

express themselves in Okanagan arts and culture, bears the solid of that wonder-in-waiting. Workcounting in its own right, the continues to escalate in value as it artifacts from home and abroad ers an even closer relationship the Osoyoos Indian Band and ounding community.

It will strike a chord of delight in viewers as well.

Knowledge Network recognized components of an intriguing tale s staff heard about the artwork on created by these students more

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Leslie Plaskett/Oliver Chronicle

sh

garet Cullen and Norma Holt's ag a yard filled with creatures.

is referring to the outpouring of criticism and concern that came to a head last spring when the office was closed and the Infant Development staff for Oliver

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will be able to identify problem areas and monitor them more effectively, although it will remain difficult to charge the individuals who do this," Haverkamp says. The Regional District does not have an enforcement bylaw regarding il-

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The hotline number to report sites is 1-866-566-3867. "You will be asked to leave a message giving the location of the dumpsite, what kind of material has been dumped and the date that you first

Disease carried by animals and insects attracted by dumpsites
Negative impact on the natural environment

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Inkameep story filmed at Osoyoos Museum

BY WENDY JOHNSON

Mary Bissell hugged her steaming cup of coffee as she stood outside the Osoyoos Museum last Saturday morning. It was early and the air still had a cool nip to it.

"As a filmmaker I am drawn to visuals and these were stunning. It was the love and appreciation for wildlife depicted in the drawings that was part of the immediate attraction. When I heard about the story the decision was obvious - I wanted to do it. Sometimes you just go with your gut."

Bissell, a field producer with the Knowledge Network was referring to her weekend shoot: documenting the story of the Inkameep Day School from a multi-directional standpoint for an upcoming episode in their series "The Leading Edge: Innovation in BC," - a program that highlights the ground-breaking research happening in BC's post-secondary institutions. Focusing on the artwork produced by native children on a reserve under the tutelage of an enlightened teacher during the 1930-40s, the seven-minute segment in a fine arts episode would examine the re-discovery of the work by Osoyoos Museum president Leslie Plaskett, its positive impact on the remaining artists and the families of the former students, and the subsequent research into the story undertaken by University of Victoria visual anthropologist, Andrea Walsh.

Bissell was especially heartened by the overall message of optimism and triumph inherent in this story.

"There are so many negative stories out there, it is great when one can be told about how people can come together in a spirit of understanding."

Inside the museum, cameraman George Colmer and soundman Lez Morrison had set up their equipment, mindful of light and shadow and its play of face and form. Once Plaskett and Bissell were readied with microphones the interview started.

When Bissell asked what had attracted her to the collection mounted on a pegboard in the back of the museum, Plaskett replied, "The first thing I noticed was the wonderful colour in a drawing by Johnny Stelkia. He had signed it with his English name, but he had also added his Okanagan name [Thith-hak-key]."

"I kept going back to the photo of Anthony Walsh and the children. It was the time of residential schools and their art wasn't encouraged or culture celebrated. In fact, people were punished for ex-

pressing it. Yet here was Indian art signed in two languages -English and Okanagan - and it was such an exceptional achievement for that time period, I thought. This was about more than children's drawings."

Bissell was interested in the markings on the backs of the drawings—the tack and tape marks and other telltale indications that attested to the life the pictures led after their creation—the rescue from destruction after Walsh joined the war effort, the decades-long concealment under a bed and the years on a museum

pegboard before being re-discovered by Plaskett in 2000.

And she was interested in the workshop that eventually brought Plaskett together with Andrea Walsh; called Teaching for Understanding it was a collaborative effort between School District 53 and Heritage BC, which partnered museum curators with teachers in local schools. Plaskett had brought the collection to the workshop and immediately drew the interest of Jennifer Iredale, the

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Wendy Johnson/Oliver Chronicle

Knowledge Network film producer, Mary Bissell checks the camera to ensure the scene is set to her specifications. Dr. Andrea Walsh, seated left, from the University of Victoria and Osoyoos Museum president Leslie Plaskett who worked together on the project discuss some of its details for the documentary.

Dumpsites

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- Contamination of streams, rivers and lakes
- Contamination of soil and groundwater
- Contamination of drinking water wells
- Damage to plant and wildlife habitats
- Increased risk of fire**
 - Potential of discarded glass igniting fires
 - Increased fuel for fires
 - Illegal dump fires are difficult to extinguish
 - Illegal dump fires can release harmful fumes into the atmosphere
- Decline in property values as a result of illegal dumping
- Loss in economic benefits attained through tourism

Filming

Continued from page 1

curator for the Thompson-Kootenay region of Heritage BC and subsequently that of Barbara Winters who knew Professor Walsh and was just starting the Community-University Research Alliance at the University of Victoria.

When asked what she thought was the most important outcome of the renewed interest, Plaskett replied, "It has brought us together with Chief Clarence Louie and the Osoyoos Indian Band. This was their work done by their people; it is their history and we have been the keepers of it. But how sad—we had it and it wasn't a part of them anymore, so this had brought the two communities back together.

"And it has brought all the relatives

out—the sons and daughters, nieces and nephews of the original artists. They are back telling their stories, bringing their artwork out of the cupboards and it has opened up a whole new sense of pride in their ancestry, people and artwork.

"It has grown into something just amazing."

Bissell seemed to agree. "This is a story worthy of an hour-long documentary. My biggest challenge will be to do it justice in seven minutes."

Chief Clarence Louie who was also interviewed on Saturday, said later, "It is really great that the day school is getting recognition and that people are getting interested in the artwork that members of the Band created during that era."

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