors in the Salish territory. Indigenous and non-Indigenous communities host ceremonies, prayers and parades to celebrate and educate the public about this keystone species and call for its protection. The WSC is a socially engaged art event, where communities are activated through arts build workshops, parades, feasts, community forums and social media led by artists, traditional knowledge holders and co-conspirators.

As part of this research, I explore how the artistic expression found in the Wild Salmon Caravan brings myself and others to recognize the strands that weave us together. The research focus was based on discussions and a research agreement with Dawn Morrison and Working Group on Indigenous Food Sovereignty (WGIFS), a group that aims to increase “awareness of the underlying issues, concerns and strategies impacting food security in Indigenous communities” (Indigenous Food Systems Network, n.d., para 2). I use the Cross Cultural Protocol outlined by the WGIFS as a guide for best practices in working in a culturally responsive approach for reflecting critically on my research questions, “What does the Cross Cultural Protocol teach non-Indigenous people about acting as an ally?” and, “How does socially engaged art such as the WSC contribute to public pedagogy regarding decolonization?”

The Wild Salmon Caravan

Dawn Morrison is a member of the Neskonlith/Adams Lake Secwépemc and is the Co-founder and Research Curator of the WGIFS. The WGIFS has developed projects and policy proposals, including the Wild Salmon Caravan, the Indigenous Food and Freedom School as well as the Cross Cultural Interface Framework. She describes salmon as “our most important Indigenous food and a cultural and ecological keystone species. Wild salmon is an

important part of the bio-cultural heritage of all of the 27 nations of Indigenous people that inhabit BC. The genetic code of wild salmon has been imprinted on many species in the forests, fields and waterways of BC including the trees, eagles, bears, wolves and people (Morrison, 2015b, p. 3).¹ The WSC engages people of all cultures in public arts and culture based education, wild salmon conservation within the complex system of Indigenous biodiversity and cultural heritage. The WSC engages individuals and community arts organizations, curators, food systems networks, environment and health organizations, social movements and members of the public in arts build workshops and community forums². The forums give voice to small scale Indigenous fishers and highlight the great number of cumulative impacts of situations such as pollution, climate change and resource extraction on the life cycle of wild salmon. The WSC creates space for cross cultural education on the impacts, concerns, situations and risks to Indigenous food sovereignty posed by activities such as: the spread of disease from open-net salmon fish farms and fossil fuel pipelines in salmon spawning and rearing rivers in the Fraser Basin. Other concerns that have been expressed include dams that limit the access of wild salmon to important spawning and migration habitat and the unforeseeable impacts of genetically modified salmon on wild populations. The WSC is a coming together of people in the spirit of celebration and sacredness; an expression of gratitude for an epic journey that is made by wild salmon as they travel hundreds of kilometres to and from the ocean to spawn. The WSC is also an opportunity to acknowledge and honour the ways that Indigenous peoples have lived the reality of food sovereignty and to realize the knowledge, wisdom and values encoded within the longstanding relationship that Indigenous people have had with wild salmon since time immemorial.

I first became involved in the Indigenous food sovereignty movement when I attended a presentation by Dawn in 2009. Listening to her presentation at a youth environmental sustainability conference helped me to see a broader scope of what food sovereignty meant, why it is vital to Indigenous people and how I could shape my work around this idea. After I

¹ Salmon augment other species of fish living in the spawning rivers by providing a food source and nutrients. They contribute up to a quarter of the nitrogen taken up by the surrounding vegetation (Hilderbrand et al., 2004, p. 2). They feed over 130 species of animals, many of whom depend on salmon for the success of their reproduction cycles and provision of sustenance for their offspring (ibid.). There are significant interactions between wildlife and salmon as well that impact the evolution of the salmon species. Bears' and other predators' (including humans') consumption habits impact the way that salmon evolve (ibid.).

² The WSC organizers use the term arts build workshop for all the creative artistic events that occur prior to and during the WSC. I have continued to use this term throughout my thesis to maintain consistent language with the organizers.

completed my undergraduate degree in 2012, I started working as a community planner for rural Indigenous communities at a consulting firm based in Kamloops.³ I had the opportunity to work with many communities in the Secwépemc, Nlaka'pamux and St'at'imc nations, as well as other communities farther north in Treaty 8. During the three and a half years I worked at this firm, I came to understand more about the impacts of colonization, intergenerational trauma and forced removal from tribal hunting, fishing and gathering grounds. Court cases, historic laws that bind modern issues, the impacts of residential schools,⁴ housing shortages and quality issues, drug and alcohol abuse, governance and food sovereignty all became a part of the themes that we dealt with in the various plans and policies we created for Indigenous clients. Although planning can be important for many communities, I was often concerned by the methodologies that replicated colonial structures, ways of knowing and ways of engaging the communities. When I started graduate studies I wanted to explore how artistic inquiry could be a method of engaging people in a way that subverts colonial hegemony.

The idea for the WSC started at the 2014 Wild Salmon Convergence, a broad-based think tank on the future of the salmon, organized by Dawn and Janice Billy who is a Secwépemc language teacher and traditional harvester and has witnessed a rapid decline of wild salmon in the Adams River watershed. The idea was 'spawned' by a Stó:lō Elder/traditional knowledge holder from the Skwah Nation, Eddie Gardner. The context of the Wild Salmon Convergence and the history of Indigenous activism that led to it is described by Dawn here:

“We looked back at the history and how we've mobilized people, the legacy of political activism that has really helped a lot of our Indigenous people come a long way throughout the process of colonization and one of the ways that that was done historically was through a caravan style. Going from community to community to pull people in and to educate about the issues. It

³ Kamloops is a community of 90,000 people situated on unceded Secwépemc land on the confluence of the confluence of Simpcetkwe and Secwépemcetekwe (now known as the North and South Thompson rivers). The rivers divide the municipality from the Tk'emlups te Secwépemc reserve, both physically and metaphorically. Settlement of the area by people of European descent first began in the late 1800s when a trading post was established. Shortly after the railway facilitated the development of logging, fur trading and mining; natural resource extraction that still dominates the economy in Kamloops.

⁴ Residential schools were established in Canada starting in 1879 and were Christian boarding schools for Indigenous students. In 1920 the Indian Act made residential school compulsory for all children of aboriginal descent from ages seven to fifteen and in the 1930s another section was added that imposed fines and jail terms for non-compliant parents (Michel, 2015, p.3). This school system served to debilitate the language and culture of Indigenous people across Canada. The last residential school in Canada closed in 1996.

happened with the Canadian Constitution Express that started here in this community with the late Chief George Manuel who rented a train and led people from all across Canada to go to Ottawa to have aboriginal title and rights entrenched into the Canadian Constitution Section 35.1 back in 1983. They went on to visit the Queen in England...Inspired by that history, we said OK, “let's form the Wild Salmon Caravan” with the intention to build a social movement. We wanted it to grow beyond just a small group of the same people who are often the only voices speaking out on the issues. We want people of all cultures, the Rainbow Nation, to understand the issues and to respond in a similar way that the Rainbow Nation came together to end apartheid in South Africa; it took a whole lot of people from all cultures to come together in a social movement.” (Dawn Morrison, personal communication, December 14, 2017).

Since 2014, Dawn and Eddie have spearheaded the regional planning teams who have demonstrated leadership organizing the WSC. They serve as ambassadors to the multiple Indigenous nations/communities that host the WSC and support teams, individuals and representatives of organizations who offer time, energy and ideas for logistics, food, artists and media. These regional planning teams are responsible for putting in place arts build workshops, ceremonies and programs for feasts, parades and performances including storytelling and music. The WSC is a four to five-day journey that travels to communities. The route of the caravan is determined by the nations/communities who have agreed to work with the Dawn and Eddie. Figure 2 shows the routes of the Wild Salmon Caravan in 2016, 2017, 2018 and 2019.



Figure 2. WSC route maps. September 1, 2019. Google maps. Retrieved from https://drive.google.com/open?id=1E_nBirBmWanaErCVMllbznF_MbxEKpeK&usp=sharing

The Cross Cultural Protocol and Cross Cultural Interface Framework

The WGIFS was initiated in 2006 “out of a recognized need to carry the Indigenous voice in the various meetings, conferences and discussions that have taken place within the food security movement” (Indigenous Food Systems Network, n.d., para 2) as well as the need to increase awareness of the underlying issues, concerns and strategies impacting food security in Indigenous communities. The WGIFS consists of a core of 15-20 members who provide input, direction, time, and energy into the development of Indigenous food

sovereignty related research, activities, or policy proposals. The members of the WGIFS come from Indigenous communities in so-called BC as well as other provinces, countries and continents. Together, the WGIFS comprises a global community of Indigenous food sovereignty activists, researchers, artists, and knowledge holders.

In 2015, the WGIFS became involved in a Community-First: Impacts of Community Engagement (CFICE) project out of Carleton University. In collaboration with the BC Food Systems Network (BCFSN), there was a portion of this community-driven research project that focused on Indigenizing the praxis of the BCFSN. Dawn describes the work with the BCFSN:

Building on the experiences and insights accumulated over the last 10 years of mobilizing Indigenous communities and their food related knowledge systems, the generative conversations brought deeper meaning and understanding to some key points of contention within the interface where sustainable agri-food system advocates meet Indigenous hunting, fishers, farmers and gatherers on a broader ecological, cultural and temporal scale (Morrison and Brynne, 2016, p.3)

Based on the analysis and insights gained in decolonizing food systems discourse through this research initiative with BCFSN, Dawn organized a strategic retreat in 2016 on the topic of strengthening Indigenous food sovereignty in Canada and curated Indigenous programming and participation in the 9th annual Food Secure Canada Resetting the Table Assembly. The focus of the Food Secure Canada Assembly in 2016 was on Indigenous food sovereignty and the key leaders, advocates, researchers and key knowledge holders were brought together. During that time, the *Decolonizing Research and Relationships in Indigenous Food Systems - Cross Cultural Protocols and Best Practices* was developed by Dawn in consultation with the other researchers and knowledge holders at the Food Secure Canada conference, and in consultation with other members of the WGIFS. The Cross Cultural Protocols contain twelve best practices to guide staff and researchers of Food Secure Canada in their work with Indigenous Peoples. These protocols are:

- Acknowledge the traditional territory of original Indigenous inhabitants.
Recognize unceded land and territory, as well as historical treaties
- Clarify your intentions and interests in engaging in cross cultural relationships
- Ask if it's okay to take notes and record interviews and input in writing, video or audio – and ask ahead of time if some participants would prefer to be anonymous
- Avoid universalism and the pan Indian approach – Recognize diversity in

Indigenous cultures and realities

- Keep an open mind in a holistic and all-inclusive approach to hearing and clarifying all viewpoints
- Demonstrate respect and responsibility for oneself, the land and all our relations – We are all one!
- Demonstrate value and respect for the multi-millennial Indigenous ways of knowing and being
- Explain how you are giving back to the people sharing their knowledge and ideas by sharing your time, notes, knowledge, skills etc...
- It is important to find a common language, language that is meaningful and inclusive and allow for adequate time for the high context communication patterns that underlie the oral traditions
- “Deprofessionalize” your approach by spending quality time to listen and share personal stories to connect on a more deep and meaningful and compassionate level
- Promote rather than pathologize healthy dissension – become comfortable with learning edges and paradox
- Demonstrate social responsibility by acknowledging and being sensitive to traumatic history and socio-political divisions in community relationships (Morrison, 2016)

This document provides a guide for understanding how non-Indigenous people can observe protocols of Indigenous Peoples in support of a more culturally responsive approach to building trust and deeper understanding of Indigenous sovereignty.

There is a wealth of resources on Indigenous protocols that are developed by Indigenous communities for the purposes of guiding engagement in the arts, tourism, research, business and many other objectives. In 2014 a forum was held in Syilx territory (Penticton, BC) that brought together Indigenous artists to discuss cultural protocols and the arts (First Peoples’ Cultural Council, 2014). The forum included art exhibition and performance as well as speakers who addressed issues such as navigating protocols as an artist, presenting and sharing work with communities and the public, practices for protecting knowledge, and traditional knowledge and intellectual property. The forum referenced other protocols that have been developed with the intent of guiding cross cultural interactions through the arts in places such as Australia (Australia Council for the Arts, 2012) and other countries.

Although there are many protocols, as the cultural protocols and the arts forum conversations suggest, developing a comparison of Indigenous created cross culture protocols is not the aim of this thesis. Instead, at this early stage of research into allyship and cross cultural interface, I wanted to engage deeply with the protocols developed by the WGIFS. The connection of the WGIFS's Cross Cultural Protocols to the development of the WSC make them significant in terms of the content of the socially engaged art I am studying. I also greatly appreciated their history as being born out of food systems research. They have not been developed specifically with arts in mind, but rather coming from an Indigenous Food Sovereignty lens, they inform artistic work in a manner that places a focus squarely on the intention behind the curation of the WSC: to protect salmon. I find this interface between food sovereignty and artistic and cultural discourse to be rich and generative; each informing the other. In a sense the protocols reflect this meeting of worlds, and in it, the food systems approach creates a strong and supported intention to the work, while the artistic engagement creates an irresistible invitation to the embedded social and environmental justice issues. The protocols answer the question of how to respectfully engage in this interesting interplay.

Dawn has also been articulating the Cross Cultural Interface Framework as another tool to provide structure and terminology to decolonizing relationships. The Cross Cultural Interface Framework establishes the practice of identifying key points of entry, contention and complementarity in the interface between Indigenous food sovereignty and production paradigm agriculture, which has been defined by Eurocentric concepts and thought patterns (Morrison, 2015a; Morrison 2015b).⁵ The Cross Cultural Interface provides “a framework for entering into more meaningful truth and reconciliation between Indigenous hunters, fishers, farmers, gatherers, land and food system networks and policy circles” (D. Morrison, personal communication, December 1st 2016). One of the ways in which I have applied the principle of reciprocity in my work was to assist Dawn in the creation of the graphic that represents the Cross Cultural Interface Framework, pictured here in Figure 3.

⁵ The Cross Cultural Interface Framework was developed by Dawn and applied to a roundtable discussion that took place at the BC Food Systems Network Gathering in 2015, between Dawn and Heather Pritchard. The report can be found here: <http://indigenousfoodsystems.org/content/bc-food-systems-network-working-group-indigenous-food-sovereignty-9th-annual-meeting-report-0>

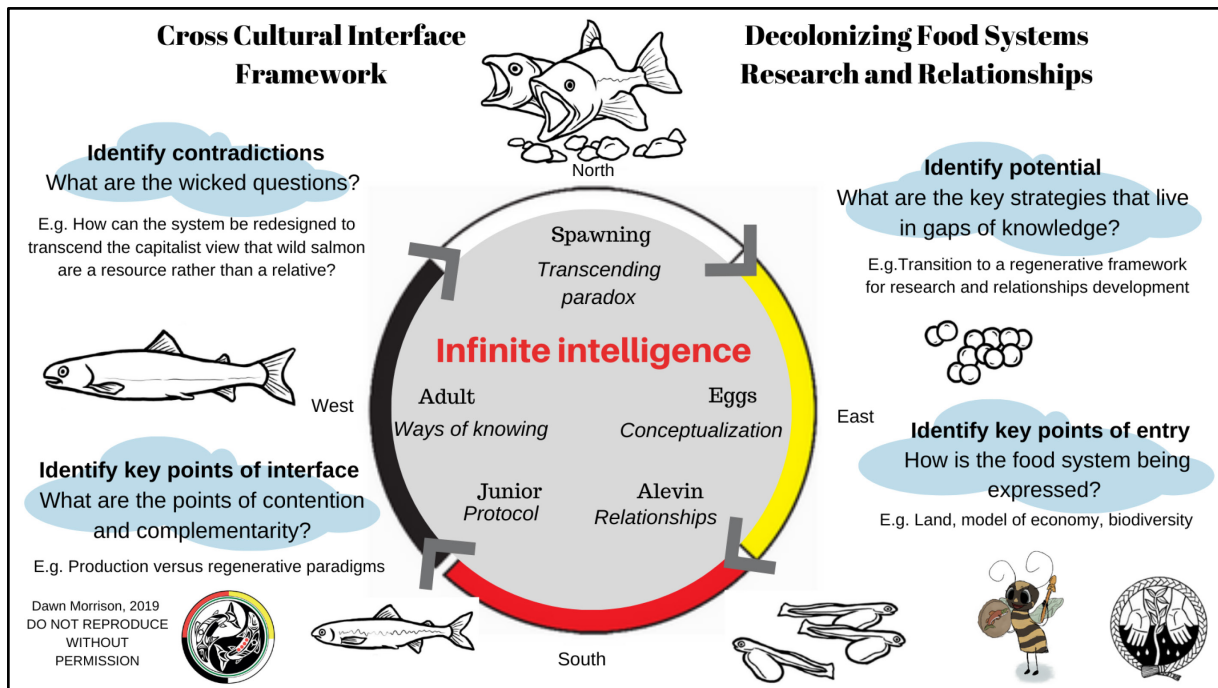


Figure 3. Cross Cultural Interface Framework: Decolonizing Food Systems Research and Relationships

The framework was designed by Dawn as a transformative tool for contemplating and reflecting on the following questions: How is the food system being expressed differently in diverse cultures and realities? What are the points of contention and complementarity that describe the ways that two realities intra-act in the land and food system? What are the wicked questions⁶ that can lead to systems change and serve to transcend conflicts and contradictions? (i.e. What opposing-yet-complementary strategies do we need to pursue simultaneously in order to be successful?). Finally, what are the key strategies that live in the gaps of knowledge? The tool is used in several reports that Dawn authored (Morrison, 2015a; Morrison 2015b). I take up the Cross Cultural Protocol and Interface in this thesis by using the decolonizing research and relationships methodology to analyze my reflections on each of the twelve Cross Cultural Protocols. In the research findings section, I tell a story or relay learning that occurred during the WSC related to each of the twelve protocols and use the

⁶ The notion of wicked questions has been popularized by Liberating Structures methodologies, which is a set of facilitation techniques that aim to increase inclusion and engagement. Wicked questions is one of the structures, that particularly focuses on sparking innovation by diminishing dichotomous thinking. Liberating Structures methodologies, and Dawn use the term “paradox” to describe the articulation of opposing-yet-complementary strategies, that help to transcend barriers to moving forward. I also use the term paradox throughout this thesis, to describe the contradictions that the Cross Cultural Interface Framework exposes.

framework to uncover key points of entry, interface, contradiction and strategy in those critical reflections.

Summary of Thesis

In this thesis, you will find three main sections: the introduction, the research findings and the reflections and analysis section. The introduction contains subsections that cover: how I prepared for this research, the decolonial theoretical framework that scaffolds this work, the methodology, the method and the procedures used. I also include several photos of the WSC and the arts build workshops⁷ in the introduction to aid in describing the visual aspects of the event.

The research findings, informed by *métissage* – an approach to research I further describe below – consist of braided reflections on each of the twelve Cross Cultural Protocols. The three components that comprise the “braid” in the research findings are: my reflections in response to the protocols; the voices of Indigenous scholars, poets and other texts that embody different ways of knowing; and an interface section that contains an analysis and summary of contributions to my research questions. This method of braiding voices, narratives, literature and analysis, based on the *métissage* research method, was an attempt to “deprofessionalize” my approach and inviting the reader to spend “quality time listening on a more deep and meaningful and compassionate level” (Morrison, 2016) as the Cross Cultural Protocol suggests. I also wished to ensure that this thesis included a diversity of voices beyond my own, especially Indigenous voices. A summary of the protocols, other voices woven into the text and the analysis in the interface sections are presented in the table that follows:

	Cross Cultural Protocol	Other voices	Interface
1	Acknowledge the traditional territory of original Indigenous	Laurier Memorial document	In this protocol, I acknowledge Indigenous territory by delving into my roots and responsibilities as a settler here. I contemplate

⁷ Photos help to capture the visual impact of the event, which is something that myself and the other organizers of arts build workshops helped to curate. Keeping a visual archive of the WSC allowed me to document the synergies between the artists and visual projects that came together during the parades and ceremonies. I selected photos for the text that show the ways that the community engaged visually in the event. They help to show the visual impact of community artwork in a way that would not be possible in a text-only document. Most of the photos I took myself during the course of my work with the WSC. The photos that were taken by other people are credited as such.

	inhabitants. Recognize unceded land and territory, as well as historical treaties		the paradox of my lineage which represents both the very beginning of colonial property law in Secwepemcul'ecw <i>and</i> my direct ancestral link to care and common stewardship of salmon.
2	Clarify your intentions and interests in engaging in cross cultural relationships	Ronnie Dean Harris spoken word poetry from WSC video	In this protocol, I explore cross cultural relationship building through my experience on the WSC planning team in the context of ongoing challenges such as fires and community deaths. I reflected on the interface between an Indigenous relational style of organizing and the eurocentric economic and productionist organization of time. In this interface I found a paradox in producing work needed to host the WSC event and building relationships. In the following year, as a result of the learning that occurred in the interface, I found that collaborative art incorporated into the planning team was a strategy to transcend the challenge of building relationships and forwarding the WSC project as a whole.
3	Ask if it's okay to take notes and record interviews and input in writing, video or audio – and ask ahead of time if some participants would prefer to be anonymous	Indigenous authors on research ethics	In this protocol, I reflect on working as a researcher within a western context of consent, accountability to the community and intellectual property. I found there is an epistemological contention in this question, through work with my supervisor to forward questions about ethical research with Indigenous people and intellectual property we were able to surface questions related to decolonizing the institutional notion of authorship.
4	Avoid universalism and the pan Indian approach – Recognize diversity in Indigenous cultures and realities	Chris Bose, Me Again poem	I discuss the hegemonic concept of “Indigenous art” as part of a colonial view of personhood that seeks to assimilate and homogenize. I theorize about and find examples in the arts build workshops during the WSC of how Indigenous art that is framed through an Indigenous lens is a strategy to transcend stereotypical expectations without requiring a move away from cultural traditions.
5	Keep an open mind in a holistic and all inclusive approach to hearing and clarifying all viewpoints	Newspaper headlines on tension between police and Indigenous people	In a critical reflection on the role of the RCMP, I explore how the WSC provides an entry point into reassessing where authority comes from and how socially engaged art can be used as a tool to blur the lines between protest, celebration, ceremony and assertion of rights.

6	Demonstrate respect and responsibility for oneself, the land and all our relations – We are all one!	Quotes from Janice Billy’s dissertation on land-based pedagogy	In this protocol I contemplate how the WSC is both a site of pedagogy and a teaching tool for bridging the gap between an Indigenous worldview of connection and embeddedness in the environment and a non-Indigenous worldview of separateness from nature. I find that creating art related to salmon is a strategy for overcoming the uncertainty about how to act in a way that is beneficial to the environment by creating a greater sense of connection to salmon among participants.
7	Demonstrate value and respect for the multi-millennial Indigenous ways of knowing and being	Secwepemc coyote story	I explore the Secwepemc coyote story in relation to multi-millennial Indigenous ways of knowing and being. I look at the arts-based focus of the WSC as a strategy to influence mainstream and colonial institutions while at the same time invoking Indigenous holographic and Secwepemc epistemologies to access the same type of transformational change that we learn about in the trickster stories.
8	Explain how you are giving back to the people sharing their knowledge and ideas by sharing your time, notes, knowledge, skills etc...	Indigenist principles	In this protocol I relay the story of how Dawn and I engaged in a work trade arrangement where I drafted a document for her as she reviewed my thesis. I discuss how “giving back” by working together, side by side is a strategy for incorporating a relational approach and deeper learning experience than what is normally an isolated writing process.
9	It is important to find a common language, language that is meaningful and inclusive and allow for adequate time for the high context communication patterns that underlie the oral traditions	WSC Secwepemctsin story	I take up this protocol directly through a Secwepemctsin course and explore the high context communication embedded in each word. The rich information contained in each syllable and word brings into sharp relief the cultural genocide that was perpetrated against Indigenous people through residential schools and their erasure of Indigenous languages. One of the strategies for living up to this protocol is to work at multiple levels (for example here, language relearning as well as learning about the underlying systemic considerations) in order to make sure that the subtext of issues such as language restoration is not lost and/or whitewashed.

10	“Deprofessionalize” your approach by spending quality time to listen and share personal stories to connect on a more deep and meaningful and compassionate level	Unpacking white privilege statements	In this protocol I contemplate time and its economic organization by comparing my experience in a western workplace to the process that Dawn proposed to launch our work on the WSC together. I find that processes that contribute to a broader socially engaged art project like traditional ceremonial practices or even repetitive and contemplative activities like felting salmon roe are an important strategy to deprofessionalize meetings and project work, so that personal connections can be made in the process.
11	Promote rather than pathologize healthy dissension – become comfortable with learning edges and paradox	Eddie Gardner on cross cultural relationships	In this protocol I reflected on the discomfort and uncertainty I experienced in a ceremony that I participated in during the WSC. I noted how engagement in socially engaged art of the WSC helped me and other participants to stay with the discomfort of dissension, learning edges and paradoxes long enough to be curious about them and to deepen the pedagogical experiences possible in those moments of discomfort.
12	Demonstrate social responsibility by acknowledging and being sensitive to traumatic history and socio-political divisions in community relationships	Jeff McNeil Seymour on community priorities	In this protocol I reflect on the process of initiating a socially engaged art project with Jeff McNeil Seymour and the strategies that enabled me to better follow this protocol, which included letting go of individualism, building relationships, taking cues from project partners, trusting that the intention to support Indigenous leadership in a project will come to fruition at the right time and recognizing the colonial conditions that are at play in a situation like this, such as notions of individuality and white savior complex.

The reflection and analysis section summarizes the key learnings from the research findings, which include how the Cross Cultural Protocols and Interface Framework help to make visible the often invisible cultural contexts that perpetuate colonialism. I talk about the entry points into the cross cultural interfaces I encounter, as well as the key strategies for transcending the paradoxes in the research findings. I discuss how socially engaged art can create space for healing, as a starting point for pedagogy on decolonization. I also comment on future directions for this research and how the Cross Cultural Interface Framework is being taken up in the community already.

Preparing for the Research

My involvement in the WSC began in 2016, when I helped to prepare for the event which travelled through Kamloops in the spring that year. I was working at the consulting firm and I assisted the planning team by hosting meetings at our office space. The planning team in 2016 was led by Dawn, so I became more familiar with her work and Indigenist research principles that are outlined more fully in Cross Cultural Protocol #8. I also helped to organize an arts build workshop at the Farmers Market in conjunction with Arbour Aboriginal Art Collective (Arbour). In this workshop, Chris Bose, an Nlaka'pamux artist and Emily Dundas Oke, a Metis/Cree art gallery educator, helped people to screen print onto flags lino-cuts of river fish and their Secwèpemc names. The lino cuts had been previously carved by a group of youth working with Tania Willard, a Secwèpemc artist who is affiliated with Arbour. We strung the printed prayer flags up at the site of the WSC celebrations and ceremony. We also provided flags for people to carry in the parade.⁸



Figure 4. The first WSC public arts build workshop. May 2016.

⁸ At the time I was a board director of the Kamloops Food Policy Council (KFPC), an organization that runs programs and policy advocacy efforts with the intent of creating a more just, sustainable and regenerative food system. As part of my role on the Board, I helped to engage our membership and network in the WSC. In 2018, I had transitioned from a Board director to a paid staff member and the KFPC signed a community agreement document to solidify this commitment to decolonizing the food system.

In September 2016, following my first involvement with the WSC, I moved to Montreal and started the Art Education program at Concordia University. While I was in Montreal learning and engaging in art making and theory, I felt drawn to the idea of contributing my energy to the WSC as part of a thesis project. I wanted to complete a thesis steeped in on-the-ground action with the WSC. Through the course of several conversations, Dawn and I explored the possibilities of working together. Once the key themes of this research project were in place, I wrote a letter of intent (Appendix A) to the WGIFS and joined their annual strategic retreat at UBC Farm by skype on April 9, 2017. At this meeting, I had the opportunity to explain the research I had conceptualized with Dawn, how I was planning on contributing to the WSC events and to discuss any suggestions or comments from the group. The group felt it would be beneficial to have my involvement in the WSC planning team, was interested in the research topic and a letter of consent was issued for this project (Appendix B).

Following this step, I began the process of applying for ethics approval at Concordia University, a requirement for research involving human participants. I started by consulting with the Concordia Office of Research and incorporating in my research proposal content from Chapter 9 of the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans, issued by the Canadian Institutes of Health Research, Natural Sciences and Engineering Research Council of Canada and the Social Sciences and Humanities Research Council of Canada (2010). This policy highlights the importance of reciprocity by saying, “First Nations, Inuit and Métis communities have unique histories, cultures and traditions. They also share some core values such as reciprocity – the obligation to give something back in return for gifts received – which they advance as the necessary basis for relationships that can benefit both Aboriginal and research communities” (Canadian Institutes of Health Research, Natural Sciences and Engineering Research Council of Canada and Social Sciences and Humanities Research Council of Canada, 2010, p. 105). It also outlines three core principles that were central to this research: respect for persons principally through free, informed and ongoing consent; concern for welfare by promoting collective rights, interests and responsibilities; and, justice in terms of acknowledging and where possible redressing power imbalances between researchers and participants⁹. On August 31st, 2017, this project

⁹ My ethics application (Summary Protocol Form) included a literature review on conducting research with Indigenous communities, a summary of the co-conceptualization of this research project as an opportunity to test the WGIFS’s Cross Cultural Protocols, a description of the self-reflective research methodology, as well as a

received a Certificate of Ethical Acceptability (Appendix C). It should be noted that during the process of this thesis research, Concordia University developed and launched its Indigenous Directions Action Plan which supports the orientation to reciprocity through governance and community participation, curriculum and pedagogy, the institutional environment and Indigenous research (Concordia University, 2019).

In the initial stages of the research, when Dawn and I were co-conceptualizing the project, my main focus on reciprocity was participating in writing grants that would support the work of the WSC. During this period, I helped with grant applications to:

- Canada Heritage Canada 150 Grant, grant entitled: Welcoming the Wild Salmon Caravan
- First Nation Health Authority, grant entitled: Extending the Outreach of Indigenous Food Sovereignty Knowledge
- Vancouver Foundation, grant entitled: Indigenous Food and Farm School

One of these three grant applications was successful (First Nations Health Authority, Extending the Outreach of Indigenous Food Sovereignty Knowledge) and helped fund the WSC coordination, feasts and art events. One of the other concepts that I contributed to did eventually result in a successful grant (Indigenous Food and Farm School) in 2019. The process of drafting grant applications helped me not only to familiarize myself with the work of the WGIFS, but also to understand what the future looking goals of the organization were and the type of systemic changes that need to happen in order for those goals to come to fruition.

My reciprocal contributions shifted in spring 2017, from supporting grant writing and fundraising, to on-the-ground organizing and coordination of the WSC in Kamloops, described in more detail in Cross Cultural Protocols #2, 5, 11 and 12. Following the WSC event in October, 2017 I continued to support fundraising initiatives through grant writing and I coordinated another arts build workshop in Kamloops for the WSC in 2018.

Theoretical Framework

The overarching theoretical framework for this research is decolonial theory, which is a reimagining of “power, change and knowledge through a multiplicity of epistemologies, ontologies and axiologies” (Sium, Desai & Ritskes, 2012, p. iii). It also requires the

plan for a collaborative research procedure that involved supporting the coordination of the WSC event in Kamloops.

recognition that colonization is merely an interruption of sovereignty (De Costa & Clark, 2016). Education scholars Aman Sium, Chandni Desai and Eric Ritskes (2012) argue that a large part of the work of decolonization is to dismantle the illusion of the permanency of the situation.

Decolonization theory has also been influenced by Georg Wilhelm Friedrich Hegel, a late 18th century philosopher, whose thinking around the master-slave dialectic has informed the idea that full realization of reason and freedom is “inseparable from despotism, slavery and conquest” (Mendoza, 2016, p. 112). David Scott, a Jamaican anthropologist at Columbia University in New York and author of *Conscripts of Modernity: The Tragedy of Colonial Enlightenment*, (2004) references Hegel in saying that colonization is in a dialectic relationship with the notions of liberty, equality and justice. A decolonial theoretical framework postulates that the conditions of cultural invention have been irrevocably altered by the rise of the modern imperial world. Scott (2004) is saying that the solution to colonization has been conceptualized as a romantic gesture of overcoming and vindication and is arguing that we instead think of colonialism in the context of a tragedy that includes an irreversible series of ups and downs. He puts forward the idea that non-Europeans were conscripted to modernity’s project of colonization and rendered agents and objects. Scott (2004) says colonial power has “shaped the conditions of possible action, more specifically shaped the cognitive and institutional conditions” (p. 106) in which colonized people have acted. In other words, modern power transforms the *conditions* in which life as a whole is organized. The framework that Scott is proposing moves away from focusing on questions of how colonized people should play “modernity’s game” and instead looks at how the rules of the game have been changed in favor of the colonizer in fundamental ways. Notions such as property, personhood, individuality, time and its economic organization, the relationship between religious and secular, the nature of government and sources of political authority have conscripted non-Europeans into modernity. It could be said that these notions are what makes up the Cross Cultural Interface and that Dawn’s framework provides a pedagogical platform for coming to an understanding of these colonial forces.

Scott asks us to consider not only the answers to the questions we are asking, but to consider the nature of the question and what that may say about the social change that is being sought. He challenges people to think about whether the questions that are being asked are worth having answers to. Are they aimed at bringing to light the structural oppression of modernity or simply proposing an appeasing way to live within this framework? Tuck and

Yang (2012)¹⁰ further Scott's thinking in their article titled *Decolonization is Not a Metaphor*, by calling into question the use of the word, which often is not aimed at dismantling the underlying systemic oppression of colonization but is instead an attempt to assuage settler guilt. Tuck and Yang remind their readers that decolonization is not a quick or one-size-fits-all process, but rather an ongoing process concerning itself with returning Indigenous lands and ways of living back to their respective cultures. Dawn's series of questions in the interface aligns with this invitation to consider decolonization in its radical (root) sense and to carefully contemplate which questions should be asked as part of a decolonial project. In addition, the questions in the interface framework are cyclical so it aligns with the idea that decolonization is always an unfinished project and that solidarity with Indigenous people is not a given and there is continuous work to be done in building relationships (Scott, 2004; Sium, Desai and Ritskes, 2012; Mendoza, 2016).

Scott (2004) writes about decolonization theory as a narrative of "dramatic confrontation between contingency and freedom, between human will and its conditioning limits" (p. 135). Decolonization leaves the colonized not with a choice between modernity and something else, but rather a choice of something within modernity. People conscripted into this situation have only tragic alternatives. Decolonial theory starts with this recognition that we are at once "authors of our ends and authored by forces and circumstances we have no- or little- control [and that we are both] makers and made, at once active and passive creatures" (Scott, 2004, p. 182). American philosopher and law professor, Martha Nussbaum states that in applying a tragic lens to a situation:

We choose and in being obliged to choose between impossible options we sometimes choose badly. And in doing so we often participate in our own downfall. Yet it is precisely in this fact of our exposure that the poignant beauty of our humanity lies. It is our vulnerability, our fragility in the face of fortune that lifts us from ordinariness to the sublime" (as cited in Scott, 2004, p. 185).

Modernity places boundaries that create suffering and loss and we must try to make choices within its confines to push it back to allow room for decolonization, but these actions come with risk and the potential for failure.

This thesis contains a significant amount of reflection on this notion of "being obliged to choose between impossible options" and sometimes choosing badly. The actions we take

¹⁰ I am grateful to Jeff McNeil Seymour for sharing this article with me.

(and lessons learned from mistakes) in moving forward in this task are rich fodder for discussion, thought and pedagogy. The research findings in this thesis highlight the various ways that I and others who are looking to find a new relationship, sometimes fumble and falter and sometimes succeed. I have noticed that I learn the most both personally, professionally and academically by leaning into these often uncomfortable moments, examining them and coming back to them. For these reasons, I have elected to place an emphasis on critical reflection in this work.

Socially Engaged Art and Public Pedagogy

There has been much discussion about the role of socially engaged art¹¹ in facilitating the opportunities for the pedagogical outcomes. It can be said that the academic thinking in this field began with Suzanne Lacy's (1995) notion of "new genre public art" and Nicolas Bourriard's (2009) notion of relational aesthetics. Socially engaged art has moved the art world beyond a purely visual understanding to encompass a wide range of processes that focus on alternative outcomes such as: procedural spaces and the experience of the participants in the work (Bishop, 2012); dialogue based public art projects (Finkelppearl, 2001); the merger of public art and activism (Thompson, 2015); dialogic art that brings people together in a space for conversation (Kester, 2005); and education through and as socially engaged art (Helguera, 2011). Artists and theorists such as Allan Kaprow, Paul Ramírez Jonas, Shannon Jackson, the WochenKlauser Collective, and Helen and Newton Harrison have brought increasing attention to this kind of work and have valorized a dialogic model of contemporary art making that deals with public engagement in social issues.

Vancouver based artists and writers Gabrielle L'Hirondelle Hill and Sophie McCall (2015) feature Indigenous artists in their book *The Land We Are* who are informed by the "idea that spaces of dissent can be generative and creative" (L'Hirondelle Hill & McCall, 2015, p. 6). This collection grew out of a response to the Truth and Reconciliation Commission in 2010, and aimed to move the conversation beyond what has been criticized as a pacifying discourse to one that refocuses attention on "land, spiritual and epistemological resurgence and ideological struggle" (ibid, p. 2). The authors frame art in this context as a force for "healing, disruption and ideological shift" (ibid, p. 6). One of the artworks featured in this books include David Garneau and Kamloops based artist, Clement Yeh's apology dice, where participants were invited to roll large wooden dice that contain various phrases on each

¹¹ Although there are many terms for it, I use "socially engaged art" throughout.

such as “I am / you are / we are / they are”, “fairly / deeply / very / so / not” and “sorry / tired of this.” This artwork created space for discussion on apology, history and contemporary realities of colonization. Another Indigenous socially engaged artwork that has visited Kamloops is Leah Decter and Jaimie Isaac’s (official denial) trade value in progress where Hudson Bay Company blankets were brought community to community so that people could respond to Stephen Harper’s public denial the history of colonialism in Canada at a G20 conference in 2009 (this was after issuing a formal apology to former students of Indian Residential Schools). The work took place in many community settings across Canada where participants could embroider or bead their responses on the blankets that were then exhibited in numerous art galleries.

These art works suggest a kinship between socially engaged art and Indigenous land-based pedagogy. Indigenous and political science scholars Matthew Wildcat, Mande McDonald, Stephanie Irlbacher-Fox, and Glen Coulthard (2014) assert that “if colonization is fundamentally about dispossessing Indigenous peoples from land, decolonization must involve forms of education that reconnect Indigenous peoples to land and the social relations, knowledges and languages that arise from the land” (p. I). They understand “land” as a “system of reciprocal social relations and ethical practices” (Wildcat, McDonald, Irlbacher-Fox & Coulthard, 2014, p. II) that is very much reflected in the aforementioned Indigenous socially engaged art, and the WSC. The reciprocal social relations that Wildcat, McDonald, Irlbacher-Fox & Coulthard are referring to here, are inherent in socially engaged art and as such, a site of land-based pedagogy and public pedagogy. Building on these ideas, socially engaged art can be defined as an initiative that creates shared understanding by bringing people together through an artistic process to connect and learn in a shared time, place and space, as well as an proposing policy solutions (Kester, 2005), or what theorists may call a “place ethic” (Lippard, 1997). The pedagogical outcomes of socially engaged art can lead to the envisioning of new future potentials (ibid.).

Kester (2004) also sets out several criteria that help socially engaged (or what he calls dialogic) art to have pedagogical influence. First, the focus on dialogue instead of object creates a provisional authority that is shared with participants and draws attention to the universality of the process of discourse rather than understanding. Secondly, the dialogic aesthetic is not presented as a timeless humanistic achievement like traditional aesthetics, but rather as a local consensual knowledge that is only provisionally binding at the level of interaction. Third, Kester asserts that the dialogic aesthetic also includes empathy, and he discusses a feminist model of connected knowing where interlocutors work to identify the

perspective of the other and points of connection between them, rather than presenting an argument or representation of “the self.” Through this model, empathy and solidarity are built between artists, collaborators and the audience. Finally, the dialogic aesthetic aims to create space for separate identities within a community and does not seek to homogenize or erase differences. But how can we tell what is “good” socially engaged art and therefore “good” public pedagogy?

Art critic Claire Bishop (2006, 2012) has several critiques of what she calls participatory art (but recognizes socially engaged art and other terms as overlapping and potentially synonymous). First, she points out that there has been an ethical turn in criticism where an artist’s political standpoints are examined in place of critiquing the art itself. Bishop identifies this trend manifesting through the glorification of rejecting authority as democratic, measures of authenticity being replaced by considerations of aesthetics, the valuing of community settings over galleries, and “real” people being valued over traditional arts communities. Bishop laments the visual and sensory have been replaced by dialogic practices, and she sees this mirroring harmful trends of identity politics. She connects the push for social praxis within the art world with anti-capitalism, Christian guilt, and a misunderstanding of the actual power of aesthetics. Bishop cautions that authorial renunciation on the part of artists and the desire for political correctness unintentionally silence heavy or difficult representations. Kester (2006) refutes these claims on the basis that what Bishop is proposing is biased against politically engaged art, and that her critiques create a false dichotomy instead of a productive continuum of collaborative practice.

Looking at socially engaged art through the lenses of public pedagogy scholars raises questions about evaluation and into the realm of asking, “how is this pedagogical tool best used?” Although it is clear that there are varying opinions on this (in particular conflicting opinions between Bishop and Kester), these scholars are helping to shape the understanding of how the field of art can create a site of pedagogy that is generative, connective, inclusive and impactful.

The relationship-based approach I have taken up in this thesis is tied to Indigenist research principles have allowed the evaluation of the pedagogical outcomes of the WSC to emerge from personal experience, interviews with participants of the WSC, and cross cultural dialogues. So, while acknowledging the academic conversations about socially engaged art and public pedagogy, my intent is to not invest deeply in debating the evaluation of it but rather to describe the value of the pedagogy of the WSC that arose in this research.

Research Questions and Methodology

My intent with my research methodology is to strike the right balance between honouring the necessity of a relationship-based approach to decolonization and ensuring that, as a non-Indigenous person, I am doing introspective work in terms of self-reflection and recognizing the tensions that result from interfaces between an Indigenous worldview and colonial hegemony. I use critical reflection as my research methodology because it has potential for connecting individuals to means of social change, unearthing different ways of knowing and highlighting personal agency to respond to structural issues (Morely, 2008; Morely 2014). My questions for this research are therefore: “What do the Cross Cultural Protocols teach non-Indigenous people about acting as an ally?” and, “How does socially engaged art such as the WSC contribute to public pedagogy regarding decolonization?”.

Social work scholar Christine Morely (2008) suggests that the methodology of critical reflection is a way for people to understand and construct their social worlds and their place within it because – as Scott would agree – the way we think about a problem constructs our options in relation to that problem. Through critical reflection, we can reimagine possibilities for our role and how we can act as agents for change.

It is important to unpack here two notions related to critical reflection to further discuss the purpose of using this type of methodology in the context of this research. The first is critical postmodernism which underpins critical reflection and is a paradigm that situates social problems in historical realities and acknowledges that they are shaped by structural factors over time. This view brings a decidedly political nature to this work because it highlights the oppressive factors that contribute to a social problem (Morely, 2008). Second, constructivism, which influences critical reflection, is the theory that realities are locally produced and self-constructed and that people are actively constructing their world views through public and institutionalized pedagogy. Constructivism is opposite to the belief that people are passive learners or subjects (*ibid.*). Constructivism is an important notion, because it speaks to the belief that non-Indigenous people, such as myself, can be effective at dismantling colonialism by doing work to subvert colonial forces themselves, starting now. If society is an amalgamation of self-constructed realities, then deconstructing harmful learned thought patterns and behaviors, starting with the self, is an act of hope for the future.

As suggested by Morely (2008), I focus my critical reflections on a situation that was troubling, exemplified difficulties or presented ethical challenges. The methodology creates a framework where both the external limiting factors (i.e., structural oppression) and the way

they have been internalized (a personal construction) are acknowledged (ibid.). As individuals are subject to different historical and contemporary structural realities and different internal constructions of these realities, this type of research can be understood as a counter practice to notions of pure objectivity, reliability (repeatability) and validity (one truth only). Part of my objective for undertaking critical reflection as a method, is to reject the pretense of objectivity and use critical reflection as an opportunity for self-study that may be instructive to others.

Method

I used two methods in my research process that reflect, first, a relationship-based approach and, second, space for self-study and reflection. These methods are semi-structured dialogues and writing as a method of inquiry drawing on notions of *métissage* (Richardson 1994, 2000; Richardson & St. Pierre, 2005; Hasbe-Ludt, Chambers & Leggo, 2009). The semi-structured dialogues were an opportunity to engage in a relationship with Indigenous people with whom I worked in the WSC. Our conversations were directly related to social and cultural interfaces, which greatly deepened my critical reflections. I also engaged non-Indigenous participants of the arts workshops in conversation about their work, connection to salmon and thoughts on decolonization to understand how the experience of the WSC impacted their thinking about acting as an ally. From each person I spoke with, I gained insight into the research questions and the Cross Cultural Protocol and used writing as a method of inquiry into these insights. I was influenced by sociologist Laurel Richardson's (1994) notion of writing as a research method and an article written in collaboration with education theorist Elizabeth St. Pierre (2005), which suggests that writing is a method of data collection and analysis in a similar way that interviewing and observations are. Richardson and St. Pierre (2005) share their experience of data points being "always already in my mind and body" (p. 970). They say that "by using writing to think...*thought happened in the writing*" (ibid.) As a lifelong keeper of a journal, I identify with this idea of writing as a method of analysis and thinking. I have always found new clarity comes as I write words on a page; clarity that is not available to me prior to picking up my pen. Particularly because I focus on critical moments of tension that highlight the interfaces between Indigenous and non-Indigenous world views, I have learned a lot using this methodology that allows me to access the familiar clearinghouse of writing down facts, feelings and values to make sense of them.

The practice of writing/journaling has helped me to become more in touch with how

Indigenous and non-Indigenous worldviews are “two expressions of reality entangled as subsystems of a larger whole” (Morrison, 2015b, p. 2). Further to Dawn’s idea of entanglement, I employ education scholars Erika Hasebe-Ludt, Cynthia Chambers and Carl Leggo’s (2009) notion of *métissage* as a method of writing-based inquiry. Literally referring to the act of braiding, *métissage* is a technique to “braid strands of place and space, memory and history, ancestry and (mixed) race, language and literacy, familiar and strange, with strands of tradition, ambiguity, becoming (re)creation and renewal” (Hasebe-Ludt, Chambers & Leggo, 2009, p. 9)¹². It is a “counter narrative to the grand narratives of our times, a site for writing and surviving in the interval between different cultures and languages, particularly in colonial contexts” (ibid.). By braiding together personal journaling with other texts from Indigenous poets and activists, academia and stories, I find the dialogue implicit in the juxtaposition of the texts to be a form of Cross Cultural Interface.

Hasebe-Ludt, Chambers and Leggo (2009), as non-Indigenous Canadian scholars, speak about the “complicated responsibilities that come with professing to be life writers in postcolonial times and in a nation and landscape shaped by and subjected to colonization” (p. 1) and say that “*métissage* enables us to interrogate difference as inherited from colonization, globalization and as sedimented in socio-historical formations such as language, nation, class and race” (p. 35).¹³ Hasebe-Ludt, Chambers and Leggo maintain that it is “a way for educators to see more clearly themselves in relation to their circumstances, past and present and to understand those relationships and their implications deeply” (p. 31). *Métissage* writing helps to uncover not only the curriculum of this public pedagogical event, but also *currere*, the theory behind it. I aim to discover how the WSC is an occasion for understanding the relationship between socio-historical underpinnings like colonization, neoliberalism, systemic oppression and racism through the *métissage* of self-study writing and dialogue with participants of the WSC.

The dialogues that I engaged in included four Indigenous participants of the WSC who

¹² *Métissage* has been criticized in terms of its use referring to a hybridity of Indigenous and colonial cultures in places like the Caribbean where the colonial context is significantly different than Canada. Dwayne Donald, a Papaschase Cree Educator from the University of Alberta offers a view of Indigenous *métissage* that is unique to Canada (as is the approach of Hasebe-Ludt, Chambers and Leggo) but specifically focuses on 1) reconceptualizing Indigenous and non-Indigenous interactions informed by Indigenous values, 2) bringing “place-stories to bear on public policy discussions in educational contexts in appropriate and meaningful ways” (Donald, 2012, p. 542) and 3) inquiring into and interpreting socio-cultural artifacts coming from a place. I understand my work to be aligned with Indigenous *métissage*, however, as a non-Indigenous scholar, I stop short of claiming this work *as* Indigenous *métissage*.

¹³ *Métissage* is a part of curriculum studies, including the curriculum of public pedagogy which I am examining here. It is related to the concept of *currere*, which is a self-reflective method for theorizing curriculum, that has been put forth by education scholars William Pinar and Madeleine Grumet (1976).

agreed to participate in conversation about Cross Cultural Protocol and Interface and ten non-Indigenous participants of the WSC and the arts build workshops who agreed to share their experience and thoughts on salmon, colonization and art. All dialogue participants consented in writing after I explained the purpose of the research and how the information would be used and shared.

The participants of the cross cultural dialogues were Dawn Morrison (we engaged in a dialogue for this research twice), Eddie Gardner, Jeff McNeil Seymour and Chris Bose. Dawn Morrison, whom I introduced above, has been the inspiration for this research and is the Chair of the WGIFS and a world renowned speaker and educator. Eddie Gardner is a life-long activist for Indigenous rights in Canada. He is an Elder and member of Skwah First Nation in Stó: lō territory (southwest of Secwépemc and Nlaka'pamux territory). He has been involved in activism from the very beginning, including as a journalist in Montreal in the early 1970s and one of the founders of the Montreal Friendship Centre. I met Eddie on the Wild Salmon Caravan and had the opportunity to talk to him further in his home in Chilliwack, BC.

Jeff McNeil Seymour is a member of Tk'emlups te Secwépemc and is a social work scholar, teaching at Ryerson University. Jeff is very active in the assertion of Indigenous rights, decolonizing social work practices and ending harmful natural resource extraction projects in Secwépemculecw. I met Jeff several times while we both attended Thompson Rivers University together and we reconnected through the Wild Salmon Caravan planning in 2016 and 2017.

Chris Bose is an Nlaka'pamux artist living in Secwépemculecw in Kamloops. He is a painter, digital media, film and mural artist. He founded Arbour Aboriginal Art Collective and has worked as an artist and exhibited his work across Canada and beyond. I met Chris through my involvement with Arbour.

I also completed semi-structured interviews with ten participants of the arts build workshops (the questions used as a starting point can be found in Appendix D). I recruited these participants by notifying people that I was conducting research on the WSC as a socially engaged art project and that I was looking to talk to people about their experiences.¹⁴ These ten participants were: Miles Buckminster, Cheryl Kabloona, Hunter Vogel, Jyelle Vogel, Monica McGarry, Carole Hebden, Keira McPhee, Patty Klohn, Tracy Klohn and one participant who preferred to remain anonymous. Miles Buckminster was working at the

¹⁴ I conducted the interviews with those who expressed interest either during or following the arts build workshop, depending on the preference of the participant.

Kamloops Art Gallery at the time he participated in the research and was assisting with both the salmon puppet making workshop as well as the salmon colouring activity that was in Riverside Park for World Rivers Day. Cheryl Kabloona is retired and the chair of the local chapter of the BC Sustainable Energy Association. She participated in several of the linocut workshops with Chris Bose. Hunter Vogel is a community member who is involved in several food-related programs. Jyelle Vogel works for the Kamloops Art Gallery on exhibition installations and joined the linocut workshops as a community member and artist. Monica McGarry is a local artist and educator and participated in the Farmer's Market dip net arts build workshop. Carole Hebden is the President of the Kamloops Food Policy Council and participated in art building with a local artist who created a striking salmon costume with her. Keira McPhee is a non-Indigenous member of the WGIFS and has participated in various artistic events leading up to and during the WSC since 2016. Finally, my parents Patty and Tracy Klohn, both artists in their own right, attended the lino cutting workshop as well as the salmon puppet making workshop.¹⁵

I would like to note that throughout this thesis when referring to people I engaged in dialogue with, I use their first name because I have a first-name relationship with all of them and I would like to acknowledge that context in this work.

Procedures

I focused my critical reflections on my participation in the 2017 WSC which included three main components. The first component was the overall coordination of the WSC stop in Kamloops. This aspect of my engagement with the WSC consumed the largest portion of my time and energy and felt the most urgent during the lead up to the event. I helped to organize other volunteers and partners of the WSC to bring together a parade, a feast and performances. The coordination role involved hosting core team communications and meetings, volunteer management, obtaining permits for the parade and use of a City park and managing volunteer cooks to prepare a feast for the 200 participants that we expected.

¹⁵I am thankful for the support of my parents in my learning journey and their willingness to be involved in my research. I am particularly grateful for the opportunity to incorporate their participation into the method that I have used for this thesis because Hasebe-Ludt, Chambers & Leggo (2009) maintain that , “through autobiographical research, writers attend to kin such as family, friends and students, as well as their kinship with the geolandscape of their places/homes, the imaginary of their cultural worlds, the socio-political conditions of their existence, the language which infuses their telling and the institutions (such as family and academy) with which they live their lives” (p. 29). Including the two people who have been undoubtedly most influential in curating my cultural upbringing has been an opportunity to yield deeper reflections and analysis of critical pathways to decolonization within a situated settler context.

The second component of my involvement in the WSC was the coordination of five arts build workshops where people could create something to bring to the parade. I planned three of the arts build workshops in conjunction with Arbour Aboriginal Art Collective, which was holding a drop-in night for aboriginal youth at the Kamloops Art Gallery studio every two weeks. The drop-in sessions took place on September 7, 28 and October 7 2017 from 6-9 pm and were led by Chris Bose. At each session Chris introduced the concept of lino cutting and provided a demonstration and materials for inspiration. We encouraged people to include the Secwépemc or Nlaka'pamux word for the fish or the riparian plant that they were carving. We then printed the lino cuts on thin cotton and attached them to bamboo sticks for people to hold in the parade as seen in Figure 5.



Figure 5. The results of the arts build workshops: flags and puppets celebrating salmon. October 7, 2017 and September 28, 2017.

I organized another arts build workshop on salmon puppet making led by a non-Indigenous local artist and art educator Elizabeth Pattie. This workshop was held on September 28, 2017 also at the Kamloops Art Gallery Studio Space, as shown in Figure 4. Elizabeth walked us through the process of creating a salmon puppet, which involved sewing, hot glue and various painting techniques. We encouraged people to bring these puppets to the caravan and some who knew they wouldn't be able to attend left their puppet with us to bring.

I also helped to organize an arts build workshop at the Farmer's Market on September 30, 2017 with Secwépemc artist and educator, Trudi Nielson. At this booth people created dip-net inspired flags decorated with shiny foil-covered fish. Participants were encouraged to further decorate their fish with felt pens and bring them to the caravan, as seen in Figure 6. The activity was open to all attendees of the Farmer's Market and the majority of participants

were children.



Figure 6. WSC dip net activity at the Farmers' Market. September 30, 2017.

The City of Kamloops organized a World Rivers Day celebration on Sunday September 24, 2017. The Kamloops Art Gallery had planned a salmon-art activity for kids, where salmon paper cut outs were available for colouring and then gluing to sticks, as seen in Figure 7. I joined the Kamloops Art Gallery table and was able to talk to parents about the Wild Salmon Caravan and promote the event through this art activity.



Figure 7. World Rivers Day "salmon on a stick". September 24, 2017.

The third component of my participation in the 2017 WSC was attending the event itself. I met the Caravan in Skwah First Nation and participated in parades, ceremonies and feasts over the course of three days until the end in Chase. Through these experiences, I spoke with fellow participants, shared and learned about cross cultural relationships and kept field notes and journaled moments of critical discomfort or questions for my future reflections.



Figure 8. WSC water ceremony at Skwah First Nation. October 5, 2017.

Research Findings

Hasbe-Ludt, Chambers & Leggo (2009) talk about *métissage* as a weaving together of “warp and weft” (p. 1), a metaphor that spoke to the way I see my critical reflection narratives interacting with other voices. The twelve critical reflections narratives on each Cross Cultural Protocol serve as the “warp”, which is a yarn or string that is held stationary, in tension, on a frame or a loom. I felt that the critical reflections and personal learnings that came out of the WSC, represent tension in the same way a warp would. These critical reflection narratives provided space for me to hold this tension, examine it and make sense out of it. They provided a “frame” for my learning the same way a warp is the frame for a weave. The weft, on the other hand, traverses the warp and is drawn through, over and around it. The weft is what holds the warp together and often defines the aesthetic of the material. The “weft” texts are voices other than my own that bring insight and vigor to the findings and include things like historic documents, Indigenous poetry, stories and Secwépemc voices.

Finally, there is a third component of the research findings that builds on Hasbe-Ludt, Chambers & Leggo’s (2009) metaphor: the interface. In textiles, the interface is a piece of material that is attached to the back of a woven or knit material to provide structure and strength. It is always applied to the side that will be hidden; the side of the fabric that is not outward facing. It is an invisible component, but it is key for making fabric function as it should, particularly in places where it joins with other fabric. In the research findings, my metaphorical interfaces are the reflections on the key points of entry, complementarity and contention that the WGIFS also calls the (cross cultural) interface. It is the portion of this text(ile) that creates utility from the weaving that took place, the invisible layer that allows for strength and shape to occur in connection, at the places that join together. The answers to my research questions “How does socially engaged art such as the WSC contribute to public pedagogy regarding decolonization?” and, “What does the Cross Cultural Protocol teach non-Indigenous people about acting as an ally?” reside in a Cross Cultural Interface, because in a textile and in my research findings, the interface where something comes together or comes apart. The warp is represented in the findings below in regular (roman) font, the weft is represented in italics and the interface is denoted by a subheading at the end of each section.

1 Acknowledge the Traditional Territory of Original Indigenous Inhabitants. Recognize Unceded Land and Territory, as well as Historical Treaties

I acknowledge that where I sit and write this today is part of the traditional territory of the Secwèpemc that stretches just past Xatsùll First Nation (Soda Creek) in the north, to Splats'in First Nations (Spallumcheen) in the south, to Ts'kw'aylaxw First Nation (Pavilion) in the west, to Shuswap Band in the east. Secwèpemc means “‘the spread-out people,’ consisting of the nominal prefix or noun-maker particle *s*, followed by the root *cwep* for ‘to be spread out’ and the lexical suffix *-emc* for ‘people of’ an area or place” (Ignace and Ignace, 2018, p. 16). The Secwèpemc culture which has existed here for some 10,000 years, “included a seasonal round of resource harvesting based on hunting of small game and ungulates (deer, caribou, elk, mountain goat and sheep), intensive fishing for salmon and a large variety of lake and river fish, root harvesting and the use of a large variety of berries, greens, seeds, mushrooms, lichen, cambium and other plants at varying elevations within a known landscape and within a predictable but at times shifting seasonal round” (Ignace and Ignace, 2018, p. 17).

Alexander Mackenzie was the first European to encounter the Secwèpemc in 1793, which is relatively late compared to other Indigenous communities further east (Ignace and Ignace, 2018). Several more waves of Europeans entered Secwèpemc territory in the early 1800s, until the gold rush in the 1850s and the establishment of the colony of British Columbia (ibid). These events precipitated the smallpox epidemic of 1862-1863 that killed two-thirds of the Secwèpemc population (ibid.). After this devastation, land ordinances in 1866-1870 and onward disallowed Indigenous people to own fee-simple title to lands they have occupied for thousands of years and granted the land to settlers. After “reducing, rescinding and denying reserves initially set out in the early 1860s, British Columbia joined Confederation, which established small reserves comprising 1 percent of Secwèpemc Territory” (Ignace and Ignace, 2018, p. 19).¹⁶

The “weft” in this protocol is the *Wilfrid Laurier Memorial*. A document that has become “an important foundational document that address the Interior Chief’s grievances and

¹⁶ There are still no treaties between Canada and the Secwèpemc. The majority of British Columbia, including Secwèpemcul’ecw, is not under historic treaty. However, there has been a modern (post 1992) pre-treaty under negotiation called the Northern Secwèpemc te Qelmuw (NStQ) Agreement-in-Principle. I would like to acknowledge the tremendous efforts of those who worked to come to this place in the process and I would also like to acknowledge the Northern Secwèpemc who disagreed with the approach in the agreement-in-principle and still lack an agreement with the government that they feel is adequate.

offers a solution of Aboriginal title and rights” (Ignace and Ignace, 2018, p. 467). Spoken by Chief John Tetlenitsa (Nlaka’pamux), Chief John Chilahitsa (Syilx) and Chief Petit Louis (Secwépemc) to Prime Minister Wilfrid Laurier, it is a document that has greatly influenced my thinking about decolonization. It is a site of pedagogy for me each time it I read it.¹⁷

When I started writing about this protocol around the time of the 2017 Wild Salmon Caravan, I began to think more carefully about how my own family had entered the Secwépemc territory for the first time in 1907, just three years before the presentation of this document in 1910¹⁸.

When they first came amongst us there were only Indians here...The country of each tribe was just the same as a very large farm or ranch (belonging to all the people of the tribe) from which they gathered their food and clothing and so on, fish which they got in plenty for food, grass and vegetation on which their horses grazed and the game lived. All the necessaries of life were obtained in abundance from the lands of each tribe and all the people had equal rights of access to everything they required. You will see the ranch of each tribe was the same as its life and without it the people could not have lived.

My great-great-grandfather Robert Scott Davidson (June 25, 1860- June 18, 1940), came to this area in 1907 from Scotland and acquired 160 acres of land south of present day Kamloops as part of the settlement scheme (Heritage Committee, 1984). Marney Jarman Bethell, a local historian, descendant of Robert Scott Davidson and author of *Homesteading in Knutsford at the Davidson Ranch 1908* writes:

The Canadian Government, under the Dominion Homestead Regulation, offered “free land” to anyone. This was 160 acres... Homesteaders had to build a habitable house within 6 months. They had 5 years to build a barn for animals, to fence and to break 30 acres and plant 20 acres of fields. There was a \$10.00 registration fee but the land would then be theirs. This was known as preempting land” (Bethell, 2019, p. 2).

¹⁷ Although Laurier left with the memorial in hand and intended to follow up on it, he lost the next election to Conservative opponent Robert Borden and it never moved forward (Shuswap Nation Tribal Council, 2010)

¹⁸ I first heard about the Laurier Memorial document from Emma Feltes, an anthropology scholar who I met in 2007. She stayed with me several times while conducting her Master’s research on the Laurier Memorial Document (Feltes, 2011) visiting Kamloops periodically. On Emma’s suggestion, I read the Laurier Memorial document and never forgot it. I have returned to the document over and over in my consulting, food security and academic career.

Soon they saw the country was good and some made up their mind to settle it. They took up pieces of land here and there. They told us they wanted only the use of these pieces of land for a few years and then would hand them back to us in an improved condition; meanwhile they would give us some of the products they raised for the loan of our land.

At the same time that Robert Scott Davidson was “preempting” (Bethell, 2019, p.2) his land, a Secwépemc family would have only been entitled to 20 acres. The BC Union of Indian Chiefs chronicle this policy:

“[In]1875 the Dominion government passes an order in council recommending that the BC government allot 80 acres of land to every Indian family of five persons. BC refuses, asserting that not more than 20 acres of land are required for each Indian family. A revised BC Land Act is passed, setting the 20-acre Indian reserve formula while providing 160-acre land grants for individual settlers free of charge.” (Union of BC Indian Chiefs, 2005, p. 19)

Although the 160 acre parcel of land that was allocated to my ancestor in 1909 is no longer in my family, there is no doubt that I benefit today from this through the intergenerational transfer of wealth that started with this property.

Some of our Chiefs said, "These people wish to be partners with us in our country. We must, therefore, be the same as brothers to them and live as one family. We will share equally in everything-half and half-in land, water and timber and so on. What is ours will be theirs and what is theirs will be ours. We will help each other to be great and good."

Robert Scott Davidson lived in Kamloops for about a year before he sent for his wife and their children in 1908. The family lived in a canvas tent for part of their first year while they built a house (Bethell, 2019, p.1). They had a team of draft horses that plowed land to make room for grain crops. They practiced “dry land farming” where only rainwater was used for their crops and often ran into drought and unfavorable weather conditions and pests like grasshoppers (Bethell, 2019, p. 29). They hand tied “stooks” of grain to dry in the fields and then brought into the barn area where they made huge stacks of grain until the mobile thresher came by (Bethell, 2019, p. 35).

What have we received for our good faith, friendliness and patience? Gradually as the whites of this country became more and more powerful and we less and less powerful, they little by little changed their policy towards us and commenced to put restrictions on us.

The Davidsons took loads of wheat sacks into Kamloops to sell; the money was usually used for purchasing more farm equipment (Bethell, 2019, p. 39). Overtime they upgraded the Davidson family home to a larger size and more modern design, as well as their barn (ibid.). Hay racks, tractors and motorized vehicles reduced the amount of manual labour that was required to harvest hay and grain from the land. Robert Scott Davidson lived to be 80 years old and died in the Royal Inland Hospital in Kamloops in 1940 (Kamloops Sentinel, June 20th 1940). Today, only the root cellar still exists from the original homestead.

Their governments have taken every advantage of our friendliness, weakness and ignorance to impose on us in every way. They treat us as subjects without any agreement to that effect and force their laws on us without our consent and irrespective of whether they are good for us or not.

Robert Scott Davidson's daughter, Bessie (Elizabeth) Davidson (October 28, 1890-April 13, 1952) is my great grandmother. In 1905 my great grandfather, Frank Clark (April 26, 1886-November 4, 1951) arrived here from England as an immigrant. We believe that Frank and Bessie met while Frank was helping Robert Scott Davidson with some carpenter work on his homestead. They married on December 26, 1911 and had three children, including my Nana, Elaine Clark (August 17, 1923-February 1, 2011).

They knocked down (the same as) the posts of all the Indian tribes. They say there are no lines except what they make. They took possession of all the Indian country and claimed it as their own. Just the same as taking the "house" or "ranch" and, therefore, the life of every Indian tribe into their possession.

After their wedding in 1911, Frank and Bessie lived downtown in Kamloops, just a few blocks from the house I now own and had their children there. The house still exists, now a somewhat degraded rental and I often pass it and think of them and my grandmother's babyhood within that building. After their children were born, they purchased land on the North Shore of Kamloops that was part of a large settlement operation called BC Fruitlands.

They have never consulted us in any of these matters, nor made any agreement, "nor" signed "any" papers with us. They have stolen our lands and everything on them and continue to use the same for their own purposes. They treat us as less than children and allow us no say in anything.

Starting in 1903, BC Fruitlands had bought up large amounts of land to the north and west of Kamloops, installed irrigation systems and then resold parcels of it for settlers to farm and grow fruit. By the 1920s, BC Fruitlands had acquired a total of 22,000 acres (Duckworth, 1989, pp. S4, pp. S23), all of which was eventually sold to settlers, including my great-grandparents.

They say the Indians know nothing and own nothing, yet their power and wealth has come from our belongings. The queen's law which we believe guaranteed us our rights, the British Columbia government has trampled underfoot. This is how our guests have treated us-the brothers we received hospitably in our house.

The Clarks bought their BC Fruitlands parcel of about 8 acres in 1928 and established an apple orchard and an apiary (Village of North Kamloops, 1945). Frank Clark was the president of the BC Honey Producers Association in the 1930s (Kamloops Sentinel, Dec 4, 1931), as well as the Kamloops and District Garden Club in the late 1940s (Matthews, May 2, 1951, pp. 8).

Frank served in WWI where he was severely wounded in France, and then he went on to also serve in WWII. One of Frank and Bessie's sons, Robert, also served in WWII and was killed in Italy. In 1946 North Kamloops was incorporated as a Village and in 1948 Frank Clark was elected as a Village Commissioner. He represented the Village of North Kamloops for a number of terms and did well at the polls. He oversaw the Village as a politician at a time when BC Fruitlands experienced financial difficulties and the utility corporation was taken over by the BC Water Rights Branch (Owens, 2016). He served in this role for a short time, until his death on November 4, 1951. He died after having a heart attack while hunting deer in Beresford, near the homestead of Robert Scott Davidson.

After a time when they saw that our patience might get exhausted and that we might cause trouble if we thought all the land was to be occupied by whites, they set aside many small

reservations for us here and there over the country. This was their proposal not ours. We never accepted these reservations as settlement for anything nor did we sign any papers or make any treaties about the same.

Bessie died unexpectedly on April 15, 1952 of heart failure. Elaine, my grandmother, was born either in the downtown house that her parents lived in after they were married, or in the hospital in Kamloops. She largely grew up on the apple orchard on the North Shore. The orchard was directly across the river from Tk'emlups reserve which was created in 1862 (Tk'emlupste Secwépemc, 2018). She used to say that sometimes when she was growing up, they would row a boat across the river in the summer and she would play with the children on the reserve.

In many places we are not allowed to camp, travel, gather roots or to obtain wood and water as before. Our people are fined and imprisoned for breaking the game and fish laws and using the same game and fish which we were told would always be ours for food. Gradually we are becoming regarded as trespassers over a large portion of this our country.

She went to nursing school as a young adult and met and quickly married my grandfather Harold, who lived in McBride, BC, a small town in the Rocky Mountains. She stayed in McBride with him and had four children. Tracy, my father was born in 1959 in McBride. My parents met while young adults both working on the railway. They lived in several places around the province together until, due to the railway job placement my Dad received, they moved to Kamloops. I was born here, in the hospital where my grandmother Elaine did her nurse's training.

Our old people say, "How are we to live. If the government takes our food from us they must give us other food in its place." Conditions of living have been thrust on us which we did not expect and which we consider in great measure unnecessary and injurious.

Although our family has had interludes of time away from Kamloops, many of us have spent and still spend the majority of our lives on this land: my great-great grandparents (Robert Scott Davidson and his wife), great grandparents, (Frank Clark and Elizabeth Clark) grandparents (Elaine Klohn, Harold Klohn), parents (Patty Klohn, Tracy Klohn), myself and now my two nephews. Since 1907 six generations of my family have settled in

Secwèpemculecw.

We have no grudge against the white race as a whole nor against the settlers, but we want to have an equal chance with them of making a living. We welcome them to this country. It is not in most cases their fault.

Looking back to those early days of my family's presence here and the words of the Laurier Memorial, it seems they could have been written today. Anthropologist Emma Feltes (2011), writes that "the rupture of the Laurier Memorial's vision — Canada's denial of a relationship with Indigenous Nations rooted in reciprocal obligation and recognition, its failure to judicially manifest and move forward from those concepts — is what keeps it so disturbingly valid" (p.30). I wondered how those relatives of mine understood justice and the land that they settled on?

They have taken up and improved and paid for their lands in good faith. It is their government which is to blame by heaping injustice on us. But it is also their duty to see their government does right by us and gives us a square deal.

I recently started researching the town of Peebles, Scotland as part of an assignment in a workshop focused on ancestral skills and I ran across a picture of the town crest, which contains three salmon. Peebles is on the River Tweed which is a major salmon spawning and migration route. The motto of Peebles, inscribed in Latin on the crest is "growth by swimming against the current" (Peebles: The Royal Burgh, n.d.). The crest has two salmon facing one direction and one facing the other way to symbolize that each returning salmon will create more abundance. In seeing this crest and learning about the land-based traditions of Scotland, I realized my ancestors were salmon people too.

In 1908 when Robert Scott Davidson arrived, there were abundant salmon runs. Maybe it reminded him of home? Likely, he would have shared my concern about the salmon. Peebles and other communities along the Tweed River are also facing collapsing salmon runs. He likely would be also asking how we can take responsibility for the current situation that we collectively find ourselves in. It has been affirming and helpful to find this ancestral connection to salmon and has strengthened my understanding of both my roots and responsibilities for salmon and this land.

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as an ally? The protocol tells us to “acknowledge the traditional territory of original Indigenous inhabitants and recognize unceded land and territory, as well as historical treaties.” My entry point to thinking about this was around the notion of property and how the arrival of settlers who preempted “property” has changed the conditions under which life was organized for Indigenous people. As I reflected through this protocol, I have a much deeper sense of the ways that my family history is representative of the interface between Eurocentric notions of property and Indigenous ways of interacting with the land that honour a collective stewardship of gifts like salmon that come from the land. There is a paradox in knowing that my lineage represents both the very beginning of a colonial property law regime on the 160-acre parcel of land in Secwepemul’ecw *and* my direct ancestral link to care and stewardship of salmon. I carry both of these contradictory thoughts in acknowledging Indigenous traditional territory. Knowing that my ancestors were connected with culture, crafts and a food system that was woven into the salmon cycles that are present in Peebles helped me to reframe the dichotomy of collectivity versus ownership into a shared concern for salmon.

How does socially engaged art contribute to public pedagogy regarding decolonization? In the case of the WSC, the core values of the event “are rooted in principles of collaboration, ancestral memories and intrinsic connection to lands and waterways” (Wild Salmon Caravan, n.d.) where participants witness the implicit and explicit assertion of the relationship between colonial Canada and Indigenous sovereignty. The nature of the WSC as a socially engaged art project meant that it included marching on unceded territory, highlighting speakers and musicians who conveyed how land was dispossessed from Indigenous people and reviving ceremonies and practices that were once banned by the government. The way the event travels through different Indigenous territories, Stó: lō, Nlaka’pamux and Secwépemc, highlighting the different customs and traditions along the way, gives a sense of place that is in sharp relief. Each community hosts meals, ceremonies, songs and storytelling. Travelling over the course of several days with a group from nation to nation is a rare opportunity to experience the diversity of Indigenous cultures in close proximity to each other. It led me to consider what my connection is with the place that has sustained my family for generations and what my connection is with salmon.

2 Clarify your Intentions and Interests in Engaging in Cross Cultural Relationships

My intention in engaging in cross cultural relationships started originally from a place of concern for the environment. Initiated into climate change research and theory in my undergraduate degree starting in 2007, I grew increasingly concerned about economic systems that are based on unlimited growth, production models with significant externalized harm and unending pollution and emissions. As I started my career, I learned more about the history of injustice and oppression that occurred as a result of colonization. It seemed to me these things were related, the colonization of people and the colonization of the natural systems we depend on for life. I harbour a fierce hope that as we decolonize and heal our relationships, Indigenous leadership, decision making and wisdom will prevail and that this will galvanize a human-nature relationship that will allow the land to heal too.

The poetry in this section is by Ronnie Dean Harris, a Stó:lō artist who provided a spoken word recording that was included in the video *Wild Salmon Caravan 2017: Honouring our Matriarchs* (Wild Salmon Caravan, 2018). His words, brought into the video of the WSC as the acknowledgement of the planning team's role, speak to the detrimental impact of reckless natural resource development that has left traditional Indigenous food systems and ecosystems depleted, reduced and dying.

The river cries out

Underwater screams and gasps as she grasps for a clean breath

But gets dirty gulps of mercury pulp and arsenic slime which begins to make her think "death"

The planning of the 2017 WSC happened during the most intense fire season ever recorded in BC. A report from British Columbia's provincial government summarizes the fire season:

When the wildfire season erupted in early July (101 fires started alone on 7 July with another 80 fires started on 8 July), the Province declared a Provincial State of Emergency on 7 July ...The Elephant Hill fire was one of the most devastating fires on provincial record, eventually growing to more than 192,000 hectares in size. This inferno destroyed 45 homes in Boston Flats, another 45 homes in Loon Lake and 33 in the Pressy Lake area. The fire eventually burned north across the Thompson-Nicola Region to the Cariboo affecting many communities including Ashcroft, Cache Creek and Clinton... many First Nations

communities throughout the central interior were affected by the massive scale of the fires. 23 First Nation communities were directly impacted by wildfires with as many as 1,800 Indigenous persons forced to evacuate to other parts of the province. Significant damage and loss occurred to community infrastructure and First Nations traditional territories. (Province of British Columbia, 2018, p 9-10).

The Salmon People still unaware

Swim forward into these clouded waters

Their fate now sealed by the shrouded borders,

Of businesses allow to be proud of the slaughter of innocence

Overall, “approximately 1,212,000 hectares were burned, 502 structures were impacted including 229 homes and 65,000 people were evacuated” (Province of British Columbia, 2018, p. 12). This level of natural disaster threw BC’s interior into a temporary chaos. Rural areas were evacuated and urban areas became a crowded refuge. People tried not to complain about the smoke, knowing that many neighbours outside our communities were at risk of losing their houses, farms or businesses, but the effect of the dense particles in the air was inescapable. The smoke was often so thick that bits of ash would fall from the sky. We couldn’t breathe easily, our heads throbbed and we felt sick in our guts. The sun was a continual blood red orb in the sky.

In innocence we are all responsible for this type of damage

We only protest issues our hearts and minds can functionally manage

We are conditioned to ignore and live life in comfort and distracted

People stayed inside to try to seek out better air quality, which made them feel penned up and restless. Some were lucky enough to be able to travel and would call to other parts of the province on social media, hoping for a report of clear skies somewhere. The smoke travelled across BC, across the ocean and prairies and far into the United States. Smoke forecasts became a predictive science. The weather app on my phone reported “smoke” instead of rain or clouds or sun. A new wispy weather icon was all we saw for weeks.

While the vascular system of the planet earth gets mangled and extracted

And how you reacted to that violence is a cultural marker of our development

The fires caused numerous rural Indigenous communities to evacuate to Kamloops. The large swath of land normally used for the Tk'emlups pow wow was opened up for thousands of people to camp. Many Elders needed support. A tremendous effort was required to marshal volunteers, food, additional clothing and bedding. Dogs, cats and other pets also needed emergency shelter. A new organization sprung up in the parking lot of the local hockey arena, jammed with big tents and crates for evacuee animals. We kept hoping that the fires would be contained, but they went on for weeks and weeks. It became apparent at a certain point that cold autumn weather would be the only end to the fires and smoke.

*Compassion shows the real evolutionary progress where our egos become irrelevant
An anthropocentric pat on the back and a slow clap for these creatures in
control*

Old white men shake it off as their stocks plummet into a dank financial hole

Our planning team met regularly, once a week, during the smokiest part of the summer. I sent out email updates, agendas and notes to a dwindling number of attendees. Eventually, only I and two other colleagues came to meetings, looking at each other and wondering how the three of us would plan a parade, feast, performances, arts build workshops and accommodation for the participants. We had significant Indigenous representation in the first meeting and then slowly, it faded away. Our Indigenous partners were taken up by emergency.

*That people near the banks of the river
We walk around dazed with our eyes glazed
Realizing that the phase
That was spoke of in phrase
Of the darkest coming days
Has begun its grand entry*

We knew the fires would be over by the time the Caravan came and that we would need to have everything ready by that time and it seemed the thick smoke was obscuring our

ability to put everything in place. I felt that my intent of building cross cultural relationships through the Caravan was lost, in a moment, faced with fire and climate change, when the world needed to learn from Indigenous communities the most.

Downy vulture feathers begin to fall from the blueness of the sky

The animals stand in a fervent reverence as they witness the swimmers die

Jeff McNeil Seymour, described on page 31, had engaged early in the WSC planning process and his youthful, charismatic energy was greatly appreciated by all the team members. Jeff is very active in his community and when the fires tore through our region and the evacuation orders were given, he was swept up by crisis in the community, helping to organize camping and outreach to numerous individuals and Elder in Secwépemculecw and beyond. Despite the hardships he was facing, he offered to emcee the Kamloops parade and WSC event and did it with incredible fun and humour. Jeff also had many deaths and funerals in the twelve months prior to the WSC, including his brother's, which happened during the Caravan planning process.

A family of bears begins to sing a healing song

Their eyes soaked from the contamination

Crying to the skies

Asking them why must we suffer through this damnation?

He invited us to his brother's wake and I went to it, surprised at the large bonfire in the yard, bustling full of people and kids running around. There were hundreds of people, in the middle of such smoke and grief. Perhaps because of witnessing this loss, we tried to give space. After the Caravan, when the dust (and ash) finally settled, Jeff and I had the chance to connect and talk about his experiences. Jeff spoke to where he felt there had been room to create a stronger cross cultural relationship. He said, "Because of my aunt and my parents separating and my brother passing away in August and my uncle before that and then my cousin in April, right before the show, I think there could have been space for, particularly you and the others around me [to check in]. Nobody checked in to see how I was. Or to... reflect back to me what they were seeing. (J. McNeil Seymour, personal communication, December 8, 2017).

And the creators?

They don't answer at first

They sit in silent thought

Feeling chaos and grief from the Indigenous community thrown into emergency by fires and death, we pulled back from continuing to involve him in the planning. However, what was needed at that moment was stepping into the grief and inviting space for sharing and compassion, to build a relationship through a difficult time. Jeff shared this wisdom with me and said, “even for myself, as a person with Tk’emlups ancestry, when I moved back to Kamloops... I was very aware that I was under observation by my own community members for how humble I was and how I contribute to the community.” (J. McNeil Seymour, personal communication, December 8, 2018).

Grandpa just nods with his lips pursued and a light of recognition while grandma focuses her eyes on this one single spot

She wrings her hands as she feels the ache of every toxin spilled into our rivers and lakes

Her body begins to shake

I wonder back at the space for sharing and learning that our arts build workshops created and imagined ways that this could be used for building those connections and reflections. One of the original intents of the WSC, was that people would work together all year long to create traditional clothing, art or drums to bring to the Caravan. I wondered about the potential of thinking of the planning team as a dialogic art project in and of itself? I imagined a space that could open up the kind of conversation and sharing that would allow us in our cross-cultural relationships to understand more deeply how we could support one another.

You can feel her warmth radiate as her tears begin to break

Grandpa stands and embraces her with a quiet hand on her shoulder

The following year I joined the planning team that formed to prepare for the 2018 celebrations, which were held in Chase, BC. I and another non-Indigenous artist, Sonya Rokosh, instigated a salmon-roe felting practice at the meetings we attended. We brought roving and needles and as planned and talked, people’s hands were kept busy creating

hundreds of little red and orange salmon roe. Close to the date of the Chase parade, we invited Chief Dr. Ron Ignace, of Skeetchestn, to tell the story of the trout children at the network meeting of the Kamloops Food Policy Council. We felt more salmon roe in this larger group as we listened to the telling of the story in English and Secwépemcstín. We also invited participants to create salmon roe necklaces and decorate headbands for the parade. I noticed an increased energy and excitement around the meeting that included an art activity and I feel that it brings a more restorative space. Our planning team meeting became a much needed and hard to find creation time rather than just a logistics discussion.

He begins to rub her back as we witness her instantly become 28 years older

She begins to sing a song that predates all things under the sun

It comes from when we used to live in darkness

When everything was one

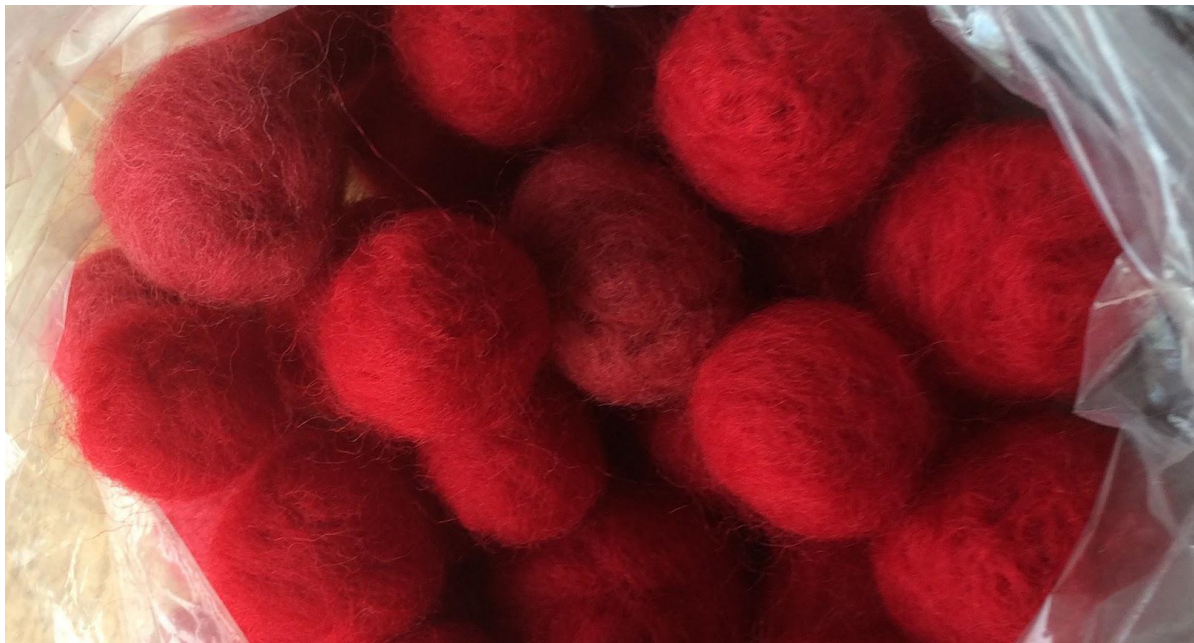


Figure 9. Salmon roe felting completed at the planning meetings and art/story workshop prior to 2018 WSC. September 10, 2019

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as an ally? The protocol invites us to clarify “intentions and interests in engaging in cross cultural relationships.” The entry point into my reflection on this protocol is around time and

its economic organization. My western notion of what a planning team does was very much based on a production paradigm. My original assumption was that the team was there to produce an event. I didn't look at the planning team as a site of community building and public pedagogy in and of itself until I had the conversation with Jeff about how he would have benefitted from me reaching out more, as a friend throughout the planning process. In the 2017 WSC planning process, I felt there was very much a paradox between focusing on the event planning work while still having time to build relationships and community. After the event, my thinking shifted from considering public workshops as the primary venue for social engaged art to considering the planning processes and the possibilities for creative engagement of the team as another site of socially engaged art. The wisdom regarding centering relationships that Jeff was generous to share with me contributed to the approach we took, incorporating arts into the planning team process.

How does socially engaged art contribute to public pedagogy regarding decolonization? In this context of using art as a tool for internal team relationship building, I found that there was useful literature on the mechanisms that allow this to happen. Art therapist Dorothy Warner (2011) writes about the potential for art-based rituals to create important communities of healing. She says that this is possible when the ritual process begins with “an awareness within the individual that allows the self to integrate that which is outside his or her own experience, that which he or she seeks to understand.” (Warner, 2011, p. 16). She also says “the use of ritual, sensitive to the occasion and the needs of those involved, can be a very positive mechanism for retaining a sense of belonging and identity with the community” (p. 17). Art education scholar Grant Kester (2004) looks at the possibilities for art to be a process, where the focus is on dialogue instead of objects. He posits that this type of art creates a provisional authority that is shared with participants. These projects present an opportunity for local consensual knowledge that builds empathy and solidarity without homogenizing or erasing differences (Kester, 2004). Although these academics are not speaking to decolonization or cross cultural relationships, both Indigenous and non-Indigenous participants of the WSC talk about art in this context of relationships. Dawn says that the intention of an art-focused event was to bring people together using creative energy that can “transform the darkness around all the issues.” (D. Morrison, personal communication, December 14, 2017). Dawn's mother Bernice Heather wrote on the WSC website “it is art, it is caring for and protecting wild salmon and waters in keeping in living in harmony with nature, it is the Rainbow Tribe working together with First Nations, it is renewing our kinship ties all along the way” (Heather, 2018, para 1). Five arts build

workshop attendees (the anonymous participant, Hunter, Jyelle, Patty and Tracy) noted that the cross cultural connection was an important part of their creative experience. They spoke about their appreciation of hearing stories, learning history and language in the workshops. Returning to the weaving metaphor, just as textile interface would, art did in some ways create invisible ties that give strength and shape to the (social) fabric that weaves us together.

3 Ask if it's Okay to Take Notes and Record Interviews and Input in Writing, Video or Audio – and Ask Ahead of Time if Some Participants Would Prefer to be Anonymous

This protocol speaks to the necessary transparency in research that is intentionally cross-cultural. There are important layers of pedagogy embedded in the protocol. The first is helpful practical advice for ethical research with Indigenous participants to “ask if it’s okay to take notes and record interviews and input in writing, video or audio – and ask ahead of time if some participants would prefer to be anonymous.” I also feel there is a deeper reflection on the power dynamics of researchers and a call for an increased self-awareness when engaging in this research. There were several main themes that came out of my reading about research ethics with Indigenous people that I have included in the “weft” for the text below as I describe how I did and did not enact each of the considerations.

Consistently seek consent (Piquemal, 2006)

I sought the consent of the participants of the research, prior to engaging with them in dialogue as well as through soliciting feedback on the final thesis. I asked each time if it was okay to take notes and audio record the dialogues and I let everyone who I spoke with know they could remain anonymous. Nathalie Piquemal, an education and anthropologist scholar based at the University of Manitoba, has recommendations for consent that include:

negotiating responsibilities prior to seeking free and informed consent in ways that are inclusive of Aboriginal culture and values and patterns; obtaining free, informed consent from the relevant authorities (the individual and the collective); recurrent confirmation to ensure that consent is ongoing; returning the knowledge to the community to ensure that Aboriginal participants are the primary beneficiaries of the study. (2006, p. 117)

I did these things through consultation with Dawn and the WGIFS related to the reciprocity of the research, seeking consent prior to the cross cultural dialogues and turning my notes, pictures and recordings over to the WGIFS upon completion of the work.

Despite all this, I still felt a considerable discomfort in seeking consent through a written consent form. I could relate to Meeka Morgan, a Secwépemc scholar and artist whose master's thesis from Simon Fraser University included the voices of many of her community members. In her thesis, she discussed the ways in which the University consent process was a constant reminder of where intellectual property belongs and what it means for Indigenous people to provide their knowledge to someone who is entrenched in an institution that ultimately has colonial roots, epistemologies and axiologies. She wrote:

Having to sit with [research participants] and read thoroughly through the consent form really gave me a feeling of being a traitor, I was swooped back into being just the 'researcher' and not the relative, or friend that I felt to these people. It seemed that the consent form itself, as well as giving them the choice of anonymity made them feel that they had something to hide, or that there was a possibility that the data could be used against them. The whole issue of the consent form was the only point during the interviews that made me feel as if my intentions were false. We both breathed sighs of relief when it was signed and put away. (Morgan, 2005, p. 37).

Anthropologist Emma Feltes (2011) tells a story in her thesis that is based on research with the Secwépemc community, that her desired consent process was to use a research agreement that the community creates and as a researcher, be the one to sign over consent to the terms of the community. In some ways I feel that the CCP that this work is based on establishes terms of research that I consented to, however the consent form process still very much led me to a place of recognizing the interface between Indigenous and non-Indigenous worldviews on what knowledge is. Indigenous epistemologies are described as originating from a collective whole (Parry, 2015) and land-based (Billy, 2009) and the consent form process is a contentious point of interface, representing the non-Indigenous worldview of knowledge as something that originates from individuals and is something to be owned.

Consider accountability to Indigenous community (Piquemal, 2006)

I learned through literature on research ethics that it is important that the researcher is placed in the role of the humble learner, engaging in equitable relationships, bringing

awareness to who is benefitting from the research, gathering data in a way that will maintain a caring research community and prioritize supporting Indigenous voices above providing their own commentary (Piquemal, 2006; Kwaymullina, 2016). I had planned on doing this by working alongside Indigenous and non-Indigenous WSC planning team members in an ally/actor/researcher role. Although I had done a lot of preparation for the research, I still found it surprisingly hard to blend these roles. The deadlines and stressors of event planning quickly began to feel as though they overshadowed my role as a researcher. I also felt during the caravan, in the days leading up to our arrival in Kamloops, that I was both pulled away from my role as a researcher by the last-minute planning that was needed, but also shy to engage in it.

Looking back at it, I see that understanding how to inhabit the role of researcher while simultaneously acknowledging Indigenous epistemologies is not something that is possible to get right from conducting a literature review on the topic. Knowledge is processually accreted: we learn bit by bit in contexts and through relationships. Despite seeing this now, it's hard not to let fear of failure create “shyness” in moving toward what is uncomfortable about this. As I eventually did move into the space of researcher (along with actor/ally), I was able to make progress in being accountable to the community by laying bare my questions and concerns and being open to feedback, including where I didn't get it right at first.

Commit to co-ownership and co-authorship of the research (Kwaymullina, 2016)

This question of co-authorship was something that I consistently read in literature about Indigenous research and because this research relied very much on the knowledge that was shared with me in the cross cultural dialogues, my thesis supervisor and I engaged in conversations with Concordia University about co-authorship. Concordia University has a thesis preparation guide (School of Graduate Studies, 2013) that does not contain directions on how to undertake a thesis in the context of co-authorship with Indigenous participants. So we inquired with the School of Graduate Studies about this, who referred to Chapter 9 of the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans, issued by the Canadian Institutes of Health Research, Natural Sciences and Engineering Research Council of Canada and the Social Sciences and Humanities Research Council of Canada, which says that “an Aboriginal community and those who participated in the research, should have the option to participate in deciding how collective or individual contributions to the research project will be acknowledged and credited in the dissemination of results (e.g. acknowledgement of co-authorship in research reports or at conferences and seminars)”

(2010, p. 128). To be consistent with this Tri-Council policy, the School of Graduate Studies suggested that I include a “contribution” section of the thesis. Although that is one way to acknowledge co-creation, we also took the question of how to more deeply acknowledge co-authorship to Heather Igloliorte, Special Advisor to the Provost on Advancing Indigenous Knowledges. She helped to contextualize the issue that “completing the thesis and graduating requires an attestation that the student has met the standards of the university and requirements for an original contribution to knowledge at the level the university expects - which is why co-authored theses are not technically possible, to my knowledge and it is a very different situation for grad students rather than scholars” (Igloliorte, personal communication, July 23, 2019). However, she also provided further guidelines that other universities use to determine what would constitute co-authorship. These guidelines vary from requiring participation in “at least two of the critical aspects of the research namely conception of idea or design, actual execution, analysis and interpretation of data and/or actual writing of the manuscript” to a more broadly defined “authorship should be reserved for those and only those who have made significant intellectual contributions to the research” (ibid.).

There currently are no protocols for what constitutes co-authorship or how to acknowledge it in a thesis at Concordia, so these examples from other universities provide guidance but no clear answers. The Indigenous Directions Action Plan (2019) was being developed by Concordia as this conversation about co-authorship was unfolding between decision makers in the School of Graduate Studies, Heather Igloliorte and Donna Goodleaf (the latter two are members of the Indigenous Directions Leadership Group that drafted the Indigenous Directions Action Plan). In the plan, released April 2019, there is a directive to “Develop, validate and disseminate an Institutional Protocol for engaging Indigenous Elders, Knowledge Holders and Community Members”. We heard that there is great interest in developing more clear guidelines for co-authorship as part of this action directive that is slated to be completed and available in winter 2020. The approach that Dawn and I have agreed on and taken, which falls within the bounds of what was suggested as example protocols from other universities, is to include her as a co-creator of the work because I could not have completed the research without her co-conceptualization and guidance. This means that we will share the intellectual property and are hoping to build on the content in this thesis. Particularly, Dawn is using the Cross Cultural Interface Framework graphic, to continue to create a strong curriculum for decolonization that can be incorporated into the WSC, into the Indigenous Food and Freedom School and into workshops for organizations.

Interface

What does this protocol teach non-Indigenous people about acting as an ally? It provides the directive to “ask if it’s okay to take notes and record interviews and input in writing, video or audio – and ask ahead of time if some participants would prefer to be anonymous.” The entry point in thinking about this protocol and its Cross Cultural Interfaces was epistemological frameworks. I found that the Eurocentric view of consent was a source of contention within an Indigenous epistemology where knowledge has a shared and land-based origin. Building on that, I struggled to understand personally how I, as a researcher, could be accountable to this shared and land-based knowledge system while still conducting research as a part of an institution embedded in a western view of knowledge. However, I found the more I stepped into the researcher role, the more I was able to engage in frank discussions about accountability as a researcher through relationships with the Indigenous people with whom I had dialogues. This discomfort around how research(ers) can acknowledge Indigenous and non-Indigenous epistemological interfaces within the parameters of an “attestation of standards” like a graduate degree also seems to be refracting up to an institutional level. Through conversations that my supervisor and I instigated about how to authentically attribute co-authorship, it became clear that the self-reflection that I was experiencing on a personal level is also happening between departments and policy makers at Concordia University. The key strategies to overcoming the paradox of accountability to the community and the university that I encountered came from the work my supervisor led in terms of forwarding the conversations about intellectual property co-authorship. Pursuing clarity on how the university wanted to uphold responsibility to Indigenous partners in the context of graduate degrees was helpful in moving towards decolonizing the institutional notion of how learning occurs and how it should be recognized.

4 Avoid Universalism and the Pan Indian Approach – Recognize Diversity in Indigenous Cultures and Realities

Chris is the main organizer of Arbour Aboriginal Art Collective (Arbour), which has a number of roles and projects in the community and beyond. During the Arbour arts build workshops I did with Chris prior to the WSC, the music that members of the collective chose was often Slayer (n.d.) or some other type of thrash metal. I spent a bit of time worrying about

whether the death metal music was bothering the participants who didn't choose it. I quickly saw that the music allowed the Indigenous youth to take their space in the art gallery and began to love the way retired grandmas, youth and folk music fan co-facilitators like me came to appreciate Slayer in these three-hour sessions. I am sure that it was not the music that many of the participants expected at an Indigenous arts build workshop but we learn very little about cross cultural interactions by perpetuating stereotypes. If we work to erase individualism in place of something we expect and recognize, we miss a unique opportunity to have grandmas and youth working side by side to Slayer.

Chris has done a lot of work to break out of stereotypes in his own art practice. He is actively engaged in Nlaka'pamux language learning and teaching cultural practices while his contemporary art practice has challenged the narrative of what "Indigenous art" should look like for decades. This poem that makes up the "weft" in this protocol embodies these aspects of Chris's practice and also my learning about this protocol to avoid universalism and recognize diversity in indigenous cultures and realities. The poem, *Me Again*, was published in Chris Bose's book called *A Moon Made of Copper* (2014). When I read this poem, I loved how it addresses racial stereotypes and the "pan-Indian" approach this protocol refers to in a way that rattles the cage and also makes people laugh.

Hello there

It's me again

I come before you

now

in a vision

a nightmare

Chris' drop-in art night for Indigenous youth encourages participants to find their voice and to do art about anything that speaks to them and that they want to put out in the world. He encourages the youth to work hard for at least a year developing a strong body of work in whatever area they choose and he has great success with the program. Many of the participants end up going to art school in larger cities once they finish high school. He says that Arbour participants "are doing challenging work; they are doing stuff about residential school, they are doing stuff about homelessness, they are doing stuff about food, they are doing stuff about family. Whatever interests them" (C. Bose, personal communication, February 7, 2018).

One of the earlier projects that Chris brought to fruition was a large show for live and digital music artists that took place in the Kamloops Art Gallery, a non-commercial art space that showcases contemporary art and offers educational programming. Chris used the opportunity of the show to push the edges of the usual stereotypes of Indigenous art found within institutional spaces.

*this is a warning
that everything is alright
I am not killing you in your sleep
but I am coming*

Indigenous artists played their music and it definitely was not the expected genre. He said, “I pushed and I pushed and I pushed and I am like, we are playing in there. So I had my big amp stacks and we brought in a big sound system. Dino my buddy was doing DJ work, Bracken was doing lights and visuals and we had to get these big fake walls and drag them in there and it was a Tom Thompson/Group of Seven show and we were like, dead white guy, let's take these things off the walls, get rid of this, because we couldn't project onto them... So we just put these big fake walls. That felt like a really good decolonizing. 100 people showed up and we rocked out for 45 minutes in the main gallery. That was a triumph that felt really good and then after we let the kids come up and get on the decks and spin stuff and lay guitar, I didn't care. It was fun. It was well attended. It was a good mixed crowd” (C. Bose, personal communication, February 7, 2018).

*I will not be content
to stay in
pemmican/salmon-soaked stories
in teepees
wigwams
winter-lodges
and
longhouses*

Chris talked about pushing back against stereotypical Indigenous art not only on a societal and institutional level, but also with individuals that engage in his arts build

workshops. He talks about one of his settler program participants. He said “she wanted to do Indian art and I’m like well, what is Indian art? I was like, nah, we don’t really do that here, nobody wants to do that here. So I don’t know. It’s funny... I know the other workshops that go on do that kind of stuff, dreamcatchers and beadwork” (C. Bose, personal communication, February 7, 2018). Chris says that once artists and art educators get beyond the cliché Indigenous art, their work “definitely creates more space, interest.” (ibid.).

THIS MEANS WAR

and this means that

I will invade you

and

your life

I will come out of the square box in your living room

I will cut you scalp you gut you rip you leave you for dead and

make sinew from your intestines for my bows I will use your bones

for spear tips arrowheads

toothpicks

but relax

don't take this all so seriously

Working with artists like Chris who have the desire to push back against colonialism made me wonder how settlers and institutions can ensure that the task of breaking down stereotypes of Indigenous people and nations is not left to Indigenous artists alone? How can artists and institutions examine the colonial confines of the lens they bring to their work? T.J. Demos is an art historian and cultural critic who writes about the connection between art and radical systems change, particularly regarding globalization, politics and migration. He writes about how art invites new cultural formations such as Standing Rock, Liberate Tate and other cultural movements, which are the “most daring, bold and courageous expressions of what might be today” (Demos, 2017, p. 6). He asserts that the “blurring of art, performance, media, theatre and architecture... is adapting to and critically negotiating the shifting challenges of life at the very moment” (Demos, 2017, p. 7). Ultimately these artistic expressions create cultural “counterpower infrastructure” (Demos, 2017, p. 12) that can build capacity for social change.

I am joking

I am the trickster

I come before you now

in the shape of a coyote

Important decolonizing work in art history and curatorial practices is being done by graduate students breaking new ground and asking complex questions. Anishinaabekwe artist and author Adrienne Huard (2017) completed a critical review of the National Gallery of Canada (NGC) as part of her Indigenous Art History Masters thesis at Concordia University. She assesses the attempt to decolonize the permanent exhibition that was opened during Canada 150 celebrations. The exhibition combines both settler and Indigenous art from time immemorial to 1967. Although skeptical that the institution would be meaningfully taking up decolonization in the context of such an explicitly nationalist and colonial celebration, Huard noted that the didactic panels did not shy away from jarring truths about the treatment of Indigenous people in Canada, exhibition descriptions were translated into the Indigenous language of the artists, as well as English or French and the audio guides were recorded by Indigenous speakers to ensure pronunciation was correct.

consider yourself lucky

this time

Exhibitions included a variety of materials such as beading, painting, silverware and sculpture, which reflected Indigenous definitions of art objects. Indigenous artists were given significant space to represent important teachings. Indigenous sovereignty was an important theme and issues such as missing and murdered Indigenous women¹⁹ were a key part of the exhibition. Overall Huard says, “Instead of creating an “otherness,” a divide between the Western and Indigenous perspective, NGC was able to integrate the two while providing a candid portrayal of the destructive colonization our communities have faced” (para. 21)

I could come before

¹⁹ It is important to note that “Indigenous women and girls are 12 times more likely to be murdered or missing than any other women in Canada. According to Statistics Canada, between 2001 and 2015, homicide rates for Indigenous women were nearly six times higher than for non-Indigenous women” (National Inquiry into Missing and Murdered Indigenous Women and Girls, 2019).

you
in the shape of a grizzly
maul you tear shred you
blood dripping from my carnivorous teeth
saliva red gore dripping from my mouth
but I won't

Anishnaabe artist Jaimie Lyn Isaac's (2016) Master's thesis is on decolonizing curatorial practices. She studies how the art world can be decolonized through centering an Indigenous curatorial praxis, which is a "mode and methodology that frames Indigenous art through an Indigenous determined lens" (Isaac, 2016, p. 4). An Indigenous curatorial praxis captures current and historic issues that motivate art creation, as well as Indigenous epistemological framework and the politics of "sovereignty and nationhood that inscribe methods to both decolonize and Indigenize the gallery, museum and exhibition spaces" (ibid.). She also recognizes the role of an Indigenous curatorial practice as "an embodied rejection of the hegemonic limited regimes and colonial authoritarian representation of 'Native'/'Indian' art" (ibid.).

I'll just appear as a crow
to shit on your windshield after you finish
washing
and waxing your car

Chris's project involving Indigenous music artists playing in the main gallery of the Kamloops Art Gallery is an excellent example of Indigenous curatorial praxis that represents an authentic and contemporary Indigenous identity and creating a cultural space that goes beyond a preconceived notion of what Indigenous art should look like. I appreciate the way that Chris brought an Indigenous curatorial praxis to the WSC arts build workshops as well. Starting with Slayer, the tone was set to move beyond the limitations of hegemonic representation of Indigeneity. By allowing the arts build workshop space and the art created there to be defined through an Indigenous lens, Chris assumed the position of an "educator, activist, artist, collaborator, lobbyist and community liaison" (Isaac, 2016, p. 5) that is central to Indigenous curatorial praxis.

*I will be the ants invading your house
the weeds you cannot kill in the driveway
a spider crawling up your leg under the
blankets as you sleep*

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as an ally? This protocol warns us to “avoid universalism and the pan Indian approach and to recognize diversity in Indigenous cultures and realities” and through my involvement with the WSC, I was able to witness the Indigenous curatorial praxis that Chris brings to the arts that challenges the hegemonic “Indigenous art” and the realities of contemporary Indigenous culture. Organizations like Arbour that create space for Indigenous artists to find their unique voice and skilled facilitators like Chris who encourage artists to leave behind stereotypes provide an entry point for non-Indigenous people to consider the notion of personhood in relation to art. There is contention between the colonial concept of Indigeneity which seeks a homogenous notion of Indigenous art, as Chris experienced, and the potential for art to truly represent an individual experience, aesthetic or meaning. There is a paradoxical tension here: how can we move away from stereotypical notions of what Indigenous art should look while not requiring that artists move away from tradition? I theorize in this protocol that transcending this paradox means inviting Indigenous art that is framed through an Indigenous lens.

Chris’s poem, *Me Again*, represents that Indigenous praxis and is also a metaphor for the discomfort that people feel when our assumptions and expectations are shaken loose. Chris jokes in his poem around the idea of a violent dismemberment, but our preconceived notions are sometimes under attack when they are confronted with something out of the ordinary and comfortable. His trickster tone reminds us not to take things so seriously and to listen to Slayer; this is part of the work of appreciating authentic cross cultural relationships.

How does socially engaged art contribute to public pedagogy regarding decolonization in this case? In my experience working on the WSC, I found that the socially engaged art that came out of the workshops held in preparation for the event was an opportunity for Indigenous art to be framed through an Indigenous lens and for those involved like Chris to incorporate the roles of “educator, activist, artist, collaborator, lobbyist and community liaison” (Isaac, 2016, p. 5) into their practice.

5 Keep an Open Mind in a Holistic and All-Inclusive Approach to Hearing and Clarifying all Viewpoints

In reflecting on this protocol, I realized that my ability to be all-inclusive was significantly narrowed during the planning process of the WSC with pressures around deadlines and timelines. I realized in this experience that in times of stress I took a shorthand route instead of considering the breadth of an issue. One of the most challenging parts of organizing the WSC was the regulations around traffic control for the parades. We needed a way to safely and affordably shut down the streets and detour traffic and we were not finding any easy answers in our community, from municipal officials. Dawn had been in discussions for several weeks with RCMP and local government staff, at the other WSC parade locations and was continually told over and over that there are hefty fees for the provision of traffic control for a community event. However, if the event was considered a protest, the police would be there to escort us, with no additional fee. This forced antagonism between Indigenous event organizers and the police was something that I did not unpack until after the Caravan. When I did start to discuss it with Dawn, I realized that what we were experiencing was a microcosm of much larger issues that were in the news constantly. I quote news headlines, especially ones from Indigenous news sources as the “weft” in this text. They represent the systemic issues that weren’t clear to me during the WSC planning and provide a space for reflecting on the factors that need to be in place to do as this protocol suggests and have an open mind in a holistic and all-inclusive approach to hearing and clarifying all viewpoints.

RCMP won't confirm if racist comments by officers are being investigated
APTN National News, February 15, 2018

In discussions about traffic control with the Kamloops WSC planning team, Dawn always emphasized the point that reconciliation meant being able to freely walk down a street on unceded Indigenous territory without payment. I agreed, however, I also felt caught, as the permit holder for the event and the continuous advice from City staff that we would need to bring in a private traffic control company at a cost of several thousand dollars. The municipal staff told us again and again the RCMP would not provide traffic control. The budget for the event was small and the cost of a private traffic control company would leave us without money for the key components like the arts build workshops and the feast. The planning team

members and I investigated many alternative options only to find dead ends. The day of the parade was drawing nearer and nearer. We had distributed posters, lined up school groups and performers to attend and we still weren't sure we would have permission to be in the street.

Canadian police must acknowledge racial bias to fix it, Indigenous advocates say: 'We're not talking about people getting shot so much, but we are talking about physical abuse.'

CBC News, September 25, 2016

In a panic, about three weeks before the event, I called the RMCP one more time. I requested that they do this as a part of their commitment to truth and reconciliation. I intentionally used the word “march” to describe the WSC instead of a more arts-based descriptor like parade or celebration, in the hopes of catching their attention. I let them know it was a significant Indigenous-led event and that it would be happening in downtown, where traffic control was needed. A few hours later, I got a call back and they agreed to do it. Sweet relief.

Reconciliation Will Not Be Achieved Through Force

Assembly of First Nations, January 8, 2019

I felt very grateful that the RCMP would do this, despite their firm line with other events around not providing traffic control. I wanted to acknowledge them, in an attempt to try to reinforce this type of support for Indigenous-led events. I brought it up with Dawn to see how we could do this and she felt strongly that this was a part of their regular duty to society and not something that would be appropriate to acknowledge. I didn't quite understand where she was coming from at first so we discussed it again after the Caravan. I listened to Dawn talk about the issues of conflict between Indigenous people and the police which included violence, brutality and the upholding of colonial law. Dawn had witnessed many incidences of incarceration or injury, among people unfairly targeted by their race.

Those Who Take Us Away: Abusive Policing and Failures in Protection of Indigenous Women and Girls in Northern British Columbia, Canada.

Human Rights Watch, February 13, 2013

In the weeks after our conversation, as sometimes happens when you become open to

hearing, I was witness to several other stories about police brutality and racism in our community. One, shared widely on social media, of a black friend and neighbour of mine who was stopped at gunpoint at his own house for trying to get into a shed with a malfunctioning lock. Another, at a poverty reduction strategy input session I attended, where several Indigenous people independently reported brutality at our Kamloops police station in a particular corner of the police station that is shielded from the view of security cameras. These stories, paired with what Dawn had shared, gave me a deeper realization of how law enforcement is a mechanism for upholding white supremacy and economic disparity not just for Indigenous people but for people of colour and those living in poverty.

*Indigenous pipeline protester arrested near Kamloops, B.C., released by RCMP
CBC News British Columbia, July 14, 2018*

As I think about the experience with the RCMP and this protocol to keep an open mind in a holistic and all-inclusive approach to hearing and clarifying all viewpoints, I realize that I was encountering an interface between Indigenous and non-Indigenous worldviews on how Indigenous sovereignty is expressed. My instinct to thank the RCMP was one that resulted from a colonial framework, where “sovereignty” is expressed within the confines of parade permits and the associated traffic control regulations. Similarly, the initial response from the RCMP, that they would be there to manage a protest but not an art-based celebration, also shows a lack of recognition of art as ceremony that is as vital to Indigenous sovereignty.

Some of the participants of the WSC that I spoke with after the event also alluded to the grey area between art and assertion of sovereignty they experienced. Jyelle said to this effect “I was really grateful for being able to walk with the people, because I feel like walking with a group of people in the street was like being little salmon or something. You feel like you are really a community, or you are reclaiming the space and making it pedestrian again” (J. Vogel, personal communication, January 22, 2018). Monica said, “to see different communities coming together was really meaningful. The Indigenous community and artists and social activists and everyone in between coming together... The art felt celebratory; the actual WSC gathering felt more like I was thinking about colonization” (M. McGarry, personal communication, January 31, 2018).

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as

an ally? It advises us to “keep an open mind in a holistic and all-inclusive approach to hearing and clarifying all viewpoints.” In this instance, my learning around holistic thinking and keeping an all-inclusive approach came as I had to change my initial thinking on the role of the RCMP in the WSC to be inclusive of the colonial context that is being upheld by law enforcement institutions. My entry point for learning that I needed to clarify more viewpoints and be more holistic in my thinking was in response to the realization that I accepted the RCMP as a source of authority instead of an institution that exists to serve people, particularly people whose unceded territory the institution resides on. I needed to be more holistic in my thinking to see that part of the way a colonial legacy is upheld is through using the RCMP to suppress Indigenous people, those living in poverty and people of colour. In considering how to act in relation to the RCMP during the WSC planning and wrap up, I needed to consider the bigger picture of how their part of the conditions under which life is organized in a colonial context. The paradox that was presented to me in this protocol was how to move forward with reasonable assurance/permissions for events like the WSC that involve walking in the streets and taking up public spaces, while at the same time naming and being critical of the structures that are in place that require Indigenous people to request permission to walk on their own unceded territory. One of the strategies that I theorize about through the learning that occurred after the WSC, is to continue to assert protest as art and art as protest.

Algonquin Anishinabekwe artist and activist Summer-Harmony Twenish (2017) writes about the acts of resistance against colonial power and hegemony. She says that “like our ‘art,’ our ‘protests’ can be more than just that. They can be a form of ceremony. They can be assertions of jurisdiction over our traditional territories, reclaiming spaces that have been stolen from us” (p. 13). Part of this mechanism that recreates colonial oppression is the lack of recognition of activism as ceremonial where “artists and creators shape this modern trauma into a path of resurgence” (p. 13). Instead, “it is common to see Indigenous land defenders treated as violent nuisance” (ibid). In this context, socially engaged art contributes to public pedagogy regarding decolonization in that it helps to blur the lines between art, ceremony and the assertion of rights that disrupts dichotomies of protests (disruptive) versus community events (celebratory). The WSC, by breaking down these paradigms, was able to communicate its message without the cultural baggage associated with protest or celebration. The participants I spoke with experienced a feeling of being part of a community, reclaiming space, celebrating and thinking about decolonization in a way that was free from preconceived notions about what that should look or feel like.

6 Demonstrate Respect and Responsibility for Oneself, the Land and All Our Relations – We Are All One!

This protocol allowed me to reflect on the way myself and others view our relationship to the land. One of the things that stuck with me was a conversation I had with Keira, about the final talking circle of the 2017 WSC. She noticed that, in summarizing the experience on the WSC, most of the non-Indigenous participants spoke about the personal journey that the event represented for them, while the majority of the Indigenous participants spoke about the salmon and their hopes that the WSC would help to bring about decisions and action that would help salmon to thrive (K. McPhee, personal communication, October 13, 2017). This conversation has stayed with me as I reflected on non-Indigenous (dis)connection from the land. The reflections I have had on the WSC in this thesis have largely been about the journey that I have taken in understanding how to act as an ally. I believe this learning does have real implications for salmon; my hope is that stronger cross cultural relationships will result in more widespread acknowledgement of Indigenous sovereignty and control over decisions that impact salmon. As this protocol suggests, responsibility for oneself, the land and all our relations is part of acknowledging that we are all one.

Janice Billy is a Secwépemc Elder and scholar from Neskonlith Indian Band, in Secwépemcul'ecw and writes about Secwépemc ontology, epistemology and axiology as the “interconnection of land, culture, people and spirituality” (Billy, 2009, p. 26). She further explains the Secwépemc knowledge system as providing “a clear understanding of the social, ecological and spiritual consequences of our actions” (ibid.). I weave Billy’s description of pedagogy as the “weft” in the text below. The “warp” describes what I learned from the participants about how the WSC and associated arts build workshops shaped their understanding of a human relationship with the land.

Like many other Indigenous peoples’, Secwépemc ontology (worldview) is grounded in the right relationship between people and the natural world. Traditional Secwépemc way of life was based on the land... Our practical needs—food, medicine, technology, social and political organization, kinship and spirituality were interconnected and interdependent (Billy, 2009, p. 3).

In my interviews with the participants, several people spoke about how this event reminded them of the sacredness of the earth and their connection to it. Jyelle said, “I feel like it reinforced the importance of the connection... it’s sad when we forget our connections, or

don't pay attention to them or don't respect them.” (J. Vogel, personal communication, January 22, 2018). Patty said:

Even though I don't have any, or very much Indigenous blood in me, I don't think that's required to feel the depth of importance of this issue and of preserving this amazing animal and everything that surrounds it... As we were walking along, there was a group of young women that were singing and one in particular, her voice really carried. She was singing a song in her native language and it was just giving me shivers. So amazing to experience the passion and emotion that was shared in that crowd (P. Klohn, personal communication, January 20, 2018).

Guardian spirits also offered advice, songs, prayers and other cultural teachings. The songs sung at the Secwépemc winter dance were said to have come from the spirit world. Messages and songs were obtained from other natural forces such as plants, water, or animals. Secwépemc medicine people relied on animal and spirit helpers (Billy, 2009, p. 33)

What is interesting to me about the way Patty describes the shared emotion is that she links it to the aesthetic experience of the singing. Art therapist Shaun McNiff speaks of aesthetic contemplation, which enables us to find a new relationship to our environment. McNiff posits that deep observation allows us to move beyond ourselves and our usual frames of reference and become more in tune with what we are contemplating, like a meditation (2004). The singer in the WSC was a reminder of this deep connectedness and the moment of experiencing her song can be thought of as an aesthetic experience.

Accordingly, Secwépemc values, beliefs and morals were obtained from the relationship and interaction with the land. Values, such as gratitude and sharing, ensured the success of the people. (Billy, 2009, p. 27)

An aesthetic experience is defined by American art education theorist Kevin Tavin (2007) as “a moving disposition that one may have when one encounters something outside of oneself, such as the beauty of a particular object” (p. 156). Olivia Gude, also an American art education theorist, maintains that aesthetic experiences create individual and collective meaning making (Gude, 2007). Carole noted in relation to the experience of making art to wear in a parade or festival that, “your other selves come out, you know, when you do

something like that. So that to me is art, it's a freeing place" (C. Hebden, personal communication, October 23, 2017). If the experience is oriented towards our connection with the land, Jan van Boeckel (2009) an art educator and scholar says that we can "re-sensitizing our aesthetic responses to the environment, whether natural or man-made" (p.10). In other words, an aesthetic experience can be a pedagogical tool for understanding ourselves as humans, in relationship to the land.

In Secwépe'mc way of life, one was not "educated" as in the sense we use the word today—through formal schooling. In Secwépe'mc life, learning, knowing and understanding were life long processes and a lifelong responsibility, beginning even before birth and continuing until death. (Billy, 2009, p. 29)

In one of the arts-build workshops, Tracy created a lino cut that had a particularly bold look to it, with a salmon that was surrounded by a jagged border. When I commented that it looked quite radical, he said, "that was my goal, it wasn't just a fish, like a mackerel or something like that. It was a fish that was really revered and responsible for sustaining a whole history of native people." (T. Klohn, personal communication, January 20, 2018). The artistic process requires a person to take time to reflect on how to visually represent a relationship to their subject. Tracy further commented:

Definitely doing artwork with the salmon in mind just made you think about salmon from a whole different brand new viewpoint... As you were carving it, you were thinking of the shape and the humpback on the fish and the hook jaw and how would this fish move through the currents and the water and how did it change the hydrodynamic shape of the fish when it entered the fresh water and when we did the stuffed salmon project, it was like, what colours can I apply that makes it look the most realistic? And why is a salmon green and why is it red, why does it turn so red in the freshwater? All of those things meant that all of a sudden you were thinking like a salmon because you were doing artwork to reproduce it. (T. Klohn, personal communication, January 20, 2018).

Hunter, another participant of the same lino-cut arts build workshop said, "I did put the eye and the fish together to kind of try and make people look twice but I wasn't trying to provoke. I was just trying to make people think about fish I guess, which was the idea of the wild salmon caravan" (H. Vogel, personal communication, January 18, 2018). This comment again, shows the reflection on our human connection to salmon and to fish.

Our worldview necessitated a practical and spiritual respect for the people, land, water, air, animals, plants, celestial bodies and the spiritual realm. Upholding our responsibilities ensured a balanced and harmonious relationship with people, land and the spiritual realm and ensured our survival for thousands of years. (Billy, 2009, p. 3)

Three of the participants, I spoke with, Patty, Miles and Cheryl, talked about the connection between salmon and their role in bringing nutrients up from the ocean to nourish the animals, land and trees in our area. Cheryl said, “I think of salmon as the source of life here, because they feed the animals, and bones and the nutrients fall into the ground and feed the bushes and the trees. They do bring the nutrients from the ocean to the inland territory and they’re critical to the ecosystem here” (C. Kabloona, personal communication, September 21st, 2017). Patty said, “To me, when you walk through those trails on the Adams River, there is all the undergrowth and bushes and the big trees, it has that kind of richness to it that I just love” (P. Klohn, personal communication, January 20, 2018). Miles said of the dead salmon, “The bears drag them through the woods or eat them and then they’ll be this specific kind of nitrogen from the salmon in the top of the trees and so it just shows you that the circle of life brings things back into the ecosystem” (M. Buckminster, personal communication, September 28, 2017).

Since knowledge takes place on the land, we say the land and all it encompasses make up the essential “classroom”. We learn from everything on the land and water, including animals, birds, insects and plants. We know that when wild strawberry is in bloom, the trout will be running. (Billy, 2009, p. 32)

Eddie too, in our cross cultural dialogue, reinforced this connection but in a deeper way, saying that the salmon don’t just feed the trees but that they are directly responsible for our livelihoods:

Over history we’ve seen some of our species that we have depended on, go by the wayside.... They are gone now. There are species that are disappearing. The salmon are disappearing so now we have come to a place where we have to say this is more important than ever before. Because we have to take good care of what we have left. And if we don’t then we are going to face our own extinction. It’s that serious. When we talk about climate change, what is the cause of it? It’s human activities, right?

What does that mean to get along in a good way and to take care of what we have left?
(E. Gardner, personal communication, January 13, 2018).

Our knowledge system provided us with a clear understanding of the social, ecological and spiritual consequences of our actions. Hence, we uphold our responsibility to care for the land in a careful and systematic manner. (Billy, 2009, p. 26)

The anonymous participant echoed this sentiment: “I am concerned for the salmon in the Thompson/Fraser watershed area. In actuality all watershed areas because of our environmental impacts on the land.” (Anonymous, personal communication, January 9, 2018). Cheryl linked her values and beliefs together in her response:

With our climate getting so warm, the rivers are warm, and I think they are at the upper limits of temperature that the salmon can tolerate, and there are an awful lot of pollutants in the river too. I don't like the pipelines because of the risk of spilling oil and also because they contribute to climate change. They do threaten salmon, so that's why I am participating in the parade and making my linocut to show the salmon. (C. Kabloona, personal communication, September 21st, 2017)

In addition, Miles said, “it's acknowledging something that is integral to this part of the world and that people would have been relating to for a very long time. This salmon would have been like a huge part of the food source and economy and everything so I think you get people making art about them, and you can kind of tell them about that too” (M. Buckminster, personal communication, September 28, 2017). The participants that linked their value of the salmon and their concern about factors that threaten it to their participation in the WSC exemplify the relationship between art, creativity and environmental connection.

Storytelling teaches about proper relationships with other people and the environment by example. Stories remind us that there are consequences, both natural and spiritual, for people who do not follow the right way. (Billy, 2009, p. 41)

Van Boeckel comments on the different ways the relationship between art and connection to the land can manifest. He says “a greater receptivity towards our environment has a stimulating impact on our creative endeavors. There is also a mirror relationship: when a person's creativity is provoked, his or her receptivity to phenomena in the environment may be increased ... I believe art practice has such great value in efforts to ‘draw closer to nature’

because it encourages such an open ‘orienting to the world.’” (van Boeckel, 2009, p. 4). To further this theory, Jyelle said, “it's nice to have really positive excited energy to help you want to change [by] just trying to use the car as little as possible, or trying to find ways to make good decisions and learn more [about] how we are connected...The Indigenous relationship just seems like it's always so enmeshed; and ours can be so separated.”(J. Vogel, personal communication, January 22nd, 2018). Tracy said, “Participating in the artwork in the WSC just gave me an even greater appreciation for how dependent we are on [salmon] and how much I would miss it if it was ever threatened. And is threatened” (T. Klohn, personal communication, January 20, 2018).

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as an ally? The protocol asks us to “demonstrate respect and responsibility for oneself, the land and all our relations” and tells us we are all one. The connection to nature is the entry point into my reflections on this protocol. I found that the arts build workshops and art-based approach of the WSC is an entry point for understanding the interwoven connection with the land and unlearning the hegemonic non-Indigenous worldview that we are separate from “nature”. Dawn summarized the paradox of being connected to nature but also feeling unable or uncertain how to engage in it. She said:

We all want to be connected and we are all connected, we are just not conscious of how. Our realities are entangled, but it seems so overwhelming sometimes that people just don't show up for it. So the kind of transformation and change is about a consciousness raising. It's about inclusivity and the interface of where we meet up in that is where the magic is, right? (D. Morrison, personal communication, February 9, 2018).

Theories of socially engaged art and my conversation with the arts build workshop participants suggest to me that the WSC's aesthetic and creative engagement helps people get to this place of “magic” that Dawn refers to, where the paradox of being connected to nature but not acting in its interest is able to be overcome.

How does socially engaged art contribute to public pedagogy regarding decolonization? In this instance, the WSC, as a socially engaged art project is both the site of pedagogy and the teaching tool for bridging the gap between Indigenous and non-Indigenous worldviews on relationship to the land. It teaches us that “we are all one” as the protocol suggests, in terms of

our connection to nature, but also to each other. As Keira noted, the salmon are a great metaphor for the way that we are moving in the same direction:

It was interesting standing on the banks of the river the other day... seeing the fish swim. There are many in the stream, but there is one close to us, it was kind of like it was stuck in the shallows, at that moment you don't know you are a part of something bigger. You are stuck, and you are off on your own, and then watching it get through and find its way through the middle of the stream flowing up (K. McPhee, October 13, 2017).

The aesthetic experience of the WSC is a “curriculum” and a “classroom” that invites participants to acknowledge their connection each other, with the land and with salmon.

7 Demonstrate Value and Respect for the Multi-Millennial Indigenous Ways of Knowing and Being

I reflect on this protocol through conversations with WSC participants as well as an author on Indigenous epistemology that Dawn introduced me to: Manulani Aluli-Meyer, an Indigenous Hawaiian education scholar who has affirmed Dawn's understanding of Secwèpemc worldview, “that we create our world and we enact it based on how we observe it” (D. Morrison, personal communication, December 14, 2017). Dawn relayed to me the connection between a Secwèpemc worldview of creating transformation in society and the trickster, in coyote stories. She says, “It isn't just a myth, it's actually a really intimate understanding of the interaction between matter and energy and ourselves” (ibid.). I value and respect this “multi-millennial Indigenous way of knowing and being” that Dawn and Manulani Aluli-Meyer share with the world and my understanding of it form the narrative of this protocol. The “weft” is a Secwèpemc story that was recorded by Scottish ethnographer and early Indigenous ally James Teit in the early 1900s that tells of the coyote as a transformer and describes how salmon came to be in Secwèpemcul'ecw.

Coyote transformed himself into a little baby boy and cried from the centre of a fire. The women said, "Quick! Pull it out! We will rear it as our child;" for they had no husbands or children.

Manulani Aluli-Meyer (2013) uses the hologram as a metaphor for describing a holistic Indigenous way of knowing, which she characterizes in her writing as

mind/body/spirit. She says “holographic principles and practices are used to design a (k)new understanding of the philosophy of knowledge inclusive of all three aspects of nature: physical, mental and spiritual” (Aluli-Meyer, 2013, p. 94). She uses the metaphor of the hologram because holograms are developed using the confluence of three beams of light. When the beams of light converge they transform an indiscernible swirl of light and dark captured on holographic film into a three dimensional image. A piece of holographic film, if cut in half and then illuminated by all three beams of light, will still contain the whole image; all of the information exists in every part of the holograph. Aluli-Meyer references ancient systems around the world that share this worldview that there are three ways of knowing and she summarizes the commonalities between the many knowledge systems that describe this. She says knowing can be understood:

(1) via the objective, physical, outside world, the world of science and measurement, density and force; (2) via the inside subjective world, the space of thought, mind, idea and interiority that helps us understand meaning and our linkages with phenomenon; and finally (3) via the quantum world shaped by transpatial descriptors and intersections, a spiritual dimension un-linked to religious dogma, described in ethereal, mystic and yet experiential terms: ie: All my relations; or in Science: the Implicate Order. Simply put: body, mind, spirit; or in Maori: tinana, hinengaro, wairua. (Aluli-Meyer, 2013, p. 94).

Aluli-Meyer describes an epistemological arena in this third way of knowing “where the integration of an idea is the understanding of it” (2013, p.99) and spirituality is incorporated into knowledge. She says “it is time/space to speak of the spiritual dimension of life. Do not curl away in anti-religious dismay or leap into dogmatic exaltation. This discussion of spirituality is not a religious idea, *we just think it is* [emphasis in original]” (p. 97). Aluli-Meyer says that by bringing together the three ways of knowing we can explore purpose, inspiration, joy, passion and love in an educational process.

Thus the women kept him for a time, until one morning he arose early and, going to the weir, broke it in the middle and crossed to the opposite side of the river.

When these ways of knowing are combined, Aluli-Meyer suggests a further contemplation: “why not see what intentionality and consciousness have to do with matter?” (ibid.). Dawn also explained this concept to me in our dialogue saying “Quantum physics and neuroscience is catching up; the model of the atom has even changed... how we shape the

physical reality is based on how we observe it...It affirms what we as Indigenous people know and are encoded in our stories” (D. Morrison, December 14, 2017). Intention setting through ceremony was one of the key components of the WSC. Dawn and other Elders and knowledge holders were very purposeful about ensuring that ceremony was done when required and that the proper protocols were respected.

When the women awoke, they searched for him, went to the weir and found that it was broken and the salmon were passing through in great numbers. Then they noticed Coyote walking up the other side of the river; and he called to them, 'I am going back to my country...

Janice Billy, in describing Secwépemc epistemology, reiterated these ideas of spirituality being tied to other ways of knowing. She writes:

Our practical needs—food, medicine, technology, social and political organization, kinship and spirituality were interconnected and interdependent. Our worldview necessitated a practical and spiritual respect for the people, land, water, air, animals, plants, celestial bodies and the spiritual realm. Upholding our responsibilities ensured a balanced and harmonious relationship with people, land and the spiritual realm and ensured our survival for thousands of years. (Billy, 2009, p. 4).

Billy’s description embeds the connection between mind/body/spirit that Aluli-Meyer (2013) describes. This is land-based pedagogy, where knowing, knowledge and understanding converge into a purposeful spiritual pursuit. Aluli-Meyer communicates that an Indigenous worldview considers everything to be alive and everything to be in relation.

The women said, "It is the dog of a coyote who has been fooling us and playing tricks on us." They were unable to mend the break in their weir, for Coyote had beaten them in magic.

Eddie also speaks about Indigenous knowledge as intricately combined with spiritual understanding, art and ceremony. He says, “we acknowledge the spirits, all these plants have a spirit. Everything has a spirit. So, we honour and we pray to them. We get our strength from them” (E. Gardner, personal communication, January 13, 2018). Van Boeckel (2009) voices a theory that art has the power to share this kind of spiritual connection that Eddie is talking about. He says that the creative process adds dimensions to living and education that includes “mindfulness, intuition and reason, the subconscious and conscious, emotion and intelligence,

fantasy and memory, the spiritual and the material, mystery/unknowing and calculation and passion and restraint of reason” (p.9).

Coyote now conducted the salmon up the Fraser River to its source and afterward up the Thompson River. This is the reason why the Fraser River is a superior salmon stream to the Thompson River.

Keira crystalized this more for me in saying during our conversation after the WSC that:

Creating art is a human impulse and it manifests in this cultural way in terms of ceremony and song and prayer and physical objects that are imbued with that and we come in and realize, ‘OK there is something whole here that we get to taste and we get to experience. We realize that for many of us we have had a lot of brokenness in our lives. To taste a vision of life and human endeavour that isn’t broken is pretty powerful. However hard it is, however hard that journey is, you want to do it again. You are like a salmon. I want to do it again, in some way (K. McPhee, personal communication, October 13, 2017).

The ceremonial aspects and the artistic aspects that Eddie and Keira are referring to can be a method of bringing together ways of knowing in the holographic sense that Aluli-Meyer writes about.

He said, "Henceforth every year, this season, salmon shall run up the rivers and the people of the interior shall fish and eat them. They shall no longer be kept at the mouth of the river, nor shall the people there have a monopoly of fishing and eating them."

Dawn sees art and its mind-opening capacity as a component of what multi-millennial ways of Indigenous knowing and being can teach us, “It's kind of like coyote; you can hold two contradicting thoughts in your mind and still be able to function. To me that's where the transformation and the change happens. That is what coyote does...Because water is being contaminated, there is this industrial storm that is killing wild salmon and the politics is basically what is killing them, so people don’t want to get involved. We wanted a fun way, a non-adversarial, educational way, so that's why we organized it as a celebration for the spirit of wild salmon through the arts and culture. Engaging people through the arts nurtures that creative energy that can transform the darkness around all the issues.” (D. Morrison, personal communication, December 14, 2017). Further to this, the WSC actively engages people

through the parades and celebrations. Carole noticed this and said, “everyone is a participant, and having a way for them to feel that is possible if they just show up that day” (C. Hebden, personal communication, October 23, 2017). People are pulled into the events and activities of the WSC with their minds, bodies and spirits.

As he went along, he cleared the waters of the rivers of obstructions and arranged the banks so that it should be easy for people to fish for salmon as they ascended. The people were grateful for this great work of Coyote.

Interface

What does this protocol teach non-Indigenous people about acting as an ally? In my attempt to “demonstrate value and respect for the multi-millennial Indigenous ways of knowing and being” I was able to glean knowledge from texts and conversations with Dawn and Eddie about the transformational quality that is embedded in an Indigenous way of knowing and being. I see parallels between the story of the coyote who brings the salmon to Secwépemcul’ecw and what scholars like Aluli-Meyer, Billy and Eddie are presenting in terms of Indigenous ways of knowing and creating change in the world. In the story, Coyote tricks two women and breaks the weir to release salmon upstream, to places they had not previously been. Coyote’s tricks allowed him to stay with the women long enough to access the weir to break it. Today, we are seeing salmon returning in shockingly low numbers and I think Aluli-Meyer would agree that a lack of holographic knowledge that is based in mind, body and spirit is part of the contemporary “weir” that is holding the salmon back. Progress, as defined by commercialized salmon farms, pipelines and dams that threaten salmon’s survival is a one dimensional way of knowing. To understand a new way of interacting with the environment will require a new frame of thinking. The intention of the WSC is that art is a manifestation of Indigenous ways of knowing and being and that it will invite holographic ways of knowing that can initiate transformation. The entry point into my learning that arose from this protocol is related to the relationship between the religious and the secular. I learned that an Indigenous worldview focuses on non-linear epistemologies like the holographic metaphor that Aluli-Meyer proposes, as a spiritual practice that can be transcendent.

Like the coyote who tricks the women into letting him stay, Indigenous worldviews view transformational agents of change as sacred tricksters. Transformation is welcomed into contemporary social justice paradigms with trust and intention that change will be created so that the metaphorical salmon weir of today can be broken. Indigenous worldviews on

transformation interface with western notions of change that follows economic imperatives and is linear and systematic in nature. I find myself in a paradox at times wondering how we can cover all fronts. How can we advocate for the policy frameworks that salmon need to survive within the current colonial system while at the same time valuing and respecting the multi-millennial Indigenous concept of how transformation will occur?

Dawn and the WSC organizers believe that art is a change agent and it influences both the colonial systems and feeds transformation. Eddie says, “The expression of our culture in art and in song and ceremony is something that a core collective of us is not going to let go...Not only for our benefit but for anyone else who wants to benefit from that as well. So, sharing is a big important thing; we have learned that through so many of the transformations that have been out there.” (E. Gardner, personal communication, January 13, 2018). Sharing art, culture and song is how the WSC has framed their transformational work and it has reached a wide range of people through mainstream and social media, including policy makers and government decision makers. Art also invites a sacred holographic, transformational, coyote-like trickster in each of us to be brought forward and to break the contemporary weir, composed of all the barriers that humans have placed in the way of salmon returning to the interior rivers. Art provides an opening to a paradigm where salmon are respected and listened to with holographic knowing as opposed to a one-dimensional knowing of economic rationale that dominates the political discussion and decision making about the fate of salmon now.

8 Explain How You Are Giving Back to the People Sharing Their Knowledge and Ideas by Sharing Your Time, Notes, Knowledge, Skills Etc...

One of the parts of this research that felt the most uncomfortable to me was asking people to review the document. I worried about reciprocity in this context. I wasn't sure how to give back to the people who were sharing their knowledge and ideas with me in a way that matched the considerably time-consuming task of reviewing a thesis. However, I found this protocol instructive in its suggestions to share time, notes, knowledge and skills and as such, I offered Dawn (who had the largest burden of reviewing) a work-trade arrangement where we would get together and she would review the thesis and I would complete a task for her. We spent four days together, either in Kamloops or Vancouver, working in this manner. During our co-working time we talked about Indigenist research principles, a concept that has been promoted by Wendy Peters, an Indigenous Hawaiian scholar who teaches health and

community psychology at Antioch University and Sofia University in Ohio. The six principles of Indigenist research, as summarized by Dawn (Morrison, in press) comprise the weft portion of the text in this Cross Cultural Protocol reflection.

Relationship based: Build trust in relationships by balancing out imbalances of power and privilege and validating Indigenous ways of knowing and being (Morrison, in press).

The opportunity to work side by side reading and stopping to ask questions was a welcome change for both Dawn and I, who often both work alone. Dawn asked me to work on writing a letter about several large scale industrial agriculture projects that represent threats to wild salmon in the South Thompson River. The letter formed the basis for a complaint to the Conservation Officer Service of British Columbia and the federal Department of Fisheries and Oceans. It detailed the negative impacts of erosion from industrial scale earth moving projects (removing a mountainside and filling in a creek), as well as the application of herbicide on an agriculture field adjacent to the river.

While I researched and wrote, Dawn reviewed and edited. We began to see ways our research and advocacy projects overlapped, both in terms of the thesis project as well as Dawn's work with the Indigenous Food and Freedom School, my work with the Kamloops Food Policy Council and the larger project of healing cross cultural relationships.

Responsibilities: Upholding sacred responsibilities to land, language, culture, spirituality in trust for present and future generations. Accept responsibility as an outside researcher for the social and environmental injustices experienced by Indigenous peoples throughout the history of colonization (Morrison, in press).

Dawn's careful revisions lent a deeper understanding to the Cross Cultural Interface and together, we created a graphic that depicts the stages of learning and the framework for understanding the content of the interface.

Relevancy: Ensure translation of the research accurately reflects the conceptual frameworks within the high cultural context and communication pattern in which they are expressed in the oral traditions and broader ecological, cultural and temporal scope and scale of subsistence hunting, fishing, farming and gathering narrative (Morrison, in press).

My work drafting the complaint helped to articulate the impacts of large scale agriculture that was resulting in soil erosion, chemical run off and the release of carbon emissions from the soil. We cited Indigenous Rights and Title case law, Indigenous hunter observations in terms of the loss of biodiversity, the change in deer and elk migration patterns, climate change impacts and the potential threat to salmon due to the cumulative impacts on their habitat.

Reciprocity: Provide adequate compensation and support (financial, technical and human) for community involvement in the research project from all stages of the research from conceptualization to conclusions (Morrison, in press).

We would snack together, share gifts and the work in each other's company always felt productive, pleasant and flowing. We talked about things that were close to our hearts. The death of loved ones, separation from partners. For both of us, our work is also very close to our hearts, so the conversation flowed back and forth easily between love for humans and the love for salmon and our non-human relatives. As we talked about Indigenist principles I gained a deeper appreciation for them in the relational learning that we were doing together in this process.

Respect: Validate the subjective nature of Indigenous land-based pedagogies and ways of knowing and being in oral history and storytelling traditions (Morrison, in press).

As I learned in other moments of critical reflection with this research, the assumption that placing demands on the time of Indigenous co-creators is only a burden, is not always right. I learned not to overlook the potential that sharing space and learning holds, when it can be done in a way that is reciprocal and mutually beneficial. The time spent sitting together, our ability to discuss and share stories about what we were reading and writing for each other helped to build a common understanding and trust in what we were co-conceptualizing.

Truth and reconciliation: Acknowledge the traditional territory of original Indigenous inhabitants. Recognize and honour unceded land and territory as well as historical treaties and discuss how the research can benefit/support Indigenous land title and rights and water governance (Morrison, in press).

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as an ally? It tells us to “explain how you are giving back to the people sharing their knowledge and ideas by sharing your time, notes, knowledge, skills.” The entry point for my learning here was to break down the notions of individuality in epistemology. I found, in my reflections on this protocol that “giving back” to the people also provided an immense opportunity for me to co-learn as we worked together. Sharing space in a reciprocal way, as part of the research process, is a way to humanize and deepen learning experiences on both sides. It is a way of complimenting an Indigenous worldview of regeneration and community. There is an interface between Indigenous and non-Indigenous models of learning, where academics so often find themselves alone in writing and research. The imperative for ownership of intellectual property is paradoxical to the Indigenous notion of learning in relationship with one another. This model of co-working as part of the thesis editing helped me to overcome that paradox and see that on a small scale my personal work could reflect the larger scale community-building vision of the WSC. I found joy in what we set our minds to and was able to bring a heart-centered approach to my work on this research and to the tasks that I was helping Dawn with, which hopefully, will work to bring greater awareness and action to reduce barriers to the survival of salmon in the Rivers in Secwepemcul’ecw.

How does socially engaged art contribute to public pedagogy regarding decolonization? In this case, the relationship I built with Dawn during the WSC allowed me to enter into an agreement with her where we work together on conceptualizing this research and the Cross Cultural Interface and provided an opening for the type of co-working style that allowed me to give back to Dawn while asking for her efforts on reviewing the document.

9 It is Important to Find a Common Language, Language That is Meaningful and Inclusive and Allow for Adequate Time for the High Context Communication Patterns That Underlie the Oral Traditions

I took up this protocol about finding a common language rather directly in my research and was inspired to learn Secwèpemetsín, the Secwèpemc language, to understand the high context communication patterns that are embedded in Indigenous language. Linda Tuhiwai Smith, the author of *Decolonizing Methodologies: Research and Indigenous People*

(2012) notes that if it is possible, it is beneficial for researchers to engage in language learning as part of the preparation for research. So, I signed up for a class at Thompson Rivers University, taught by an 83-year-old Secwépemcstín speaker, and learned many new words, grammar basics and how the Secwépemc language is a carrier of culture and context.

As part of the Secwépemcstín class, we had to prepare a final presentation where we taught the class about any subject. I chose to talk about the WSC; what it is, what happened on it and where it went. I did an initial translation of my WSC story into Secwépemcstín and the instructor helped to correct grammar and conjugation. I also created a powerpoint to accompany the oral presentation with pictures of the WSC (Appendix E). Along with keeping a journal about my Secwépemcstín, I read several articles and books that pertained to Indigenous language at the same time during that semester and decided to weave together my Secwépemcstín story about the WSC with the Indigenous language theory that I learned.

Weytk xwexwéytep, Bonnie re(n) skwekwst. Te Tk'emlups re st'7é7kwen.

Hello everyone, my name is Bonnie. I am from Kamloops.

In the process of learning Secwépemcstín, one of the things I noticed is how some Secwépemc words seem to be the perfect fit for what they are describing. I wrote in my journal during my semester a list of words that bring life to their meaning in a way that felt significant to me:

In Pumin (drum, pronounced “pu-meen”) the hard “p” and the soft “min” make such a vivid descriptor of a drum. Wililem (laugh, pronounced “will-lee-lum), legitimately sounds like laughing and it makes me smile as I say it. Tukwtúkwt-cekwiye (lets be quiet, pronounced “tuk-tuk-quee-ah) starts with pronouncing “tuk-tuk” exactly like a little shh shh sound I would make to quiet a group. Skéki7 (spider, pronounced “skek-key”) sounds like the English “yucky”, which I think spiders are, so it seems very fitting. Putu (end, pronounced “pu-too”) sounds so final, which is its meaning (October 17, 2017).

In their book, *Secwepemc People Land and Laws* Chief Ron Ignace (Skeetchestn Indian Band, Secwépemcul'ecw) and Marianne Ignace (2018) provide an example of how the Secwépemc language also embeds layers of meaning by unpacking the name Tk'emlups, which Kamloops is derived from. It shows how visual and contextual information is contained in each word and how place names are tied to the land, and their descriptions deepened my felt sense of meaning the words carry. They provide an example:

The Secwépemc word for T'kemplúps, usually translated as “confluence” or, “meeting of the waters,” has a visually vivid and interesting meaning that gives us clues about past Secwépemc ancestors’ perception of shape and space. The word T'kemplúps derives from the prefix *t* for “on top of,” plus the root *kem* for “two things coming together at an angle,” plus the lexical suffixes *-l/l* “for perpetual” and *-ups* for “pointed buttocks.” The word involves the kind of buttocks shape that past Secwépemc people saw in the very shape of the confluence of the North and South Thompson Rivers, still visible from the bird’s-eye view of an airplane or from the lookout on what is now Columbia Street in Kamloops. T'kemplúps, the village at the confluence- more recently the “rez” – was in turn the “meeting place” where Secwépemc from different communities congregated, traded, camped among relatives and friends and later met *séme7* (white people) (Ignace & Ignace, 2018, p. 251).

As I learned more Secwepemctsin, I loved the deepened understanding of a place that comes with knowing the roots of the word for it. It has made me realize how thousands of years of Secwepemc observation and stewardship of land and people is embedded in the language, and in some ways is felt somatically in the way the words sound coming out of our mouths.

Ne Pessllwestn m-cwesétmentem re sqlelten7úwí m-nes-kucwtesetékwé ne Tsútswecw.
In October, the Wild Salmon Caravan went from the ocean to Tsútswecw (many rivers).

We are listening to the ancestors as Secwépemctsin is spoken and as a language learner, I felt this in my classes. In one journal entry I wrote:

One of the first things that we learned was *weytk xwexwéytep* (hello everyone). These are some of the only words in Secwépemctsin that I hear on a regular basis, at the beginning of conferences, events, or meetings. When an Elder does a prayer or the speaker is Secwépemc and introduces themselves, we often hear those words. I have always loved hearing them. These first few introductory words have a sound that seems to gather the attention of everyone in the room in a circular way (September 19, 2018).

Ron and Marianne Ignace write about how the language creates “shared knowledge [which] is in turn connected to individual and collective experiences on the land and to the ways the language embeds, expresses and organizes social and cultural experience. It is through the

knowledge and wisdom contained in Secwèpemctsin that the ancestors speak back to us” (Ignace & Ignace, 2018, p. 121).

In an embodied way, I felt this energetically, as Elders addressed audiences and uttered Secwepemc words, it calls in an energy. The energy of the people in the room, and perhaps, as Ignace and Ignace (2018) write the energy of the ancestors who spoke the language before them.

*Re m- éstil-kucw ne cw7it tetmicw e stillens-kuc, puum, ell weswísentem sqlelten7úwí.
We stopped in many places to eat, drum and celebrate salmon.*

Secwèpemctsin, like many Indigenous languages, is severely threatened. Some Elders know the language, but parents of childbearing age largely use English with their children (Billy, 2009). I wrote in my journal how it felt to learn such an endangered language:

It is nice to learn it [Secwèpemctsin] in more detail, to be able to replicate it and understand its meaning. The sounds of the language feel very sacred, or that’s how I interpreted them before I started the class. It felt like being part of a rare and precious moment to have the words wash over me. To study it is different. Its more work, more effort and less mysterious, which is nice. It feels more robust and not so fleeting. I feel scared that this language will be lost, and I mourn the loss of culture that comes with loss of language (September 19, 2017).

Secwèpemc education scholar Kathryn Michel (2015) wrote a thesis on Secwèpemctsin revitalization efforts through a language nest²⁰ immersion program. She writes about what happens when a language is lost, particularly citing its impact on spiritual elements of culture, a sense of emotional wholeness, a sense of sanctity, kinship bonds to our community and ability for expressing internal collective emotional processes. She also acknowledges language’s link to ancient culture and knowledge. Michel writes, “The loss of language is just one more casualty in a losing battle to save traditional lands, cultural autonomy and ultimately, a sense of identity, collective and personal” (2015, p. 37). The colonial implications of this language loss are undeniable. Further to this, Ignace and Ignace (2018) write:

²⁰ The language nest program offers Secwèpemc immersion for children from infants to five years old.

In its structure and lexicon, Secwèpemctsin speaks to the dynamic relationships among humans, all other living things, the land and the cosmos and in doing so, it encodes the cultural knowledge that generations of past Secwèpemc in turn inherited from their ancestors. As anthropologist Wade Davis (2007, n.p.) poetically phrases it, Indigenous languages represent “an old growth forest of the mind, a watershed of thought, an ecosystem of spiritual responsibilities,” offering us a different way of thinking about the natural and social world compared with the way that English or other European languages organize thought. These cognitive worlds, in turn, are born out of ancient experience on the land and are imminent not only in the words and word structure but also in grammatical features. (p. 135).

I noticed in my language course in several ways how Secwèpemctsin embodies a different way of organizing the world. Particularly, as we studied family terms, I noted in my journal that what we call grandparents and great aunts and great uncles, are all one term, which I found to be a beautiful acknowledgement of how all the Elders in one’s community have shared influence and responsibility. Similarly, I noted that siblings and cousins are the same word, not distinguishable as two different categories in a collective family system. There is one term for siblings/cousins if they are the same gender as the speaker, and another if the cousin/sibling is the opposite gender. This, like many other family terms, activities and words, is an example of gender defining the word. This distinction of gender was interesting to reflect on for me, navigating the world as a young woman and often rejecting gender roles with the intent of achieving further equality. The gendered terms in Secwèpemctsin made me wonder about the wisdom that I might be missing in a wholesale rejection of gender roles.

Re m-ts’ellt ell w7ec re néwtesskemell welilem-kuc ell le7 re púsmens-kuc.

It was cold and windy but we laughed and everything was good.

In our last class, we visited the Secwepemc Museum, which is located in the building of the old residential school in Kamloops. The tall, foreboding, sharp, brick building is located on the Tk’emlups te Secwepemc reserve land near the confluence of the rivers. The Indigenous administration has taken over the building and it is now filled with offices for the Nation’s government, as well as several other Indigenous agencies. The museum is in a lower section of the grounds, near the garden where the children in the school once worked, evidenced by the remaining fruit trees. I carpooled with a fellow student to and from the

museum. On the drive home we spoke about how it seemed like Secwepemc culture would have had fewer of the distractions of modern life, how the focus would have been on gathering food, family, and materials. That seemed to us to be a really satisfying existence. My classmate talked about how many youth in her Secwepemc community these days are not interested in learning these things. Her grandma was a language teacher, and she said it feels like a heavy burden on interested youth to preserve Secwèpemcstín. It felt very poignant, as we walked through the halls of the reclaimed residential school, my classmate feeling the weight of intergenerational transfer of Indigenous knowledge, and our 83-year-old teacher explaining her natal culture, language and objects sealed behind cold glass boxes. It was a site of multiple losses and intergenerational grief, seemingly magnified by the brick walls of the residential school building we were in.

The effect of residential school on the loss of language is hard to overestimate. Michel (2015) writes:

Residential schools have done irreversible damage to the students who have attended, particularly to their self-esteem and to their sense of self-worth as native people... The misguided actions of the Canadian government have resulted in generations of aboriginal people ashamed of their heritage. Many residential school survivors returned to their communities unable to embrace their cultures and languages... Most survivors chose to keep the language from their children to help spare them the hurt and shame they felt as a child at the residential school. (p. 26).

Despite the attempts of the government and residential schools, the Secwèpemc language is not lost. There are efforts such as the Chief Atahm School Secwèpemc Language Immersion program that was co-founded by Billy and Michel that have been successful at offering education in Secwèpemcstín from the age of 4 to 7. There are other teachers who offer classes through their community Band offices, or even through post-secondary institutions. Many of my Indigenous classmates had had language instruction before and expressed a desire to understand Elders better and to pass the language on to their children. There are multiple locations where adults can take Secwèpemcstín that are within an hour drive of my home, including at Thompson Rivers University, as a credit course. It doesn't replace the immersive community environment that is required for a language to thrive, but, as I wrote in my journal after the first day of class, it "feels good on a heart-level" to learn Secwèpemcstín words, phrases, prayers and through this, culture (September 19, 2017).

Pe7 qeqn̓mctses-kuctesets̓ntns re sqlelten7úwí.

I hope the salmon hear our songs

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as an ally? The protocol states that it is “important to find a common language, language that is meaningful and inclusive and allow for adequate time for the high context communication patterns that underlie the oral traditions.” This directive made me curious about language learning and delving deeper into understanding what is meant by the high context communication patterns that are contained in Secw̓epemct̓sín. In learning about the richness of the language that is contained in each syllable of each word, I began to realize the significant cultural knowledge that is contained in a language.

The twelve entry points in the interface sections of this thesis have been based on Dawn’s (Morrison, 2015b) and Scott’s (2004) descriptions of how colonization changes the conditions under which life is organized. I am positing that language is a category of its own in terms of the change of conditions of life. Indigenous languages are the entry point to a deeper understanding of places and our relationships with them. They contain spiritual knowledge, directions and wayfinding information, they reference stories and describe family structure. The way that residential schools were used to interrupt the intergenerational transfer of Secw̓epemct̓sin and erase Indigenous languages is a direct and intentional system of cultural genocide.

I felt a paradox in my learning Secw̓epemct̓sin, contained in a worry about trivializing the way language was intentionally and brutally erased from generations of Secw̓epemc who attended residential school. I worry about whitewashing the crimes that occurred in residential school by teaching non-Indigenous people Secw̓epemct̓sin vocabulary, giving the impression that it's all that's needed to right the wrongs. While it is helpful and a start in the right direction, it will likely not address the dwindling number of people whose first language is Secw̓epemct̓sin and their increasing inability to find others to speak with in a fluent manner and the cultural information that is being lost as a result of this colonial project. I wonder how non-Indigenous people can be engaged in language learning while at the same time not detracting or minimizing the harm that has come with the enforcement of new conditions of organization of life that come with a colonially imposed language.

I feel into this tension at the monthly Kamloops Food Policy Council network meetings, where I have offered to bring a Secw̓epemc word to the group as part of the

territorial acknowledgement. The attendees are primarily non-Indigenous and we hear and repeat a Secwèpemc word using the language app, First Voices. I talk about the connection between the unceded territory we are acknowledging and the language that is intimately and inextricably tied to this land that sustains us. However, I am concerned about creating the impression that learning twelve vocabulary words each year is enough of an act of allyship to truly address the colonial legacy that settlers have imposed on Indigenous people. As part of our ongoing commitment to decolonizing our work in an effort to engage deeply in understanding what that means, we have also undertaken a series of workshops with Dawn for our Board and staff on the colonial history of agriculture and aligning our visions using the Cross Cultural Interface. The combination of language learning with the deeper analysis and critical reflection around whether we are asking questions worth having answers to, I see as a key strategy for overcoming the paradox I encountered in this protocol.

How does socially engaged art contribute to public pedagogy regarding decolonization in this situation? Socially engaged art can be a site for language learning. The WSC contained many opportunities to hear Secwèpemctsin that helped to further pique my curiosity and reinforce my learning. Being engaged in the WSC as a socially engaged art project, was also an entry point into an Indigenous-led project, which made the Secwèpemctsin story assignment additionally meaningful. Describing the events of the WSC in Secwèpemctsin felt like an important and authentic way to explore language learning while also addressing the deeper colonial legacy through the work of the WSC.

10 “Deprofessionalize” Your Approach by Spending Quality Time to Listen and Share Personal Stories to Connect on a More Deep and Meaningful and Compassionate Level

I gained a deeper appreciation of how and why to take up this protocol in November 2018, after the WSC, when I attended a workshop on unpacking white privilege in the food movement that was hosted by the Kamloops Food Policy Council, the Vancouver Food Policy Council and the Hua Foundation. In the workshop I had the chance to learn how white privilege and white supremacy are embedded in institutions, social norms and relationships in a way that is often invisible in its oppression of Indigenous people and people of colour. “Professionalism” as this protocol implies, is a part of the intangible subjective criteria that often acts as an insidious barrier that keeps workplaces white and hinders opportunities to

spend quality time to listen and share personal stories to connect on a more deep and meaningful and compassionate level.

Naming the privileges that I have, as a settler, has been helpful in starting to unravel the unseen factors that favors whiteness and oppresses racialized people. Part of the reading for the white privilege workshop was the seminal article by American settler, scholar and anti-racism activist Peggy McIntosh (1989) called “White Privilege: Unpacking the Invisible Knapsack”. I liked her approach to naming our privileges and wanted to continue to reflect critically on notions of deprofessionalizing and sharing deeper personal connections. The “weft” of this section are statements made in the style of McIntosh’s article, but written by me as I turn to unpacking my invisible white privilege knapsack.

As a white woman, I easily fit into subjective job qualifications like being a good “fit” for a company.

One of the things that drew me to examine decolonization was my previous experience working at a consulting firm for Indigenous communities. The firm primarily provides civil engineering services and, in our branch, the largest portion of our profit came from Indigenous clients. I worked as a community consultant on various community planning projects including comprehensive community plans, economic development plans, land use plans and housing plans. It felt good to have a job that was related to my education. It felt good to earn a decent wage as a young female, enough to pay off my student loans and qualify for a mortgage.

So far in my career, I am almost certain that my race is not a factor when employers have made the decision to hire me or not.

However, at this job I felt at times that the documents we were putting together were not addressing the primary concerns of the community and further, that we lacked a deep understanding of a community’s specific context. I saw government money destined to aid Indigenous communities flow to consulting firms. I saw that the narrowly defined funding opportunities left little room for community input on where money was needed. For instance, government grants came in waves to address certain issues like housing, health or economic development. If a community was experiencing an acute crisis related to one of these issues at

the wrong time, it could be years before the grants that are made available to address their highest community need.

I have succeeded in an educational and workplace system that relies on work targets that erode reflection time and slowing down for compassionate listening.

I felt I needed more unstructured time to understand how to change the system or undertake a critical analysis of it. After three years I left the job to learn more about decolonial theory and how socially engaged art and public pedagogy could advance its objectives. When I started on this thesis project, I discussed the concept with Dawn several times while I was in Montreal and when I got back to Kamloops, our first task was harvesting sage together. Sage grows in abundance in Secwépemculecw. It was the last few days of May, just as the fresh green sprigs are becoming long and supple, before the plant starts to flower. We went out with Dawn's brother Chris. I tucked a prayer tie in one of the sage bushes and we did a prayer and then set off to harvest. I sat down, at one point in the shade of a large pine tree and smelled its sweet sap, something my mom has often said is a reminder of her Dad who passed away before I was born. Where we were harvesting was not far away from the city, maybe only a 15-minute drive, but the way we were tucked into the valley, we couldn't see any development. No houses or telephone poles, fences or roads. No agendas, no grant applications, no invoices, no suits, no projectors. Sweet relief. I sat down in the shade of a large pine tree and smelled its sweet sap, feeling a connection and mutual understanding that didn't seem possible in a boardroom.

The Eurocentric culture of consumption, labour and deadlines makes it hard to "find the time" for deprofessionalizing approaches and just being in relationship.

Kenneth Jones and Tema Okun, authors of *Dismantling Racism: A Workbook for Social Change Groups* (2001), have created a list of attributes that play into white supremacy culture in organizations. These include perfectionism, sense of urgency, defensiveness, quantity over quality, worship of the written word, paternalism regarding decision making power, either/or thinking, power hoarding, fear of open conflict, individualism, progress is bigger/more, belief in objectivity and the right to comfort.

I often experience a sense of urgency and as the guide suggests it "makes it difficult to take time to be inclusive, encouraging democratic and/or thoughtful decision-making, to think

long term, to consider consequences” (Jones & Okun, 2001, para 5). Picking sage with Dawn put in sharp focus the antidote to this kind of culture of white supremacy and allowed me to experience what a deprofessionalized approach looks like. It was an opportunity to spend quality time listening and sharing not only with each other, but also with the sage and pine trees that connect us both to this place.

Interface

What does this Cross Cultural Protocol teach non-Indigenous people about acting as an ally? It urges non-Indigenous people to “deprofessionalize” our approach by spending quality time to listen and share personal stories to connect on a deeper and more meaningful and compassionate level. My entry points into thinking about this are largely dealing with time and its economic organization. In considering the protocol and how to “deprofessionalize.” I reflected on the interface between an Indigenous worldview that prioritizes shared experience such as the sage harvesting that Dawn and I did together and a non-Indigenous worldview based on a production paradigm where time is valued for its economic potential. As a white woman, I am afforded many privileges by this system, in terms of income, property and status. There is a paradox in this for me, as I wonder how to live in a capitalistic system where money is required to access shelter, food and clothing while at the same time bringing to light white supremacy and prioritizing personal connections over production. The processes that I went through with Dawn as we engaged together in our work on the WSC by beginning with a sage harvest gave me a glimpse into a strategy for overcoming this paradox. Shifting the way we think about planning and preparation for a project can help work to be done, but in a different way. “Deprofessionalizing” through incorporating meaningful personal practices into the development of a project was a way of allowing for connection and relationship building.

How does socially engaged art contribute to public pedagogy regarding decolonization in this context? If we expand the notion of art to also include traditional ceremonial practices, there are a whole host of opportunities for intervening in a typical production paradigm project process. Indigenous community members willing to share practices like harvesting sage offer a beautiful gift that can help set intentions for the work to come in a good way. I agree with Carole who said in an interview, “the personal is political, the more I can work at that myself, the more I can have an impact” (C. Hebden, personal communication, October 23, 2017). As mentioned earlier, repetitive and contemplative processes that contribute to a larger socially engaged art project, like felting salmon roe, can also offer a welcome disruption from the western notion of professionalism that can block personal connection.

11 Promote Rather Than Pathologize Healthy Dissension – Become Comfortable With Learning Edges and Paradox

Learning is often uncomfortable and in a polarized world of algorithm-based news feeds, opportunities for encountering learning edges and healthy dissension seem to be becoming less frequent. I had a moment of learning as a result of discomfort, of meeting an edge that I didn't know I had. This moment happened during a ceremony that Eddie Gardner was facilitating on the WSC. Eddie is an Elder in his community but exudes so much energy and health that sometimes it is hard to tell. His community, Skwah First Nation, hosted one of the stops of the Wild Salmon Caravan. Our stay there was full of drumming and songs, ceremony and laughter. Eddie and I shared a deep conversation in a cross-cultural dialogue after the WSC. I have woven excerpts of that conversation through my narrative of the insight I gained around this protocol that deals with learning edges and paradox.

You are the same as I am in this sense: you are the result of your mother and father. You have two great lineages, one on your mother's side and one on your father's side... We have those two great wings of lineages that make you who you are.

One of the most poignant moments on the WSC for me was participation in a practice called a Constellation Ceremony, which Eddie described as “somebody seeking a resolution to an issue that they have, whether it’s their family, whether it’s an organization, whether it’s nature” (E. Gardner, personal communication, January 13, 2018). Participants form a circle and some are chosen to stand in it to embody a representative of the situation at play. The representatives are called to make truth statements several times during the ceremony.

We have that deep belief in our ancestors. Our ancestors are with us. We are going to be ancestors to future generations, so how are we going to choose to live our life so that future generations are going to benefit and not be traumatized or disturbed in the future.

When we did the constellation ceremony, I found myself standing in the middle of a field of knowing. Eddie called on me to make a truth statement, which was something I had no reference for. The closest thing that I could think of was my infrequent meditation practice

or maybe yoga class. “Feel your body” Eddie said. “How do you feel?” he asked me. What I could feel was the nervous pounding of my heart. “I feel like a drum” I said aloud, “Pumin” thinking of my Secwépemčtsín language classes. I immediately felt uncomfortable speaking this word. It sounded wrong coming from my mouth, attention getting, maybe. Unauthentic, like I was trying to be the best doing the ceremony. I felt a distinct unease, tension or regret around this that lasted until the end of the ceremony and beyond.

Since we all are sharing this territory we have to take good care of what belongs to us. This is a shared responsibility now. That's just not on us now.

I continued to mull over this question throughout the rest of the Caravan: what are the “unceded” spaces in cultural and ceremonial life? Was it appropriate for me to be there, as a settler, uttering Secwépemčtsín words? I was worried about crossing the line between supporting Indigenous practices and intruding on them. I felt a familiar anxiety rising. Did I do the wrong thing? Did I offend anyone? Did I create more harm than good with my presence? I breathed through these questions and continued to think about this for some time.

We have to do this together because we are not going away and you are not going away and we have to learn to get along in a good way. How do we do this? We have to sit down and talk about this.

I had the opportunity to talk to Eddie more about this over a cup of tea in his apartment in Stó:lō territory. I shared my experience, of angst and fear around occupying a space that I did not belong in. I struggled to find my place in the Circle of Knowing. Eddie responded, “There is an awkwardness about it... Am I doing the right thing? Am I saying the right thing? Fundamentally it's just being who you are and just being respectful that's all that is necessary to have a good relationship. If you are out of hand for any reason, some people will let you know. Most often you will find that it's done in a respectful way, not to put you down, because if you don't know, you don't know... There are some of those awkward moments that happen but if you stay with it, if you ask questions, things will carry on in a respectful way” (E. Gardner, personal communication, January 13, 2018).

We are all Indigenous to this blue planet and it's our relationship to fire water earth and air.... That is what essentially unites us as the human race. We are all that way.

I realized, in fact, this discomfort is the lesson. Sitting with the awkwardness, the empty space beyond a frame of reference, without fear or disengagement was an opportunity for me to experience real learning and, as this protocol dictates, become more comfortable with learning edges. I realized that the *potential* I am overstepping a boundary and the *potential* for that to be called out, was a large source of discomfort. Even just naming this helped me to relax into the memory of the situation and realize that I need to not act out of that fear of potentially being in the wrong. If that were to be the case, someone would tell me and it would be a source of cross cultural learning that might not be comfortable, but would be authentic and valuable to me.

European education scholar Michalinos Zembylas (2015) and University of Toronto based social justice education scholar Megan Boler (1999) have both written extensively about the role of discomfort in learning. They agree that a pedagogy of discomfort is grounded in the assumption that these feelings challenge “dominant beliefs, social habits and normative practices that sustain social inequities and they create openings for individual and social transformation” (Zembylas, 2015, p. 163). Through my dialogues with other arts build workshop participants, I could see that I wasn’t the only one experiencing this type of discomfort.

The universal soul needs to guide us in our relationships rather than the personal soul, or just the family soul, or the tribal soul, or Canadian soul. We have to rise up at much higher than that. That's where the magic comes in.

One participant, Jyelle, said, “Sometimes it feels kind of overwhelming because I don’t know their language, there are so many things that I really don’t know about their culture and it’s weird because we live right on their land and in their space. When I think about it, I feel kind of unsettled about it, or like I am not really sure what to do.” (J. Vogel, personal communication, January 22nd, 2018). Tracy said, “When there was speeches and things at the WSC, it served as a reminder that the native community as a whole was not happy with the way things were and that there are improvements to be made and a lot of the speeches and things served to remind us of that, which was a little uncomfortable” (T. Klohn, personal communication, January 20, 2018). Finally, also indicating a sense of discomfort or incongruity, Hunter said, “a lot of people find themselves in places doing things that they don’t really support. And really they know that they don’t really want to contribute but they

still do anyway... I am sure maybe if at some point people do get together and actually do something about their disconnection with what they want and what they actually are living with, maybe things will change” (H. Vogel, personal communication, January 18, 2018).

We can repair. We have to believe in this. We have to come to this place in our hearts and our minds that if we work at going to the fundamental parts of who we are as spirits, then we can find peace and harmony with one another.

How to recognize and stay with this discomfort is not immediately obvious. New York based education scholar Barbara Applebaum (2017) studies white fragility and how learners can increase their resiliency in the face of this type of discomfort and how facilitators and educators can encourage this. She posits that the pedagogical response to this kind of discomfort at cultural interfaces is to encourage vulnerability, humility and learning. And to do that she proposes *critical hope* to her students, which is hope that “requires a clear explanation of what is lost and what might be gained through this suffering of loss... Critical hope aims to encourage openness toward continued struggle and forefronts discomfort as a signal to be alert for what one does not know about others but also about one-self” (p. 872). In other words, if we can start to recognize the feeling of discomfort as a precursor to learning about both ourselves and how to live in relation with one another, the inherent discomfort can be transformed into something positive. While art is not a silver bullet for transforming discomfort into an enriching learning experience, through interviews with WSC arts-build participants, I found that art in various forms may act as a way to slow down an initial reaction of discomfort that may be quickly and unconsciously avoided and *stay* in a situation long enough to be mindful about the experience of discomfort, an important precursor to the realization that this may represent a path to learning.

We can sort this out... But we can't become overwhelmed with it and just give up and do nothing. We all have a purpose in our life to strive, to continue to strive for that right relationship.

The WSC participants I interviewed indicated that art aided them in uncomfortable situations. For example, the anonymous participant said, “When people are working or doing art together, the barriers come down. You forget the barriers and you start conversations.” (Anonymous, personal communication, January 9, 2018). Jyelle agreed that, “When you are

making something together it feels like it really breaks the ice because it's got its own language... I think that it's creative energy, it's an opener. It can be. It has to be open.” (J. Vogel, personal communication, January 22, 2018). Tracy said, “Well, it was really nice to kind of have something to deflect the attention from just being there in the group. Like, [my art] was sort of like a ticket, like I belong. Like I can go there and I can participate in this and I feel like I belong because I made this fish and I am entitled to be there” (T. Klohn, personal communication, January 20, 2018). Finally, Monica felt like she “wasn’t just showing up to eat, I was actually there, I had invested some time beforehand creating art” (M. McGarry, personal communication, January 31st, 2018). Comments like these indicate that on some level, initial discomfort can be overcome through either the act of creating art in a cross-cultural setting, or the act of bringing a creation of art that was intentionally made to a cross-cultural celebration. Van Boeckel (2009) theorizes that “in our lives so much more attention is given to separations than to connections and creativity suffers because it depends upon a free circulation of energy and the making of new relationships. Art is often aimed at finding new associations, connecting that what before was or seemed unconnected. Instead of taking things apart in smaller and smaller units – the way in which reductionist science evolves – it is interested in finding relationships, connections” (p. 9). The intentionality of the art seems to be a large part of what helps participants stay in and overcome some initial discomfort in cross-cultural learning and relationships.

So, when we look at the principles and the law of nature, Indigenous laws, then we start thinking about not taking more than what we need. Always giving back. Give thanks, give gratitude for what you have.

Dawn talks about intention and the importance of setting intentions to do things. She said, “We want people to set their own intentions and have their own ritual to help them realize fully how to be a responsible human being.” (D. Morrison, personal communication, December 14, 2017). Investing the time in an art piece is a physical manifestation of the intention to be in a cross cultural place and to stick to any uncomfortable situation that may arise. Striving to be in that uncomfortable place long enough to derive meaning of it, long enough to take the novelty out of it, long enough to realize that what we once thought was uncomfortable, or awkward, is a path towards realizing a respectful and mutually beneficial relationship is a key factor in participation of both art and ceremony and an important part of what makes the WSC an important location for pedagogy of discomfort that leads participants

to grow.

Interface

What does this Cross Cultural Protocol, “promote rather than pathologize healthy dissension – become comfortable with learning edges and paradox” teach non-Indigenous people about acting as an ally? In this reflection my entry points to learning about Eddie’s ceremonial and cultural practices were related to my understanding of the relationship between the religious and secular. I discovered the interface between Indigenous ceremony and a non-Indigenous worldview where ceremony is experienced primarily within a religious context and not integrated into social justice and environmental advocacy work. A contradiction was present for me in terms of wanting to participate in this ceremony fully and feeling worried about appropriating Indigenous culture in my participation. This sense of discomfort was not uncommon and was also experienced by other non-Indigenous participants that I spoke with for this research. The act of creating art and the involvement in a socially engaged art process helped me and others to engage deeply enough to stay with the discomfort of those Cross Cultural Interfaces and derive more learning from the pedagogical situation the WSC presented.

I found that socially engaged art contributes to public pedagogy by encouraging myself and other participants of the WSC to stay with discomfort long enough to get curious about dissension, learning edges and paradox, whether those are presented interpersonally, internally, or at a societal level.

12 Demonstrate Social Responsibility by Acknowledging and Being Sensitive to Traumatic History and Socio-political Divisions in Community Relationships

One idea that I spent some time with before the 2017 WSC centres around the Red Bridge, which is a structure that spans the South Thompson River near downtown Kamloops. Inspired by Suzanne Lacy’s patchwork quilt project²¹ I had envisioned using the bridge structure as a space for art and dialogue on cross cultural relationships. I was hoping that this would acknowledge the traumatic history of our community in a non-divisive way that would

²¹ The Patchwork Quilt was a community-engaged art project that involved dialogue between women, discussing the role of women in society as they age. The conversations were set up at tables that resembled a patchwork quilt from an aerial view (Lacy, 1995).

invite conversation. I hoped it would place a focus literally on “bridging” communities as a metaphor and as an action. Although my intent for this project was one of cross cultural relationship building, as I started to talk to key people about initiating the work, I slowly realized that the project was not centering Indigenous people or communities. I was grateful to Jeff McNeil Seymour’s honesty and vulnerability that led me to this conclusion. As I thought about the protocol’s guidance to demonstrate social responsibility by acknowledging and being sensitive to traumatic history and socio-political divisions in community relationships, Jeff helped me to realize some of the suggestions that I made were not in line with the protocol. His voice is woven through this critical reflection.

I have always talked about the Thompson Rivers as being not only a geographical divide, but also a political one... The water that's there, that's what connects us, that's our unified force. We all have a vested interest in the health and safety of that water and of that salmon.

I sat down in Jeff’s office to tell him about the project idea. The more I described the project, the more I sensed I was filling the space with my needs and ideas and wasn’t hearing what was on Jeff’s mind, what he was working on and what his creative aspirations were. Although the project had interesting elements and an ultimate goal of decolonization, I realized that Jeff was visibly stressed and stated at one point some of his burden came from his financial situation. “Faculty mugs will not pay my rent” he said, in the context of his overwhelming requests for speaking engagements, prayers, introductions and committee representation, all of which commonly offer mugs and trinkets as payment. I realized how thinly stretched Indigenous academics are and the exhausting repercussions of the unending requests for participation and work. I let the Red Bridge idea go and carried on with the WSC planning with the intention of taking more cues from the community and being as mindful as possible about imposing my ideas on the event.

If you are not centered in yourself and in the moment, you have a huge capacity to do harm... We are interconnected. We see how we impact those systems, those communities and families and we also see how they impact us.

I had the chance to talk to Jeff about this moment after the WSC. I explained my learning and discomfort about it and apologized for adding stress to the situation, he said, “I can honestly say that, yes, the ask was a little overwhelming for where I was at that time.... It

was an overwhelming moment, just thinking about all the complex layers of all the asks, you know?” (J. McNeil Seymour, personal communication, December 8, 2017). He added, “You have to have the standing relationships in the community to be able to make such a proposal.” (ibid.)

We are all storytellers and through storytelling we learn more about each other and we also learn about ourselves... It grounds whatever that experiential learning piece is for the teller as well as for the recipient.

He also spoke about how the burden of requests such as this have resurfaced trauma for him. He said, “I have had to navigate complex racism issues while sitting in there recognizing my positioning as the bottom of the pyramid.” (ibid.) The contextual power dynamic is rarely considered by those who are asking for Indigenous representation. Jeff receives requests to participate in committees and processes to provide feedback in arenas where his suggestions, if in contention to a non-Indigenous worldview, could have consequences for his livelihood. He said that he hopes “the person doing the asking has perhaps thought through the potential harms that they could be asking me to step into” (ibid.). Anishinaabekwe education scholar Amy Desjarlais, asserts that considerations of culturally appropriate and respectful consultation need to be deeply embedded in the process of any dialogue before requesting Indigenous participation (Desjarlais, 2012). Experiences like the Red Bridge proposal illustrated to me how important it is to build a respectful relationship before work together can be established.

We are also responsible for those that are coming behind us. So, we have to be leaving things in a good way for them to pick up. We also have to be sowing the seeds for the good work that we are doing. While I want to see an increase in salmon, we really have to radically shift people’s perspectives of this water here.

After the 2017 WSC had been completed, Jeff invited me to participate in an art project that he was working on, which involved the filming of a ceremony for a video installation. The ceremony is enacted by two-spirit members of the community to call the salmon home. Jeff (two-spirit man) and Dayna Danger (two-spirit woman) with members of Jeff’s family and friends released salmon bones into the river at the confluence and Dayna cut Jeff’s long braid off and also released it into the river. The ceremony was captured by a drone and on-the-

ground footage and I contributed to the project by editing the audio. The final work entitled Two-Spirit Man/Two-Spirit Woman Call Home the Salmon w/Help shows two projections of the ceremony shot from different angles. It was exhibited at Never Apart Gallery in Montreal in summer 2018 and at the Burnaby Art Gallery in winter 2019/2020. Jeff and I co-wrote the exhibition catalogue article for the Burnaby Art Gallery. I have been honoured to work on the project and it has taught me about the work of relationship building, listening and following Indigenous leadership. In January 2020, I had the opportunity to go to the Burnaby Art Gallery to see the show and participate in a workshop that Jeff held there. It was a beautiful moment to reconnect with the artistic expressions of healing our relationships with the land and with each other and a reminder of how much learning and nourishment there is from realizing that I need to sometimes step away from my own ideas and support the work that is already being led by Indigenous artists like Jeff.

Interface

What does this Cross Cultural Protocol: “demonstrate social responsibility by acknowledging and being sensitive to traumatic history and socio-political divisions in community relationships” teach non-Indigenous people about acting as an ally? I learned in this situation to cede ownership and responsibility for some projects and to support Indigenous leadership. The entry point to learning that arose in this protocol was the notion of individuality. My natural inclination to bringing decolonial awareness and action was to initiate an idea that I had myself. It is more complex and uncertain to set aside the “ego” that comes with enacting an idea of your own, to take cues from others and wait for an invitation to arise. Doing so represents an opportunity to ask yourself if you are respecting Indigenous agency and leadership and to address white savior complexes (Cole, 2012). It is a point of contention between the western notion of an individualistic hero’s journey and the relationship based Indigenous paradigm that Jeff presented to me. He shared how he encountered this contention over and over in committees that valued his presence only to confirm an idea as opposed to work relationally within a community context to truly create change in a collaborative manner.

Although it might seem like a paradox to support Indigenous leadership while at the same time committing to taking responsibility for decolonization without placing an increased burden on Indigenous people, I think Jeff’s invitation to be involved in his art project taught me many things about what is required to do this. That included letting go of individualism, building relationships, taking cues from project partners, trusting that the intention to support

Indigenous leadership in a project will come to fruition at the right time and recognizing the colonial conditions that are at play in a situation like this.

In terms of my second research question, “how does socially engaged art contribute to public pedagogy regarding decolonization”, I found that the planning and execution of a socially engaged art project was rich with opportunities for reflecting about this question. Setting aside an individualistic vision for a project opened me up to the opportunity to learn much more about Indigenous culture, ceremony and contemporary aesthetic. Taking a step back from the Red Bridge project that I had originally conceptualized allowed my learning to deepen significantly by trusting in a flow for the work that was not mine and in doing so, stretching artistically and personally. The socially engaged art project I worked on with Jeff was also an opportunity to avoid contributing to the historical trauma and contemporary microaggressions that are perpetuated by settlers in a colonial society. Finally, the art project we worked on together acknowledged socio-political divides in the community by ensuring that I was working with and had built a relationship with someone who could bridge me to the other artists and team members working on the project.

Reflection and Analysis

The intent of the WSC is to engage people “through the arts, nurturing the creative energy that can transform the darkness around all the issues” (Morrison, personal communication, December 14, 2017). The WSC was an opportunity for me to swim in that creative energy, to see it transpire and to witness the results of it. I explore the ways that the Cross Cultural Protocols teach non-Indigenous people about acting as an ally through the Cross Cultural Interface Framework that Dawn conceptualized and I translated into a graphic, as a part of this research. The twelve protocols outline an experience, story, or critical reflection that moved through a holographic pedagogical process from knowledge to knowing to understanding (Aluli-Meyer, 2013). I use the Cross Cultural Interface Framework in each of my reflections on the protocols by asking: what are the entry points in this situation? What are the interfaces (points of contention or complementarity)? What paradoxes present themselves? What are the strategies I encountered that helped to transcend the paradoxes? Each interface section (located at the end of the Cross Cultural Protocol reflections) touches on these four questions. I will summarize the learnings that came from examination of each of the questions, in order, below. The collective analysis of the Cross Cultural Interface Framework in relation to the Cross Cultural Protocol reflections answer my first research question: what do the Cross Cultural Protocols teach non-Indigenous people about acting as an ally? Following this summary, I will provide an analysis of my second research question: How does socially engaged art, such as the WSC, contribute to public pedagogy regarding decolonization?

The first question that is embedded in the Cross Cultural Interface Framework is: what are the entry points in this situation? The notion of the points of entry that I encountered in each protocol brings together Dawn’s language embedded in the interface framework with Scott’s description of “cognitive and institutional conditions” under which life is organized (Scott, 2004, p. 106). Both Dawn and Scott’s conceptualization of entry points into the Cross Cultural Interface reminds me of a parable that I read in an article by John Kania, Mark Kramer and Peter Senge, who are social change consultants at the American-based firm FSG. In their article they relay this story: “A fish is swimming along one day when another fish comes up and says ‘Hey, how’s the water?’ The first fish stares back blankly at the second fish and then says ‘What’s water?’” (Kania, Kramer & Senge, 2018, p. 2). The point here and the subject of their article, is that culture is the water we swim in and that without recognizing and naming what might be poisoning the water, no change will be able to occur.

The Cross Cultural Protocol (and the Cross Cultural Interface Framework) teaches

non-Indigenous people about how to act as an ally because these frameworks make visible the water that we swim in. Studying myself, a person of settler ancestry, as a unit of non-Indigenous culture is interesting in this context. Authors like Dawn (2015a; 2015b) and Scott (2004) who come from a place of Indigenous and colonized ancestry are able to see the water clearly and I found, in taking up their frameworks for learning and reflection, so can non-Indigenous people. They have named in their work the following points of entry/cognitive and institutional conditions:

- Production paradigm of agriculture, land, water and bureaucratic frameworks (Morrison, 2015b)
- Reductionism and fragmented/siloed management practices versus holistic approaches (Morrison, 2015b)
- The notion of property rights for both land and water (Morrison, 2015b; Scott, 2004)
- Model of economy (Morrison, 2015b) and further, time and its economic organization (Scott, 2004)
- Privilege and unequal distribution of burdens across cultures (Morrison, 2015b)
- The nature of government (Scott, 2004)
- The concept of personhood in the context of community (Scott, 2004)
- Sources of political authority (Scott, 2004)
- The concept of individuality (Scott, 2004)
- The relationship between religious and secular (Scott, 2004)

My research findings revealed two other entry points (language and epistemology) that I hadn't previously read in my literature review. In my twelve reflections on the protocols, I encountered many of these entry points and their contradictory or complementary natures namely:

- The notion of property: As discovered in my exploration of settler ancestry in Cross Cultural Protocol #1, I reflect on the paradox of my ancestral lineage of "owning" Indigenous land in Kamloops, while simultaneously being responsible for the commonly held gift of salmon and the many contemporary challenges they face.
- Time and its economic organization: As discovered in Cross Cultural Protocol #2, where I reflect on the lack of emphasis I put on the relational potential of the WSC planning team and the focus I had on the measurable outcomes. I learn and test ideas for using the opportunity of committee work to build relationships. This theme was also present in protocol #10, where the economic organization of time comes into sharp contrast between my previous consulting career processes and the sage

harvesting launch of the research Dawn and I embarked on together.

- Epistemological underpinnings: This was highlighted in Cross Cultural Protocol #3, where I encounter the individualist notion of intellectual property and authorship in my research process, rather than a relation-based understanding of knowledge co-creation. I also encountered this in Cross Cultural Protocol #8 where I took a relational approach to writing and editing with Dawn and found that it resulted in a deeper and more meaningful learning experience than a typical isolated academic writing process.
- The notion of personhood and individuality: In Cross Cultural Protocol #4 I see how Eurocentric thought withholds individuality from Indigenous people and other non-white cultural groups in favor of a homogenous stereotype and how Indigenous art content framed through an Indigenous lens can disrupt this hegemony. In Cross Cultural Protocol # 12 I encountered this notion again, in considering leadership and white savior complexes in the context of initiating decolonial socially engaged art projects.
- Source of authority: I consider in Cross Cultural Protocol #5 the source of authority the police hold in hegemonic Eurocentric culture, as I encounter both Indigenous and non-Indigenous resistance to this paradigm.
- Human relationship with nature: In Cross Cultural Protocol #6 I see how the salmon art created as part of the WSC is complementary to the notion of human/salmon connection.
- The relation between the religious and secular: encountered in Cross Cultural Protocol #7 and #11 where I learn about holographic epistemologies and ceremonial practices that are woven into social justice paradigms that invite participation of the spirit in this work, in a way that was previously unfamiliar to me.
- Language: In Cross Cultural Protocol #9, I reflect on the Secwepemc language and the ontological underpinnings it carries and the impact of the residential schools on the use and survival of the language.

As the Cross Cultural Interface Framework suggests, once the “water” of Eurocentric culture has been identified, there are contradictions that arise. In my research findings I encountered paradoxes such as: How can I prioritize relationship building within a group while simultaneously accomplishing the tasks required for hosting an event like the WSC? How can I be responsible to the divergent epistemological imperatives of the Indigenous community and educational institutions? How can hegemonic notions of what Indigenous art should look like be successfully eschewed while at the same time not *requiring* that artists move away

from tradition? How can settlers overcome the paradox of being connected to nature despite feeling unable or uncertain how to engage in it? How can we live in a capitalistic system where money is required to access shelter, food and clothing while at the same time bringing to light white supremacy and prioritizing personal connections over production? How can I support Indigenous leadership while at the same time taking responsibility for decolonization in a way that doesn't increase the burden on Indigenous people?

There are many questions and paradoxes here and each one of them is a trailhead for further and deeper research. The purpose of this thesis was to uncover the sorts of things the Cross Cultural Protocol teaches non-Indigenous people about acting as an ally. The primary finding is that it helps to make visible the "water" that we swim in. There is a certain poetry in the urgency of making visible the metaphoric cultural water that we swim in, as a strategy to preserve and help salmon to thrive in their own waters.

For each protocol there was at least one small action that could be taken that shed light onto how to transcend these paradoxes. These strategies that came out of my assessment through the Cross Cultural Interface Framework are summarized here as a list of calls to action:

- 1) Explore ancestral implication in colonialism; find out where you are Indigenous to.
- 2) Challenge the idea of partnerships, committees and team as a means of production and instead, use the convening process to build relationships with the group involved.
- 3) Question the idea that knowledge is individual and challenge paradigms that don't acknowledge collective and relational learning.
- 4) Move beyond stereotypes by ensuring that Indigenous content is framed through an Indigenous lens.
- 5) Reassess the sources of authority and blur the lines between resistant action and community celebration, art, protest, ceremony and assertion of rights.
- 6) See yourself as part of nature in relationship with non-humans.
- 7) Trust transformative knowledge including holographic knowing: mind, body and spirit.
- 8) Engage in reciprocity in a relational way; work together and prioritize time for cross cultural learning.
- 9) Learn Indigenous languages *and* learn about the systemic oppression that has led them to be endangered.
- 10) Deprofessionalize by inviting art and ceremony into processes that normally value only the economic organization of time.

11) Stay with discomfort long enough to be curious about it.

12) Let go of individualism, white savior complexes and take guidance from Indigenous leaders.

To continue with the water of systems change parable, these calls to action are ways that we can swim upstream, like the salmon do, in the hopes of spawning a new way of being. As the motto on the town crest of Peebles, Scotland (the place my ancestors came from in 1907) suggests, “there is growth in swimming upstream.” Dawn spoke about this with me as well. She said, “it's hard for us as Indigenous peoples to be responding to all these serious issues all the time. We are always in the darkness, always in the oppression around it...so we are sharing in the [salmon's] struggle... I think we can still learn to be resilient because they sure as hell are. Look at what they overcome. All the odds they overcome to get home” (D. Morrison, personal communication, December 14, 2017). This was a rich metaphor for both of us to think retrospectively on the Wild Salmon Caravan. The salmon swim hundreds of kilometres. Their bodies are battered and worn by the time they reach their spawning streams and in completing this journey they transform the land around them by nourishing it with their bodies. They transform the water the following spring when their fry will hatch. They also transform our society, as we grapple with how to heal our relationships with each other, both human and non-human so that the salmon can survive.

I assessed the learning in each of the protocol reflections through an arts-based lens in response to my second research question: “How does socially engaged art such as the WSC contribute to public pedagogy regarding decolonization?” Dawn also spoke about the role of art and how it links to the traditional epistemological and ontological systems of Indigenous people. She said, “Art and storytelling, being a part of that creative energy, is a way to help transform and question the unanswerable and lead us on a journey of coming to realize ourselves more fully and how we are impacting the world, how we can change. It's really a beautiful thing because it's more about healing” (D. Morrison, personal communication, February 9, 2018). After my reflections on the Cross Cultural Protocols and interface, I agree with Dawn that socially engaged art, in this context, contributed to public pedagogy on decolonization through healing. Chief Bev Sellars of Xat'sull First Nation once said in an interview with CBC in 2014:

People talk about healing aboriginal communities. They tell me "how are aboriginal communities going to heal themselves?" And my response is that I think society needs to heal itself as well, because the racism and the superiority attitude made it possible for schools like the residential schools

and other non-indigenous institutions to exist. Aboriginal people have a lot of work to do in our communities but society has a lot of work to do as well. (Sellars, 2014)

When I look back at my reflections on the role art played in creating sites of pedagogy for decolonization, in each case, art was a supporting factor in creating space for society to heal itself, as Sellars urges us to do.

Further to this notion of society healing itself, Jeff shared an article with me by Fyre Jean Graveline, a Cree educator and social worker who uses the self-in-relation model to describe our interconnections. Graveline (1998) adopts a circular approach to assessing self-in-relation that starts with the self and spirals out to family, then community and then agency where we are able to connect with diverse groups of people and finally the world, where we challenge cultural and structural divides. I organize my thinking about how art contributes to healing in this framework of self-in-relation. I found art acted as a site of healing and provided a foundation for pedagogy in the following ways:

Healing the self: In Cross Cultural Protocol #7, I considered the Indigenous view that art, song and ceremony are transformative, like coyote stories, in relation to holographic epistemologies where the mind, body and spirit all interwoven into a knowledge system that creates an integrated understanding of oneself. In Cross Cultural Protocol #12 I found a site of pedagogy in my attempt to initiate and lead a socially engaged art project. It became an opportunity to let go of individualism and white savior complexes.

Healing family: In Cross Cultural Protocol #1, I found the WSC encouraged curiosity about my ancestral ties to Secwepemcu'lecw and salmon. This research was healing in that it made clearer my relationship to the land I live on now and the land my ancestors came from before they lived in this territory.

Healing community: I discovered in Cross Cultural Protocol # 2 that tasks that contribute to art projects can be a tool for building community among a team or committee, especially tasks like felting salmon roe that are repetitive, tactile and easy to engage in while at a meeting. In Cross Cultural Protocol #8, through my work-trade arrangement for editing my thesis with Dawn, I learned that artistic collaboration is a good entry point to collaborative co-learning, even if the task at hand is writing. Finally, in Cross Cultural Protocol #10 art and ceremony were an avenue to deprofessionalize processes and invite connection and contemplation, as

evidenced by the sage harvesting I practiced with Dawn. In this protocol, the relational and community aspect of the work was prioritized over production models.

Healing through agency: In Cross Cultural Protocol #4 I had the opportunity to learn from Chris Bose about how to dismantle stereotypes of Indigenous artists and saw how art is a site of pedagogy for decolonization when Indigenous content is framed through an Indigenous lens. When done so, it builds agency for Indigenous and non-Indigenous communities to relate to each other in an authentic way. In Cross Cultural Protocol #11 I saw how art can help people stay with the discomfort that can occur from encountering a new situation beyond what a person is used to within their own community. Art allowed people to feel connected enough to the greater project to be curious about their discomfort and acknowledge it as a site of pedagogy.

Healing in relation to the world: In Cross Cultural Protocol #5 where I reflect on the RCMP and their reaction to protests versus artistic celebrations, I find the nature of the WSC as a socially engaged art event creates a grey area that helps to blur lines between protest, ceremony and celebration. It can help disrupt our notions of authority and insert a social movement that is led by the community in a way that is non-confrontational and inviting. In Cross Cultural Protocol #6 art provides a meditative medium for people to contemplate their connection to nature. The arts build workshops leading up to the WSC event provided an opportunity for people to consider their connection to salmon, not as a resource but a relative.

The ways that art acts as a site of public pedagogy for decolonization means that there is healing on multiple levels from the self all the way up to how we interact with the world. Dawn and I discussed the transformational power of the intention of the WSC and how art is used as a healing force as an integral part of the event. She summarized the cumulative benefit of incorporating arts in the WSC by saying, “We’ve seen some of the healing that has come through this decolonizing work; some of the communities that host us have brought back rituals or songs that they haven’t sang or done, enacted – in one case, for 100 years because it’s been broken down and fragmented through the process of colonization” (D. Morrison, personal communication, December 14, 2017). Whether it's personal learning and healing, or pedagogy that extends to community, agency or the world, the role of art can subtly shift the intention of a group of people enough to make moments like the one Dawn is talking about here possible.

What is next?

An important feature of the Cross Cultural Interface Framework is that it is circular, or even spiral, in nature. It starts in the east and once an entry point is identified and the user of the framework contemplates the interfaces, paradoxes and key strategies, we land back in the east of the interface framework, which invites us to start all over again to deepen our understanding and our actions. The circular nature asks us to iterate on strategies and delve deeper into transcending the paradoxes. The research findings in this thesis represent one rotation around the circular learning journey of the Cross Cultural Interface Framework for each of the twelve Cross Cultural Protocols. The learning journey was relational, in that each of my reflections were influenced through a cross cultural relationship, whether that was with Dawn, Eddie, Jeff, Chris, or through Indigenous authors or stories. The next step is to take all or some of the most urgent interfaces that were present in this research and to deepen them, again, in a cross cultural relationship context, by engaging in another round of reflection in the interface framework learning journey. As we dive deeper into the Cross Cultural Interface, I anticipate that our understanding of the role of socially engaged art in creating sites of pedagogy for decolonization will also expand. There is much more to learn about the various entry points into the Cross Cultural Interface, more work to be done making visible that which pollutes the “water” we swim in and many more exciting opportunities for art to bring about the conditions we need to heal our society. Dawn and I are keen to continue to work together to do this, using the Cross Cultural Interface Framework.

There is also further research and education needed to use the interface framework in different contexts. We have already been testing the interface framework, as part of a series of workshops hosted by the organization for which I work, the Kamloops Food Policy Council, identifying the colonial history of agriculture and unpacking white privilege in the food movement. Dawn used the graphic as a tool to align the vision of the Kamloops Food Policy Council and the Working Group on Indigenous Food Sovereignty and identify strategies for transcending paradoxes that were identified through the process. Dawn and I are very keen to grow the approach of using the graphic as a decolonizing curriculum inside and outside of a workshop, using an art-based format.

In 2016 when I embarked on this journey to do an MA, I was finalizing my plans, happy to be accepted into Concordia University’s Art Education program, and participating in the WSC, which was held in the spring that year. In 2016, the WSC followed the young fry from the headwaters of the Fraser River to the Pacific Ocean. My research was at the same

place as the salmon: a beginning, a seed, starting from a headwater into a much bigger flow. Now four years later, as I complete this thesis in the later summer and fall of 2020, those same salmon will be travelling their way back up the Fraser River, some turning at the Thompson River, and past my house, continuing on to Tsútswecw and other important spawning groups east of where I am. Although I anticipated completing this work in a year or two, in many ways, these four years have allowed me to experience a complete cycle of learning. In some ways I felt like I was “being swum” the way that Dawn describes the salmon coming upstream. The research wove into the ebb and flow of my life and the lives of the people I was working with, going at the pace it wanted to. It was a process of letting things unfold through moments of ease through deep still water, as well as moments of effort and intensity. I am grateful for the opportunity to examine my research questions, connect co-conspirators and friends, and reimagine my relationship with salmon through this journey. I sense the closure of the work and the coming rebirth of what I have learned here manifesting in another way, as a mirror to the death and rebirth cycle of the salmon. The ending signifying the fertilization of a whole ecosystem of life, one that supports the hatch of new beings, ideas, and potential.



Figure 10. Sunrise meditation at the confluence of the Simpcetkwe and Secwépemcetkwe (Bush and Kravitz, 2017)

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Appendix A: Letter of Intent to the Working Group on Indigenous Food Sovereignty

Appendix B: Letter of Permission from the Working Group on Indigenous Food Sovereignty

Appendix C: Certificates of Ethical Acceptability for Research Involving Human Subjects

Appendix D: Wild Salmon Caravan Art Workshop Semi-Structured Dialogue Prompt
Questions

Appendix E: Wild Salmon Caravan Secwepemctsin Presentation