



Paglagivsi

Enaa neenyo

Yak'ei yagiye

Ciuniurumauten

Srighots'in' nuxdatl

Nakhwaraa'in geenjit shóo tr'inlii

Welcome

from the Festival of Native Arts Planning Committee

Our theme, Revitalize and Rise, has incredible meaning as we reunite and reinvigorate the practice of coming together once more, to greet each other with smiles, laughter, handshakes, high-fives, and hugs, and the determination to keep doing what it takes to create healthy, vibrant Indigenous community. Quyana! I want to take this moment to thank our Festival organizers from 2020, who were set to put on such an amazing event at the dawn of the pandemic, and our organizers from 2021 and 2022, who kept the spirit alive with their virtual celebration. It is an honor to help pick up where they left off, and to learn from their hard work and dedication.

In keeping with starting back up again, much of what we've done this year is to take a fresh approach. Because we are keeping Festival to two days, we are offering a fuller day on Saturday! We've traditionally held our event three evenings in a row, but this year wanted to offer an op-

portunity for our Festival goers to catch afternoon performances. Our goal is to return to three evenings next year for our 50th Celebration.

We hope you take away many wonderful memories from Festival 2023! Thank you all so much for taking part in this powerful tradition, we couldn't do this without you.

With gratitude,

Lou Yur'acung' Frenzl
Student Coordinator for
Festival of Native Arts



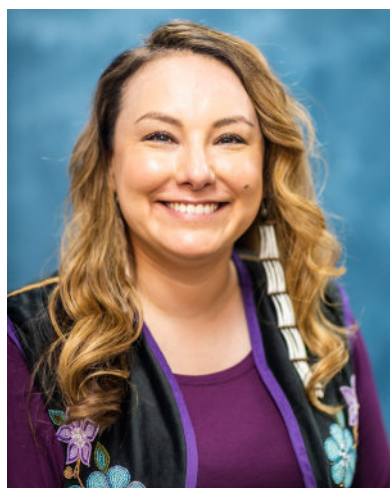
2023 Festival Planning Committee:
Brianna Pauling, Taneisha Moses,
Jordan Craddick, Kavelina Torres, and Cathy Brooks.

Revitalize and Rise.



Revitalize and Rise.

Welcome



It is my honor to welcome you to the 2023 Festival of Native Arts hosted by the University of Alaska Fairbanks (UAF) Troth Yeddha' Campus. Traditionally, the ridge that UAF now resides upon was known as Troth Yeddha' to the first peoples of the Interior. Named in Lower Tanana for the wild potato plant that historically grew here, Troth Yeddha' continues to serve as an important place of gathering and sharing knowledge. During the Festival of Native Arts, artists, performers, and dance groups from around the state and across the nation come together at Troth Yeddha' to honor and uplift Indigenous cultures, languages and artistic expression.

The past year has proven to be an exciting time for Alaska Native and Indigenous programming at UAF. In 2021, the Board of Regents passed the Alaska Native Success Initiative (ANSI) which is a 5 year strategic plan designed to guide greater focus and investments in programs, faculty, staff and students. Another exciting development was the Board's formal project approval of the Troth Yeddha' Indigenous Studies Center (TYISC) to be located on the west ridge of UAF. The future facility will serve as an innovative hub for academic, research and student support programs that place Indigenous cultures and knowledge at the heart of University. For more information about how to support the Troth Yeddha' Initiative, please visit <https://www.UAF.edu/trothyeddha/>.

The Festival of Native Arts is an important UAF tradition that many look forward to each year. Mahsi' choo to the staff, faculty students and artists who make the event possible and also to all of you for joining us to celebrate the enduring vibrancy of Alaska Native cultures and traditions.

Charlene Stern
Vice Chancellor
Rural, Community and Native Education

Revitalize and Rise.

Our History



The Festival of Native Arts unites the major Native culture groups of Alaska, as well as international groups of the continental United States and other countries. These groups share the rich heritage of their respective cultures that not only solidifies the Alaska Native identity, but also educates all people as to the nature of cultures different from ours. This tradition began in 1973, when a group of University of Alaska students 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 faculty and students. 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.

About our logo

Qimalleq Teter is Yup'ik from Negeqliq (St. Mary's, Alaska). They currently live in Fairbanks on Tanana Dene' lands with their baby Aquum'aq, named after the late Sophie Alexie. In Fairbanks, Qimalleq teaches Alaska Native Dance for the University of Alaska Fairbanks and is a member of the UAF Iñu-Yupiaq and Troth Yeddha' Dance Groups. They recently graduated from UAF with a degree in Interdisciplinary Studies, entitled "Qanruyuteput: Cultural Knowledge for Education." Qimalleq also owns Nengelvak Needlework, showcasing their and their sister's various art, including beadwork, yarnwork, and digital art. "When I first heard the theme of "Revitalize and Rise" for the 2023 Festival of Native Arts, I had a clear vision of this design. Fireweed is

always the first plant to regrow after something so destructive as a fire. I think of our cultures the same way, strong and vibrant even after all the destruction of colonization. I designed the logo so the fireweed is almost like a paintbrush, creating the Northern Lights rising in the sky. I also wanted to highlight the unique experience of the Festival of Native Arts, bringing together the beautiful diverse cultures and art forms of our state into one amazing weekend, represented by the drums, music notes, and sewing needle. I'm so honored that my logo was chosen for this year's Festival of Native Arts."



Revitalize and Rise.

Vendors



Performance Groups

- Alaska Native Treasures
- Aleutian Beads
- Anuqsraaq Arts & Natural Products
- Bethany Forsythe
- Betty Inglis & Linda Ostic
- Bruce & Samantha Ervin
- Carey's Designs
- DayBreak Designs
- Galena Interior Learning Academy
- Gina Kalloch
- Joyfulalaskan
- Kangas Crafts
- Kathleen's Beads
- Krista Donath
- Linda Peter
- Maureen Mayo
- Nancy Butler Indian Arts
- Nengelvak Needlework

- Pumpkin Queen Knits
- Qaadaġ Studio
- Standing Bear Creations
- RuralCAP Elder Mentor Program
- Sarah's Qaspeqs
- Sunrise Creations by Diamond Williams
- Teresa Smith
- UAF Troth Yeddha' Indigenous Studies Center
- Write22



Friday, Feb. 24, 2023

- Troth Yeddha' Dance Group
- Fairbanks Native Association Head Start
- Alaska Native Heritage Center
- Yup'ik Rainbow Dancers
- Stevens Village Dance Group
- Qaluyaarmiut Yurartait
- Dene' Eslaanh
- Cupiit Yurartet
- Pingayaq Dancers
- Indigenerds
- Mt. Sustina Sleeping Lady Signers



Saturday, Feb. 25, 2023

- Indian Pete and the Fiddlers
- Ch'eno' Polynesian Arts
- Cupiit Yurartet
- Anchorage Unangax Dancers
- Dakwakada Dancers
- Tumyaraq-qaa
- Qasgirmiut Dancers
- Pavva Iñupiaq Dancers of Fairbanks
- Minto Dancers
- Yup'ik Rainbow Dancers
- Stevens Village Dance Group
- Qaluyaarmiut Yurartait
- Pingayaq Dancers
- Mt. Susitna Sleeping Lady Singers
- Dene' Eslaanh
- Iñu-Yupiaq Dance Group

For the full Festival of Native Arts performance schedule, visit www.fna.community.uaf.edu.

Dedication to Jenny Bell Jones

- written by Jennifer Carroll



Many of us knew Professor Jenny Bell Jones as a dedicated teacher and mentor and writer of keenly researched and artfully written pieces on Alaskan and Native American legal topics. She was a constant presence at Festival, UAF, and local Alaska Native events, and when she was no longer able to be physically present, she continued to share her love and knowledge through her community perspectives, emails, phone and Zoom consultations, and Facebook. She was an enthusiastic supporter and member of the DANSRD and Festival family. Jenny's path to her home with us was full of adventure and self-discovery. Along the way she found friends, cultures, and a love of learning that persisted throughout her life and that she shared freely with others.

Of Scottish, English, Canadian Cree, and French descent, Jenny was raised in Edinburgh, Scotland. Her earliest memories of education with her family came from Scots and English lands-based traditions, gathering and processing harvests from the countryside and beaches. She remembered her father teaching her wayfinding as a young girl, setting her down at one side of the hills and expecting her to find her way to him on the other side, "Rain, fog, didn't matter. His expectation was that I was going to find my way."

While her traditional education served her well, formal education was another matter, and years later she realized that dyslexia was at the root of her problems in the classroom. Jenny dropped out of school at age 14, something she recalls as unusual at the time. She left home and joined with other young people, living in friend's flats or group apartments, and doing whatever jobs she could find. By the time she was in her 20s she had made her living as a cook, painter, theatre set and costume designer, selling homemade crochet items, and importing used carpets from Amsterdam to sell at flea markets in Scotland. It was a time when a person could make their way in the world with no formal education or certified skills.

Jenny first came to the United States in 1973 to visit friends in California. She traveled throughout the United States and decided to relocate permanently, living first in the South, predominantly New Orleans and Birmingham, where she began what became a long-term career in heavy industrial work. A stint in Provincetown included work as a carriage driver, cook, and restaurant manager and Provincetown is where she took up martial arts and began working on sobriety. She continued that work in Arizona, where she first came back to formal education, attending community college and using vocational rehabilitation funding to complete a welding certification program and eventually became a certified welding inspector. Welding took her all over the country, but much of her work was done with Navajo crews on the Navajo and Mojave Generating Stations.

I think the appeal of rural development was that I was not going to have to change who I was to any great degree to fit into that program. Almost all of the other students were Native, so I felt comfortable. I wasn't going to have to deal with being the only Native person in a non-Native classroom. I wasn't going to have to explain myself all the time, although, I still had to explain myself quite a bit because of my age and, you know, my really nontraditional background, my immigration status, all of those things.

After moving to Fairbanks and over twenty years in heavy industry, she decided to return to school and discovered the Rural Development program, where she received her BA and MA degrees and ultimately became a faculty member and department chair. DANSRD became her home, and she chose it because it felt like home – a special kind of home for someone with a unique background.



She was so unfamiliar with the university system that the first class she signed up for was a 400-level course with Bernice Joseph!

I didn't understand how the system worked so I said, 'Oh, that looks interesting. Oh, that's the lady who got me in here. Well, I'll take that course.' I showed up in there and by the end of the first meeting it became very obvious to me that I was going to need to use the computer. I went and I spoke to Professor Joseph after class and I said 'I have to tell you that everything you've talked about, about Excel and Word and all of this stuff, I don't have any idea what all of that is. I don't even know how to send an e-mail.' She said, 'Don't worry. We'll teach you.' And you know what? By the end of that course all of the young people in the class had, at one time or another, assisted me with learning how to use the computer and I could do an Excel spreadsheet and I could send an e-mail and I could write a paper in Word, and I got an A in the class.

After more twists and turns, including an Associates Degree in Paralegal Studies that provided the foundation for her expertise in Indian Law, Jenny went on to guide many other students through their BA and MA programs. Rural development graduate Sandra Solomon remembers Jenny's contributions to her own educational journey.

"Jenny Bell Jones was my mentor through my years at the University of Alaska Fairbanks. She was my inspiration to complete my Bachelor of Arts Degree and a sounding board for problems concerning not only my academic career, but also my family. Jenny was a part of my family. She was a big sister I could go to when I needed advice, and she could be like a mother when I needed a kick to keep me motivated. I miss her like I lost a member of my family. I would not be where I am today, pursuing my Master's Degree, if not for the kindness and understanding that was Jenny Bell Jones."

Jenny retired from the department in 2016 due to illness and continued teaching, advising, and mentoring not just students, but faculty within the department right up until her death September 18, 2022. She now rests in the Alaska Native Cemetery on Birch Hill where her Alaska family can continue to listen for her spirit. Her journey, overcoming learning disability, substance abuse, and finding a home within Indigenous cultures made her a strong voice and advocate for Alaska Native subsistence rights and a mentor for students and faculty of all backgrounds. We deeply appreciate her faith in us.

JB on the DANSRD (excerpt from interview with Jennie Carroll, summer 2017):

We're giving them skills. And we are pretty much a skills-based program, not like a two-year skills based where you've learned to be an accountant or do QuickBooks or whatever; we do include some really basic skills in what we're doing, but we also give a voice. We give them a way to make that voice heard that a lot of them haven't had before. We've given them the sense of strength, I think, to stand up and say something.

I have to say, the program did that for me because when I started, you want to talk about a student that never raised their hand, I didn't raise my hand because I didn't want to say anything. Miranda [Wright] had to practically order me to take a teleconference course. I mean, basically, she said, "You know, you're going to have to take this course. It's the only way it's offered and you have to take it." And the first couple of teleconference courses that I took I don't know if they even knew that I was attending because I was so reticent about speaking. Well, I got over that and I've watched other students get over it.

We give them the skills, and we give them the confidence to use the skills, and we give them the voice to go out and not be afraid to speak. With some of them we've given them the confidence and ability to go on and go elsewhere and go to law school, go do some other kind of master's somewhere else. And that I think is very important because what we do not want to do is, I'm not sure what the politically correct language for this is, but, so this is not going to be very politically correct, we don't want to corral Native students in Native programs.

I am thrilled when I see our graduates come out and go on and do something else and hold their own. I couldn't have done that when I started. If I wouldn't have been able to get into a very Native oriented program, I would not have made it through college, but I don't want to see that happen, I don't want to see that continuing. I'm older, you know, I'll be 68 here very shortly. I'm older, but I don't want to see our young people corralled because to me that's just another colonial border in front of them and saying, "Now, you stay over here and, you know, learn about your language and culture and do these things, but don't come over here. This is going to be too difficult for you. Don't come over here."

I don't ever want a student to have that said to them and I don't want a student to think that - if they want to stay over here, fine, if that's what they want to do - but, I don't ever want to hear them say "I don't think I could go to law school." Or, "I don't think I could go to be a doctor" or whatever it is they're going to go on and do. I don't want to hear that, and I think that one of the things that we do in our program is we short circuit that. We don't allow it. We don't allow this oh, well, you're Native so you might not be able to, but that's okay. No, no, no. We are not going to hear young Native people say that and I think that's one of the most important things that our program does.

We hold them to a high standard and some of them whine and complain about it and we've been raising that standard and they've been "well, you know I only had to write this much in that class, and I don't understand why I have to write so much." But, you know what? You're going to be better off for it at the end for having done that because you will always be able to hold your own. That's what we do.

Revitalize and Rise.

Revitalize and Rise.

UAF INTERIOR ALASKA CAMPUS

The Interior Alaska Campus (IAC) was established to support and deliver higher education to the communities of Interior Alaska. We pride ourselves on our ability to offer relevant and applicable coursework to students, whether they are rural or urban-based, and our ability to work with a diverse group of students. At IAC, we believe in putting students and communities first.

CONTACT US

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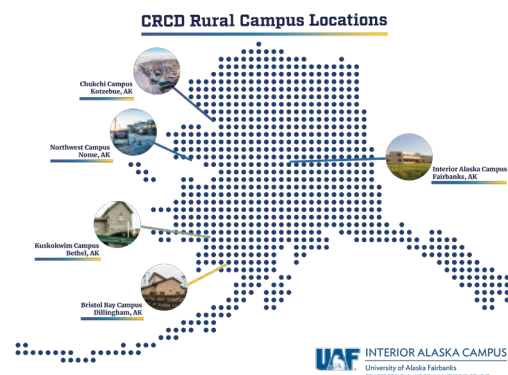
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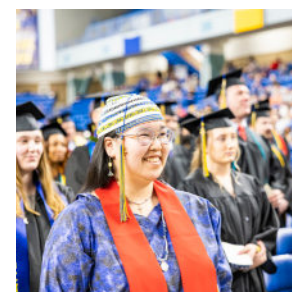
TROTH YEDDHA'

Welcome to Troth Yeddha' Campus. In Fairbanks, our Troth Yeddha' campus is located on the ancestral lands of the Dena people of the lower Tanana River. For nearly a century many Tanana Valley Athabascan experts have shared with pride facts about the place name Troth Yeddha'. Troth is the plant (*Hedysarum alpinum*) known in English as "Indian potato," "wild potato," and "wild carrot." The word yeddha' means "its ridge, its hill." The troth roots were the most important vegetable food for the Alaska Athabascans. Troth can still be found in steam beds and flood plains between the university and the Tanana River.

It was at the Rural Student Services (RSS) 1994 first Native Summit that the story of "Troth Yeddha'" was shared. The 1994 Native Summit was held to celebrate the 25th anniversary of Rural Student Services. Chief Peter John, the traditional Chief of the Athabascan Nation, spoke about Troth Yeddha', the hill where the University of Alaska Fairbanks now sits. He shared about the ancestors who used to meet on this hill, long before any white man came to Interior Alaska. It was these same men that knew this hill would become an important place, a place "where men from every village could come and share with each other and teach each other."

Those great grandfathers planted an eagle feather on this hill. The eagle feather was to signify what this hill would one day become. It also signified the place that the great-great-grandchildren of these men would have on this hill that would one day become the University of Alaska Fairbanks.

From every village students have come to this hill to what is now known as the University of Alaska Fairbanks. The grandfathers knew their children would be here and that they would always have a place here. There is a strength that cannot be denied in this knowledge.



INUIT FUTURISM CENTER

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Master of Ceremonies
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Revitalize and Rise.

Revitalize and Rise.

The Festival of Native Arts acknowledges that since we last gathered, so many of us have experienced loss. The past few years have not been easy. While it is a joy to gather together again, we know we all still carry the trauma and struggle of our difficult experiences.

The following is a letter written by Festival of Native Arts student Ayaksaq Mute. The student imagined writing to those here tonight to celebrate who may be feeling the weight of loss, trauma, anxiety and depression. The student knows that even among this moment of joy, that sadness can still remain. Their encouraging words lift us all, and we are proud to share them with you.

If you are struggling, we encourage you to seek help. You are not alone.

Warning: The following contains references to death by suicide, suicidal ideation, depression and anxiety.

Dear Someone,

Remember all those times you laughed? Yeah? Those were good times. Remember who you laughed with? I don't think so but you remember who you laughed with. All the joy you don't remember. You miss those times because they were good. You matter. Your presence matters. These things wouldn't have existed if you didn't but I'm happy you exist.

If you think of wanting to not exist, throw yourself in the ocean and you'll see yourself trying to save you. It's not you that wants to die, you want what's hurting in you to die.

There are a lot of people wanting you but scared to bother you. You are a good person. You think you're not because there are people who take the good out of you. Good people give, and they mostly give love. I know it's tiring being a good person. You have a good heart. Never stop being the good person. You are a blessing to yourself and be a blessing in someone's life. I am 100% sure you will feel it when someone who's hurting sees you.

Live carefully, set boundaries for yourself. Protect your mental health. Seek help. Surround yourself with people who are goal-oriented. Surround yourself with people who work hard. You WILL see a difference in yourself. They are the ones that will help you. Surround yourself with people who laugh a lot, people with humor. Practice appreciating little things, you will see and feel the difference. Self identify your situations, help yourself find ways to deal with those situations. Feel those moments and then keep living your life after. Of course, anxieties will come and go. Following my religion has been helping me with my mental health. It will take time for you, you will have hurt while at it but never give up.

I pray this message will help you get through whatever you are going through. Life is a struggle and I know that. Life isn't a straight line and each hurt makes you stronger and who you are, be thankful for yourself for making it this far. All those times you thought you weren't going to make it, look at you, here, reading this. I am most proud of you. I don't know who you are but I am most proud this message has gotten to you. There is a Yup'ik phrase saying, "Kenkumauten," meaning, "You are loved," and you are indeed loved. Communicate with those around you. Also, there's another saying, "Qanrutamken mat'umek kenekngamken," meaning, "I am telling you this because I love you." Be mad at yourself, then forgive yourself. Be proud of yourself, then thank yourself. Be happy you are here, then appreciate yourself.

I love you, someone. I hope you feel better and do better.

—Ayaksaq Mute

Revitalize and Rise.

Pathfinder Award



The Pathfinder Award is an annual award established in 2012 to honor one outstanding University of Alaska Fairbanks (UAF) staff member that exemplifies the compassion and dedication to Alaska Native/rural student success.

This award is open to all staff employed by the University of Alaska Fairbanks, including UAF's branch campuses.

This award honors Kay Thomas, a soft-spoken lady who gave over twenty years of herself to ensure Alaska Native student retention and success in their university studies and experience. Kay is blessed with the gift of humility, grace, and compassion, a person who does not seek praise or accolades. Through her compassionate and highly effective guidance and academic advising skills, Kay impacted the lives of over 2,000 students at the University of Alaska. Kay retired from the Department of Alaska Native Studies and Rural Development (DANSRD) in 2012.

Previous Awardees:

- 2022 Kathy Commack: Academic Advisor, Northwest Campus, Nome
- 2021 Due to COVID 19 pandemic, none awarded
- 2020 Janet Kaiser: Academic & Career Advisor, Kuskokwim Campus, Bethel
- 2019 Robin Brooks, Student Success Coordinator, Interior Alaska Campus
- 2018 Angela Rutman, Tribal Management Program Coordinator, Interior Alaska Campus
- 2017 Olga Skinner, Adviser for Rural Student Services, Troth Yeddha' Campus
- 2016 Sarah Andrew, Manager, Adult Learning Programs, Bristol Bay
- 2015 Kacey Miller, Student Services Manager, Northwest Campus, Nome
- 2014 Agnes McIntyre, Emerging Scholars Coordinator, Kuskokwim Campus
- 2013 Gabrielle Russell, Adviser for Rural Student Services, Troth Yeddha' Campus
- 2012 Kay Thomas, Department of Alaska Native Studies and Rural Development



Festival of Native Arts 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 Aleut hunter carves a wooden hat. Both the Yup'ik and Inupiat 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 Aleuts; the whale by Yup'ik and Iñupiaq; and the caribou by Athabascans. The raven in the center of the circle, signifying traditional religious beliefs, represents all Alaska Native people. This beautiful emblem represents the diverse cultures of Alaska.



Revitalize and Rise.



What the 2023 theme "Revitalize and Rise" means to us.

"To me this theme emphasizes that in order to rise up (to further the cause of Indigenous recognition and representation in the arts) that we must first revitalize ourselves through community. We join forces again and renew the tradition of gathering together to celebrate in person. This will energize us and propel us forward." — Lou Frenzl

"I think this means that Indigenous people have the chance to show their culture in front of other people who have never seen what their cultures look like, more specifically their ways of dancing and singing. People in their cultures getting together."

"The theme means to me that we are telling people to renew, rejuvenate and regain your energy because you need to be higher mentally and emotionally than you were before." — Tania

"The 2023 theme means to me that we are bringing the Festival of Native Arts back together again to show that we are still thriving. We are coming together again in person from COVID-19. Together we will rise and how strong and resilient we are. By revitalizing and rising, together again, we feel whole and ready to show that our cultures are alive." — Alyssa Jemewouk

Revitalize and Rise.



It's What Helps Me Rise...

I am grateful and inspired by the love, wisdom, and strength of our Elders and ancestors. I grew up hearing about the strength and power of my people and how that strength runs through every cell of my body, mind, and spirit. My aunt shared about the strength of the women in our family and helped me to embody that strength through her stories. **I believe in this. It is what helps me rise when I am down.**

I am grateful for my Deg Xinag language mentors who worked tirelessly to teach the language, share it with love, to say the words over and over and over so that it begins to form a pathway in my heart and soul. I thank them for keeping the language safe so that I and future generations can use it to connect to who we are, and to support our healing and wellness. My language mentor shared that wellness is directly connected to our way of life. **I believe in this. It is what helps me rise when I am down.**

I am grateful for my uncle and cousin, Elders who shared that when we practice our traditions, our culture, it awakens our spirit. When we sing and dance and participate in ceremony, we come alive and connected and our hearts are happy. I have felt this awakening when singing and dancing to the drum. **I believe in this. It is what helps me rise when I am down.** I am grateful for my mother who introduced me to Sixoldhid, the Tea Partner practice through her stories when I was a child. A practice that promotes sharing and caring, reciprocity, and is an internal and external web of connectedness that crosses communities and time. **I believe in this. It is what helps me rise when I am down.**

I am grateful for Elders from other regions that taught me things about the world that gave me hope, grounded me, and inspired my work and life. One Elder shared that our language will never be truly lost because it can always be found in nature. When I struggled with aspects of my identity and grief related to loss of language and culture this gave me hope and made me curious and encouraged me to keep trying. **I believe in this. It is what helps me rise when I am down.**

The Elder mentors that I co-teach with have taught me that love belongs in the classroom and everywhere, and especially how to have love for myself. They have taught me that learning is healing, and that when we focus deeply on something it becomes a part of us. They have helped me to be whole in spaces that are fragmented. The Elders help me recognize and remember that as we heal and become more balanced, we will be stronger and can help at a higher level. **I believe in this. It is what helps me rise when I am down.**

I listen when Elders speak because inside their stories and experiences is a wisdom so deep that if I listen to what they tell me I can find a message that is meant just for me...that connects me to who I am as a human being, and from that place, the love I find for myself and the healing I feel ripples out and changes the world. Revitalizing is grounding ourselves on the land, in the language, in our food, and embracing our strengths and knowledge and skills, our way of life, and sharing that forward into the future. This is the dream of our Elders and ancestors.

Rising is about being resilient, it is about going through challenges, learning, growing, and emerging as someone wiser and stronger. Resilience is a process, it's a choice, it is not something that happens only one time, it grows, things add to it, and it is something that we can practice every day. In my effort toward healing and wellness I have recognized that I don't have to yearn to be what I once was.

We can revitalize and rise, and the possibilities are endless. We can start from this exact moment to create our life, to start fresh, to bring in something or someone new, it is an adventure, a gift, so much is possible. **I believe in this. It is what helps me rise when I am down.**

I am grateful. I am loved. I am enough in the world. I rise to meet the moment. I rise to meet the day. I rise with intention. I rise with love and gratitude. I rise because I am a warrior. I rise to finish what I have started. I rise to be my whole self and help other be their whole selves. I rise with my family and community. I rise to be the whole, healthy, happy person I am meant to be. I rise. We rise.

— LaVerne Xilegg Demientieff, LMSW, Ph.D.

Revitalize and Rise.

UAF Student Performance Groups

Iñu-Yupiaq Dance Group

Troth Yeddha' Dance Group

Iñu-Yupiaq Native dance group was created in 1995 by a group of students at Rural Student Services who were wanting to practice their cultural dance to share with one another as students. They practiced a lot and asked to perform at a number of different events including Festival of Native Arts, Alaska Federation of Natives during the Qujana Night, and Elders and Youth Conference.

The most important thing for this dance group is to continue practicing Alaska Native dance because it passes down from generation to generation. These songs and dances are a good way to teach and many students who never got the opportunity to sing or dance at home have that opportunity to practice Native dance when they come here.

Funding is provided through donations from and doing fundraisers such as selling frybread, Native tacos, and other Native food varieties. The supplies to support the group are through hosting events such as drum making, qaspeq (thin hooded pullover garment) making, and dance fan making. Also, supplies were donated from other dancers that were part of the group in the past like the leader of the Pavva Dancers.

The number of dancers are based on people interested in performing in the group, and practices are held in the Gathering Room at Rural Student Services in the Brooks Building. Dancers need a certain amount of practice before performing because with Native dancing, it's not just one person doing all the dancing and drumming. Choreography is key before performing in certain events. Someone in the dance group keeps the dance group alive and joyous. Students share previous experiences. Every practice, a lot of joy and humor goes on.

— Ayaksaq Mute

The Troth Yeddha' Dance Group was established in February 2011. One UAF student brought the idea to his advisor at RSS, and both thought it would be a great idea. There was no Athabascan dance group on campus at that time, and they felt that UAF needed strong Athabascan representation on the land the university occupied.

That student gathered his fellow drummers, dancers, and singers on campus and within the community who came from many different villages and tribes. Thus, Troth Yeddha' was born.

Troth Yeddha' is the traditional Athabascan name for the very hill that UAF sits on today. It is said that it was a place where tribes from all over would gather and meet to share stories and ideas and learn from one another.

So in the spirit of that in mind, Troth Yeddha' is not only a campus group but a community-wide dance group open to ALL who wish to learn and share new songs and ideas.

— Elias Saylor and Deanna Fitzgerald



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Alaska Native people have traditionally been hunters and gatherers. Rivers, lakes and oceans were major passage-ways, 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/.

Dene [Athabascan]



Dene land 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 Dene languages identify the general geographic area in which they live. Important food staples are salmon, moose, caribou and berries.

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

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The Iñupiat



The Iñupiat means "the real people" in the Iñupiaq language. The Iñupiat 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.

Iñupiat elders stress the importance of their language as a means of understanding the Iñupiaq culture. The inland Iñupiat are referred to as

"Nunamiut", or "people of the land." The inland Iñupiat 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 Iñupiat 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.

The 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."

The Unangan have traditionally subsisted on seals, sea otters, birds, sea urchins, shellfish, and a variety of plants and berries. The Unangan culture flourished until the arrival of Russian explorers in 1741. In recent decades, there has been a strong movement to revitalize Unangan language and culture.

During World War II, Unangan people were forced to relocate by the United States government to Southeast Alaska. Although the Unangan 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 Unangan dances and songs.

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The 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.

The 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.

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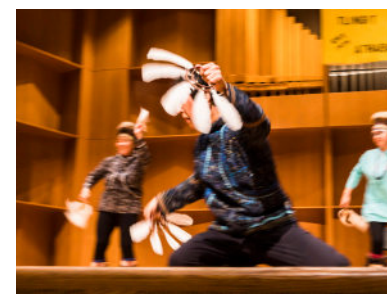
The Yup'ik/Cup'ik/Cup'ig



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.

The Siberian Yupik



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 people known as the Siberian Yupik. They have continuously inhabited this island for several thousand years. The St. Lawrence Island is home to the only Siberian Yupik people in the United States while the remaining live in the eastern coast of Siberia.

Their language is known as Siberian Yupik. 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.

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Troth Yeddha' Indigenous Studies Center

OUR VISION



Since time immemorial, the first peoples of the Interior have gathered at Troth Yeddha' to meet and share ideas as well as harvest troth (wild potato).

The Troth Yeddha' Indigenous Studies Center will build upon and honor the roots of this important place, strengthening UAF's position as a global leader in Alaska Native and Indigenous programs.

The Troth Yeddha' Indigenous Studies Center will connect UAF Indigenous and rural-serving programs into one facility that will feature innovative educational, research and student-support elements.

IMPACTS

The Troth Yeddha' Indigenous Studies Center Initiative will...

- ▶ Position the University of Alaska Fairbanks as a global leader in Indigenous studies
- ▶ Champion the revitalization of Alaska Native languages
- ▶ Increase educational access for rural and Indigenous students
- ▶ Meet Alaska's evolving workforce demands
- ▶ Expand Indigenous representation in graduate programs
- ▶ Elevate Indigenous knowledge in Arctic research



FUTURE HOME OF THE TROTH YEDDHA' INDIGENOUS STUDIES CENTER

FOR MORE INFORMATION CONTACT:
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 Troth Yeddha' Indigenous Studies Center Project Manager
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SCAN ME

www.uaf.edu/trothyeddha/

Hello, I hope you are enjoying the UAF Festival of Native Arts and all the wonderful vendors this year. My name is Tania Beans, I am an Indigenous Yup'ik Native from Mountain Village. Mountain Village is located on the Lower Yukon, near the Bering Sea. I am a senior, attending the University of Alaska Fairbanks (UAF), my major is Alaska Native Studies. UAF has become a home away from home for my family. It was easy for me to become attached to the dedication UAF employees demonstrate for the success of their students. Without whom, I would have never made it this far. Rural Student Services (RSS) staff understand the struggle Alaska Native students endure when they leave their village to pursue higher education at UAF.

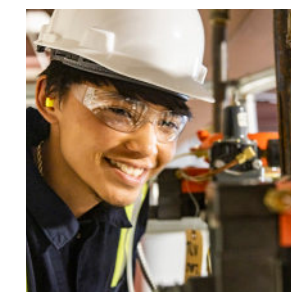
I was delighted to learn the University of Alaska Fairbanks campus has staff who has dedicated their time and effort in thinking of ways to further accommodate Alaskan students who leave their hometown, come to the city and experience extreme culture shock, severe homesickness, and difficulty adjusting to the intense diversity when transitioning to an urban setting from the village. To accommodate the Indigenous students, these dedicated staff members began fundraising toward a building that

will be dedicated to recognizing and honoring Alaska's First People.

This facility would be called the Troth Yeddha' Indigenous Studies Center. This building will provide a space in which Alaska Native students can be surrounded by other fellow students from the villages who may also feel overwhelmed. It will be a space where they can gather together and provide one another with encouragement and support in an area where they are comfortable. There will also be academic services that will be provided in this facility to help students continue to reach their full potential.

In this day and age, after experiencing the tragedy of COVID and the aftermath the pandemic has had on the people, this information was a breath of fresh air. It reinforced hope, brotherhood, and cooperation back into the lives of the hearers. I know one day this dream will become a reality and by writing this article I hope I was able to my part. As small as writing up this article might be, I'd like to think I contributed toward making this dream a reality. Thank you so much for taking the time to read this article.

— Tania Beans



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Thank you

for attending the Festival of Native Arts. See below to hear from Festival students what your support means to them.

“Festival of Native Arts is important because we show that our cultures are still alive and unique, and it’s important to celebrate that and keep our cultures alive, it brings cultures and people together and helps students feel at home even though they may be far away from home. We share our traditions with others by bringing together Indigenous artists, performers and the audience. People should support Festival because we show our culture and support our Indigenous performers and artists, and that our culture is important and sacred.” — Alyssa Jemewouk



“The Festival of Native Arts is important because it celebrates the different Indigenous groups of Alaska and around the world. By supporting FNA, you are taking part in supporting cultures and people that are not widely recognized or understood to shine for others.” — Tania



“Festival is important because it is a culturally significant, life affirming event that brings people together from all around the state. It is a tradition that has been run by students for decades. People should support Festival to ensure our club has the resources to continue holding this celebration, which in turn supports Alaska Native artists by granting them visibility and exposure to audiences and connections to their fellow Native arts community.” — Lou Frenzl



“Festival of Native Arts is important for our communities to share song, dance, storytelling and most importantly, meeting new people. Even one person’s support of this event can help show what Festival of Native Arts is all about and support Indigenous people all around the world.” — Kyle Moneuaq Kanuk

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Txin qaḡaasakung

Basi'

Dogidinh

Baasee'

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