

March 19 - 21, 2020 • University of Alaska Fairbanks

2020 FESTIVAL OF NATIVE ARTS

" Resilient We Stand! "



Dedidcated to the Late: Howard Luke and Ben Boyd

**Doors open to the public at:
5:30pm on Thursday, March
19th**

**4:30 pm on Friday, March 20th and
Saturday, March 21st.**

UAF Davis Concert Hall

**More Schedual Information at:
facebook.com/festivalofnativearts
instagram.com/festivalofnativearts
fna.community.uaf.edu**

**All events are free and open to
everyone**

**In addition to artists' booths and evening
performances from groups across Alaska, the
Festival of Native Arts includes:**

Workshops:

10 a.m.-4 p.m. on Thur, March 19th
10 a.m.-4 p.m. on Fri, March 20th
UAF Wood Center

**The Festival of Native Arts is made possible in part by a grant
from the Fairbanks Arts Association/ City of Fairbanks Bed Tax.**



The Festival of Native Arts is a drug and alcohol free event.

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Hello & Welcome!

Hello and welcome to the 47th annual Festival of Native Arts at the University of Alaska Fairbanks Troth Yeddha' campus! Troth Yeddha' ridge has always been a place of gathering and learning. We are delighted to carry on that tradition through the Festival of Native arts as we celebrate traditional performances, art, knowledge, and culture.

Festival of Native Arts is truly the culmination of many hands and hearts, most of them belonging to our students. The students who have brought you this event have spent tireless hours contacting artists and vendors, arranging schedules, fundraising, and navigating the finer details of planning this large event. They balance all of this with full course loads, social lives, family obligations, and work. It has taken a village and we are deeply grateful for their dedication to their cultures, patience, and willingness to share their energy.

We owe a special thank you to Michelle Kaleak and Kellie Lynch, our Festival Student Coordinators. Without their energy, resilience, and expert-level organizational skills, this event would not have been possible. Their work began in the fall semester and increased steadily throughout the weeks leading up to the event. Their leadership and guidance at every step of the way have kept us all on track.

Our Faculty Advisor and Instructor Kathleen Meckel also has our gratitude as she has been an invaluable resource, providing historical knowledge, practical advice, and motivation. We would also like to thank all of the College of Rural and Community Development staff for their expertise, assistance, and UAF-savvy knowledge; the greater UAF community for continuing to support Festival; and, last but not least, you, for placing value in carrying on traditions and choosing to spend your time with us.

— Brianna Pauling & Sheena Tanner

RESILIENT WE STAND

To our friends, family and community,

Volunteering at Festival is one of the most wonderful experiences I have had while being a student at UAF. I am grateful for the opportunity to be Co-coordinator this year and work with all of the performers, volunteers, faculty, staff and community members that make the festival possible each year. As of this year's 47th annual festival we are acknowledged as a UAF tradition, this was brought about by the effort of club members and a particularly vocal past coordinator. Every year I watch students take leadership roles in the festival and take pride in the fact that the festival is a way to celebrate their cultures.

I had to really think about the meaning of this year's theme from several angles. I think it's important to break down the words and phrases we use so often. Words can shape ideas in so many ways. Words can have power or they can become weak if used without meaning. The meaning of this year's theme seems simple, maybe universal in understanding but I find it to speak on different levels. I first turned to a dictionary and I looked up the word resilient. Because I hear it a lot, but if asked I may not be able to come up with a definition. The definition I found was simple.

Resilient: characterized or marked by resilience: such as; a: capable of withstanding shock without a permanent deformation or rupture b: tending to recover from or adjust easily to misfortune or change

So with that definition in mind, resilient, I think of the ability to heal. The capability of communities to adapt to changes. Not that there isn't damage but that the damage is not permanent. Also that the damage can be withstood. That there is strength that can be relied on.

The second part of the theme, "We Stand", makes me think of people doing things together. Adapting to change withstanding shock these are things that will only work if the community collectively stands against the adversaries they encounter, mental, physical and spiritual.

I see these ideas on our campus and in the communities that I have had the opportunity of interacting with. I see a need for people to continue to withstand change and protect traditions from permanent changes or ruptures in knowledge. Festival is a time to celebrate traditions and knowledge and continue to use both as ways to recover from change. Students on our campus are experiencing changes and it is the support of their communities standing with them that allow them to continue their education without permanent rupture to their culture.

In the words of Howard Luke, "We have to keep pushing otherwise we're gonna to lose everything."

Thank you for supporting our students.

— Kellie Patricia Lynch

Festival History

The Festival of Native Arts provides cultural education and sharing through traditional Native dance, music, and arts. This tradition began in 1973, when a group of University of Alaska students, staff, and faculty in Fairbanks (representing a variety of colleges and departments) met to consider a spring festival focused on the artistic expressions of each Alaska Native culture. In less than three months, perhaps for the first time in Alaska, Native artists, craftspeople and dancers from all major Native culture groups gathered together at the University of Alaska to share with each other, the University community and Fairbanks their rich artistic traditions. The enthusiasm with which this first festival was received (by artists, observers and coordinators) indicated that a major annual Native event had been born.

The first festivals were organized jointly by students, staff, and faculty. In recent years the responsibilities of planning and production have become a campus-wide effort of multiple departments, staff, students and community volunteers. The countless hours of making arrangements for housing, transportation, fund-raising, budgeting and more is assumed by faculty, staff, students and community volunteers on top of their already full work and course loads. Planning now is a year-round effort. Such commitment is a testament to a very great pride in cultural values and traditions. We thank you, our audience, for sharing with us our cultures and traditions. People of all cultures are welcome here as all cultures have something valuable to learn from each other.

Our Emblem

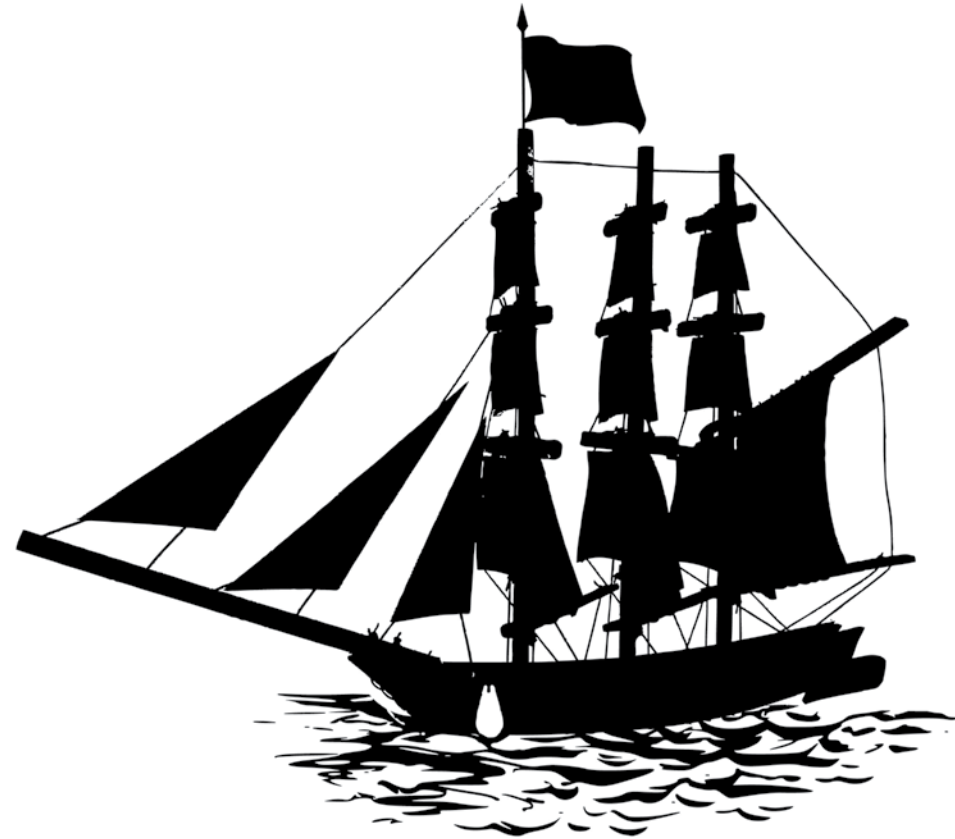
Tanana artist James G. Schrock-Grant designed in 1974 the Festival of Native Arts Emblem to represent the Alaska Native peoples and their cultures.

A woodcarver from Southeast Alaska is shown carving a totem pole, while an Unangax/Sugpiaq hunter carves a wooden hat. Both the Yup'ik and Inupiaq are represented by the ivory-carver, while a snowshoe maker represents the Athabaskan. In a circle matching each figure are animals used by each of the Native people: the dog salmon by the Tlingit/Haida/Tsimshian; the seal by Unangax/Sugpiaq; the whale by Yup'ik and Inupiaq; and the caribou by Athabascans. The raven in center of the circle, signifying traditional religious beliefs, represents all Alaska Native people. This beautiful emblem represents the diverse cultures of Alaska.



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Welcome to Fairbanks & Festival of Native Arts 2020!



Jolly Roger
INC.
ALASKA

This story is about a young boy, living in Alaska by the mouth of the Kuskokwim River. This story was not long ago in the late 1990's, and the events happened during berry picking season. This is the boy who didn't know he had the power to see magical Little People.

There is a family of four: a father, a mother, and two children. The family lived in a village near the mouth of the Kuskokwim called, "Kangirnaq," or Kongiganak, AK. The boy didn't know he was born a shaman. Who is a powerful person who can connect between the Spirit world and the Human world. As he grew up in Kongiganak, he began to understand the worlds around him.

When the boy grew to be a young child, he began to see spiritual beings and weird sights that no one else was able to see.

He asked his parents why there are weird figures around them, and his parents started to worry about their son. They went up to a Shaman who they would know the knowledge of what they could do. The Shaman analyzed the boy and knew that the boy was like him, a Shaman, and told the parents.

They were shocked by what they heard and didn't know what to do, so they asked the Shaman once again. The Shaman gave them two choices, convince the boy is a shaman, or let the boy find out for himself. The parents decided to choose the second option. So the boy had to endure his spiritual sight for years. During this time, he made a connection with the magical Little People who are small and mischievous among most Yup'ik people since their discovery.

As the years went by, the Boy grew into a teenager. It was berry picking season and boy's family, and himself along with the other families, went out to harvest salmon berries. The Boy was out berry picking and he came upon a worried Little Person. The Boy was far from his family, but one woman from the other family watched in the distance. The Boy asked the worried Little Person, "What are you doing out in the middle of the day?" The Little Person answered, "How can you see me even though I am a Little Person? Never mind, can you find my harpoon? I seem to have lost it here." The Boy reluctantly helped the Little Person to find the missing harpoon.

The Boy and the Little Person began searching for the missing harpoon. The Boy asked why he needed the harpoon during the berry picking season. The Little Person replied quickly that he needed to hunt for the big catch. So the Boy looked for it all day, not even long, and before the harpoon that was near a pond. The Little Person was happy that the Boy found his harpoon. He asked why he had helped him look for his harpoon. The Boy answered that he is a kind person and willing to help others in need.

The Little Person asked the Boy if he is a shaman. The Boy was so confused and he began to realize why he can see others that are not normal. The Little Person offered to help berry pick with him, so they began berry picking together.

In the distance, the woman was in disbelief, and went over to the Boy's parents to tell them of what she saw. The Boy was being helped by the Little person, berries very quickly. After they filled all of the Boy's bucket with berries, the Little Person told the boy to go back to his family. He began walking back to his camp and his parents why they never told him that he was a shaman.

The parents were concerned that if he knew at a young age, the boy would abuse the power of the shaman.

He then told them that if he is a shaman, could be able to help others. They told him that the shaman would have to pass judgement. As they came back to Kongiganak, they went up to the older Shaman and waited for the boy's judgement. The Shaman unveiled the Boy's future. The Shaman has told the life of the Boy's path. The Boy would become so strong and would use the power to help both the Human and Spirit world to connect together.

The Little Shaman Boy went out around Alaska, trying to find a way to connect both humans and the spirits together. He was even being helped by the Little People to find more Shamans all around Alaska and Canada. The importance of the story is to tell the truth and to be honest to the children who have these gifts and to be accepted alongside modern society.

— Kyle Kanuk
Festival Club Member

Little Shaman Boy

Paglagivsi!

Welcome to the 47th Annual Festival of Native Arts at the University of Alaska Fairbanks! On behalf of the students, faculty, staff, and volunteers who make the Festival possible, I thank you for joining our celebration of Alaska Native cultures and friendships.

This year's theme is "Resilient We Stand" which was chosen by the Festival of Native Arts Student Club. I think the theme has so many different meanings. To me, it means that no matter what we go through, we are still standing together as Indigenous people, we are resilient.

As one of the Festival student coordinators, I want to thank each and every one of the students, staff, and volunteers. I also want to thank all the performers and artisans who came to share their art, songs, and dance. This year has been a little challenging, but we got through it together. And I want to thank you all for your patience.

I hope you all enjoy this celebration of our cultures!

— Michelle Kaleak

Quyanaqqak!



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Rural Student Services is a comprehensive academic advising center with over 50 years of experience working with students from Alaska.

UAF RURAL STUDENT SERVICES
University of Alaska Fairbanks

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2020 FESTIVAL OF NATIVE ARTS POWWOW



Saturday March 21st at 12:00 PM
UAF Wood Center Ballroom

All events are free and open to everyone!

facebook.com/festivalofnativearts
instagram.com/festivalofnativearts
fnacommunity.uaf.edu

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The Festival of Native Arts is a drug and alcohol free event.





Festival Becomes Official UAF Nanook Tradition

This year the 47th Annual Festival of Native Arts is the first to be recognized as a Nanook tradition. This recognition was made possible through the hard work of students and club members of the Festival of Native Arts. Over the last several years club members and coordinators have encouraged leadership at UAF to include Festival as a UAF Tradition. One of the turning points in the discussion was made by a student and former Festival Coordinator, Auktweenna Tozier, at a public meeting of the Chancellor where she stood up and asked why Festival was still not recognized by UAF as a tradition on this campus. Shortly after this question was raised publicly, the Festival Club received word that Festival would become a tradition at the end of the Spring semester in 2019.

Auktweenna Tozier shares her experiences with the process of making Festival a tradition;

"I didn't act alone, I had a lot of support from peers and mentors and many Native people in the UAF community."

A few years ago, Cathy Brooks, Kathleen Meckle and I began talking about re-approaching UAF leadership to have UAF acknowledge Festival of Native Arts as a Nanook Tradition. The Students and leadership of the Festival agreed that it was important for the university to recognize the positive impact FNA offered both students and community members. Festival is our Spring celebration, and we celebrate all members of our community. I'm thankful that after so many years, leaders at UAF listened to students and showed respect and recognition to the Festival of Native Arts."

The students of the Festival of Native Arts Club have been organizing Festival to give back to the community creating a safe and sober environment to share their cultures and celebrate in their identities for 47 years. We hope that Festival will continue to be a place where tradition will thrive, and future generations of students will be able to serve their community and honor their culture on the UAF campus.





Howard Luke

1923 - 2019

Some people have a presence that fills a room, Howard Luke had a presence that filled an entire community.

There is a resounding theme in the stories, writings and teachings of Howard Luke, that theme revolves around knowledge of the old ways, believing in one's self and most importantly, Gaalee'ya, luck. By sharing his knowledge and ways with youth he has helped shape the future of Alaskan Native culture.

Howard Luke was born in 1923 downriver from Nenana at Linder Lakes. Raised by his mother he learned subsistence practices of hunting, trapping and fishing to provide for his family. His formal education was brief and he learned to read and write at home from his mother and an auntie with the help of a catalog. He learned to trap, hunt, fish with nets and build fishwheels. He learned how to pick the best birch trees to make sleds and snowshoes. He learned how to "read" the river and knew all the shallows and shortcuts.

In the 1940s, Howard got dogs and was a successful dog racer. He won and placed in a lot of races statewide. In the 1950s and 60s, Howard took up boat racing. Howard was "captain" of Johnny Anderson's "Blue

Goose" when they won the 1965 Yukon 800 boat race. Whether dog racing, boat racing, snowmachining or running his own riverboat, Howard knew only one

speed, wide open.

Howard Luke's outspoken views on issues in his community, respect of traditional ways and importance of educating youth, was a guiding voice for generations of children and leaders in the community. His dedication to education led to the opening of his spirit camp, Gaalee'ya. Since the late 70s Howard's

"He had a way of making you believe in yourself. That was a big part of what he tried to teach. He saw people give up on themselves way too easy, way too much." – Sonny Luke

*"Don't just get happy for nothing."
– Howard Luke*

"He was like the Mr. Roger's of Athabascans, in an ornery way. He wasn't as gentle as Mr. Rogers but people loved him the same. And he loved children." – Travis Cole

camp has been home to survival and culture camps. Howard's camp was an open place to people of all background to learn and share.

His dedication to education of the next generation supported ideas that the youth needed both a western education and knowledge of traditional ways. He started volunteering at local schools, teaching kids to make baskets, dogsleds, snowshoes and telling them to use common sense. This effort grew into groups of kids coming to "camp" and learning life values. Some trapping, making things, cooking, camping and cutting wood. Even cutting salmon during summers. Howard wanted the young people to learn to survive the next depression.

Soon, Howard was doing language and crafts at the high schools and the university. The Fairbanks North Star Borough School District built an alternative school and named it "Howard Luke Academy" after him.

This later evolved into the Howard Luke Campus. In 1991, Howard, with only a fourth-grade education, received an honorary high school diploma from his own school. In 1996, the University of Alaska Fairbanks presented Howard with an honorary degree of Doctorate of Humane

Letters. His ways of teaching could be considered slightly unorthodox. With

"Our respect is one of the most important things. They all connect together: respect, subsistence, and our culture. I like to work with young people. Me, I don't care if they are white, black, yellow or Native. We are all one people and we should work together. If we share with one another we can learn from one another".

-Howard Luke

mixture of sink or swim and stubbornness his students at camp learned not just traditional life skills but how to think for themselves and accomplish tasks with independence.

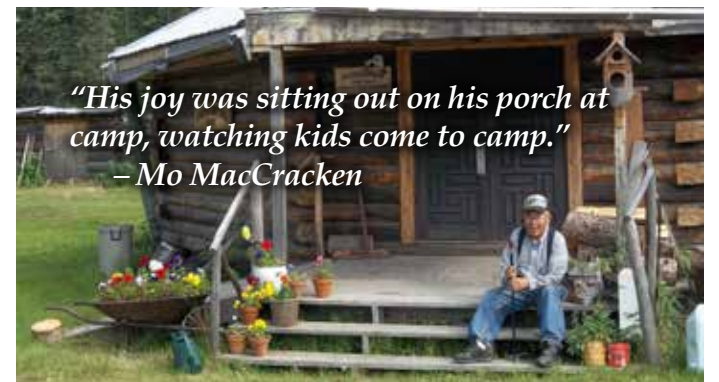
Howard's teaching resonates within our community. Children involved in his spirit camp have become leaders, educators and innovators in their communities. He spoke up at public and private meetings alike



admonishing leaders to do the right thing and work for the people. He wanted the next generation to be prepared for the future. Howard's book "My Own Trail" is filled with his stories and premonitions of the future. He says real leadership needs to be found.

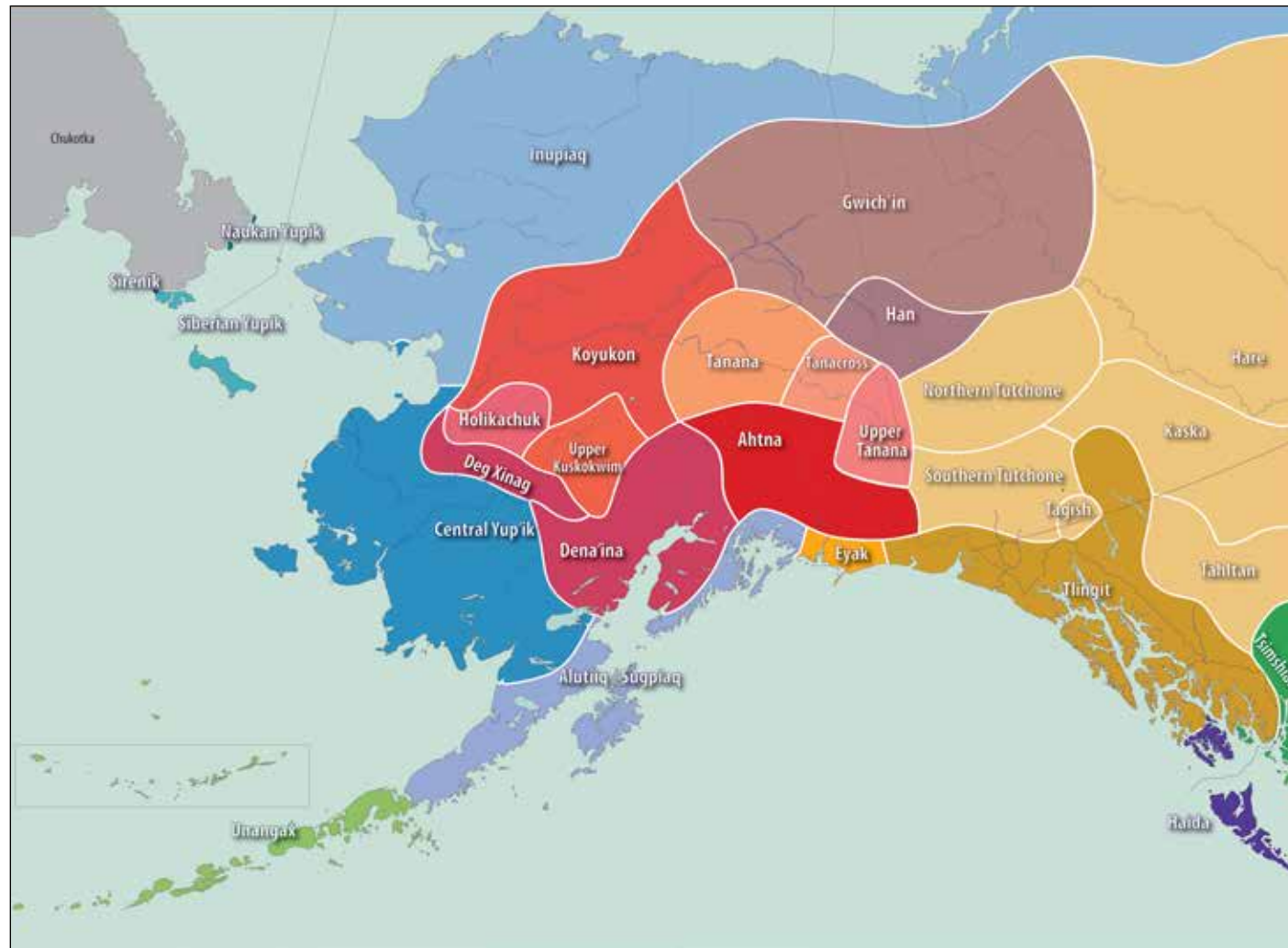
He shared his wisdom and knowledge of the ways things were changing and was outspoken that people were living too far from the land. He taught that hard work wasn't to be celebrated but just a fact of living and that the real rewards in life came from doing. He was a true example to his

people, living by example the way he was taught. His teaching leaves us with the idea that to succeed you need to put in the work of living right, keeping your luck and respecting others. This work never ends just as Grandpa Howard lived so we all should, giving, sharing and preparing our youth for the future.



*"His joy was sitting out on his porch at camp, watching kids come to camp."
– Mo MacCracken*

ALASKA NATIVE PEOPLE



Alaska Native people have traditionally been hunters and gatherers. Rivers, lakes and oceans were major passageways, and all Alaska Native cultures include variations of water vessels among their transport options. In winter, the iced waterways were valued transportation routes. Their subsistence lifestyle made it necessary to be able to cover great distances when hunting and gathering. Almost all of the nations now occupy permanent villages throughout the winter; but some families move in the summer to their fish camps on rivers and coastal areas. Almost all Alaska Native people, then and

now, depend heavily upon marine and land animal life for sustenance.

The Alaska Native Language Map, produced by the UAF Alaska Native Language Center, visually designates the cultural boundaries between Alaska Native peoples. The Alaska Native Language Center was established in 1972 by state legislation as a center for the documentation and cultivation of the state's 20 Native Languages. For more information about the work that they do and the publications available for order please check out their website at www.uaf.edu/anlc/.

ATHABASCAN (Dene)

Athabaskan country covers the Tanana and Yukon rivers, extends as far north as the Brooks Range, reaches east beyond the Canadian border into the contiguous United States, and ranges as far south as the Cook Inlet region.

Eleven dialects of the Athabaskan languages identify the general geographic area in which they live.

Important food staples are salmon, moose, caribou and berries. Athabaskan's spirituality is often ritualized through memorial potlatches. These are held by family members to honor memory of the deceased a year after death.

Another spiritual event is known as the Stick Dance, which is rotated between the Yukon river communities of Nulato and Kaltag. The Stick Dance itself is held at the end of a week, to commemorate those who have died.

Finally, Nuchalawoyya is an early June celebration to honor the return of spring. Nuchalawoyya means, "where the two rivers meet," in Tanana Athabaskan. The event is held in Tanana, a village on the Tanana river just upriver from its confluence with the Yukon.

SUGPIAQ / ALUTIIQ / EYAK

The Alaska coastline that arcs from Kodiak Island to the Copper River delta is traditional home to the Alutiiq people. Three basic subdivisions of the Alutiiq are the Koniaq, Chugach and Eyak.

In prehistoric times, the Alutiiq shared many items of technology with other northern coastal peoples. They built sod houses that were lit by stone oil lamps and hunted sea mammals from skin-covered kayaks equipped with sophisticated harpoons.

Today, Alutiiq Dancers continue to perform in the tradition of their ancestors.

The Eyak are primarily riverine people on the Copper River delta who played an important role of being middlemen between the trading groups of Tlingit to the east, Chugach to the west, and Ahtna to the north. At that time, disease brought by explorers from which they had no immunity and exploitation of their land's resources devastated the Eyak.

TLINGIT / HAIDA / TSIMSHIAN

The Tlingit, Haida and Tsimshian live in Southeast Alaska and Western Canada. The Tsimshian occupy region around the Nass and Skeena rivers, on Milbanke Sound and Metlakatla.

Their social organization is the most formal and structured of any Alaska Native nation where matrilineal descent determines group membership, inheritance of leadership and wealth. They belong to either one of two matrilineal moieties: the Raven or Eagle. The totem poles memorialized different events by family members.

Potlatches last for several days and involves the redistribution of vast wealth of higher divisions of the clan. Potlatches are typically held in honor of someone living, to honor and mourn the deceased, demonstrate one's right to positions of prestige, to remove a shameful incident, or to demonstrate wealth and prestige.

INUPIAT

The Inupiat means "the real people" in the inupiaq language. Their historical land spreads across the entire northern region of North America, from Alaska to Greenland, in Alaska, the Inupiat live as far south as Unalakleet, as far north as Barrow, as far west as Little Diomed Island, and as far east as Kaktovik on Barter Island.

Inupiat elders stress the importance of their language as a means of understanding the Inupiaq culture. The inland Inupiat were referred to as "Nunamiut", or "people of the land." The inland Inupiat hunt caribou, dall sheep, mountain sheep, brown bear, grizzly bear, and moose.

A great whaling culture has flourished to this day where the Northern coastal Inupiat hunted bow-head whales.

In traditional times spiritual dance ceremonies were conducted.

A shaman communicated with the spirit world through dance and song. Shamans could heal the ill, call animal spirits to request a good hunting season, and perform magic to demonstrate his/her powers.

People also dance after a good hunting season to express gratitude. Celebrations after a successful bow-head whale hunt lasted for days. Other dances were held at trade fairs, where people gather to trade goods.

YUP'IK / CUP'IK

The word Yup'ik in the language of the same name means "genuine person". The Yup'ik population is found from as far north as Unalakleet in the Norton Sound area to as far south as Egegik on the Alaska Peninsula. Their traditional lands covered the deltas of the Yukon and Kuskokwim rivers and the Bristol Bay region.

Preparations for winter included gathering grass for baskets



and mats. Ptarmigan, rabbits and fish were caught and cached. The qasgiq, or community house, was used as a gathering place for the men to teach the important skills of survival and ways of the Yup'ik.

Dancing is a communal activity in the Yup'ik tradition. Dances tell stories of events that occur in villages.

Some of the songs have been passed down for generations; others were composed to acknowledge significant events of a person's life.

UNANGAN (ALEUT)

The Aleutian Islands stretch more than 1,100 miles from Alaska mainland into the Pacific Ocean. The chain of islands is the traditional home for the Unangan, "the original people," known since the Russian colonial times as Aleuts.

The Aleuts have traditionally subsisted on seals, sea otters, birds, sea urchins, shellfish, and a variety of plants and berries.

The Aleut culture flourished until the arrival of Russian explorers in 1741. The Russians recognized the value of sea otters and fur seals pelts and forced Aleuts to hunt for them. During World War II, Aleuts were forced upon relocation for their safety by the United States government to Southeast Alaska.

Although the Aleut culture population was nearly obliterated by the Russian and American governments,

their resilience as a people has richly expressed itself in the resurgence of traditional Aleut dances and songs.

SIBERIAN YUP'IK

The St. Lawrence Island, in the Bering Sea, is located 164 miles west of Nome, Alaska and is only 38 miles east of Siberia, Russia. On St. Lawrence Island live Eskimo people known as the Siberian Yup'ik. They have continuously inhabited this island for several thousand years.

The St. Lawrence Island is home to the only Siberian Yup'ik Eskimos in the United States while the remaining live in the eastern coast of Siberia. Their language is known as Siberian Yup'ik. It is spoken only on St. Lawrence Island and on mainland Siberia.

The people on St. Lawrence Island live a subsistence lifestyle, meaning they hunt, fish, gather, and trade for most of their needs. All meat is shared and skin is used to make whaling boats.

A herd of 70 reindeer were introduced to the island in 1900 and grew substantially in numbers over the next 40 years, increasing to peak of 10,000 animals. The area's good hunting and trapping attracted more residents. Among other fine traits, the people of St. Lawrence Island are known for their skill in ivory carving.

Our Festival Logo Designer



Destine Poulsen was born in Dillingham to Julia Kozevnikoff and Laney Poulsen and lived in the village of Togiak until her family moved to Washington State, where she grew up and then moved to Hawaii with her mother and siblings where she attended the 9th and 10th grade at Kuo O Ka La Public Charter school, which was taken over by lava just a few years ago. Then moved to Washington State to live with her Aunt and Uncle to finish high school, she attended Grays Harbor Community College and transferred to the University of Alaska in the summer of 2016 to study art and got accepted into the BFA program in spring 2017. She will be graduating this semester with a BFA in Native Arts with a concentration in Painting.



— Pathfinder Award —

Honors a UAF staff member who exemplifies Kay Thomas's legacy of compassion and dedication to Alaska Native and rural student success.

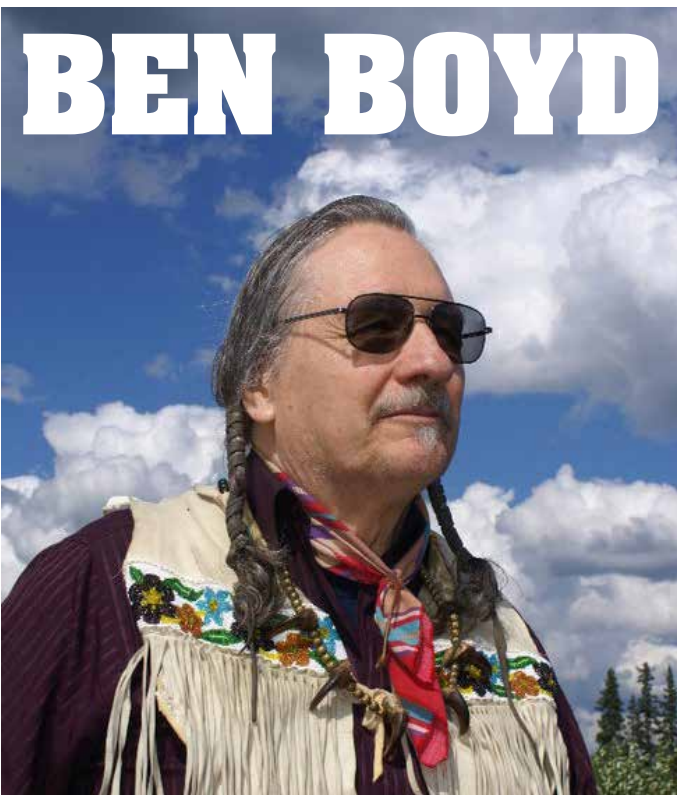


The 2019 Winner will be announced during the Festival of Native Arts

Previous recipients include:

- 2018 — Angela Rutman, Program Coordinator for Tribal Management at IAC
- 2017 — Olga Skinner, Rural Student Services
- 2016 — Sarah Andrew, Manager Adult Learning Programs, Bristol Bay Campus
- 2015 — Kacey Miller, Student Services Manager, NW Campus Nome
- 2014 — Agnes McIntyre, Emerging Scholars Coordinator, Kuskokwim Campus
- 2013 — Gabrielle Russel, Rural Student Services
- 2012 — Kay Thomas, Department of Alaska Native Studies and Rural Development





"That's why its going more and more every day in the United States, more Native Americans want to turn back to their culture. And that's the only way they have it. They can't go off and live off land, there's hunting laws down there they have to go by. You can't go out there and live off of animals like they used to. So they have to Powwow."
-Ben Boyd, on Powwow Culture

He took the Soaring Eagle Intertribal Drum group to Anchorage on a road trip in a whiteout snowstorm just so they could perform at a powwow. He made all his own regalia and helped people learn to make regalia. One of his great joys in life was his daughter Hanna who he taught to hoop dance at the age of four. He taught youth to dance and was always sharing his knowledge of traditional powwow culture with them.

"If you would see Ben on the dance arena, he would always be surrounded by kids. He helped them make regalia and show them dances. He would say, "Their all my kids, every child is my child" And that was Ben, everybody was his relative. That's just how he was"
- Diane Little Eagle



"The oldest hoop dancer in North America, and possibly the world" was the title that Ben Boyd was most proud of. His presence on the stage commanded your attention as he moved effortlessly through the motions of the hoop dance. When he wasn't dancing, he was sharing his knowledge of culture with students, youth and tourists alike. His willingness to share his knowledge unbiased and unfiltered allowed many to understand his culture and ways.

"Nobody was a stranger to Ben."
- Diane Little Eagle

Ben Boyd was the grandfather of modern hoop dancing. He started hoop dancing when he was six and didn't stop for over sixty years. Many of the dance moves you see in modern hoop dancing are attributed to Ben's early innovations in the dance form. Ben started hoop dancing at Powwows in Oklahoma with his grandfather and even danced at Disneyland in his youth. When Ben started dancing at Powwows it wasn't near as popular as it is now. Although Ben was of Cherokee heritage, he attributes learning dancing from the Pawnee at powwows. He lived through the evolution of Powwow culture as it is today. He was a longtime member of the Soaring Eagle Intertribal Drum Group. He was part of the effort that brought the Midnight Sun Powwow to Fairbanks in the late 1970s. He worked with all Native people in the area to create strong intertribal relationships that encouraged sharing of cultures and traditional knowledge.

Bernice Joseph was the one who encouraged Ben to use his cultural skills to make a living. His tour company, Alaska Northern Lights Tours employed Alaskan Native guides and his business model was to let the people tell their own story rather than having it be told for them. Ben's tours included hoop dancing demonstration that wove history and cultural knowledge into the show. He presented as himself representing his culture in the present. His tours were mentioned in magazines all over the world as a must see attraction in the Fairbanks area.

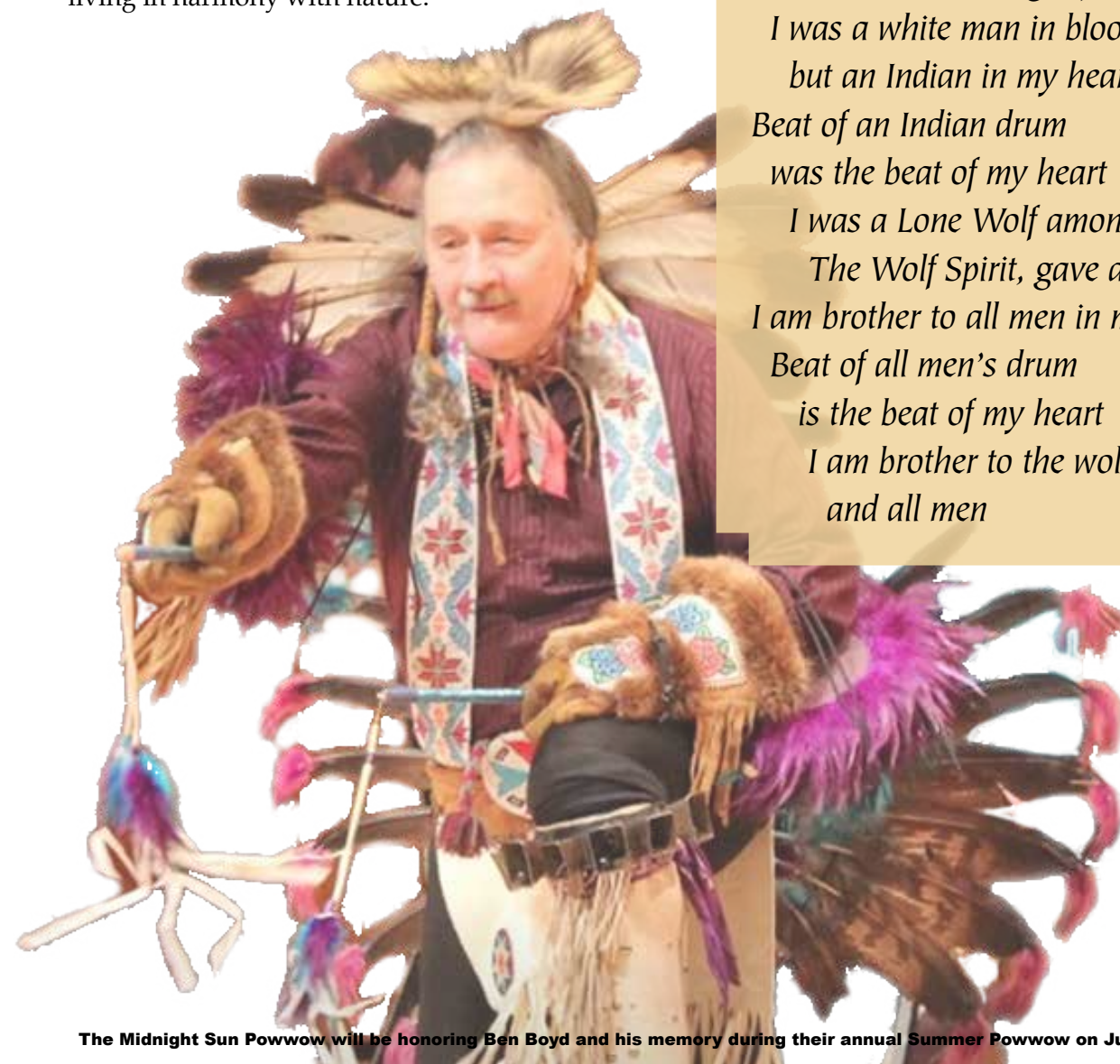
Ben earned a bachelor's degree in Rural Development form UAF and later went on to receive an Interdisciplinary Master's in Cultural Documentation. He learned and became fluent in the Gwich'in language out of respect for the people he lived with. He was a Co-Producer on the 1992 documentary "The Caribou People" which documents Arctic Village, Alaska and the effort of the Gwich'in to preserve their culture by inviting tourists into their village to observe their tradition of living in harmony with nature.

He was a talented musician that helped many Alaskan Native youth get their start. He formed a rock band in Artic Village, where he lived for many years. He made music videos for himself and his friends. His lyrics "Brother to All Men" illustrate his feelings of being in two worlds and living in many different communities but still feeling alone.

Ben's contributions to Powwow culture in Fairbanks and the Lower 48 were monumental. He is greatly missed at Festival Club planning meetings where he would come and sit with the students. He led a life filled with friends and experiences that spanned the globe.

Brother to All Men
— Ben Boyd —

*When I was born, right from the start
 I was a white man in blood,
 but an Indian in my heart
 Beat of an Indian drum
 was the beat of my heart
 I was a Lone Wolf among white men
 The Wolf Spirit, gave a new start
 I am brother to all men in my heart
 Beat of all men's drum
 is the beat of my heart
 I am brother to the wolf
 and all men*



The Midnight Sun Powwow will be honoring Ben Boyd and his memory during their annual Summer Powwow on July 10th, 11th and 12th.

2020 Festival Performance Groups

| | | |
|--|--|---|
| Di'haii Gwich'in Dancers | Pingayak Dance Group | Ilakus |
| Fairbanks Native Association Head Start | Stevens Village Dancers | Iqugmiut Kinguliarit Dancers |
| Fairbanks Young Fiddlers | Troth Yeddha' | King Island Dance Group |
| FNA/JOM Potlatch Dancers | Acilquq | Kuigpagmiut |
| Iñu-Yupiaq Dance Group | Cupiit Yurartet | Neetsaii Gwich'in Dancers |
| Pavva Iñupiaq Dancers | Diul Hutaneets Hutnee Chaleek | Sleeping Lady Drum |
| | GgaaL Doh Dancers | Tlingit & Haida Dancers of Anchorage |

For the Festival performance schedule, please visit:
www.fna.community.uaf.edu/event-information/schedule/

Rural Student Services Clubs and Organizations

Aarigaa

Aarigaa is a group for students to come together to learn about God, worship, and spend time with one another. Aarigaa Fairbanks Director: Tricia Ivanoff (907) 625-1622

Alaska Native Education Student Association (ANESA)

ANESA is a student organization for students interested in becoming elementary or high school teachers. All students are welcome to join whether or not they are majoring or interested in this area. Staff Advisor: Colleen Angaiak (907) 474-7871

American Indian Sciences & Engineering Society (AISES)

AISES is a student organization for students majoring or interested in the natural sciences, computer science, engineering, wildlife, mathematics, health fields, as well as students who intend to be math and/or science teachers. Staff Advisor: Olga Skinner (907) 474-7871

Alaska Native Social Workers Association (ANSWA)

ANSWA is a student organization for students majoring or interested in social work, sociology, psychology, human service technology. Staff Advisor: Gabrielle Russell (907) 474-7871 Faculty Advisor: LaVerne Demientieff (Social Work Department)

Festival of Native Arts

The Alaska Native Studies Department hosts the annual Festival of Native Arts in March. Volunteers are needed to assist the student-operated organization. Your energy and ideas will contribute to this successful event. Contact Alaska Native Studies Dept, (907) 474-6889 or (907) 474-6528

Iñu-Yupiaq

The Iñu-Yupiaq Dance Group is a student dance club that performs many Inupiaq and Yup'ik songs and dances. Everyone is invited to participate. Staff Advisor: Minnie Naylor (907) 474-6616

Native American Business Leaders (NABL)

NABL is a student organization for students majoring or interested in accounting, applied accounting, applied business, business administration, economics, or rural development. Faculty Advisor: Sam Alexander (907) 474-5571

Native Games

This is a group of students that get together to play Native games. Staff Advisor: Gabrielle Russell (907) 474-7871

Native Student Union of UAF

Group of students with intentions and ideas for a positive change in politics. Everyone is invited to attend the meetings. Faculty Advisor: Charlene Stern (907) 474-5293

Unangaġ Language and Culture Club

The Unangaġ Language and Culture Club is a club focusing on the Unangaġ (Aleut) culture to revitalize the language and share another Alaska Native culture with the UAF campus. Student Coordinator: Jillian Bjornstad jbjornstad@alaska.edu

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VOLUNTEERS

| | | | |
|-----------------|-----------------|----------------------|---------------------|
| Michelle Kaleak | Caelin Murray | Thomas Newman | Ethan Barr |
| Kelly Lynch | Pauline Nay | Katherine Leieberger | Elizabeth Green |
| Desirae Evan | Dakota Sipary | Ethan Sergie | Kyle Kanuk |
| Phillip Walcott | Thomasina Tall | Brittany Wintter | Jadon N. |
| Tania Beans | Jaden Ulroan | Chuck Pitka | Shelby Bowling |
| Gabrielle Chase | Autumn Williams | Angie | Kaitlyn Hendrickson |
| Roxanne Francis | Alisha Roberts | Kayci Andrews | Pauline Nay |
| Moxie Moxie | Annie James | Esther Barger | |



Resilient We Stand and So We Will

The theme for this year's Festival of Native Arts is "Resilient We Stand" which means a lot of different things to me as I think of my family, being home in my Native community, and the people in my life that I have found over the years that I know will stand with me moving forward. When I consider what Festival is trying to convey with this message, I first think of my grandma. She is the product of boarding school education, being a fisherman's wife and stay-at-home mom, and countless generations of other strong women who were resilient and survived their own share of experiences. Because of her, I have learned that finding my own voice among other people's requires patience and practice and I have seen that it is going to take a lot of effort to stand tall in this world we live in but it will always be worth it.

The other part of this theme is the idea that *we* are standing. Together. All over Fairbanks. All over Alaska. And all over the world. Choosing to be resilient and standing for what we believe in, including: subsistence practices, prohibiting pipelines on our lands, chewing on frybread on Friday afternoons, and creating spaces in academic settings for our Indigenous youth. We have all arrived in Now by standing together as we have always done and will continue to do in this changing world. We are adapting, learning languages that have been asleep, beading popsockets, and proudly displaying traditional markings. We are holding celebrations and sharing jokes and aching to make connections with

everyone we meet because these are what we have always done and love to do.

Today I sit in a chair in the campus coffee shop, drying my mukluks and getting ready for my first class of the day where I will be working on my drum and thinking about what I want to do with it once it is finished. I think that the important thing about that is not one particular aspect of that scene but the fact that I am here and able to say that I will be working with other Native people today under the direction of Native people and be doing a cultural activity as if that isn't the most novel thing. I have worked as hard as I can to get to where I am now and I have so much pride in myself because of that.

This theme is not simply a statement about our adversity and knack for getting through it, (though we have done that too,) it's about togetherness and shared experiences and knowing that even if you can not bear to stand right now, there will always be people to lift you up and carry you until you are ready to stand again. Look around and smile at all of the people who will carry you forward. It is in us to be leaders of our people who will go on to do even more fantastic things, teachers of skills to live on the land, and healers of trauma, bug bites, and heartache but only if we stand together as the ones who will continue to be resilient.

— Katherine Leinberger,
Festival Club Member

VISIT OUR VENDORS

Carla Kangas & Susan Firmin
Crystal Batt
Center for Cross-Cultural Studies/
Alaska Native Knowledge Network
Demaris Hudson, Alexis Kinneevauk
Nancy Butler
Geneva Hobson
Barry Nayokpuk
Linda Nicholia/Janessa Newman
THE BRASIL NUTS

Denise & Lois Hardesty
Linda peter
Lenwood and Edna Saccheus
Bernadette Charlie
Big Brothers Big Sisters of Alaska
Biomedical Learning and Student
Training Program - CNSM
Denise Conners
Oomakpuk
Fairbanks Native Association
Janet Afcan

Joy Komakhuk
Association of Interior Native
Educators
Dana B.
Quana Northway & Betty Inglis
Jonathon Blackburn
Dora & Harry Buchea
Bryan Muktoyuk Sr
Native Movement
Gina Kalloch

Internationally known, the Alaska Native Language Center here at UAF is recognized as the major center in the United States for the study and preservation of Eskimo, Inuit and Northern Athabascan languages.

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Welcome to the Festival of Native Arts

The College of Rural and Community Development serves the community college mission for UAF with our focus on workforce development, career and technical education and academic preparation for college. We offer certificates, associates, baccalaureate and master's degree programs statewide. CRCD is also an integral part of the doctoral program in Indigenous Studies.



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<http://www.uaf.edu/chukchi/>

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www.nwc.uaf.edu

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Fairbanks, AK 99775
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